

Vol #25A2

January 17, 1925

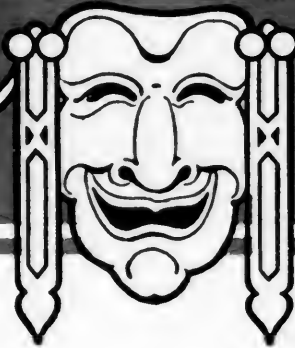
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## BOSTON

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## With the Shows

Boston, Jan. 9.—Business around town has taken a decided turn for the better and house managers are jubilant over the prospects of a good season. Matinee attendance has picked up considerably, according to reports.

There's only one change among the legitimate attractions next week. *China Rose* gives way to *The Rivals* at the Hollis Theater, the Cort operetta going to Toronto, Canada, for a week, then to Broadway.

It is understood that when *In the Next Room*, now at the Selwyn, closes here it will be taken in and released for stock. The *Greenwich Village Follies*, *The Dutch Girl* and the Coburns in *The Farmer's Wife* reach here January 19 at the Shubert, Majestic and Wilbur theaters, respectively. Ina Claire in *Grounds for Divorce* will follow *Cobra* at the Plymouth, but just when has not been announced.

Carroll's *White Cargo* is due at the Selwyn January 19. It also is rumored that *The Rat* will reach here about the same time.

## Keith Anniversary

It was just 42 years ago yesterday that B. F. Keith presented a variety show in a small store in Washington street, thereby laying the foundation for the present Keith Vaudeville Circuit. Baby Alice, the "child wonder", was the vaudeville pioneer's first attraction. The anniversary was celebrated at Keith's Theater in a quiet, dignified manner.

## Hub-Bub

The big attraction at Loew's Orpheum Theater next week will be a miniature three-ring circus, the act including a variety of entertainment, a trained menagerie of many animals and plenty of clowns and acrobats. Vic Morris, manager of the Orpheum, grabbed off a lot of space in the papers by offering to hire the trained animals of his patrons if they had any pets that could be used in this act.

Since E. E. Clive has had the Copley Theater and has been presenting his repertory company there he has broken six house records for attendance.

Charles Richman of *The Best People* company celebrated the 25th anniversary of his wedding Wednesday of this week.

Lester Davis, who runs Oak Grove Park, Lewiston, Me., in the summer and who now is ahead of Kiki, was a recent visitor to the Hub. He reports business in Canada to be good.

Howard Blair, a female impersonator new to these parts, is breaking in a new attraction called *The Flirting Flapper*, which is somewhat on the style of Tommy Martelle's famous *Naughty Mamzelle*. Martelle is now in New York rehearsing a musical comedy.

Richard Sterling, the Willie of *Expressing Willie*, made his first professional appearance here at the Hollis Theater some years ago.

Leslie Long, electrician and talker with Goodhue's "Fountain of Youth" illusion on the Johnny J. Jones Exposition last season, is wintering here and was a pleasant caller recently.

Boston playgoers flocked to the Hollis to hear J. Harold Murray in *China Rose* all during the engagement. Many of them still remember when the now famous Murray got his start in local picture houses in the days of illustrated songs.

Shaun O'Nolan, famous Irish bagpiper, is sojourning in the Hub for a while.

Tex Conroy, wing walker and parachute jumper, who has been seen frequently at fairs thruout New England, is one of the many showfolk wintering in these parts.

The massive new electric sign being erected on the Gayety Theater will, according to Tom Henry, manager of the house, be one of the brightest and biggest house front signs in town.

E. M. Jacobs, until lately field representative and fair department manager of the Walters Amusement Agency, was a recent caller. He will take a brief vacation before resuming work.

## PHILADELPHIA

FRED'K ULLRICH

Phone, Tioga 3525. 908 W. Steiner St.  
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Philadelphia, Jan. 10.—First-time showings here this week are *The Swan* at the Garrick Theater, *Marjorie* at the Walnut, Fred Stone's *Stepping Stones* at the Forrest and *Greenwich Village Follies* at the Shubert.

*Beggar on Horseback* continues at the Lyric, likewise *The Dream Girl* at the Chestnut Street Opera House and *For All of Us* at the Adelphi. Closing here tonight is *Meet the Wife* at the Broad Street Theater.

The only two long-run photoplays now on here are *The Ten Commandments* at the Aldine and *The Sea Hawk* at the Arcadia. *He Who Gets Slapped* is at the Stanley this week and at the Fox is *Born*

*Rich*, the added attraction at the latter house being Charles Master and His Jazz Band.

## Briefs

*Nonnette*, popular singing violinist, and a Philly favorite, is registering this week at Keith's Theater.

The Bobby Heath Revue, another local favorite, is scoring this week at the Earle. At the Grand Jules Black and Company are topping and Leah Warwick and the Frisco Harmonists are in favor at the Keystone Theater.

Billy Allen and Company in *The Isle of Smiles*, Brennen and Winnie and Hoskins, Frederick and Bernice are making friends at the Globe this week.

At the Pay Theater are Harry and Eva Scranton, Dobbs and Watkins, Judson and Elliot and Dorothy Nellson. Dorothy Bush, screen comedy star, is appearing in person with her *Cinema Girls Revue*, and the Delmonte Syncopaters are on the same bill.

The Philadelphia Civic Opera Company offered a fine performance of *The Love of Three Kings* at the Metropolitan Opera House Thursday night. Alexander Smallens was the conductor.

The Tierney Five have renamed themselves the Rittenhouse Five Jazz Band. The boys have been a hit at the Rittenhouse Hotel for years. The personnel includes Erb Golden, saxophone; Lou Koon, piano; Bire Trevost, violin; Orn Ellsworth, drums, and "Chuck" Cowners, banjo.

J. Horace Miller, well-known costumer, is now an associate member of the Pen and Pencil Club. He is a good fellow well met and popular with the newspapermen.

Charles P. Hunt, promoter and manager of the big charity circus for the Medicordia Hospital to be held January 19 to 24 at the 103d Regiment Armory, is getting splendid notices of the event in the local dailies.

Jack LeRoy and His Band, numbering nine pieces, are back at the Sun de Luxe Restaurant in Market street and going well.

M. Rudy Heller, well-known and popular vaudeville agent, is busy these days with club and vaudeville bookings. The office, just redecorated and rebuilt, is one of the coziest and handsomest in the Keith Theater Building.

Mae Desmond and Her Players offer an extraordinarily good presentation of *The Shame Woman* at the Desmond Theater this week.

The Emmet Welsh Minstrels have a good satire this week in *The Great Northeast Diamond Robbery*.

Good business prevails at the burlesque houses—Casino, Gayety and Trocadero.

Venice Pier Ocean Park Pier Santa Monica Pier

## LOS ANGELES

WILL J. FARLEY

Loew State Bldg., Los Angeles  
Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Jan. 7.—With the holidays over, including the big rose parade at Pasadena January 1, all amusements as well as commercial institutions are settling down to make 1925 surpass all previous years in point of prosperity. The New Year's Eve celebrations on the amusement piers were more largely attended than in the past. The rose parade at Pasadena was attended by more than 400,000 people, and in point of beauty it was the greatest ever held.

Harry Carroll, of Harry Carroll's Pick-

ings, at the Orange Grove Theater and George Lester Smith and James Petrie, of the Philharmonic Auditorium, announce that plans are completed for the production of light opera in Los Angeles beginning next April. Carroll, with the assistance of Ballard MacDonald and Will Morrissey, will modernize such famous operas as *Naughty Marietta*, *The Chocolate Soldier* and *The Prince of Pilsen*, presenting them in the Auditorium for a long season.

Frederick Warde, Shakespearean actor, and for three years leading member of the Mission Play cast, returned to Los Angeles last week, from his home in the Catskill Mountains in New York.

Frank Curran is putting in his winter between special indoor festivities and the movies.

The largest organ in California will be installed in the Loew State Theater here about February 1.

The Horse Show and Equestrian Pageant opens next week at the Beverly Hills Bridge Stadium. This new stadium seats 5,000 and has more than 125 boxes seating six each.

The Catholic Motion Picture Actors' Guild will put on Thomas Egan's production of *The Minstrel Boy* at the Auditorium February 2. It will be the annual benefit of this organization.

Milt B. Runkle, "the sunkist boy", is up in Seattle, trying to reduce by the cold cure.

Lee Parvin, manager of the Egan Theater, is again at his desk, after a visit to San Francisco, in the interest of *White Collars*.

The National Theaters of California, Inc., has purchased property for a new \$75,000 vaudeville and picture theater in Monrovia. The seating capacity is to be 1,200. This will be the twenty-second house in the chain owned by the National Theaters of California and the Pacific-Southwest Theaters, Inc. Fifty new theaters in Southern California will be erected by them during this year.

Frank Babcock, who is spending the holidays in Seattle, Wash., wired that he is to be back by the middle of January.

Violet Kerrigan II was seriously burned December 27 when her clothes caught fire from an open grate heater at her home. She is the daughter of Wallace Kerrigan, manager of the Mary Pickford Studio, and a niece of J. Warren Kerrigan, prominent film actor. Her chances of recovery are reported small.

The installation of officers of the Pacific Coast Showmen's Association took place January 6, before one of the largest meetings of the year. The report of the Committee on Unveiling of the Monument in Evergreen Cemetery and the Big Benefit Entertainment on January 10 created much enthusiasm. This first week in January is crowded with importance for the Pacific Coast Showmen. Ernest Pickering, the newly elected president, in a short speech impressed the meeting with much favor.

Col J. C. Miller, one of the Miller Brothers' 101 Ranch Wild West, arrived in Los Angeles recently and is quartered at the Biltmore Hotel. His time is much taken

up by the many Wild West celebrities that have chosen the coast for their home.

The Fox Film Company, Noel Smith director and Mike M. Miggin assistant director, made defendants last month when they were charged with cruelty to animals, was found not guilty last week.

Princess Luana Kolia has arrived in Los Angeles from the Hawaiian Islands, where she sprained her ankle badly while dancing. She is to make Los Angeles her fu-

(Continued on page 107)

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# The Billboard

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Published weekly at Cincinnati, O. Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under Act of March, 1879. 116 Pages. Vol. XXXVII, No. 3, Jan. 17, 1925.  
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## "2-FOR-1" IN KEITH BIG-TIME VAUDE.

### New Orchestra Contracts Soon

New York, Jan. 12.—Five men, two of whom are playing in the Metropolitan Opera House orchestra, were chosen as a committee today to represent the Symphony orchestras in their forthcoming contract for 1925 and 1926.

Simone Mantia and Joseph Lemaire of the orchestra and Samuel Finklestein, James Lawnhan and Edward Canavan of the American Federation of Musicians will confer with the opera officials as soon as a meeting convenient to all can be arranged.

The customary contracts have been made every other year for some time and both sides agree that it is a most satisfactory method. Both the orchestra and the officials state their wants and what is expected of each other, and then a compromise is reached.

No serious changes are contemplated, it is understood. The contract as far as is known at this point embodies practically all of the principles involved in the document just expired.

Edward Canavan, chairman of Local 802, A. F. of M., gave out that all of the musical contracts with orchestras expire at the end of the even-numbered years. He said that action will start shortly now to get the vaudeville and picture orchestras and the legitimate musicians ready for their new agreements.

### New Ticket Policy Adopted for Monday Matinee Performance at E. F. Albee Theater, Providence, R. I.

### MUCH SPECULATION OVER INNOVATION

New York, Jan. 12.—The "2-for-1" stunt at the Albee Theater, Providence, R. I., is a local affair and for the purpose of stimulating business during inclement weather—this afternoon only—according to Manager Cruik of that house. The matter was wholly unknown at the Keith Office, which states that it would rather reduce prices than run such a policy. The Albee is the only big-time house in Providence—no opposition.

Boston, Jan. 12.—For the first time in the history of vaudeville in New England, particularly in the history of the Keith organization, a "2-for-1" ticket policy has been adopted for the Monday  
(Continued on page 105)

### THEATER DEAL OF ZIEGFELD-HEARST

### Regarded as Significant Project—George White Gets Apollo—Third Circuit Again Hinted

New York, Jan. 12.—The association of Florenz Ziegfeld with William Randolph Hearst, which was finally confirmed by both sides last week, and whereby Hearst and his editor, Arthur Brisbane, will build and lease to Ziegfeld two theaters on the southeast and southwest corners of Sixth avenue and 54th street, and will probably follow this by putting up playhouses in Chicago, Boston and Philadelphia, is regarded in local theatrical circles as a significant project. The playhouses, to be named the Ziegfeld and the Billie Burke and seating 2,000 and 1,200, respectively, are expected to be ready for occupancy in about a year, and both will open with Ziegfeld productions. Inasmuch as the *Follies* is to remain at the New Amsterdam, other revues apparently will be produced by Ziegfeld for the new houses.

As a forerunner Ziegfeld has leased the Cosmopolitan Theater from Hearst, and it is announced that he will open it in five or six weeks with one of the two new productions that he now has under way. *The Comic Supplement* and *Louis the XIV.*

Among the mutual advantages that are expected to result from this tieup between the *Follies* producer and the national publisher is one of particular value to Ziegfeld. He will have the most extensive publicity outlet ever enjoyed by a theatrical producer, and this feature  
(Continued on page 105)

### Music Licenses and Outdoor Shows

New York, Jan. 12.—Altho the American Society of Composers, Authors and Publishers is entitled to collect a performing rights license fee for the public performance of any part of its catalog, whether by a band, organ or calliope attached to an outdoor show, nothing will be done toward the collection of such a fee pending a possible wholesale deal between the society and outdoor showmen's organizations.

Motion picture and other theatrical associations have made deals whereby, for instance, whole State memberships of motion picture exhibitors have taken out licenses, resulting in a reduced rate.

In accordance with that provision of the Copyright Act of 1909 which provides for payment of the use of certain music when it is used in any direct or indirect way for profit an outdoor attraction using a player record or roll of any kind is included when it plays part of the society's catalog, and subject to suit in the Federal Courts for infringement of copyright.

The Leavitt-Brown-Huggins Shows were sued on such grounds recently, but this action will not be pressed, *The Billboard* is informed by officials of the A. S. of C., A. & P. The suit was brought by a local Western representative thru somewhat of a misunderstanding of policy between the representative and main offices in this city. The society, being busy with other matters, had no intention of enforcing its rights against outdoor shows for the time being, especially in view of the fact that an unusually poor season has been experienced by many shows.

As the usual policy of the society is to settle accounts amicably whenever possible, officials of that body hope to make suitable arrangements for next season with outdoor shows thru official showmen's organizations.

### EASTERN SHOWMEN TO GET TOGETHER

### Meeting Called for January 16 at Claridge Hotel for Purpose of Organizing

New York, Jan. 10.—A meeting for the purpose of endeavoring to organize the outdoor showmen of the Eastern States will be held at the Claridge Hotel Friday evening, January 16.

All representative showmen in New York at that time are requested to be present.

The Hon. Francis D. Gallatin, a former circus owner and present president of the Park Board of Greater New York, will officiate as honorary chairman.

### COAST SHOWMEN'S AFFAIR BIG ONE

### Expenses Cleared Before Indoor Circus and Vaudeville Show of P. C. S. A. Opens

Los Angeles, Jan. 11.—The Indoor Circus and Vaudeville Show given here yesterday at the Philharmonic Auditorium, in behalf of the Relief Fund of the Pacific Coast Showmen's Association, was the largest affair of its kind ever held on the coast.

More than 40 acts volunteered their services, making both the afternoon and the evening performances 22 acts in length. A complete list of the acts will appear in the next issue of *The Billboard*.

Much will be realized, as expenses were cleared before the show opened.

The whole affair was a huge success. The Orpheum, Western and other circuits were liberal in helping the event. The lobby of the Auditorium was gaily decorated, with toy balloons in abundance bobbing about and attracting interest and inspiring a festive atmosphere right from the patrons' entrance. Charles Murray, movie comedian, was master of ceremonies.

The performance was four hours' long. C. W. Nelson, J. L. Karnes, M. Lee Barnes and Frank E. Curran comprised the committee responsible for the success of the undertaking.

It seemed that every showman on the Pacific Coast motored or otherwise traveled to Los Angeles for the event.

### NO WALKOUT OF OPERATORS

### Chicago Picture House Owners Agree to Five Per Cent Increase in Salary

Chicago, Jan. 12.—A last-minute compromise last night averted the threatened walkout of operators in all of the motion picture theaters of Chicago. The men had asked for a 10 per cent increase in salaries. After the strike order had actually been issued a final conference resulted in the theater owners agreeing to a 5 per cent increase, the contract to be in force for two years.

The negotiations were conducted by Thomas Malloy, business agent of the motion picture operators' union, and Harry Miller, president of the exhibitors' association.

It is said that the men were averaging \$85 a week before the increase was granted.

### BIG MEETING OF WIS. FAIR MEN

### 43 Out of 80 Fairs in State Represented --- Many Addresses Made --- Marshfield Next Meeting Place

Chicago, Jan. 10.—It was a substantial and representative body of men that filled the Gold Room in the Wisconsin Hotel, Milwaukee, when the Wisconsin Association of Fairs was called to order Wednesday. It was announced that out of 80 fairs in the State 43 were represented at the meeting. President A. W. Prehn got down to business promptly. He said he had no address to deliver, just a talk, and his talk was rapid, punchy and full of meat.

"We came here to learn," said the speaker, "so let nobody be bashful. No one or two officials are responsible for the success of this association. A lot of us have worked consistently. Among items of progress that we can report since the last meeting was the fact that we have an opinion from our governor that the peddlers and hawkers' license does not apply to fairs. This one ruling has repaid your membership in this as-  
(Continued on page 102)

## FILM RELIEF BODY IS FORMED BY PICTURE INDUSTRY LEADERS

Incorporation Papers Filed in Sacramento, Calif., After Break With Actors' Fund of America---Scope To Be National. Tho Conducted From Western Cinema Capital

LOS ANGELES, Jan. 10.—With the filing of incorporation papers in Sacramento the Motion Picture Relief Fund of America, Inc., came into being as the successor of the Motion Picture Branch of the Actors' Fund of America, with at its head many of the biggest names in the picture industry. It is planned to make its relief scope national, altho locally it will operate under the Community Chest.

The incorporators, who will comprise the Board of Trustees for the first year, are: Mary Pickford, Douglas Fairbanks, Mac Murray, William S. Hart, Harold Lloyd, Charles Chaplin, Wedgwood Nowell, Hal E. Roach, Rupert Hughes, I. Thalberg, Mitchell Lewis, Rob Wagner, Ewell D. Moore, Charles H. Christie, W. T. Wyatt, Frank E. Woods, Neal Dodd, Mark Larkin, Donald Crisp, R. P. Fairbanks, Alfred A. Cohn, Victor H. Clarke, Cecil B. DeMille, Mary H. O'Connor, John W. Considine, Jr.; Jesse L. Lasky, Winifred Kingston Farnum, Joseph M. Schenck, Joseph DeGrasse, Glenn Harper and Fred W. Beetsen.

The organization of the new fund follows the break with the Actors' Fund, which at its last annual meeting in December decided to confine its relief work to those of the speaking stage only. The action of the Actors' Fund leaders created much comment in Los Angeles at the time because of the fear expressed that the film industry was becoming so great that it threatened to swamp the fund.

This is answered by the leaders in motion picture relief work by the statement that they have always looked after their own with funds raised locally.

Still another source of heated comment in Los Angeles was the attitude of the Actors' Fund trustees in officially declaring that so far as relief work was concerned the "theatrical profession" does not include those who act for the screen.

Frank E. Woods, who has been head of the Los Angeles Actors' Fund organization, and the Rev. Neal Dodd, local secretary, recently issued a statement in behalf of the new organization in the founding of which they have taken an active part.

In part the statement reads: "The time has now arrived when it is both desirable and necessary to organize, on a substantial and independent basis, all charitable and relief work within the motion picture industry and profession."

"For the past three years this work has been conducted by a subcommittee in Los Angeles known as the Motion Picture Branch of the Actors' Fund, operating under authority of the Actors' Fund of America, a New York corporation, with its governing body located in the city of New York."

"While the relations between the motion picture committee and the parent body, represented by Daniel Frohman, president, have been of the most friendly and harmonious nature, and while there have been strong sentimental reasons for maintaining the single authority of the Actors' Fund as the one great charitable organization of the acting profession, with its noble traditions and splendid record, there have nevertheless developed increasing difficulties in the subcommittee administration due to the great growth of motion picture relief activities and the wide distance that separates the two bodies."

### Dolores Vallecita

In Critical Condition as Result of Attack by Leopard

Bay City, Mich., Jan. 9.—Dolores Vallecita, known in private life as Mrs. Dolly Hill, wife of Arthur Hill, showman, of New York, is at the Mercy Hospital, this city, in a very critical condition, as the result of an attack on her today by a leopard which she was training.

Mrs. Hill and her group of leopards were featured last season with Pilmore's Greater Circus and she was laying off here during the winter months putting her charges thru their paces. She had turned her back for a second when the leopard sprang on her, landing with its paws and teeth on the back of her neck, knocking her to the floor. The infuriated beast continued to choke and paw the woman and gradually moved its hold on her neck to the throat. She managed, however, to attract the attention of Herbert Craig, of Bay City, who had been assisting her.

Craig secured an iron bar and rushed into the arena. He succeeded in striking the leopard over the head several times. The blows dazed the brute for a moment and then it left the woman and sprang at Craig. He again clubbed it over the head until it walked away. Craig then seized Mrs. Hill and removed her from the arena. At the hospital it was found that Mrs. Hill's windpipe was punctured by the animal's teeth. Its claws also dug into her face, shoulders and scalp.

### "Abie" for Milwaukee Feb. 2

Milwaukee, Wis., Jan. 10.—Abie's Irish Rose will open at the Garrick Theater Monday, February 2, following a run of more than 13 months at the Studbaker Theater, Chicago, according to announcements made by Chas. F. Ersig, business manager for the house here. There will be no changes in the management of the local playhouse following the closing of the fall dramatic stock season. Mr. Ersig declares, and T. Daniel Frawley, erstwhile director of the Frawley-Karle Players, will remain for the time being in an executive position on the staff of Manager Eric Karle.



This is the new \$2,000,000 theater and office building in Surf avenue, Coney Island, New York, just completed by the Chantia Construction Company. While its policy has not been decided upon, negotiations were open when building of the house began to look vanderlike into it. The theater has a seating capacity of 2,600, and includes in addition to an orchestra and balcony a ballroom and roof garden. Four floors are given over to offices.

### Ritz-Carlton Hotel for Sarasota Assured

Sarasota, Fla., Jan. 10.—Thirty business men of this city, at a meeting held last week subscribed \$220,000 to stock in the Ritz-Carlton Hotel, to be built on Longboat Key, near this city. The Ritz-Carlton Company made a proposition to Sarasota that it would build the hotel if the people of the city subscribed \$400,000. The rest of the money is assured. John Ringling, circus magnate, heads the list with \$100,000.

### Toti Dal Monte Cancels

Milwaukee, Wis., Jan. 10.—Toti Dal Monte, Italian soprano, who was to appear in the twilight musical tomorrow afternoon, is very ill of influenza and tonsillitis and has had to cancel her engagement here and also with the Chicago Opera Company, according to word received by Margaret Rice. Miss Rice announces that she is trying to find a substitute.

### Griffith Sells Estate

Mamoronock, N. Y., Jan. 10.—David W. Griffith, motion picture producer, has sold for \$700,000 his studios and 32-acre estate here to E. W. Hammons, of New Rochelle, who plans to develop the property into a residential district.

### Portland Picture Co. To Start Work Soon

Portland, Ore., Jan. 10.—With approximately \$125,000 subscribed, Lewis H. Moomaw announced that production of his series of four feature pictures would be started here within the next few weeks. Heading his list of featured players, all of whom were signed nearly three months ago, according to his announcement, are Madge Bellamy and Tom Moore, and included are Zasu Pitts, Jean Hersholt, Claire de Lorez, Chester Conklin, Tom Gallery, Frankie Darrow and others.

A corporation has been organized to produce the Lewis H. Moomaw productions here, which will be known as Associated Pictures Corporation. The American Lifeograph Company will co-operate with the new corporation. Lewis H. Moomaw is president of the new corporation and Frank McCrillis financial agent.

### Theater Employee Routs Hold-Up Men

Aberdeen, Wash., Jan. 10.—Phillip B. Pike, accountant for the Dolan & Moore theaters here, resisted the attack of two hold-up men, who attempted to rob the Weir Theater strongbox. Pike met them at the office door. When told at the point of a gun to hold up his hands Pike lifted an elbow, but proceeded to clinch with one robber. After firing one shot the hold-up men escaped by way of a balcony aisle.

## JOLSON SETS NEW RECORD

"Big Boy" Plays to \$90,000 in Two Weeks at Detroit With \$4.40 Top

Detroit, Jan. 9.—Al Jolson, in his newest musical comedy, *Big Boy*, at the Shubert Detroit Opera House, attained a new record in point of attendance and total receipts for any attraction in the history of local show business. Ninety thousand dollars was the high figure played to during the Christmas and New Year's holiday season. The engagement opened December 21 and closed January 3, with a special matinee Christmas and New Year's Day. Manager Cohen, of the Shubert Detroit Opera House, stated that this is the highest figure Al Jolson has ever played to for such an engagement.

Prices were \$4.40 top, Christmas the top price was \$5.50, and the peak of high prices for an attraction in Detroit was New Year's Eve, when the best seats sold for \$6.60. Every performance during the entire engagement was capacity.

Al Jolson's performance in *Big Boy* was the talk of the town. Detroiters raved about it and fought to buy seats. Critics of the local newspapers treated the show with extreme kindness and boosted it to the limit.

### New Egerton Play Is Barren Comedy

London, Jan. 10 (Special Cable to *The Billboard*).—At the Globe Theater Wednesday *Camilla States Her Case* was presented. The author, George Egerton, has scarcely presented the case excitingly, and Margaret Bannerman as *Camilla*, the charming and beautiful, lacks the technical experience and flair to undertake the full weight of any play. C. M. Lowrie, suitably pompous and dull, played cleverly as *Camilla's* feudal lord. George Tully ran away with the acting honors despite the smallness and ineffectuality of his part. 'Twas a pity to see such an artist wasted on an inconsequential, barren comedy. Mary Rorke and Ivan Berlyn gave good performances, but they too spent vainly to save the play from the early extinction that is quite probable.

### Steals Radio Set Loaned to Theater

Springfield, Ill., Jan. 10.—A. L. Burnstine, proprietor of the Empress Theater, decided to meet radio competition by borrowing a \$350 radio set from a local music house and tuning in on the evening air programs. A radio burglar upset the scheme by stealing the equipment. Springfield police are investigating the theft.

### Permanent Musical Revue at Winnipeg

Winnipeg, Jan. 10.—The Playhouse is reopening with a permanent musical revue, an innovation for Winnipeg. English interests recently acquired the house, bringing a company direct from London for a season of approximately 30 weeks. Tom Copeland, well-known English comedian, heads the revue.

### "Peter Pan's" Shadow Dropped From Plane

Seattle, Jan. 10.—Prior to the presentation of *Peter Pan* here, Manager J. G. Von Herberg called attention to the film in striking fashion by employing an aviator to fly over the city and "lose" *Peter Pan's* shadow, as in the story, by dropping it from the plane.

### Bauer To Tour World

San Francisco, Jan. 10.—Joseph Bauer, retiring owner of the Wigwam Theater, which was sold a few days ago to the Golden State Theater and Realty Corporation, announces he will leave on a trip around the world. He was given a loving cup at a farewell party on the Wigwam stage.

### Theater Man Held

Sulphur, Ok., Jan. 10.—R. E. Jeter, proprietor of a theater here, was released from the county jail on a bond of \$1,500, following his arrest after a fire in the theater.

James Fernandez, deputy State fire marshal of Oklahoma City, is here making an investigation.

### Pavlova's Maid Robbed

Indianapolis, Ind., Jan. 10.—Mamie Chartechevnikoff, maid for Anna Pavlova, danseuse, who appeared at the Murat Theater Monday night, reported to police shortly before the evening performance theft of her pocketbook from the theater property room. It contained \$15, a \$27.50 rosary, a pair of glasses and keys, she said.

### Compromise on Sunday Movies

Bath, N. Y., Jan. 10.—The village trustees of Bath at a meeting last Saturday compromised the situation relative to the showing of Sunday motion pictures at the local theater. The theater had lately shown Sunday pictures in the afternoon and again in the evening, which brought a petition of remonstrance from the local W. C. T. U. The trustees at their Saturday meeting eliminated the afternoon program and requested the theater to conduct its Sunday evening program after the churches had concluded their services.

### Kelso Theater in Fire

Kelso, Wash., Jan. 10.—A fire last week in the Kelso cigar factory spread swiftly to the Vogue Theater, which suffered damage estimated at \$30,000. The production room of the theater escaped damage, but water ruined the pipe organ. Owners of the theater, a frame structure, had recently determined to replace the building with a modern fire-proof structure.

### Maxine Elliott's Close Call

Palm Beach, Fla., Jan. 10.—Saved from death in the surf, Maxine Elliott was suffering of shock and exhaustion today. The actress was rescued Wednesday after she had ventured into deep water and had been caught and submerged by an undertow.



### Second School in Fair Management

Will Be Held in Chicago Next Month—University of Chicago Co-Operating

The second School in Fair Management, under the joint auspices of the International Association of Fairs and Expositions and the University of Chicago, will be held at the latter institution during the week of February 16. Arrangements for the school have been completed by President Edgar F. Edwards, of the Rochester Exposition, and Secretary Ralph T. Hemphill, of the Oklahoma State Fair. They met in Chicago December 30 and spent most of the week there perfecting the details.

The first school held last May is conceded to have been the most constructive piece of work done by the International Association since its inception some 30 years ago. It was arranged for by Tom Canfield, of Minnesota, who was then president of the International Association, and Don V. Moore, of Sioux City, Ia., the former secretary. They had the enthusiastic co-operation of W. H. Spencer, dean of the School of Commerce and Administration of the university, and the instructors and professors. It was a task of no small magnitude for the fair officials to arrange for such a school. It was pioneer work in the strictest sense, there being no beaten path for them to follow, even tho they might have been inclined to do so.

"All fair men agree that there are, or should be, certain fundamentals applicable to the managers of all the fairs, big and small," said President Edwards recently, "but none of these fundamentals has ever been clearly outlined or put in any tangible form. It is hoped that the Chicago school will accomplish much along (Continued on page 102)

### The Marks Celebrate Their Silver Wedding

R. W. Marks, who has been a manager for 49 years and who is still active putting on benefits with amateurs, and his wife, May Bell Marks, who has headed the Marks Bros. Dramatic Company as star for 25 years, celebrated their silver wedding at their summer hotel, Red Cedar Inn, Christie's Lake, Ont., recently. All the members of the theatrical colony were on hand, headed by the veteran comedian, Tom Marks, who has built himself a hotel, Chris Allen, of Allen Lodge, was drum major. Joe Marks lead the Grand March and Robert Marks, Jr., did several turns. The large ballroom was decorated for the occasion and the tables set on the stage were loaded with presents and food.

R. W. Marks is busy with his one-night-stand company, which will open after Lent with May Bell Marks in the leading role. The play, *Starlight*, was first presented by the R. W. Marks Company 16 years ago on the Cohn & Grant Circuit at Portland, Me.

### United Theaters To Erect Movie at Westerly, R. I.

Westerly, R. I., Jan. 10.—The United Theaters of America, a corporation controlling a chain of picture houses in the East, has announced plans for the erection here of a modern fire-proof movie with a seating capacity of 1,400. A site for the new structure, which is to include space for a department store, a confectionery and several offices, has been obtained at High and Canal streets in the business district. Construction will begin about the first of next month. Frank Nemec, who represents the United Theaters of America in this territory, is investigating locations for numerous new movie houses to be erected in Rhode Island and Connecticut.

### Sleeps on Mountain Top

William D. Bartlett, former musical director of the Shubert Crescent, New York, and of the Sunday Concerts at the Winter Garden, writes from Camp Getwell, Montpelier, Vt., that he is living on a mountain top all alone in a tent and recovering from his illness. Bartlett says he has shown steady improvement, but that he is lonesome and he would like to hear from his friends.

### Robs "Blossom Time" Members

Buffalo, N. Y., Jan. 8.—A thief last Saturday entered the Shubert-Teck Theater between the afternoon and evening performances and stole a quantity of clothing from two members of the company. The robbery was reported by John Lamp, manager of the *Blossom Time* Company, playing the theater.

### Parson's Returns to Legit.

Hartford, Conn., Jan. 10.—After a week's run of *The Ten Commandments* Parson's Theater returned to legit. Monday, opening with *The Nervous Wreck*, which will be followed by *Top Hole* and *The Pottery*.

### Needle and Awl in Elephant's Neck

Minneapolis, Minn., Jan. 10.—The shadow of a needle and the metal part of a harness maker's awl was revealed last week on a photograph, plate, following an X-ray examination of the neck of Lena, a dancing elephant, appearing at a local theater here last week. From the position of the awl, veterinarians are of the opinion that it will work itself thru the neck and cause the elephant no acute discomfort. The X-ray examination of Lena was said to be the first ever performed on an elephant.

### JOHN BARRYMORE

To Appear in London in Repertoire of Plays

London, Jan. 10 (Special Cable to *The Billboard*).—The early appearance of John Barrymore in a first-class West End house for a season of well-known plays is announced. The first offering will be *Hamlet*, and other pieces in his repertoire will follow.

Constance Collier is cast as the queen in the production of *Hamlet* and Fay Compton as Ophelia. The latter seems a peculiar choice.

### Globe Theater Celebrates Its Fifteenth Anniversary

New York, Jan. 10.—A big party was held this morning at the Globe Theater to celebrate the house's 15th anniversary. Elaborate preparations for the event were made by Charles Dillingham, who owns the theater. Ed Wynn, at present occupying the Playhouse with his latest revue, *The Grab Bag*, was master of ceremonies, and Fred Stone, together with Mrs. Stone and their daughter, Dorothy, came over from Philadelphia, where their show is playing, to take part in the affair. Stone and the late Dave Montgomery opened the Globe January 10, 1910, with *The Old Town*.

Many members of the Globe's original staff are still on duty there. These old-timers include Bruce Edwards, general manager; Henry Young, dean of Broadway treasurers; John Morgan, ticket taker; Paul Stone, brother of Fred, on the gallery door; Dan Casey, electrician, and Alexander Davis, musical director.

### Grenier Again Heads Hub Theater Treasurers' Club

Boston, Jan. 9.—At the annual meeting and banquet of the Theater Treasurers' Club of New England, held Sunday night at the Essex Hotel, Ernest A. Grenier of the Colonial Theater was re-elected president and Frank D. Orvitt, of the Tremont, vice-president. Hugo W. Lundgren, of the Boston Opera House, was elected treasurer, and Archie M. Birtwell, of the Colonial, secretary. Board of Directors: William C. Nixon, of the Shubert Theater; John Carney, of Waldron's Casino; James R. Keen, of the Selwyn, and Thomas E. Roche, of the Colonial. Thomas B. Lothian, general manager for the Erlanger interests in Boston, was elected an honorary member. The meeting was well attended.

### Pantomimes Continue To Draw Crowds at Toronto

Toronto, Ont., Jan. 10.—Owing to the capacity business that Vaughan Glaser's gorgeous pantomime production of *Mother Goose* and *The Gingerbread Man* is drawing to the Uptown Theater, the production will remain there a week longer than was first intended.

*Aladdin*, George Vivian's fine pantomime, is packing them in twice a day at the Regent Theater and the closing date is not yet announced.

Last week it was reported that Vaughan Glaser was presenting *Aladdin* at the Regent Theater and that George Vivian was putting on *Mother Goose* and *The Gingerbread Man* at the Uptown Theater. This was erroneous and the facts are as represented in the above dispatch.

### To Revive Theater Scenes of Long Ago

San Francisco, Jan. 10.—Theater scenes familiar in Saratoga Music Hall here 40 years ago will be reproduced the coming week when a revival of the *Battle Scene From Richard III* will be presented by Balboa Parlor, Native Sons. Prof. George Kittler's orchestra of nine pieces, all of whom played with him in the old days, will appear in old selections. Old dances will be revived, also.

### Theater Manager a Hero

Atlantic City, N. J., Jan. 10.—Robert McGraw, manager of the Garden Pier and Globe theaters here, is acclaimed a hero today for his gallant rescue of a man from the surf. George L. Goss, employed at the Ritz-Carlton Hotel, is the man saved.

### DONALD CALTHROP DEFIES MANAGERS

Refuses To Cancel Broadcasting of Revue Yoicks and Decides To Resign From West End Association

London, Jan. 10 (Special Cable to *The Billboard*).—Donald Calthrop has defied the Theatrical Managers' Association, which threatened to cancel contracts allowing the Revue Yoicks to appear in provincial theaters if Calthrop permitted broadcasting tonight. The association considers the broadcasting of London productions injurious to later touring prospects and refuses to allow any broadcast piece to play its theaters. Calthrop refused to cancel broadcasting and decided to resign from the West End Managers' Association. He declares if the Theatrical Managers' Association refuses Yoicks its theaters he will tour it in the same towns with a portable theater. Owing to a disagreement among the directors Yoicks was nearly taken off last Saturday, but following arbitration resulting in a decision favorable to Calthrop the revue continues its prosperous run at the Kingsway Theater.

### Complete Cast for Elsie Janis Revue

New York, Jan. 10.—The complete cast of *Puzzles of 1925*, in which Charles Dillingham will star Elsie Janis, and which was to have been an "intimate revue", but has now assumed unusually pretentious proportions, is announced as follows: Jimmy Hussey, Crawford and Broderick, De Haven and Nice, O'Donnell, Blair and Company, Cortez and Peggy, the Commanders Band, Walter Pidgeon, Cyril Ritchard, Dorothy Appleby, George Hale, William Holbrook, Chevalier Brothers, Janet Stone, Shirley Vernon, Borrah Minevitch, Edward Hickey, Irma Irving, Dorothy Irving, Doree Leslie, Lucille Moore, Bobbie Breslau, Yvette DuBois, Jeannette Dietrich, Mollie Dodd, Eileen Seymour, Peggy Dorn, Viola Clares, Kathleen Erroll, Alice Brady, Margot Greville and Margaret Morris. Raymond Hdbbell will direct the orchestra and Julian Alfred is now arranging the dances. The premiere will take place in Atlantic City January 26.

### Hill Sues "Bud" Fisher; Alleges Breach of Contract

New York, Jan. 10.—Gus Hill, producer, has instigated a suit for \$750,000 against Harry C. (Bud) Fisher, cartoonist and creator of *Mutt and Jeff*, for breach of contract. Hill claims that Fisher entered into an agreement with him in 1911 whereby he (Hill) purchased all movie rights to Fisher's motion pictures. The document filed by Phillips, Jaffe & Jaffe, attorneys for Hill, states that Fisher has been making pictures from the time at which the contract was signed, but Hill has not received his due for the past several years.

James A. Timony, of the law firm acting for Hill, asserted that just about a year ago Fisher was awarded a verdict of some \$23,000 for royalties due the cartoonist. This case was fought in the New York Supreme court and the new legal affray will be contested in the Appellate division of the same department of justice January 19.

Attorney Kelley, of Kelley & Becker, Fisher's lawyer, stated when interviewed that a wrong interpretation had been placed on the contract by the opposing party and that he was ready to fight the case.

Last week Fisher filed objections to Hill's discharge from bankruptcy in the New Jersey Federal Courts, which was held up, when the cartoonist alleged that the producer, known in private life as Gustave Metz, was concealing certain assets.

### Win Beauty Prizes, But Fail To Get Cash

Oakland, Calif., Jan. 10.—Nine young women who won honors in a beauty contest at a movie jungle ball in the municipal auditorium here four weeks ago have started suit in an effort to learn why they have not received \$2,700 in prize money. A writ of attachment was filed on "King Wrangel", a polar bear recently presented to the Oakland Municipal zoo, to enforce the girls' claims.

### State-Congress Manager Slugged; Robber Takes \$250

Chicago, Jan. 10.—A lone bandit with a pistol held up C. D. Peet, manager of the State-Congress Theater, in his office last week and got \$250 out of the open safe. He also knocked the manager senseless with his revolver. Marjorie Proctor, cashier of the theater, had left the office 10 minutes before with the \$1,400 weekly payroll of the cast.

### Synthetic Snow From Now On

Pittsburgh, Pa., Jan. 10.—Good-by paper snowstorms. Good-by silt-canvas cradles that stick and then dump a bushel of scrap on the "lead's" head. Synthetic snow for the stage from now on.

Real snowstorms that rival Be-lasco's rain scenes, snow that flutters down as tho it was nature's product, just like real, freezing snow with a breath of winter behind it to drift out over the audience.

Dr. Charles L. Jones, fellow of the Mellon Institute of Industrial Research, is the father of synthetic snow.

And he makes it from carbon dioxide. What is carbon dioxide? It's that gas that puts life into your soft drinks.

With soda pop gas and a space so inclosed that the atmosphere is extinctive Dr. Jones can make, on a minute's notice, snow that can be made as long as the temperature is higher than 110 degrees below zero. Even the dressing rooms on the kerosene route could meet that requirement.

Here is Dr. Jones' technical description of nature's snow rival:

"When liquified carbon dioxide is passed from cylinder pressure to atmospheric pressure the liquid boils, its latent heat of vaporization being supplied by the cooling of the gas and the residual liquid until the liquid is solidified to a snow. The snow continues to sublime until its vapor pressure becomes equal to atmospheric pressure, after which further sublimation can take place only thru the addition of heat from an external source."

### PHILLIP J. WOOD

Becomes Business Manager of Ohio Motion Picture Theater Owners

Columbus, O., Jan. 10.—Phillip J. Wood, of Columbus, was selected business manager of the Ohio Motion Picture Theater Owners at a meeting of the executive committee held here Tuesday at the office of President William M. James.

The selection of Mr. Wood is in keeping with the recent action of the league at the annual convention to add an executive secretary to the staff of officials. He will have his office in Columbus at 51 West Broad street.

In the selection of the business manager the Ohio organization expects to start on a vigorous campaign of organization with the end in view of having every motion picture theater owner in the State a member of the organization. In addition to organization work it will be the duty of the new business manager to increase the public service department of the motion picture theaters as well as to serve as a legislative representative, keeping in touch at all times with the legislature and preventing, if possible, hostile legislation.

### Marguerite Namara Quits "Love Song"

New York, Jan. 10.—Marguerite Namara, who was to have sung the principal role in the Shuberts' new operetta, *The Love Song*, has withdrawn from the cast and her part will be taken by Dorothy Daniels. According to Miss Namara, who canceled some concert and opera engagements in Europe in order to come back here and appear in this play, she was led to believe that her role would be the stellar one, whereas the operetta is built around the life of Offenbach, with the famous composer as the central character. Another musical play, with Jenny Lind as the central figure, is now being written for Miss Namara by her husband, Guy Bolton, and will be produced by the Shuberts.

### "Meddlers" Dreary Play; Boored

London, Jan. 10 (Special Cable to *The Billboard*).—Last Tuesday at the St. James Theater Agnes Platt essayed the management of a farce by herself and Norman Pugh, entitled *Meddlers*, which proved to be quite the most dreary, pointless, imbecile failure of a play the writer has ever seen. Farren Soutar, Mimi Crawford, Gladys Elliott and Honor Bright made laudable efforts to make the public feel that their admission money had not been entirely wasted. The alleged farce was preceded by a sort of Grand Guignol episode, called *Number 21*, which was not quite so bad as what followed. The show was loudly boored by the discerning audience.

### Harold Lloyd's Wife Injured in Fire

Hollywood, Jan. 10.—Mildred Davis Lloyd, wife of Harold Lloyd, comedian, was cut by glass Thursday during a fire in the Harold Lloyd productions unit of the Hollywood studios. The flames destroyed a \$19,000 set on the stage.



## COLUMBIA HOUSE MANAGERS TRANSFERRED IN BROOKLYN

### Present Indications Point to More Changes on Circuit

New York, Jan. 10.—There has been much discussion and many debates among burlesquers in general, especially those connected with theaters and companies on what is known as the Columbia Circuit, during the past week, when it became known that "Uncle" Jim Curtin had been relieved Monday of the management of the Empire Theater, Brooklyn, by James Sutherland, and Sutherland in turn was relieved of the management of the Casino Theater by Mr. Curtin.

When seen at their respective theaters Messrs. Curtin and Sutherland were non-committal as to the cause of the transfer and declined to discuss the matter in any way whatsoever.

From other reliable sources we hear that the transfers were influenced by Sam A. Scribner, general manager of the Columbia Amusement Company, with a request to Harry C. Miner, directing manager of both the Empire and the Casino theaters in Brooklyn, but to this Mr. Miner demurred, due to the fact that Mr. Curtin and Mr. Sutherland have been managing those houses for several years past. From what can be learned from various sources business at both houses has increased wonderfully under their management, and this is especially applicable to the current season. However, later Mr. Miner capitulated and ordered the transfers.

Mr. Miner, after issuing the orders for the transfers, entrained for a four-week visit to Florida.

### Scandal Mongers at Work

From several sources we learn that the Brooklyn changes were inspired by a report from the plain clothes policemen recently detailed by Mr. Scribner to investigate conditions in Brooklyn as it relates to burlesque at the Empire and Casino theaters, presenting Columbia Burlesque, and to the Star and Gayety theaters in Brooklyn, presenting Mutual Burlesque.

It is a conceded fact that, whereas the Empire and Casino have played to vacant seats during the presentation of the poor imitations of musical comedy at those houses, the Star and Gayety have played to a capacity audience at every presentation of Mutual Burlesque "as you like it."

Be that as it may, the transfer of local managers in Brooklyn has caused much apprehension on the part of other house managers on the Columbia Circuit that has a tendency to affect the entire morale of the circuit, including house managers, their attaches, company managers, advance agents and performers alike. This has been made manifest to us by con-

fidential information to the effect that several house managers, producing managers and performers have made overtures to I. H. Herk, president and general manager of the Mutual Burlesque Association, to consider their application for appointment to positions and engagements on that circuit.

### Hexter Succeeds Yost

New York, Jan. 9.—Billy Hexter, former manager of houses and companies on the Columbia Circuit, and more recently company manager of L. Lawrence Weber's *Little Jessie James* show on tour the (Continued on page 102)

### New Colored Revue

"Alabama Fantasies" Later To Form Part of Black and White Production

New York, Jan. 10.—The *Alabama Fantasies*, a colored revue rebuilt by Arthur Lyons from the floor show and specialty artists of the Club Alabama, will open at the Lafayette Theater January 19 for an engagement of two weeks, with an option of two more to follow. The revue will break in at this house preparatory to coming down to Broadway, where it will form the colored unit of a half Negro and half white attraction based on Jimmie Cooper's *Black and White Revue*, well-known burlesque show. The floor show from the Club Moritz, another Arthur Lyons project, will form the white unit.

Johnny Hudgins, the colored dancing comedian, for whose services the Shuberts and B. C. Whitney recently had legal battle, and who lately has been featured in vaudeville with Sam Wooding's band, heads an imposing list of Negro artists, including Shelton Brooks, who was a feature of Florence Mill's show, *Dizie to Broadway*; Bobby Gains, Abbie Mitchell, Eddie and Grace Rector, Clarence Robinson, Carroll Clark, Louis Simms, Al Moore, Lillian Powell, Ruth Cherry, Freddy Washington, Hyacinth Curtis, Amy Bates, Hazel Cole, Ethel Johnson, Evelyn Sheppard, Marie Bushell and May Fanning.

The Shuberts have offered the show a choice of one of two theaters, but no selection has been made as yet.

### Bald Pate Inn Damaged

Boston, Jan. 10.—As a result of the earthquake that was felt here Wednesday the foundations of Bald Pate Inn at Georgetown were badly crumbled. This hostelry was made famous by Earl Derr Biggers' story and George Cohan's play, *Seven Keys to Bald Pate*, and is said to be about 200 years old.

### Film Comedies the Thing for Health, Says Doctor

Bridgeport, Conn., Jan. 10.—Through the generosity of a former patient at the Bridgeport Hospital weekly movie shows are given every Friday evening. Dr. Harold Hersey, superintendent of the hospital, who is in direct charge of the presentations, believes that laughter adds to health and that hospital patients should be given an opportunity to laugh, and in giving the weekly shows at the hospital experience has taught him that the greatest satisfaction and best reaction upon the patients is with the comedies. Therefore nothing but comedies are shown at these presentations. Dr. Hersey further stated that he has tried Wild West and scenic pictures, but the comedies have proven the most satisfactory, the others having a more or less depressing effect.

### Harris and Berlin May Build Florida Theater

New York, Jan. 10.—Sam H. Harris and Irving Berlin, who left this week for Palm Beach, may build a modern theater at that Florida resort in the near future, according to a report circulated the last few days. There frequently have been rumors of increased theatrical activities at Palm Beach, and the possibility has been advanced of a small circuit during the active season at the Florida resort and other extreme Southern spots that might be good show towns, but there has always been a doubt as to whether that territory, even with its wealthy floating population, would support a theater offering musical attractions similar to those seen on Broadway. An American theater in Havana, with American attractions, was contemplated not long ago, principally with the anticipation of the patronage available during the racing season there. From Havana to Key West is not a very long jump, while Miami, St. Augustine, Jacksonville and other flourishing places in that section may afford some good bookings.

### E. A. Bishop's Thanks

Denver Col., Jan. 10.—A donation of \$100 to the firemen's pension fund from Edwin A. Bishop president of the Bishop-Cass theaters, operators of the Colorado Theater, was announced last week by Chief John F. Healy of the fire department.

The check was inclosed in a letter thanking the members of the fire department for their work in fighting a fire in the Tabor block Christmas Eve and preventing its spread to the Colorado Theater.

## CLUB ACTIVITIES

### Neta Van Hedenkamp To Be Given Benefit

Philadelphia, Jan. 10.—Neta Van Hedenkamp, the 17-year-old diver who broke several vertebrae of her back last September while appearing at the Forrest Theater here with the *Dear Sir* Company, has been made a life member of the Talent Club of Philadelphia, and the club is arranging an entertainment and dance to be given January 31 in Lu Lu Temple for her benefit.

Wes. T. Connor, president of the Talent Club, is taking a personal interest in the unfortunate girl and everything possible is being done for her at the Jefferson Hospital. On Christmas day she was gladdened by the receipt of numerous gifts, flowers and words of cheer. Better still, she has been given encouragement by her physician to the effect that she is steadily improving and will in time recover.

### Krone Circus

#### To Use American Indians and Cowboys

Marland, Ok., Jan. 7.—Cablegrams have been exchanged by the Miller Bros. and the Krone Circus, whereby the latter will secure Indians and cowboys for its show from the Millers. They will leave some time in February, arriving in Berlin for the opening of the spring season of out-of-door attractions, and will tour the German republic. Eddie Botsford, Indian scout for the 101 Ranch, will leave shortly for the West to obtain the Indians.

### Detroit Theater Robbed

Detroit, Jan. 10.—Hold-up men entered the Alhambra Theater, 9414 Woodward avenue, last week and made way with \$2,000 in cash from the theater safe. The robbers entered while seven employees were busy cleaning the front of the house. All were bound and gagged with adhesive tape and relieved of whatever cash they had on their person.

### The Professional Woman's League

Since the Professional Woman's League has moved into its new home at 56 West 53rd street, New York, members are evidencing their pride in the new and luxurious quarters by gracing all occasions, business or social, with their presence. They make it a point, too, to drop into the League rooms for impromptu visits with each other.

The New Year's Eve party given by the league was voted "the best ever" by those who attended, with their escorts. Mrs. Helen Hanning acted as chairman of hospitality, assisted by Mrs. Sophia Carroil, and Mrs. Jennie Thompson was Chairman of Reception.

Entertainment of a high order was also provided. Those who entertained were Laura Asker, dramatic soprano; Mrs. H. Gates, soprano, and Louise Muldener, one of the oldest members of the P. W. L., read a New Year greeting. Other entertainers were Barlowe Borland of the *Lass o' Laughter* Company and George Lessey.

On the stroke of 12 Mrs. Arthur H. Bridges, Chairman of Publicity of the P. W. L., proposed that all drink to the health of the president, Mrs. Russell Bassett; the first vice-president, Mrs. Ben Hendricks; Mrs. William H. Donaldson, Mrs. Belle Gold Cross and to all absent members. The proposal was heartily and unanimously carried. A delicious buffet supper was served, followed by dancing.

Other events at the P. W. L. were a business meeting January 12, with Mrs. Russell Bassett presiding, and a card party January 13, with Mrs. Helen Whitman Ritchie as chairman.

### The Drama Comedy Club

The Drama Comedy Club, of which Edyth Totten is president, gave its first social matinee of the new year in the Grand Ball Room of the Hotel Astor Friday afternoon, January 9.

A pleasingly diversified program was given before a grand turnout of members, guests and distinguished guests of honor, the latter being Mme. Pilar-Morin, Baroness Von Klenner, Carl Flique, Claire

Tree Major, Grant Mitchell and Clarke Silvernail.

Carl Flique, organist, opened the program with tone pictures from Weber's romantic opera, *Der Frieschuetz*, played in his usual fine and masterly style.

Alice Frisca, pianist, played several Chopin and Liszt selections with a beauty of execution well appreciated by her auditors.

Mme. Pilar-Morin, renowned dramatic actress, presented one act from her full-length play, *Retribution*, which is now being given at the Lenox Little Theater, New York, by courtesy of the Manhattan Little Theater Club. Alys de Pau, an amateur actress, walked away with the honors of the piece by the finesse of her interpretation of a French girl singing a popular song in English, while little Miss Lenore Simone, as the lovely little daughter of the play, scored heavily, with the discriminating Drama-Comedyites, who see all and know all about current plays. Dorothea Edwards, contralto, who appeared at a recital at Town Hall January 10, sang several selections and responded to encores, with Maestro C. de Macchi at the piano. Claire Tree Major, director of the Threshold Players, then presented one of her classes in a play of the 18th century, *The Shoes That Danced*, by Anna Hempstead Branch.

The youthful Carter-Waddell dancers wound up the program with an airy toe solo by Frances Froelich, a ballet conception entitled *Little Miss Muffet*, danced by Lucy Lake; a Russian dance by Grace Donevan, and a characteristic dance, *Little Miss Beautiful*, was truly exemplified by beautiful Evelyn Kearney.

The next Drama-Comedy affair will be a review, January 23, when there will be a book discussion of *The Little French Girl*.

The monthly luncheon will be held February 15, when honor medals for service will be presented to members.

### Metropolitan Theater League

Mme. Blanche Camp, president of the Metropolitan Theater League, has sent out invitations to a matinee social to be held at the Hotel Majestic, 72d street and Central Park West, New York, Tuesday afternoon, January 13.

## WOODS THEATER FOR "ROSE-MARIE"

### Arthur Hammerstein Leases Chicago House for Indefinite Engagement of No. 2 Company

New York, Jan. 10.—Arthur Hammerstein has leased the Woods Theater, Chicago, from the firm of Jones, Linick & Schaefer and will take it over in February for an indefinite engagement of *Rose-Marie* No. 2 Company. Although the Shuberts usually take care of Hammerstein's bookings and also own the Imperial Theater, where the original *Rose-Marie* is now playing, the producer of this sensational success is said to have made his own arrangements for the Chicago run because of a disagreement over the splitting of the receipts, Hammerstein wanting 70 per cent of the gross and the Shuberts only being willing to concede 65 per cent. There is a clause in the Shubert contract which makes it imperative for a producer who books a show into a Shubert house in New York to route all productions of that same play thru the Shubert offices, but Hammerstein declares the contract will not hold in law because it is made without monetary consideration.

### New Baker Theater Opens

Dover, N. J., Jan. 10.—The new Baker Theater, under the direction of Henry O. Baker and R. F. (Pete) Woodhull, has been formally opened and with due ceremony. Among the special speakers that graced the occasion were M. J. O'Toole, president of the Motion Picture Theater Owners of America; Honorable Frederick Breidenbach, Mayor of Newark; Honorable William H. Hosking, Mayor of Dover; Roswell S. Bowby, superintendent of Dover Public Schools, and others.

Eighteen years ago last month the former Baker Theater was formally opened on the same site by the late William H. Baker. The opening attraction was *William A. Brady's* stage presentation of *Richelieu*, with Robert B. Mantell in the title role.

On the opening program of the new Baker Theater, December 22, were Earl Gates and Company, formerly of *The Clinging Vine*, in artistic odds and ends; Margaret Padula, in songs and boy studies; Morgan and Sheldon, with a skit about radio; Elizabeth Brice, the international star, assisted by Frank Kessler and the Kessler Syncopaters, and the feature film, *North of 36*. K. H. Sparnon and his Baker Theater Orchestra furnished excellent music.

In addition to Baker and Woodhull, the staff of the new Baker Theater includes Robert B. Woodhull, treasurer; John A. Baxter, assistant treasurer; Kenneth H. Sparnon, musical director; Charles Williams, stage manager; John Glatley, stage electrician, and Matthew Cleff, master of properties.

Last week the Chicago Stock Company, with Charles H. Roskam and Carl B. Sherred, played its annual engagement in Dover, presenting six popular successes, *The Alarm Clock*, *The Old Soak*, *So This is London*, *Polly Preferred*, *The White Sister* and *Getting Gertie's Garter*.

### Thespian Club Elects

New York, Jan. 10.—The following Thespian Club officers have been elected: President, J. Moy Bennett; vice-president, John Costello; secretary (re-elected), Joseph J. Holton; treasurer (re-elected), John Woodford; sergeant-at-arms (re-elected), W. Wallace Jones; assistant sergeant-at-arms, Charles F. Buckley; chaplain, Alexander K. Shannon.

Trustees—Morgan Jones, Thomas Glenroy, Andrew J. Dillon, Lee Beggs, John J. Pooley.

### Wheeler's Musical Stock Getting Business in Tampa

Chicago, Jan. 10.—Lew Wheeler, who is with the musical stock in the Rialto Theater, Tampa, Fla., says the company is playing to good business, and that *The O'Brien Girl*, *Flo-Flo*, *Irene and Oh, Boy*, have been given and the next number will be *Mary*. A. S. Metzner, manager of the Rialto, gave a Christmas party to the players and members of the orchestra.

### Vote Against Sunday Movies

Springfield, Mo., Jan. 10.—Sunday theaters in Springfield will remain closed for another year as a result of a special election held Tuesday. The vote was 5,074 for Sunday closing and 3,600 against.



## WORK ON NEW GARDEN STARTS

Planned To Have Immense Amphitheater in Operation by October 15

New York, Jan. 10.—An army of house wreckers began yesterday tearing down the old car barns at Eighth avenue and 50th street to prepare the site for the new Madison Square Garden. George L. Rickard and his associates have announced that all preliminary details of the undertaking have been completed. All contracts have been let and the building will be ready for opening on October 15, it is announced.

Costing \$5,500,000, the building, it is said, will be the largest outdoor amphitheater in the world. It will have seating capacity of from 23,000 to 24,000, which is said to be 9,000 more than the Olympia in London and 10,000 more than the present Madison Square Garden.

The amphitheater will cover, according to reports, a plot 200 feet wide by 500 feet long. It is proposed to be called Madison Square Garden partly out of sentiment and partly because it is designed to occupy in the future of the city the place the old Garden has held in the past—a center of activities and gaieties thruout the entire year. The owners are the Madison Square Garden Corporation, of which George L. (Tex) Rickard is president; John Ringling, circus owner, chairman of the board, and William F. Carey, President of the Southern Phosphate Corporation, vice-president and treasurer. Thomas W. Lamb is the architect. James Stewart & Company have been awarded the contract for construction.

It is understood that the whole will be divided into two levels, making it possible for two separate activities of large proportions to take place at any one time. The lower level, it is said, will be 200 feet wide by 375 feet long, especially designed for commercial exhibitions; the upper for conventions, exhibitions and sports of all nature. The seats will be arranged in an arena section, balcony and gallery, fashioned somewhat after the old Garden except that they may be the more easily reached.

It is understood that a powerful broadcasting station will be one of the numerous permanent attractions. The new Garden will also contain the most modern ice-hockey equipment.

In closing, Mr. Rickard said that in the four years that the management has controlled the present Madison Square Garden more than 7,000,000 people have been entertained there.

## Pittsburgh Managers Will Fight Street Car Changes

Pittsburgh, Pa., Jan. 10.—The fight against short looping of street cars in the business district which would compel a walk of several blocks from all lines into the "golden triangle" of downtown Pittsburgh, which contains the leading theaters, will be carried to the public next week. A mass meeting has been fostered by theater managers who promoted a meeting of business men recently where an organization was formed to make a concerted fight against the plans of the Pittsburgh Railways Company.

## Wisconsin Poster Men To Meet February 4 and 5

Milwaukee, Jan. 10.—The Wisconsin Poster Advertising Association will hold its annual meeting at the Hotel Medford in this city February 4 and 5. Among those on the program are: Prof. Franz Aust, of the University of Wisconsin; Judge Frost, of Chicago; Mr. Deutsch, of the Edwards & Deutsch Lithographing Company, and A. B. Alexander, secretary of the Wisconsin State Fair. H. J. Fitzgerald is president of the association.

## Old Films Explode

New York, Jan. 10.—Seven tons of old motion picture film exploded in an old studio now used for other purposes in Ridgefield Park, N. J., and fairly shook the township residents stated. The building was one of the original studios where Charlie Chaplin, Mary Pickford and Fatty Arbuckle are said to have made some of their first pictures.

## Will Remodel Old Theater Into Stores

Milwaukee, Jan. 10.—The Shubert Theater, originally Music Hall, has been sold by the Academy of Music Company to the McGeech Building Company for \$100,000 and will be remodeled into stores.

## Art Gallery in Playhouse

Milwaukee, Jan. 10.—An art gallery is a feature of the Bonstelle Playhouse here. It is located on the mezzanine floor.

## Father Whalen Advocates More Interest in Stage

Orrtanna, Pa., Jan. 10.—Father Will Whalen, of the Old Jesuit Mission, Buchanan Valley, lectured to the Knights of Columbus at McSherrytown recently. He told the "Caseys" about the Catholic Actors' Guild of New York, of which he was one of the earliest members and is now one of the staunchest supporters.

Father Whalen has always advocated that church people should take more interest in stage players. There isn't a bigger-hearted class of human beings on the face of the earth than the actors, whatever their faults may be, said Father Whalen. As a special treat for his audience, Father Whalen interpreted Valerie Bergere's famous little play, *Judgment*.

## LENA ASHWELL

Returns to London Stage in "The Ship"

London, Jan. 10 (Special Cable to *The Billboard*).—Lena Ashwell returned to the London stage Thursday at the Century Theater, Bayswater, appearing as Mrs. Thurlow in the first London performance of St. John Ervine's *The Ship*. Her capable, sincere acting was appreciated by the audience, which welcomed an old favorite. The play is unlikely to do much.

## "Chorus King" Goes to Bridewell for 7 Months

Chicago, Jan. 10.—James Thornton, who, it seems, acquired the sobriquet of the "Chorus King," was sent to the bridewell for seven months by Judge Bugee in the Sheffield avenue court Monday. Mr. Thornton's specialty, according to the testimony, was organizing musical comedy companies and vaudeville acts, which somehow failed to open. Complainants claimed they gave him money for engaging them. Jean La Verne, a chorus girl, and nine other complainants were in court. A part of the bridewell sentence met a charge of contributing to the delinquency of two young girls.

## L. & T. Lease New Movie

Chicago, Jan. 10.—Lubliner & Trintz announce that they have leased the new movie theater going up at 76th street and Cottage Grove avenue. The building is to be completed in January, 1925. Shapker, Stuart & Company have underwritten a \$475,000 bond issue. This will make four theaters that Lubliner & Trintz have under construction. The firm is now operating 19 movie houses.

## Another Chicago Movie

Chicago, Jan. 10.—The Ambassador Building Corporation is ready to begin work on a structure costing \$1,100,000 at 35th and Archer streets, which will include a 2,500-seat motion picture theater. Plans are by R. Levine & Company, and Garard & Company have underwritten a 10-year loan. The names of lessees have not been announced.

## Two-Month-Old Baby Travels Orpheum Circuit

Omaha, Jan. 10.—Local newspapers featured the fact that Julie Ballew, appearing on the Orpheum bill with her husband, Robert Carleton, hurried from the stage after each performance to greet their two-month-old son, Robert, Jr., who awaited her coming in the dressing room. The baby's grandmother, Mrs. J. S. Ballew, goes along, too, as nurse.

## Harry Greenway Resigns

Milwaukee, Wis., Jan. 11.—Harry Greenway, who for several months past has been very successful directing the publicity for Saxe's Wisconsin Theater here, has resigned his post, which has been temporarily placed in charge of George M. Pendergast, promotion manager for the Saxe Amusement Enterprises, pending the appointment of a successor for Mr. Greenway.

## \$10,000 Theater Fire Loss

Sioux City, Ia., Jan. 10.—Fire in the Rialto Theater Building last week caused a loss estimated at \$10,000. A dozen persons having rooms above the theater were removed in their night clothes by police and firemen.

## Sunday Movies Win

Walters, Ok., Jan. 10.—Walters is to have Sunday afternoon picture shows, according to J. A. Wollam, owner of a theater of this city. The first show will open tomorrow.

## Macomb Theater Afire

Macomb, Ill., Jan. 10.—Fire last week partially destroyed the Illinois Theater.

## DE MILLE LEAVES FAMOUS PLAYERS

Terminates 12 Successful Years With F. P. L.—To Enter Producing Field, Is Statement

New York, Jan. 11.—Cecil B. De Mille is thru with the Famous Players-Lasky Corporation, terminating a contract that has been in operation for the past 12 years. He will enter producing field, it was stated yesterday, following a conference between Adolph Zukor, president of Famous Players-Lasky; Jesse L. Lasky, vice-president, and De Mille.

Mr. Zukor gave out the following statement for publication. "We are sorry that our negotiations with Mr. De Mille are ended. He has been associated with us for 12 years and in that time has established a position as one of the foremost producers of pictures. He leaves us with our sincere best wishes for splendid success in any new association he may undertake."

De Mille issued this statement: "I will produce pictures of the same caliber as my past work. Details of my new association are matters for future discussion. Leaving the Famous Players-Lasky Corporation after 12 years is a painful thing. I have no better friends anywhere than Adolph Zukor and Jesse L. Lasky and S. R. Kent. Now that we proceed to tread separate business paths I know that their best wishes go to me as do mine to them.

"The new situation permits me to carry out plans for enlarged activity which I have long had in mind. I am now laying out a schedule of stories and players to appear in them which will offer the most ambitious program I have ever attempted."

"As details of this work are naturally arduous, it will be some time before anything can be said. I feel that the program I have in mind can best be carried out independently."

Mr. De Mille, who directed *The Ten Commandments* and other silver-sheet masterpieces, recently completed his final production for Famous Players-Lasky, it being *The Golden Bed*, which was constructed at Hollywood. He has been associated with the corporation since the inception of the old Jesse L. Lasky Feature Play Company 12 years ago. After working in New York producing operations were transferred to the Coast, where a program of feature pictures was inaugurated.

At that time Mr. De Mille was the only director of the company, which engaged in producing a number of Belasco plays. Under Mr. De Mille's direction Dustin Farnum found success in the films, his initial important picture, *The Virginian*, marking a milestone in the annals of the company. Success followed success and when the firm's production program was expanded Mr. De Mille was made director-general of production. His directorial efforts have sponsored some of the most popular stars in the movie firmament, including Gloria Swanson and Bebe Daniels. According to rumors several big producers have been attempting to secure De Mille's services. With a party of friends and members of his scenario and technical staff he was scheduled to sail for Europe yesterday on the George Washington, but the unsuccessful termination of the conference resulted in the cancellation of his reservation.

## SALTER KNOWS HIS BROADWAY

It was New Year's Eve, 1924; place, Broadway and 42d street, New York. The writer encountered Ed R. Salter, the well-known "Hired Boy" of the Johnny J. Jones Exposition. After greetings Salter advised he was awaiting the arrival of his son, Ed R., Jr., as they were going to attend a performance of Raymond Hitchcock in *The Sap* as guests of Jack Welch, an old-time managerial friend.

"Lots of changes around this old corner," remarked Salter, as he gazed around the square. "Standing here brings back many pleasant memories," he continued.

"Were you ever a permanent resident here?" ventured the scribe.

"Oh, yes, for many years," replied the genial Edward. "For many years I had theatrical offices in the Times Building and living apartments just across the street at the old Metropole, when it was managed by the Considine Brothers, who came from my home town, Detroit. When I was located in the Times Building my activities called for an early appearance each morning, and I had three ways of knowing the exact time of day. As certain as the late Charles Frohman was in town he would cross 42d street at Broadway promptly at 8 a.m., Gus Hill at 8:30, and A. L. Erlanger (of Klaw & Erlanger) would enter his offices at the New Amsterdam Theater at 8:45. Never a minute varied with their separate appearances. That was one reason of their great success.

"Previous to living at the Metropole I had apartments at the old St. Cloud Hotel. It was where the Knickerbocker Building now stands, had a lawn on the 42d street side, and after supper the

(Continued on page 102)

## 1924 Business Holds Its Own in Spokane

Spokane, Wash., Jan. 10.—Theater business in 1924 about held its own against the record year of 1923 except in the small picture houses of Spokane, according to a survey made for *The Billboard*. Maurice Oppenheimer reports the Hippodrome, with Gus Sun Vaudeville, passed the 1923 attendance total by a good margin. First-run picture houses about held their own, despite a well-known decline in other general business in this district. Park business was below the previous year.

All managers unite in predicting 1925 will set a new high mark for the city. With business holding up exceedingly well over the holidays and in fact all thru December, the prediction seems well founded.

The Liberty broke its house record December 31, showing *The Thief of Bagdad*, while the Casino came within a hair of the same record, showing *Peter Pan* at its matinee. Nearly every house went in for midnight matinees and did a landoffice business. The Garden, dancing palace, also broke its attendance record, offering special attractions for the crowd.

## JOHN HAVLIN

Bequeathes Bulk of His Estate to Daughter—Will Filed at Miami

Six residents of Cincinnati and its suburbs were bequeathed \$10,000 each by the will of John H. Havlin, former theatrical man, who died several weeks ago, which was probated Tuesday, January 6, at Miami, Fla., according to information received in Cincinnati.

The remainder of the Havlin estate, believed to be worth more than a million dollars, was left to his daughter, Mrs. Kate Havlin Martin, who resided with him. Mrs. Martin was named executrix. His son-in-law, Walter W. Martin, former manager of the Havlin Hotel, Cincinnati, which Mr. Havlin at one time owned, was bequeathed \$10,000.

The following relatives received the \$10,000 bequests: Telford Havlin, Mrs. Laura Davis, Mrs. Anna Eggleston, Joseph Havlin and William Havlin, all of Covington, Ky., and Samuel P. Havlin, of Norwood, O.

One thousand dollars was given to each of the following institutions: Children's Home, Cincinnati; Catherine Booth Home, Cincinnati; Cincinnati Free Day Nursery, Home for Friendless and Foundlings, Cincinnati, and the Cincinnati Home for Incubables; Miami City Hospital, Miami, Fla.; M. C. A. and the Children's Home Society of Florida, whose main office is at Jacksonville.

Ben L. Heldingsfeld, Cincinnati attorney, who handles the local Keth-Albee interests and who represented Mr. Havlin, filed the will for probate.

## "Red-Headed Music Maker" and Mrs. Hall in Havana

Havana, Cuba, Jan. 8.—Wendell Hall, the famous "red-headed music maker," is now in Havana taking in the sights and the races with his wife. They have been touring the United States and Canada giving radio entertainments. They also visited the Hawaiian Islands. Mr. Hall was formerly well-known in vaudeville circles in the States, also as the composer of many popular songs and dance music. He and Mrs. Hall are to give a series of radio entertainments here and will broadcast thru the Havana stations.

## S. Z. Poli on Hartford Tax List for \$1,349,500

Bridgeport, Conn., Jan. 10.—Sylvester Z. Poli, who controls theaters in Connecticut, Massachusetts and Pennsylvania, has the distinction of being among seven individuals who are set down in the tax list of Hartford, for \$1,000,000 or over. The total grand list for Hartford is \$302,685,000 and Mr. Poli is on the list for \$1,349,500, which is the second highest.

## Montreal Council Ends Dancing at Midnight

Montreal, Jan. 10.—Following investigation the city council has ordered the police to enforce a law requiring dancing to cease at midnight in public places. Cafe owners say they may have to close their doors because heretofore there has been no real life in the cabarets until midnight.

## Millionaire in Cast

San Francisco, Jan. 10.—Harry J. Crocker, San Francisco society favorite and heir to millions from the estate of his father, has an important part in the cast of *The Goose Hangs High*, now at the Curran Theater. He appeared last spring in movie productions. This is his first appearance on a San Francisco stage.



THE NEW PLAYS ON BROADWAY

SHUBERT THEATER, NEW YORK
Beginning Saturday Evening, January 10, 1925

WALTER HAMPDEN and His Company
in Shakespeare's "OTHELLO"

Entire Scenic Production Designed and Supervised by Claude Bragdon Staged and Directed by Mr. Hampden

- CAST OF CHARACTERS
Othello... Walter Hampden
Iago... Halloh Holloway
Cassio... Charles Francis

The opening night of Mr. Hampden's production of Othello was the occasion for a demonstration of the like of which seldom takes place in a Broadway theater.

Enthusiastic applause was punctuated by lusty cheering for both Mr. Hampden and Mr. Holloway, who was the Iago of the occasion.

The acting version which Mr. Hampden is using is very well cut and runs three hours and a half.

The Othello of Mr. Hampden shows evidence of careful, thoughtful study. His reading was superb, for to it Mr. Hampden brought almost the entire gamut of a sonorous voice and the beautifully modeled diction which is his.

In considering Iago it is well to keep in mind that the play of Othello is melodrama. In fact, it is good old rip-snorting blood-and-thunder melodrama.

Let it be said without more ado that Halloh Holloway is such an actor and his Iago a splendid conception of the part. He is entirely convincing, because he plays the part for what it is worth and has the ability to do just that.

The Desdemona of Jeanette Sherwin is quite satisfying. It is not a great part by any manner of means, but Miss Sherwin read it well and brought out all its salient points by good, straightforward playing.

had a chance to score she took full advantage of her opportunities and made a resounding hit. Charles Francis was the Cassio, William Sauter the Brabantio and Reynolds Evans the Roderigo.

Mr. Hampden has been given a beautiful production by Claude Bragdon. The settings are solid and picturesque, the costumes are goodlooking.

From the way in which the opening performance was received it looks as though the Othello would be as big a hit as Cyrano. I think that will be the hope of all who saw the opening.

A splendidly done Shakespearean production. GORDON WHYTE.

COMEDY THEATER, NEW YORK
Beginning Thursday Evening, January 8, 1925

Henry W. Savage, Inc. Offers the Lovely Young English Star FLORA LE BRETON

in the London Comedy Hit "LASS O' LAUGHTER"

By Edith Carter and Nan Marlott Watson

ALMA TELL
The Play Staged by Ira Hards

(In the Order of Their Appearance)
Mrs. Nicholson... Jean Gordon
Davie Nicholson... St. Clair Rayfield

ACT I—Kitchen of Mrs. Nicholson's Lodging House, Glasgow.
ACT II—Ronald's Sitting Room at Maxwell Towers (three days later).

Lass o' Laughter can trace its ancestry right back to Cinderella, and that story, as you know, has been the original ancestor of a long and honorable line of plays.

This play deals with a wail, the drudge of a Glasgow lodging house, who is discovered to be the heiress of Maxwell Towers and a huge fortune.

This plot is told without much finesse, the structure of the play is archaic, the situations are obvious and the dialog is for the most part, trite.

Now, Miss Le Breton has charm and lots of it. She is a beautiful woman with a wealth of golden hair, she has a lovely smile and the ability to coax a tear or win a laugh.

The other players are all admirably suited to their roles. Leslie Austen, who plays the earl, is excellent; Alma Tell, who is a good friend to the little wail, is a good choice for the part.

tainment it is going to please many people. I am sure. Handkerchiefs were brought out on more than one occasion when I saw the piece and much merriment was created at other times.

A charming English actress in a so-so comedy. GORDON WHYTE.

WINTER GARDEN, NEW YORK
Beginning Wednesday Evening, January 7, 1925

Messrs. Lee and J. J. Shubert Present The World's Greatest Entertainer AL JOLSON

in the New Musical Comedy "BIG BOY"

By Harold Atteridge
Music by James F. Hanley and Joseph Meyer

Lyrics by Bud G. De Syva
Staged by J. C. Huffman

Dances and Ensembles Arranged by Seymour Felix and Larry Ceballos

Dialogue Directed by Alexander Leftwich
Art Direction by Watson Barratt

Mr. Jolson's Orchestrations by Alfred Goodman
Orchestra Under Direction of Alfred Goodman

Entire Production Produced Under the Personal Supervision of Mr. J. J. Shubert

- (Cast in Order of Their Appearance)
Mrs. Bedford... Maude Turner Gordon
Phyllis Carter... Edythe Baker
Eugene Warren... Hugh Banks

DANCERS
Peggy Bernier, Elsie Carroll, Lee Cutler, Jewel Dalores, Helen Dorle, Millie Dupre, Ethel Fuller, Peggy Gillespie, Janice Glenn, Mabel Grete, Alva Hooker, Naac Kondo, Dottie Mae, Dinky Ozmon, Thelma Robinson, Ruth Savor, Rose Stone, Esther Tanney, Helen Wallace, Minnie White.

SHOW GIRLS
Marion Andre, Wyn Ayres, May Birt, Freddie Bond, Nancy Carroll, Terry Carroll, Flo Evers, Rose Gallagher, Louise Hersey, Madge Lorraine, Mary Phillips, Madeline Smith, Dorothy Wegman.

MEN
Adolphe Beck, Bobbie Brandeis, Irving Carter, Al Clair, Clifford Daly, Albert Ford, Harry Lake, Lewis Lamb, Walter Lowery, Jack Ray, Ralph Reader, Walter Wandell.

JUBILEE SINGERS
William C. Elkins, Walter A. Gray, Wilbert B. Howard, George E. Jackson, Arthur H. Payne, Mose E. Ross, Arthur S. Shaw, Kelly Thompson, Casco Williams, Carl T. White.

ACT I—Scene 1: The Grounds of the Bedford Home, Kentucky. Scene 2: Bedford Stables on the Estate. Scene 3: Portion of the Grounds. Scene 4: A Flashback of the Bedford Home and Plantation in the Year 1870.

ACT II—Scene 1: The Night Before the Kentucky Derby at Brown's Cafe, Louisville, Ky. Scene 2: Bedford Stables at Churchill Downs, Race Track. Scene 3: A Portion of the Grand Stand at Churchill Downs. Scene 4: The Kentucky Derby. Scene 5: Jockey's Locker Room. Scene 6: The Hunt Ball.

If an endurance contest were to be staged between Al Jolson and an audience of average composition to determine which would be the first to holler

(Continued on page 111)

MORE NEW PLAY REVIEWS ON PAGE 36

F. P.-L. Players in Cuba

Havana, Cuba, Jan. 8.—A group of players of the Famous Players-Lasky Corporation is now in Havana taking some pictures. They are members of the Frank Tuttle Company.

"The Miracle" May Realize Surplus

Phillip Miner Favors Using It for Promoting Musical Development in Cleveland

Cleveland, Jan. 10.—The Miracle, brought here for \$215,000, may realize a surplus ranging from \$20,000 to \$30,000 and this will be used for promoting musical development in Cleveland.

In commenting upon the probable surplus Mr. Miner stated: "The money will be given away, preferably to some musical organization or institution. The question is for the sponsors to decide."

"Personally I am in favor of giving it to the Cleveland orchestra, the Music School Settlement or the American Institute of Operatic Arts. The institute is promoting the development of American opera in English and trying to help and encourage every American singer of genuine promise."

"It might use the money in part in producing opera here in which Cleveland singers would have a chance at the chorus."

"There is no thought, so far as I am aware, of using the money to promote a Cleveland operatic organization."

"Talk that The Miracle surplus may amount to \$75,000 or more is ridiculous. Anybody who has seen the magnificent scale of the spectacle realizes that such a profit is impossible."

"The amount of the surplus will not be known until all accounts are closed and auditors have ended their work."

Today's performances closed the Cleveland visit of The Miracle. At yesterday's matinee many social and official personages witnessed the performance. Mayor William E. Dever headed a special party of officials who are negotiating with Morris Gest for the presentation of the spectacle in Chicago.

Lady Diana Manners, who became ill while playing the Madonna role Thursday afternoon, recovered sufficiently to take the part of the Nun the same night. Mme. Elizabeth Schirmer, who collapsed in her first appearance in The Miracle here, recovered and played the Madonna Thursday night.

Jack La Mont Returns to Gayety, Milwaukee

Fox & Krause No. 2 Company Now Holding Forth at Capitol, Indianapolis

Milwaukee, Wis., Jan. 10.—Jack La Mont, star Jewish comique of the Fox & Krause stock burlesque enterprises, has returned to the Gayety here with the show he heads, after successfully opening the Capitol Theater at Indianapolis under Fox & Krause management.

The producers recognize the difficult situation confronting them at Indianapolis, according to Jos J. Krause, and will not let the successful opening retard the energy with which they will endeavor to put their new house permanently on the stock burlesque map.

Principals that have recently joined the three F. & K. companies include Elynor Marshall, prima donna; Joe Klisch, dancing juvenile; Hart and Hart, comedy and specialty; Mose and Williams, ing-nue and juvenile; Minnie Fitzgerald, soubrette, and Ray Kolb, straight.

Fox Strand, Denver, Reopens

Denver, Col., Jan. 10.—The William Fox Strand Theater, which closed last fall, has reopened under the management of J. B. Melton, for many years owner and operator of the Colonial Amusement Company of this city.

First-run pictures will be unrecited at the Strand, which will retain that name for the present. They will be shown at popular prices, something new in this vicinity. The program will be changed twice a week.



## JOLSON HAS BIG N. Y. OPENING

Popular Comedian Taken Ill After Second Night and Show Is Forced To Lose Three Performances

New York, Jan. 10.—The opening of Al Jolson in his new production, *Big Boy*, at the Winter Garden Wednesday night, was a big affair. By way of novelty the first-night seats were designed after the style of race-track tickets—the show being essentially about horse-racing. These tickets, with the usual string attached, were worn on the lapel of the coat by the first-nighters as they entered the theater. Altho seats sold at \$11 each, there was no trouble in disposing of the whole lot and of all available standing room besides.

An ovation that lasted for many minutes was given the celebrated Al on his entrance, and insistent applause followed every one of his numbers. This despite the fact that people who pay \$11 for a seat naturally expect a great deal of entertainment in return, and consequently are that much harder to satisfy, as Jolson frankly remarked.

To Jolson one of the chief features of the premiere was the receipt of a letter from President Coolidge wishing the comedian success with his new show.

New York, Jan. 12.—Al Jolson, whose new show, *Big Boy*, opened last Wednesday evening at the Winter Garden, was taken ill with a heavy cold after the second night's performance. While the illness was not serious, his doctor would not allow him to appear on Friday or Saturday, and the Winter Garden was dark on those days. Jolson is said to have been ill even before the opening, altho he appeared to be in excellent condition right up to the end of the Thursday night performance. The show is to reopen tonight.

## New Appointments Made in Shuberts' Boston Houses

New York, Jan. 9.—Following the recent changes made by the Shuberts in the staffs of their various Boston theaters, Edward Fuller, one of the company's auditors in that city, has been placed in charge of the Shubert and Wilbur theaters, with Leo Christian, formerly manager of the Opera House, as his assistant in charge of the Wilbur. Henry Taylor, another Shubert auditor in the Hub, is now in charge of the Majestic and Plymouth theaters, with John Omelia, formerly of the Shubert, as his assistant in charge of the Plymouth. In addition to their new duties Fuller and Taylor will continue as auditors. Both Christian and Omelia are industrious and well liked and the co-operation of these four is expected to make things work out more happily than before. Arthur J. Sheldon, formerly general manager, will manage the Opera House.

## "Broadway Brevities" Case Goes to Trial

New York, Jan. 13.—Trial is expected to start today in the case of Stephen G. Clow and A. S. Brown, publisher and advertising manager of *Broadway Brevities*, who are charged with using the mails to defraud. Justice Winslow, of the United States District Court, is slated to preside.

William J. Fallon, widely known criminal lawyer, is acting in behalf of the *Brevities*, while Maxwell S. Mattuck, assistant U. S. attorney, will prosecute. Clow and Brown were indicted for alleged publication of attacks in their paper on five Broadway satellites and two companies. The allegations charge that the attacks were made after these persons and firms had refused to advertise in the *Brevities*.

## To Entertain Press at Opening of New Albee

New York, Jan. 12.—In connection with the opening next Monday night of the new Albee Theater in Brooklyn elaborate steps are being taken to entertain out-of-town and local theatrical and newspaper men who will be here as guests of the Keith-Albee Circuit.

## Seeking Albert Rees

Efforts are being made to locate Albert Rees, vaudeville artist, owing to the illness of his wife, who resides in London, Eng. Anyone knowing Mr. Rees' present address is requested to communicate with The Littlejohns, Inc., 234 West 46th street, New York City.

## "Cat and the Canary" Held Over

The Stuart Walker Company, at the Cox Theater, Cincinnati, is holding over *The Cat and the Canary*, which was the attraction last week. Increased business during the latter part of the week brought about the decision. *Magnum* was to have been the current week's attraction.

## Only Firecrackers Halifax Audience Flees at Sound of "Cracking Flames". But Chinese Are Only Celebrating New Year

Halifax, N. S., Jan. 10.—The Orpheus Theater, first-run Paramount picture house in this city, was the scene of a strange panic New Year's Day. The feature was *Peter Pan* and the house was packed. Suddenly inside the darkened theater was heard a long series of cracks and miniature explosions. With the cry of "Fire" fully two-thirds of the audience made a dash for the exits. In a moment 800 people were milling around the doors in a frantic effort to escape an imagined danger. The source of explosions turned out to be members of the Chinese Y. M. C. A., across the street from the back of the theater, who were celebrating the New Year in the approved Oriental fashion by exploding 10-foot strings of firecrackers, ranging from squibs to the big giant crackers. The Chinamen had obtained permission from the chief of police to light the firecrackers in the street and the exploding strings were strung up in the air on a ladder, hence the sound from above. It reflects great credit on Manager McDonald and his staff that nobody was injured in the mad rush for the street.

## M. L. LEVINE Now Controls Five Theaters in Corsicana, Texas

Dallas, Tex., Jan. 11.—M. L. Levine, of Corsicana, owner of the Ideal and Majestic theaters there, has bought controlling stock in the Palace, Gem and Grand theaters there from Louis L. Dent, of Dallas. All of the five houses will be operated by Mr. Levine. T. B. Noble will continue as general manager and Terry McCary as assistant manager. Mr. Levine is president of the company controlling the three theaters. The Majestic is a picture house and is the oldest theater in Corsicana.

## McVicker's Theater Passes Into Hands of Balaban & Katz—Known to Three Generations

Chicago, Jan. 12.—Final details were concluded today whereby the historic McVicker's Theater, formerly a legitimate house where the greatest actors of three generations played, passed into the control of Balaban & Katz, motion picture magnates. The theater and the 99-year lease are owned by Jones, Linick & Schaefer.

Balaban & Katz, according to Barney Balaban in an interview with *The Billboard* today, have taken a sublease on the theater for the term of years that the Paramount Corporation would have held it had not the present deal been consummated. This term has not yet been made public.

Mr. Balaban said that hereafter Paramount pictures will be divided between McVicker's, the Chicago, Roosevelt, Randolph and the new theater that will be built for Balaban & Katz in the new Masonic Temple now going up in Randolph street on the site of the old Colonial Theater. Mr. Balaban intimated that the customary B. & K. policy will be used in McVicker's.

## Pat Healy Honored

London, Jan. 11 (Special Cable to *The Billboard*).—The Russian Ballet closed at the Coliseum last night, the audience cheering for 22 minutes—not for Daighleft but for Pat Healy, a young Irishman who has achieved fame under a Russian name. Healy was bombarded with laurel wreaths, nosegays, etc., even after the orchestra had played *Auld Lang Syne* thrice and the national anthem. The audience forced Healy's recall again and again.

The Russian Ballet returns to the Coliseum in May.

## Witmark-Tams Join To Market Printed Classics

New York, Jan. 13.—The formation of a new company called the Witmark Music Library and Arthur W. Tams Music Library Consolidation, Inc., marks the merger of the two largest collections of printed manuscript music extant, valued at \$1,000,000 each, and ends a quarter-century period of keen competition and rivalry between the concerns involved in the combine.

The Tams organization had one of the largest collections of cantatas, oratorios, masses and excerpts. M. Witmark & Sons led in modern musical successes and are turning over the Tams plant, which will house the new combine. Among other valuable music are the scores of 30  
(Continued on page 107)

## ACTORS AIDING CATHEDRAL FUND

Many Well-Known Stagefolk on Committee To Raise \$150,000 Building Fund

New York, Jan. 10.—A mass meeting will be staged at Madison Square Garden January 18, when the Fine Arts Division will inaugurate its drive to obtain funds for the completion of the Cathedral of St. John the Divine on Morningside Heights.

The fine arts represented are painting, sculpture, architecture, music and acting. Frank Gillmore, Executive Secretary of the Actors' Equity Association, has been made chairman for the dramatic profession. Actors and actresses who have already accepted invitations to membership on his committee are Helen MacKellar, Maelynn Arbuckle, George Arliss, star of *Old English*; Grant Mitchell, John Emerson, president of the Actors' Equity Association; Doris Keane, Edith Wynne Matthison-Kennedy, Grant Stewart, John Drew, Elsie Ferguson, starring in *Caraval*; Julia Arthur, Florence Reed and Laurette Taylor.

Relative to the significance of the drive for funds, Mr. Gillmore said: "This is not a denominational one. Theatrical people of all Protestant churches are taking part in it. At a luncheon given recently by Bishop William T. Manning in the Hotel Astor I was asked to accept the chairmanship of the theatrical subcommittee for the St. John the Divine Fund. And, of course, I did accept. The Fine Arts Division hopes to raise \$150,000, and the stage profession should contribute at least \$30,000 of that sum. Realizing that the theatrical committee should include vaudeville players as well as dramatic actors and actresses, I asked E. F. Albee, head of the E. F. Keith Circuit, if he would suggest the names of persons prominent in that branch of the profession who might consent to act on the committee, and below is the list he sent me. Letters have been mailed to the following vaudeville artists:

"Nora Bayes, Cissie Loftus, Harry Houdini, Florence Walton, Julius Tannen, Adelaide and Hughes, Robert Emmett Keane, of Keane and Whitney, and George MacFarlane."

George Arliss and two or three other members of the theatrical profession are scheduled to speak from the platform at the mass meeting.

## SAILINGS

New York, Jan. 10.—The departures of stage and screenfolk for this week are somewhat light. Sailing for Europe on board the *George Washington* are Jean MacPherson, author of *The Ten Commandments*; Julia Faye and Mitchell Leisen, art director.

Daniel Frohman, president of the Actors' Fund of America, is sailing for the West Indies on the *Munamar*.

Ruth Tarkington, well-known novelist and playwright, has embarked on the Italian-American liner *Dulio* for a trip along the Mediterranean. With him are Mrs. Tarkington and daughter.

Arthur Loew, son of Marcus Loew, moving picture and theater magnate, has gone abroad in the interest of the Metro-Goldwyn-Mayer picture concern. Departing with him on the *Paris* are Antonio Moreno, who is to appear in *Marc Nostrum*, and Mrs. Moreno, a picture star in her own right. Ursula Greville, concert singer, is also a passenger on board the *Paris*. She is booked to play a series of engagements on the continent for the winter season.

The North German Lloyd liner *Columbus* left with Klaas Van Heel, prominent Dutch moving picture producer, and Mrs. Alfred Hertz, wife of the conductor of the San Francisco Symphony, among her passengers. Thus closes the week's sailings.

Among the recent arrivals are Major Hugh Wakefield, English comedian, who is engaged to appear in Ziegfeld's forthcoming production, *Louis the XIV*, starring Leon Errol; Fritz Kreisler, the famous violinist, and Nikita Balieff, responsible for the success of the *Chauve-Souris*.

The Red Star liner *Lapland* brought in the entire company of *Chauve-Souris* and Mme. Bertha Moreno, opera singer, and Mrs. Lodson, Swedish opera singer.

## Shubert-Pitt Twice Endangered

Pittsburgh, Jan. 10.—The Shubert-Pitt Theater here was twice in jeopardy this week as a result of a fire which destroyed the Robbins Building across the alley. The theater was saved from fire, but was damaged by water in the basement when the Robbins Building burned Monday. Wednesday the eight-story wall on the theater side crashed to the alley, barely missing the alley wall of the theater, but damaging fire escapes on the lower floors. Fortunately the house is dark this week and fire escape repairs were made at once so the theater will be able to open Monday with Thurston, the magician. The interior of the auditorium was not damaged.

## Clever Earl Carroll Pulls One on Boston

New York, Jan. 10.—Earl Carroll's *Vanities* are reported to be doing big business at the Colonial Theater, Boston, and much of the credit for this gratifying state of affairs is probably due to the following announcement, copied verbatim from a Hub publication:

### TO THE PEOPLE OF BOSTON

"If, from the country-wide publicity, you expect *Vanities* to be LEWD, LASCIVIOUS, INDECENT or OBSCENE, you will be disappointed. Reports in connection with my arrest and acquittal in New York may have led to this impression, and I hereby caution those who plan to see *Vanities* with this expectation that they are wasting their time.

"I am bringing *Vanities* to the Colonial Theater for two weeks, beginning Monday evening, January 5. It is the ORIGINAL production intact from five months at the Earl Carroll Theater in New York. It is the LARGEST production of its kind ever conceived. It has 103 girls of unusual beauty, 40 IMPRESSIVE SCENES and 20 of America's FASTEST COMEDIANS, headed by Joe Cook, who is the funniest entertainer on the stage.

"I am confident that this second edition of *Vanities* will please all those who witnessed last year's production.

"BUT if you hope to see something SUGGESTIVE instead of the INNOCENT BEAUTY OF LOVELY GIRLS—PLEASE STAY AWAY.

"EARL CARROLL."

You've got to hand it to Carroll for being clever.

## JOHN RINGLING

Confined to His Home With Infection of Left Foot

Sarasota, Fla., Jan. 10.—A boy with a bicycle put John Ringling in the repair shop here this week. The bicycle ran over Mr. Ringling's left foot as he was leaving his office Tuesday afternoon, bruising it slightly. The bruise became infected and swelling set in attended by considerable pain. The doctor ordered him to keep off it and as a result he has been confined to his home.

Sam W. Gumpertz invested \$65,000 more in Sarasota realty yesterday. He also received (and declined) an offer of \$75,000 for his residence.

Charles Ringling's bank has been compelled to add another teller's window. This makes three and the lines are still long before all of them.

## New Philly Hotel Caters To Theatrical Profession

New York, Jan. 11.—When the new Benjamin Franklin Hotel, Philadelphia, Pa., is opened tomorrow it will be inspected by a number of prominent actors in that city at the present time, who have been invited by the management to look the place over. Among them will be William Hodge, Frank Losee, Eddie Garvey, Tom Walsh, Mary Boland, Beatrice Lillie, Roland Young, Crystal Herne, Louise Closser Hale, Adelaide and Hughes and Jack Norworth.

The management of the new \$13,000,000 hostelry has endeavored to make every provision of comfort for the artiste, having set aside a green room for the exclusive use of members of the theatrical profession stopping there, in addition to providing one entire floor for their accommodation. On this floor no one but guests who are identified with the theater will be accommodated and no maid service will be permitted on this particular floor until noon. It was thru the instrumentality of Managing Director Horace Leland Wiggins that this provision for the actor was included among the new hotel's features.

## Farrell United Shows

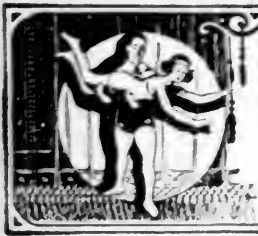
Hudson Heights, N. J., Jan. 8.—Thru Jesse L. Farrell, secretary-treasurer of Farrell's United Shows, it is announced that the show is being organized and will take to the road about April 15, carrying about four shows, four rides, 25 concessions, a free act and a Tanglely callope mounted on a truck. It is planned to open the season at Bayonne, N. J.

## 40 States To Pass Upon Child Labor Amendment

New York, Jan. 12.—A vote will be taken in the legislatures of some 40-odd States of the Union this winter on the provision for an amendment to the Constitution, recently passed by Congress, under which legislation of child labor in all industries, including the theatrical, would be placed under the control of the Federal Government.

By the terms of this amendment all persons under the age of 18 will be prohibited from appearing on the stage in public performances of any kind. The provision also would place the employment of children in the theatrical pro-

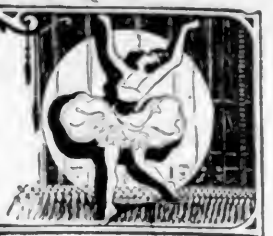
(Continued on page 107)



# VAUDEVILLE

BY M. H. SHAPIRO

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



## HOUSE ORCHESTRAS ON MORE EFFICIENT BASIS PLANNED

Steps Will Be Taken To Obtain Better Co-Operation With Acts in Keith-Albee Vaudeville---Song and Dance Turns Mostly To Blame, However, Says General Musical Director Lawton

**N**EW YORK, Jan. 12.—By way of improving the shows in Keith-Albee vaudeville steps will be taken to place the average house orchestra on a more efficient basis so that acts will get the maximum amount of co-operation from that source. S. W. Lawton, General Musical Director for the affiliated circuits above mentioned, in defending vaudeville's apparent lag in keeping up with the time in musical settings, places the blame directly upon the acts for the most part, stating that they fail to have proper orchestrations of their song, dance or incidental music.

Citing the Hippodrome's 20-piece orchestra as an instance, Lawton explained that an assistant musical director at that house was assigned specially to confer with artistes every Monday morning, going over their instrumentation parts and filling in gaps in order to make a complete orchestration. This was true in particular of native acts, while foreign offerings usually were equipped with full parts for no matter what size orchestra. As the new Albee Theater in Brooklyn will also have a 20-piece orchestra, brushing up on the artistes' music was deemed imperative.

Lawton also pointed out that the success of the average motion picture in big houses was due to the music, considered an important feature of the program. Such settings, he said, had made great strides in the past few years. Again he placed the blame on the artistes, because he believed they themselves were responsible for not keeping enough parts in their orchestrations and then complained of the music being "thin" when two or three house musicians had nothing from which to play. They should take more interest in this end of their work, he thought. All this idleness on the part of musicians after special efforts were made by the circuit to increase the size of many house combinations.

Proper arrangement of an orchestration for ten men can be made to sound like fifteen, and as is generally known, says Lawton, an orchestra can do much to put an act over if given half a chance. For the guidance of vaudeville offerings Mr. Lawton sent out the following suggestions, which he considers of value to the house musicians as well:

"The orchestration should be as complete as possible. Every act should carry additional parts to the regular small orchestration for oboe, saxophone, bassoon, horns and extra part for the first violin, as it frequently occurs that three or four violinists try to read from one violin part. All music covers should bear the name of the act and the instrument. A torn cover is often responsible for the loss of parts from the orchestrations.

"The manuscripts should not be torn, marked or written upon, except for the cues. The notes should be very legible and the staves should not be crowded on the page. Torn, soiled music sheets with notes indistinct, also dozens of cues and arrows on the pages with bars crossed out and marked 'good', and then crossed out again with musical expressions hardly distinguishable, hinder the musician from playing his part with enthusiasm or doing justice to it.

"Cues should be written legibly at the top of the page. Instructions should come at the beginning and not in the middle or at the bottom of the page. The order in which the numbers are played should be marked and they should follow in rotation. Turning back and forth trying to find the next number only delays matters. Complicated systems of folding the music should be avoided.

"With regard to the personal aspect of the relations of the actor and musician, no remarks or directions should be passed across the footlights. Signs of irritation should be controlled. All trouble should be adjusted before or after the performance and not over the footlights.

"Manuscripts should not be marked unnecessarily by musicians nor are comments to be put on same. Any cues and changes ordered by the artiste should be made neatly and briefly.

"The best musical effect desired can only be effected if every musician in the orchestra has his complete part and the music cues and notations are legible. This makes it possible for the musician to

work up the music to an extent which could never be attained otherwise. Thereby the enthusiasm of the artiste inspired by the orchestra spreads to the audience."

### Edwin Franko Goldman To Conduct at Moss Houses

**N**EW YORK, Jan. 12.—Edwin Franko Goldman, symphony musical director, has been booked for a series of personal appearances at B. S. Moss' houses, where he will be an added attraction, conducting an orchestra at two performances daily for a full week.

Goldman is now directing the house orchestra at the recently opened Colony, a Moss house, playing pictures. He opens in vaudeville houses January 19 at the Coliseum and plays the Regent the week following. He will change his program on Thursdays, when the last-half vaudeville show comes in. Other Moss dates will follow with Goldman as an added attraction.

### Weber and Fields Open New Orpheum in Oakland

**N**EW YORK, Jan. 12.—The Orpheum Circuit's recently acquired theater in Oakland, Calif., formerly called the Fox, is opening February 13 with Weber and Fields featured in the first bill. In order to have the famed comedians on the opening bill their San Francisco engagement of two weeks was postponed from January 25, as originally booked, to February 1.

The new Oakland theater has been remodeled at a cost of \$100,000 and will play a combination policy of vaudeville and pictures twice weekly. Allen Worschauer will be manager of the theater.

### Fisher Act Disbands

**N**EW YORK, Jan. 12.—John Irving Fisher and his orchestra, which has been playing a few dates around New York, showing the new act, disbanded last week after playing the first half at Proctor's Fifth Avenue Theater.

Among the members of the band were several musicians who formerly worked in the orchestra known as the U. S. Bluejacket Band, which went on the rocks out West after the producer left the men fat and skipped with the money, according to reports. The Government, incidentally, ordered the band not to use the title of U. S. Bluejacket, because it was misleading.

### Victoria Dupree's Condition Serious

Victoria Dupree, of Victoria and Dupree, has again been removed to the Illinois Masonic Hospital, Chicago, where her condition is very serious. Three of Chicago's leading specialists have been called into consultation and are now making desperate efforts to save her life. Miss Dupree was taken ill a few weeks ago after becoming a mother. Orpheum bookings for the act in which she and her husband appeared necessarily were canceled.

### Weir's Elephants Held Over

**N**EW YORK, Jan. 12.—Weir's Baby Elephants, held over at the Hippodrome, where they opened last week, will remain at the big playhouse several weeks, according to report. Following this engagement Don Darragh, their trainer, will leave for Denver to visit his mother, later on returning to vaudeville with the elephants for additional Keith-Albee Time. The act is booked for the summer at Luna Park, where it opens May 17.



Irene Clare, of the dance team, Douglas and Clare, back in the two-a-day in their "Dance Diversions, 1620 to 1924", having been routed for the balance of the season by the Keith-Albee Circuit. The act is out on the popular-priced time, having opened at Bethlehem, Pa., but in all probability will be seen later on in the major houses of the Keith chain.

### "Blue Bird" in West

**N**EW YORK, Jan. 12.—Meyer Golden's latest offering to vaudeville, *The Blue Bird*, a pretentious revue in several scenes, was taken out of the opening bill of the new Albee Theater, Brooklyn, in which it was booked, and left for Chicago last week to open at the Palace Theater there today, starting a tour of the Orpheum Circuit. The act went out with several special cars carrying scenery and effects.

### New Song and Dance Act

**N**EW YORK, Jan. 12.—Nat Nazzaro, Jr., Kuy Kendall and a company of two specialty artistes will be seen together in vaudeville shortly in a new song and dance act. Kendall, in addition to playing the piano, staged the piece and contributed most of the dialog. He hails from the musical comedy stage and was associated with Hassard Short, producer of the *Ritz Revue*. Nazzaro has worked in the two-a-day on various occasions.

### Fay Follies Closes Doors

**N**EW YORK, Jan. 8.—Despite the overflowing till of New Year's Eve the Fay Follies, one of the largest night clubs here, closed its doors a failure the other night. Lawrence Fay, proprietor and also owner of the El-Fey Club, paid off all the outstanding debts, it is said, and decided the place was a flop. The club formerly had a large revue consisting of 25 girls and two men. Iillian Lorraine was starred and Frank Farnum was featured.

### Orpheum Units Start

**N**EW YORK, Jan. 12.—The first of the Orpheum units—shows which will travel over the entire time intact—left here last week and opened today at Cedar Rapids, Ia. Among the acts included in this first unit are Eileen Van Blene and Richard Ford, Howard's Spectacle and the Wright Dancers. The girls in the latter act will appear in the other two, augmenting them.

### Justine Johnstone in Rehearsal

**N**EW YORK, Jan. 12.—Justine Johnstone has finally gotten around to her vaudeville engagement. She is in rehearsal in a new sketch by Elaine Sterne, the title of which is yet a bit indefinite. Miss Johnstone will be supported by Ed Stanley, and Lewis & Gordon will present the act.

## SMALL TIME FOR ORPHEUM, B'KLYN

State-Lake Policy Takes Effect January 19---George Nagle New Manager

**N**EW YORK, Jan. 12.—With the opening January 19 of the new Albee Theater, Brooklyn's big-time vaudeville landmark for a quarter of century, the Orpheum will change to State-Lake policy, with the usual nine acts booked, of which seven will play at each of the continuous performances, plus a feature picture.

This makes three big-time houses in Greater New York being relegated to the small time in one day, the other two being the Alhambra and Royal theaters, exclusive announcement of which appeared in last week's *Billboard*.

The Orpheum was opened to the public on New Year's Day, 1900. Since then it has occupied a unique position in big-time circles. To Brooklyn theatergoers, and many from New York as well, it filled the same position as did the old Hammerstein Victoria, and later on the Palace, in the hearts of local vaudeville patrons.

George Nagle, now assistant manager at the Royal Theater, is slated to manage the Orpheum under its new policy, while Manager William B. Kerrigan, of the Orpheum, will take the Albee in hand when it opens on Monday.

In the past the Orpheum, which is centrally located as to transportation especially, always did fine business. The new Albee is located but a few minutes' walk from the Orpheum.

### Engaged for Acts

**N**EW YORK, Jan. 10.—Florence Fay, singer, and Al Moss, dancer, have been placed by Roehm & Richards with Lowe and Gray's novelty band, The Ambassadors, which started out this week for a tour over the Pantages Circuit. Roehm & Richards also have signed Betty Schuyler for a new comedy sketch which Walter Hawley and Fanchon Wallace are breaking in. William Carey is another member of this act.

Sheila Kemble has been engaged thru Rycroft-Perrin as ingenue in Harry Shea's sketch, *The Truth*, which has been playing since last summer.

Don Roberts and Mildred Chandler have been placed by Leslie Morosco with a new act called *Thru the Crystal*, being produced by Ann Burke and Kenneth Keith, and scheduled to open on the Fox Time January 19. Louis Lynch and Frank Howson have been signed thru Morosco for Dorothy Richman's act, *Marriage a la Vaudeville*, which has been appearing on the Keith Circuit the past year. Morosco also has placed George Mitchen with Melville Franklin's act on the Keith Circuit.

### Now Tenney and Dale

**N**EW YORK, Jan. 12.—Harry Tenney and Dorothy Dale, formerly Tenney and White, opened this week in a new singing act on the Poll Time, over which they have been routed. The act is at Poll's, Worcester, the first half this week, and at Bridgeport, Conn., the last half.

### Emil Boreo Signed

**N**EW YORK, Jan. 12.—Contract has been signed by the Keith-Albee Circuit to play Emil Boreo, Russian comedian, who made considerable of a bit here with Chauve-Souris and since has been among other things popular on the radio. The opening date for Boreo is not set as yet.

### Blue Demons on K.-A. Time

**N**EW YORK, Jan. 12.—The Eight Blue Demons, whirling Arabians, are back on the Keith-Albee Circuit after having been away since last July when they finished their last season's bookings. The act started a route last week (the last half) at Keith's, Toledo.

### Rooney's Girl Quartet

**N**EW YORK, Jan. 12.—A girl quartet, called East Is West, has been produced by Tom Rooney for the two-a-day, and is slated to open this week on Long Island to whip into shape. The girls are Ethel Brookhurst, Isabel Austin, Colla Reans and Dorothy Whitehead.



# MASSACHUSETTS SUNDAY SHOW LAWS EXPLAINED TO MANAGERS

Major S. H. Cliffe of the State Police Addresses Gathering of Theatrical Men From All Parts of State at Keith's Boston Theater, Outlining Rules and Regulations

BOSTON, Jan. 10.—Because the laws governing Sunday shows in Massachusetts differ from those in all other New England States, and several licenses have been suspended mainly due to theater managers being ignorant of the exact intent of such laws, a meeting was held Tuesday morning at B. F. Keith's Boston Theater, where theatrical men from all parts of the State, together with various booking office representatives, met with a view toward getting a better understanding of Sunday showings.

The gathering was addressed by Major S. H. Cliffe, of the State police, who explained in detail the rules and regulations governing Sunday shows in Massachusetts. The State police have been charged with enforcement of the Sunday closing law and have kept close watch with the aid of a corps of reviewers who visit the various houses. Violations have been detected in this manner in the past.

In some cases, it was pointed out, violations have been the result of ignorance of the regulations, while a few others are said to be cases of managers trying to get away with something and being caught at it. In this manner a number of licenses has been suspended recently. "Sunday," said Major Cliffe, "is the big day in this territory just as well as elsewhere. To violate Sunday rules would be like trying to kill the goose that laid the golden egg." He asked for the cooperation of those present with a view toward putting an end to the abuses that have been existing. After his talk he answered many questions put to him, taking great care to thoroughly explain the exact meaning of the rules and regulations.

Following the meeting the managers and booking representatives doing business in Massachusetts expressed the opinion that many points heretofore misunderstood had been cleared up. The majority believed that they could manage to run Sunday shows and still keep within the letter of the law. Further trouble with the State police was to be avoided according to the consensus of opinion of those who attended the meeting.

## Jim Felix Still in Texas Hospital

Jim Felix, who has been on the boards for many years and who was injured December 12, 1924, while opening the Interstate vaudeville bill at Beaumont, Tex., is still confined to the Hotel Dieu Hospital in that city, with his right leg tightly harnessed to steel bindings. He had hoped to spend Christmas with his wife and five children in Brooklyn. The boys in Henry Santrey's Orchestra, who were on the same bill with Felix, sent him a Christmas present of \$110, and the N. V. A. has made him a loan of \$250. This, however, is only a mite toward the surgeon and hospital bills, Al Hill writes, adding that here is a chance for high-heartedness on the part of fellow artists.

## Bruce Harvard Injured

Omaha, Neb., Jan. 10.—Bruce Harvard, of Harvard, Winnifred and Bruce, touring the Pantages Circuit, fell 22 feet from the rigging in Denver last week, injuring himself internally. He is now on crutches. Billy Fields, of Alexander and Fields, on the same bill, kindly jumped in and took Harvard's place, supplying the act with comedy thruout, doing hokum tricks on the rings as well as comedy knockabout falls.

## No Week-Day Vaudeville

Elgin, Ill., Jan. 10.—The management of the Rialto, one of the Balaban & Katz theaters, announced this week that the weekly split bill of vaudeville of three acts would be presented Sundays only. Bad business is said to be the cause for the suspension of week-day vaudeville. Pictures as usual will be shown at the Crocker and Grove theaters, both controlled by B. & K.

## Vera Gordon Packs 'Em In

Bridgeport, Conn., Jan. 10.—Vera Gordon, who opened at Poll's Palace Theater this week with her company in the sketch *American*, received tremendous publicity thru having the city plastered with Jewish show cards and also inserts in all Jewish papers, thereby crowding the house, as Miss Gordon is a great favorite among the Jewish people.

## Dennis Curtis' Circus Booked

New York, Jan. 12.—An arrangement has been made between the World Amusement Service Association and James E. Plunkett whereby the latter will present Dennis Curtis' Circus of dogs and ponies in vaudeville until the fair opens next season. Plunkett has booked the offering on the Interstate Circuit, on which it is to open January 19.

## "Mystery Manager" Leases Bellingham, Wash., Theater

Spokane, Wash., Jan. 10.—H. H. Newman, the "mystery manager" of Washington theaterdom, has taken a 10-year lease on the Grand Theater in Bellingham and made good on the plural wording of his incorporated name, Newman Theaters, Inc. Newman recently took a long lease on the American here and is setting the pace in the city with W. V. M. A. bookings and independent pictures. The same shows will be played at the Bellingham house.

Newman evidently is backed by real money, tho the opposition houses are still in the dark as to where it comes from. The energetic manager has now ordered a \$22,000 organ for the American here and an \$18,000 organ for the Grand, across the State. Newman made a garden house of the shop-worn American and the same dolling up, it is said, is in store for the Grand. Business has been good since the December opening here and the competitors are pulling every known feature to meet the pace. Now Newman is bucking the Bellingham Theaters, Inc., which controls the four houses in that city. At least this gentleman is opening the eyes of the old guard and cornering 89 per cent of the shop talk in this district.

## New One for Clifford and Marion

New York, Jan. 12.—Nelson Clifford and Marie Marion will be seen shortly on the Keith-Albee Time in a new offering, presented by Rosalie and Lee Stewart. The act has been booked for Proctor's Fifth Avenue Theater next week.

# A STRICT COMPLIANCE

With the Following Regulations Governing the Conduct of Entertainments Held on the Lord's Day in Massachusetts Will Be Required

- Entertainments shall not commence before 1 o'clock p.m. No entertainment shall terminate later than 11 o'clock p.m., except by special permission of the Commissioner.
- Persons shall not be permitted to attract the attention of the public by oral announcements at the entrance of any place of entertainment nor shall any musical device or instrument be played at such entrance.
- Articles or refreshments of any kind shall not be offered for sale and no smoking shall be permitted in a theater or hall during an entertainment.
- Change of scenery shall not be permitted during any performance, provided that nothing in the foregoing shall be construed as prohibiting the raising and lowering the curtain or suitable and appropriate drops or drapes.
- Performers appearing upon the stage shall wear street or evening dress of such costumes of a refined nature as the Commissioner may approve. Females shall not appear in male attire. Males shall not appear in female attire except by special permission of the Commissioner. Comedy, tramp or similar or ridiculous costumes will not be permitted.
- Indecent, profane or suggestive language or actions or vulgarity in any form shall not be allowed. Parodies which tend to ridicule classes or other social groups or which treat lightly or with irreverence religious bodies or other things held to be sacred are strictly prohibited.
- Performers will be held to a strict compliance with these regulations and must confine themselves to the numbers shown on the approved program. A performer violating this or any other regulation governing the conduct of an entertainment held on the Lord's Day may be prohibited from appearing in any such entertainment thereafter held on the Lord's Day in this Commonwealth.
- Dancing in any form and contortion acts will not be permitted.
- The discharge of firearms or gun play in any form will not be permitted. Nothing in the foregoing shall be construed as prohibiting the presentation on the stage of soldiers, sailors and marines with the regulation arm of the service.
- Ring-pulling and candy-grabbing in connection with merry-go-rounds or other entertainments shall not be permitted.
- Mechanical apparatus for discharging compressed air shall not be permitted except upon special approval.
- Advertising cards shall not be used in connection with a microscope, penny-in-the-slot machine or similar device, and pictures shall not be displayed in any such machine or device unless such cards or pictures have been stamped "APPROVED" by the Commissioner of Public Safety.
- Games of chance, games at which a prize is offered, any game where money is exposed as a prize or inducement, wheels of chance and jingle boards shall not be permitted.
- Fortune-telling or horoscope reading by individuals, by mechanical means or by bands of Gypsies who pretend to tell fortunes and read palmistry, shall not be permitted.
- The provisions of all Statutes relating to theaters, public halls or other places of entertainment must be complied with.
- The violation of any of these Regulations will be considered sufficient cause for the disapproval of subsequent entertainments.

(These regulations supersede the regulations issued April 25, 1922.)  
A. F. FOOTE, Commissioner.

## V. M. P. A. MAKES NOVEL DECISION

Pat Casey Decides Act Must Be Booked or Lost by Certain Date

New York, Jan. 12.—Disagreement between Catherine Hayes and James Morton over the ownership and the rights to produce the one-act playlet, *The Wanderlust*, by Evelyn Blanchard, resulted in a novel decision by Pat Casey of the Vaudeville Managers' Protective Association, it is revealed.

Miss Hayes appealed to the V. M. P. A. after Morton had discharged her from the act and engaged another artist for the part. She alleged the act was hers and Morton was exceeding his rights in supposing it belonged to him. Morton looked at it the other way, however, because he had been induced by Miss Hayes to finance the act, buy scenery, etc., virtually making him its owner.

In an effort to settle the controversy Casey decided that if Miss Hayes was not able to get the act booked by January 15, which allowed her two weeks' time, Morton would gain possession of it, it was reported.

It has been disclosed by Eddie Hayden O'Connor, who arranged to present the playlet in vaudeville, that it had been booked to open by the stipulated time, stating that it was his understanding it would play a break-in date January 4. If this is correct, and Miss Hayes plays the engagement, she automatically becomes owner of the act, irrespective of the fact that Morton has money tied up in it.

Moreover, O'Connor informs, the booking was made thru Pat Casey's Office by Jenie Jacobs, who recently joined the booking staff there.

To assist Miss Hayes in the act Jefferson De Angelis has been engaged, while on the other hand, pending the outcome of the matter, Morton has under engagement Mary Rickard, said to be related to Tex Rickard, the sport promoter.

It seems Morton and Miss Hayes opened together in *The Wanderlust* the week before Christmas, playing Kingston, N. Y., and Freeport, L. I., with successful results. Following the engagement Morton and Miss Hayes became involved in an argument as to whose act it was and according to reports, Morton forthwith discharged Miss Hayes on the ground that, since he had taken the act off Miss Hayes' hands and provided the money to produce it, it became his property. The complaint to Casey followed.

## Orpheum Fan Honored

New York, Jan. 12.—In recognition of his steady patronage of the Orpheum Theater in Omaha, Neb., not having missed a show since the house opened, Frank Hayward, nonprofessional, was recently presented with a gold life pass to that theater by the Orpheum Circuit.

The recipient is 80 years old and has attended the Orpheum Theater in Omaha every week during the past 26 years. It is the first time a patron has been given a life pass.

## Palace Building Custodian Leaves To Regain Health

New York, Jan. 12.—M. P. Ryan, superintendent of the Palace Theater Building, the home of the Keith-Albee Circuit, a post which he has held for many years, has been forced to resign his position due to failing health. He is leaving this week for California to remain with his son, who resides there.

Mr. Ryan's health has been such in the past year that he has decided to leave on several occasions, but stayed instead.

## Wm. G. Potter To Sue

New York, Jan. 12.—William G. Potter, former vaudeville partner of Effie Hartwell, who he alleges died as a result of being struck by an American Express Company truck, will sue the express company for damages, it became known today. The surrogate has granted letters of administration to Potter, but stipulation is made that the case cannot be settled out of court unless he (the surrogate) gives his consent.

## Rice and Werner Break In

New York, Jan. 12.—Rice and Werner are doing a new act, called *The Squatters*, and after a few more dates of break-in time they will be seen in the regular Keith houses. There are four people in the cast of the new offering. Rice and Werner shaved their old act, *On the Scaffold*, following the accident Miss Werner had while on the Orpheum Time in which she suffered a broken leg.

## Chinese Actress for Orpheum

New York, Jan. 12.—Anna May Wong, of motion pictures, where she has played Chinese vamp parts, and who recently was seen in *The Thief of Bagdad* and *Peter Pan*, has been signed up to make personal appearances in the Orpheum theaters on the West Coast, including the San Francisco and Los Angeles houses.

## Dinner at Brinsworth Home a Joyous Affair

London, Jan. 7 (Special Cable to *The Billboard*).—At the annual dinner given at the Brinsworth Home Jan. 4 to more than 100 pensioners and inmates R. H. Gillespie presided, supported by Harry Moudorf, Horace Reeves, Monte Bayly, Fred Herbert and others.

A concert was provided by resident oldtimers and others, including the Sisters Leamar of *Tell Your Father* fame; Alice Leamar, who used to sing *And Her Golden Hair Was Hanging Down Her Back*; Frank Bertram, campanologist; Katie Carroll, Joe Wetherhead, James Newland, Harry Hasberry, the Tysons, the Famous Donnels, who played at Tony Pastor's in '89; Janny Russell, aged 79, doing a Highland fling, and many others, all pioneers of British vaudeville.

It was unselfishly proposed by the oldtimers that greetings and thanks be cabled E. F. Albee for his munificence to the V. A. B. F. The proposal was carried by acclamation.

## Benny Leonard Recovering

New York, Jan. 10.—Benny Leonard is recovering speedily from his recent illness and will resume his vaudeville dates at the Palace Theater, Chicago, where he is booked to play a week for the Orpheum Circuit. Following that engagement the lightweight champion starts east on a tour of the Keith-Albee Circuit's major houses.

The gripe, from which Leonard suffered a collapse while doing his act at the Alhambra last Saturday night, was not of a serious nature, altho he was ordered to his home by his physician. Harry Weber directs the champ. in the two-a-day.

## Farnum and Delmar Offer Senorita Trini for Vaude.

New York, Jan. 12.—Ralph G. Farnum and Harry Delmar are associated in the preparation of a big novelty offering for the vaudeville debut of Senorita Trini, the Spanish dancer, who was somewhat of a sensation in European theaters, and more recently appeared in the Shubert show, *The Dancing Girl*, at the Winter Garden.

# This Week's Reviews of Vaudeville Theaters

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

(Reviewed Monday Matinee, January 12)

The bill struck an even pace until Davis and Darnell hit the stage—then the show leaped and bounded. The transition more than made up for the first half of the proceedings, and not until the turn of events did the members of the audience, cold and apparently frozen to their seats, show an active interest.

Perez and Marguerite, in the ace spot, did some neat and varied forms of juggling. A fairly good opener was the tossing of the silk topper, umbrella, ball and lighted cigar. An exhibition of real dexterity was the foot-to-head throw of saucer, cup, sugar and spoon. Other stunts were juggling of seven balls and balancing of a clock-like arrangement.

Mitchel Brothers are a clever pair of banjo players. They offered a lively routine of hot tunes and songs, playing with a burst of speed and with a swing that made for volume and rhythm.

Meehan and Newman opened their song and dance act with a brief announcement that they required no piano and stage setting, but the aforementioned articles were there just the same. The girl sang a group of popular blues with such dash and vigor that her every word could be heard distinctly from any part of the house. The male member entertained with soft-shoe and acrobatic dances, at the same time playing the mouthorgan.

Davis and Darnell, the pace-makers on the program for this week, let loose a fund of bright dialog and nifty gags which brought one laugh after another. As a bean salesman Davis is unique if not a worldbeater. His line of talk is the kind adapted by gag-writers. Miss Darnell, too, came in with some witty lines.

Lillian Morton headlined the bill with several peppy song numbers. She sang with a dash and fire that places her in the ranks of such artistes as Nora Bayes and Belle Baker. Especially good was Miss Morton in a Yiddish characterization of a girl protesting against the advances made by her friend while auto riding, and her French number was exceedingly well done.

The Commanders Band topped the climax with a handful of popular dance music. They made a fine showing in their vocal numbers and quite effective was the harmonizing of the quartet and a solo by the banjo player. The saxophonist did some good work in an eccentric dance. This 11-piece orchestra is a splendid combination.

The Mason and Cole Revue and Moss and Frye followed. The picture feature was *The Price She Paid*.

GEORGE BURTON.

## Grand O. H., St. Louis

(Reviewed Sunday Evening, January 11)

It's twelve years now that Orchestra Leader Steinkuehler has been directing and there are few in America who can pick up a cue or keep better time with the turns than Steinkuehler. A well-balanced bill this week.

Photoplay program.

Bee Ho Gray set things off in fine style with his expert rope spinning, whip cracking and knife throwing. Thruout the performance of these feats he keeps up a comedy conversation with his audience that brings out the chuckles. Eight minutes, special in two; two bows.

Mary Marlowe rendered several songs in her pleasing way and gave a few impressions and imitations that were worth while. Ten minutes, in one; two bows. "Spot" North and Company in a comedy playlet, containing many funny lines. North takes the part of a "bull-dog boss and father" well and is supported by another man and two unbilled women. Seventeen minutes, office interior, in three; three curtains.

Harry Rappal is a violin virtuoso of note and has a dandy repertoire. Thereon the "bag pipe" melody was well rendered. For a good finish he sang *I Wonder What Became of Sally* to his own accompaniment on the fiddle. Ten minutes, in one; two bows.

Pantheon Singers, with Adelyne Hood, consist of a lady violinist-pianist and a mixed quartet of full-voiced singers. This troupe has a really high-class act and one that merits praise aplenty. They have a dandy routine of songs interspersed with a violin and piano duet. Each member shows éclat and they combine to make a pipin offering. Twelve minutes, beautiful hangings and setline, in full stage; four curtains.

Davis and McCoy, man and woman, cut up in general and have a good batch of comedy material which was eaten up by this audience. At the windup the lady brings out an accordion and the team put over a song in fine fashion. They scored so heavily that in response to continuous applause they begged off with a short speech. Fourteen minutes, in one.

*The Inventor*, with Wood and Francis and Company, is a miniature musical comedy. Wood and Francis, the

## THE PALACE NEW YORK

(Reviewed Monday Matinee, January 12)

Much speed in this show, the first half being composed of five instead of the usual six acts making it doubly so. An old-time flavor was there at times, due mostly to Belle Baker and The Avon Comedy Four. The nine turns make an unusually easy show for the eye and ear, especially when run off as smoothly as this afternoon.

Sie Tahar Company, in "Algerian Pastimes", made a hit with their routine somewhat along lines of the tumbling Arabian troupes. This one has more variety and is composed of both men and women in attractive native costume.

Low Murdock and Mildred Mayo, in "Footloose", trotted out a series of eccentric steps, each of which was different than its predecessor and more difficult in execution. A team well suited to each other in that they work along the same lines and have the knack of doing an original brand of dancing for the most part, with a touch of comedy for good measure.

Ensign Al Moore and His U. S. Orchestra, with "Sonny" Hoey, Jack Sperzel and Fred Vogt, all in sailor's garb, gave a delightful program of popular numbers, mixing in comedy dancing and tumbling as well, in artistic and novel setting. The set is that of a battleship deck, with mechanical lighting effect as the craft was riding the high seas. Closing it is a sure-fire effect, with appropriate music of the kind that can't miss. The only shortcoming of this offering is that it is too modest and hasn't a longer routine set. Essentially it is an orchestra out to entertain with something new, and it more than does that. Act is further reviewed under "New Turns".

Leo Carrillo is back in vaudeville for a limited engagement, delivering a monolog composed of various comedy stories and recitations, relying, of course, on his dialect versions to get him over. These included Chinese, and, of course, his piece de resistance, Italian dialect material. He closed with a war poem by Herbert Kaufman. Whatever else Carrillo may lack, he makes it up in technique, which was much in evidence. His knowledge in selling to the audience did well for him this afternoon and he acquitted himself in fine style.

Arthur Byron and Olive Wyndham, in a vaudeville version of the playlet "Tea for Three", by Rol Cooper Megrue, closed the first half, the playlet proving to be another feather in the cap of Lewis and Gordon, its producers. The material is good, of course, and cleverly acted thruout, Byron having been in the original version. Miss Wyndham has an excellent understanding of vaudeville comedy values, while Sidney Mather, as the husband of the triangle, held up his end perfectly. Act is further reviewed under "New Turns".

Mlle. Rhea and Santora, with Alex. Cross and Joseph Mach, Jr., in "Divertissements of Vaudeville", have an entertaining combination of dancing, handbalancing and athletic stunts, with violin and piano solos filling the intervals. Mlle. Rhea displayed talent of outstanding merit in her classy dancing, her adagio done with Santora being of the old school in splendid accomplishment. Later she did a fancy toe specialty, and toward the close a jazz routine. Santora and Alex. Cross gave an unusually fine hand-balancing exhibition of strength in a clean-cut series of tricks, an act by itself. Musical accompaniments and solos were in harmony with the style of the offering.

Belle Baker, "the incomparable", clicked and then some in her first appearance here in many months, stopping the show until she obliged with another encore. Her assortment of material, while along the same lines as usual, is brighter than ever on the whole. Her special songs by Blanche Merrill helped as character comedy numbers, while her published selections proved equally strong. When an artiste can take a song that has been plugged to death for weeks and serve it so that it sounds better than the first time it was ever heard they're surely conferring a favor in nine different directions, and proves conclusively that vaudeville patrons know why they like their headliners. Included in her newer numbers are "Panama Mamma", "Sweet Little You" and "My Kid". An ovation followed the rendition of the last-mentioned one, which was by request. The business with the musical director, Benny Roberts, garnered as many laughs as tho the audience was seeing it for the first time.

Joe Smith and Chas Dale, in *The Avon Comedy Four*, with Eddie Miller and Frank J. Corbett, presented the old standby, "A Hungarian Rhapsody", said comedy offering proceeding to knock 'em dead despite the fact that the gags are known backwards by the average patron. Actors who worked in vaudeville with this turn years ago laughed so heartily at the doings of the Hungarian restaurateurs one would think they were on the payroll.

Five Spinettas, upside-down dancers, closed the show. Their offering has sufficient novelty to hold most any audience to the last. Standing on their hands, while tapping their feet against overhead boards, is the way they dance thruout, and none of their steps are slighted either.

M. H. SHAPIRO.

former the comic and the latter the straight, sing several solos and duets and have some funny talk between songs that garners the laughs. The quartet of girls dances well and in unison in ensemble numbers. One of the maids in particular is an artiste. The turn is a crackerjack. Eighteen-minute medley of song, dance and fun, nifty costumes and special hangings and settings, in four, set matters off more forcefully; three curtains.

Ed Swartz and Julie Clifford Swartz. The former is a good Jew comedian—a nut—and funny. He shoots his stuff fast and peppy. During the cross-fire talk they don't lose a minute's time. Miss Clifford is a good jazz singer in addition to being a good "feed" for her partner. Sixteen minutes, in one; two bows.

Swain's Cookatoes closed. About 20 birds are perched on silvered stands and one by one the feathered thespians are put thru a series of stunts under the direction of a lady trainer. Eight minutes, special, in full; two curtains.

F. B. JOERLING.

## Pantages, San Francisco

(Reviewed Sunday Matinee, Jan. 11)

A first-class screen feature, a song plugger and six acts of high-class vaudeville, without a flivver, was the entertainment vehicle today. Again a capacity house. The photoplay, *The Price Beauty*,

featuring Viola Dana, lives up to Pantages' promise of better pictures.

The Four Jugglers Nelsons, three men and a woman, in hoop and diabolo juggling of a fast and furious nature, with but few misses, got continuous applause. Ten minutes, in full; two bows.

Song Plugger, as an extra, put over two songs in good voice. Five minutes, in one; one bow.

The Maryon Vadie Dancers, five young and shapely girls and pianist. Three changes, abbreviated but colorful costumes, catchy music, a series of bare-foot dances of high order and clever toe dancing received well-earned approbation. Fifteen minutes, special drops, in full; four curtains.

Kennedy and Martin, black-face comedians, in pleasing chatter, eccentric dancing and comedy globe encounter, were well received. Sixteen minutes, special drop, in one and a half; three bows.

Leona Lamar, thought transference act, with the aid of a manager working in the audience, did clever work in the headline act. Answers to unspoken questions were quickly made and were full of entertaining features. Big hit. Audience asked for more. Twenty-three minutes, in one; three bows.

Ross and Edwards, in comedy, soft-shoe dancing and comic songs, tickled the audience. The high spot of the act was the song, *In Bulgaria*. Hearty applause. Twelve minutes, in one; two bows.

Harry and Harriet Seaback in *Fun in a Gym*, a well-staged turn, mostly bag

## Palace, Chicago

(Reviewed Sunday Matinee, Jan. 11)

Hayden, Dunbar and Hayden opened with a great variety of their own particular oddities, including some nutology and peppy stumping which, mingled with some bits of musical effort, started the show off with a breeze that put the boys over as well as the act. They closed strong.

Margie Coate, billed as "Queen of Syncopation", depended more on the appeal tucked away in her numbers than she did on the syncopation. She sang four numbers. She evidently gauged the temperature of a large part of her audience for the applause registered more than summer heat.

Joe Pejer and His Famous Hungarian Orchestra, composed of seven real musicians, presented real music, and played in a manner that was once popularly supposed to be artistic. No one stood on his head nor kicked a leg off of chair or an individual while playing *The Hungarian Rhapsody* and *The Blue Danube Waltz*. Mr. Pejer played a violin solo in a manner that showed his real worth as an artiste. He is a legitimate musician as well as a capable musical director.

Bert Hanlon is billed as a "Gatling Gun", but that hardly explains his act. He throws more intellectual TNT around tucked away in a monolog than most entertainers can pack into a library recital. As a burlesque orator and take off on the old-time abolitionist and political stump speaker he is genuinely funny and could easily entertain an audience for an hour.

Walter Baldwin and Geraldine Blair and Company have a sketch that is actually constructed along a different line. *The Sleeping Porch* is away above the usual vaudeville sketch that one sees. It is well acted and every opportunity taken to put over the punch that is offered. Very entertaining, they get a number of big laughs and are applauded with a spontaneity that is refreshing.

Dorothy Jardan, with Jerry Jarnagin at the piano, sang several operatic numbers. This celebrated American Carmen doesn't get off with the best that she is capable of doing and leaves one guessing whether or not her routine could not be very much improved. She wins out with a good margin to spare, but it is a question whether she could not do the same thing and not sacrifice her real worth in order to do it. She received a big measure of applause and appreciation.

Myer Golden's *Blue Bird* is a European novelty that has more of genuine merit and entertaining value than some of the big producers have put into an entire revue. Mons. Adolphus and Mille Eastman, with Mons. Dniestoff, Mille Kruger and Arthur Cardinal, certainly put over some dancing and singing that was out of beaten path. Everything is de luxe.

Chic Yorke and Rose King present *The Old Family Tin Type* as true to nature as the family photograph album can make it. If there are any funnier take-off comedy screams than these very clever artistes put over we haven't located them in recent years.

The Cycle of Colors was displaced by four wonderful seals that did about everything that trained seals do and, then some. Warmly applauded and held the audience to the close.

FRED HIGH.

## Majestic, Chicago

(Reviewed Sunday Matinee, Jan. 11)

Jenny and Nylin, men, opened the new bill with trick roller skating. The act is fast and the skaters know their business. Five minutes, in full; one bow in a house that hadn't thawed out yet.

Jim and Flo Bogard have a comedy offering and Flo sings. Material and execution light. Ten minutes, in one and a half; one bow.

*His Little Revue* is a singing and dancing presentation with a man and three girls in Chinese setting. Lively and colorful. Fourteen minutes, half stage, three bows.

Stanley Chapman entertains with comedy material and held the crowd's attention well. Ten minutes, in one; two bows.

Erny Holmgren Entertainers are a singing band with a girl who dances. Routine is good with plenty of action. Special drapes and good setting. Fifteen minutes, in full; two bows.

Barton and Young offer comedy and songs, with some effective harmony work. Comic work fair. Fourteen minutes, in one; two bows.

The Cotton Pickers, five men and a woman working in black, have a plantation offering. Singing and dancing and Negro comedy. Went strong. Twelve minutes, in full; special settings and drops; two bows.

Fred Plappers, a sent act, closed. Somehow they are all a good deal alike and all popular. Ten minutes, in full; two bows.

FRED HOLLMAN.

punching of rapid-fire order that brought out perspiration on Harry, but appreciation from audience. Simultaneous punching of seven bags by Harry got the best recognition of the afternoon. Fifteen minutes, in full stage; three bows.

E. J. WOOD.



# From Coast to Coast by Special Wire

## Loew's State, New York (Reviewed Monday Matinee, Jan. 12)

A non-enthusiastic audience that packed every seat in this large house greeted this week's bill of six acts. The show opened with the Four Casting Campbells doing a smart trampoline and casting turn. Some of their single and double somersaults with three men all dressed in white, gave a brilliant color effect. The fourth man as a rube fails to draw the laughs a comedian in this sort of act should. The little fellow who is tossed back and forth in this number showed ability, and it is on him that the act really depends.

Racine and Ray are two girls that have been clowning in vaudeville for some time to good results. Their harmony, especially where they use *All Alone*, is the best part of their act. They start their stuff by kidding each other in a most panning fashion on how stout they have become. This did not please, for their returns were small and we would suggest that they dig up gags of a more enlightening nature. With a dance by Ray, which is joined later by her partner, they close to very light applause.

Haig and Lavere in rapid-fire banter start out well. These two fellows are versatile and their whistling, accordion and gags did fairly well. As a getaway they play up to a gag about "No body on a car, so how can there be nobody on it." They develop into a routine after this, using Lavere's whistling as the feature. Haig's gag of "A night out with the tobaccoists," where he brings into play the name of all the best known cigars and tobaccos and helps a lot.

*See America First*, a revue with four girls and a boy, takes the audience for a trip around the country in about 18 minutes. Bill Adams takes up most of the burden in this act and to good advantage too. With five scenes in all, the one of New York's gay white way showed up best for this audience. Each one in the cast has plenty to do. What with dancing, singing and chatter they crowd every second with action. Adams introduces each scene with a little patter of zippy gags that are bright and new. This is the high spot in this revue, for instead of allowing a lull between scenes he keeps the momentum right up to snuff, never changing a possible lag.

Al Shayne and Company put the bill across. Al is assisted this time by a young Italian fellow who first appears as a cornet player in the orchestra, when he rises to bawl his principal out for being rotten. Their gags are clever, especially where the cornetist climbs on stage and boxes with Shayne. Many guffaws are produced in all and they finish to excellent returns.

Vie Quinn and Orchestra close the bill. A band composed of six chaps, Vie, her dancing assistant and a singing principal, all having new stuff. The drop goes up with the orchestra playing and Miss Quinn and her dancer strutting out. They are followed by a song from the tenor and the act goes into a bright routine at this point, mingling jazzy steps with jazzy songs as a final closer. The act was well received and it looks as the Vie is in for a long booking with her latest creation.

G. A. WALES.

## Palace, Cincinnati

(Reviewed Sunday Matinee, January 11)

*Topics of the Day*, *Pathe News* and *Viola Dana in Along Came Ruth*, Billy and Eddie Gorman turn out "caught".

*The Rose Revue*, with the Phelps Twins, Dorothy Doll and Walter James, sent the show off to a nice start today, offering songs, dancing and syncopation thoroughly pleasing. The twins are neat and clever steppers, as is Miss Doll, who soled her appearances. James did a hackneyed song prolog and later sold a couple of vocal numbers to good hands. Harmonization of *Where the Wabash Flows* by the twins registered strongly with the auditors. A turn costumed and dressed prettily. Thirteen minutes, in one and full, eye; two bows.

Jahri and George, two young men, grabbed the customers in their best spirits and held the duce spot for eight minutes of saxophone and accordion numbers, working doubles, solos and closing with some comedy to continued applause after taking two bows. Staged in one, the boys working in the spot.

The Gardners, Bert and Mary, in *Broadway to Applause*, are a young couple putting over a comedy skit with an abundance of pep. The material was all very entertaining, won many plaudits. *It's Not the First Time You Left Me* (but it's the last time you'll come back) fits the routine nicely and was sung libably. Bert should refrain from muscling the orchestra leader about "eating pie (a part of his business) three times a day for the past three years." It set the auditors down front to talking today. Twelve minutes, special drop, in two; two bows.

*Springtime in the Moonlight*, featuring Fritz Brunette, supported by three men, started out rather slowly, but the clever material capably handled by these clever people soon interested the folks and laughter ran rampant thru the remaining minutes of the playlet. Two-a-day time

# HIPPODROME NEW YORK

(Reviewed Monday Matinee, January 12)

Variety, divertissement and a miscellaneous collection of entertainment, these are the keynotes of this week's bill. There's almost a little bit of everything, and the whole makes for thoroughly enjoyable amusement, altho there are spots on the bill which strike a rather blue note. The feature of the show is that mystifying phenomenon, Houdini, who has been prominently thrust into the public spotlight during the past year because of his expose of Margery and other spiritualistic mediums. At this afternoon's show he answered the recent imprecation of Margery that he die by December 21 next, going over the ground that led up to this curse, and also stated that he has placed \$10,000 in the hands of Mayor Curley, of Boston, to be forfeited if he, Houdini, were not able to expose any trick Margery would attempt. In speaking of Margery his acrimony rose to the point where he declared she was an out-and-out fraud. Houdini made his little speech following the close of his act. Another feature of the current bill is the pretentious revue in which Princess White Deer makes her vaudeville debut, while still another is the return to vaudeville of Brooke Johns with a brand-new orchestra he found in Washington. The Nelson Family, from the circus, was programmed for the third spot, but did not put in an appearance. Weir's Baby Elephants, in their second week here, being slotted for that position. The other holdovers are Lily Morris, English comedienne; Mme. Emma Trentini and John R. Agee's Horses.

**Herbert's Canines**, almost as old to the show world as the vaudeville business itself, opened in a prettily staged animal offering featuring his greyhounds, whose chief accomplishment is leaping over high objects.

A male quartet, billed as **The Four of Us**, and including Bellew, Akin, Ambrose and Loomis, appeared second in a nicely gotten up routine of popular songs. They did quite well, scoring a favorable hand.

**Weir's Baby Elephants**, those interesting young pachyderms, which are put thru their paces in great fashion by Don Darragh, repeated their hit of the previous week.

**Paul Kirkland and Company** followed, hitting the audience's reserve of applause like a thunderbolt. He and his company, the latter a pretty young miss and a clever clownist besides, were the biggest comedy wallop of the afternoon.

**Mme. Emma Trentini**, comedienne of the opera, and Eric Zardo, pianist, who assists her most capably, reaped bountifully of the plaudits in store. Her routine remains unchanged. Zardo, however, plays two etudes, one from Chopin and another from Arensky, this week, instead of Paderewski's Minuet, given last Monday.

**Brooke Johns and His Wardman Park Hotel Orchestra**, closing intermission, were a mite of a disappointment. While Johns makes himself an interesting personality in a batch of melody novelties, they seem to lack the proper punch. For one thing, Johns' voice lacked the force that is a great factor at this house. His band, too, could be much better than it is. More detailed review in next week's issue.

**John R. Agee's Horses** opened the second half to satisfying returns. The bull Agee had in his offering last week is not to be found in the Hippodrome's current roster of entertainment. Maybe the animal pulled too many bulis.

**Warde and Van** hit their usual gusher of applause and laughter in their ripping musical act, "Off Key". They're as funny in their clowning bits and, on the other hand, as highly entertaining in their serious stuff as anyone on the vaudeville stage, which is saying a lot.

**Houdini** next. This is his first appearance in vaudeville in New York in three years. He is presenting a diversified offering, introducing feats that have made him famous, including his escape from a strait-jacket in full view of the audience, the exchange of human beings in a locked, sealed and corded trunk and the East Indian needle mystery. Houdini prefaces these with a short speech and the showing of a film in which he escaped from an aeroplane collision unhurt, and on another occasion released himself from a strait-jacket while hanging by his feet from the City Hall in St. Louis. In all of Houdini's stunts a committee recruited from the audience was on the stage for inspection purposes.

**Lily Morris**, in next to closing, a quite hard spot for her type of act, was the same big hit that she was last week, but she permitted herself to stoop to a bad piece of showmanship as a sort of encore, which, because of its failure, ought to precipitate a ruling against it in the future. It is the same thing that another English turn tried here recently, that of staging a gang number, with the audience joining in the singing or whatever is given. Small-time stuff, this practice.

**Princess White Deer**, a voluptuous young lady, whom press agents have said is the daughter of the last hereditary Chief of the Mohawks, but who on occasion might be taken for a Latin, being of a mild olive complexion, closed the show in what is called "An Indian Review, From the Wigwam to the White Lights". It is in many beautiful scenes and tends to show the evolution of dancing as probably influenced by the Indians, starting with the seventeenth century and coming up to the present, with Charleston stepping, the latest craze. Princess White Deer is supported by Chief Eaglehorse, a full-blooded Alaskan Indian, who was formerly in vaudeville alone, and Peppy De Albrew. The latter, a Brazilian, danced with Princess White Deer at the Ambassador Hotel prior to her two-a-day engagement. In the four scenes of the revue the Hippodrome corps de ballet disport themselves most engagingly and colorfully. In fact, they're almost half the act. We will have more to say about this novel and interesting revue in a subsequent issue.

ROY CHARTIER.

for this turn would not be amiss. Sixteen minutes; four curtains, bows. Staged in full, eye; dressed with a couple of pieces of living-room furniture. Not a bad idea.

Salle and Robles added comedy to the bill when they hurried on, "In one", to crashing introductory music; then distributed laugh lines. Their wardrobe resembled street attire, making their work all the more entertaining since they resorted only to bandana kerchiefs and aged hats to dress their act. *Marcheta* was soloed creditably. Their impressions of two Italians and singing of *In the Heart of Old Italy* made a strong windup. Eight minutes; one bow.

Crandell's Circus followed after a two-minute stage wait. Comprised of two men,

a personally attractive young woman, two white horses and a dog, the first part was given over to Brazilian circus riding in which the work of the feminine member in her flying mounts scored biggest. The second part showed how beginners are taught to ride with the aid of a mechanic. Four boys, two obviously plants, sent the show into a hilarious closing as they were individually whirled around the stage, part of the time in midair and again straddling the running horse. Ten minutes, full stage; held folks intact and drew three curtains.

One of the biggest matinee crowds attended today. Scores lined the sidewalk despite a snowstorm waiting admittance after the opening performance.

PHIL LAMAR ANDERSON.

## Keith's, Cincinnati

(Reviewed Sunday Matinee, January 11)

A uniformly good bill this week with Lillian Litzel, of circus fame; Charlie Wilson, Lillian Shaw, the clever character impersonator; The Caninos and Boyd Senter dividing headline honors, irrespective of what the billing said.

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

Stanley Gallini and Company, European novelty shadowists, two men, work behind a screen, forming all sorts of comic and interesting figures with their hands. A shadowgraph presentation that is a novel opener. Twenty minutes, special screen in full stage; two bows.

Boyd Senter, "Jazzologist Supreme", is chiefly remarkable for his versatility, playing the banjo, trumpet, saxophone, trombone, violin and piccolo among other instruments. He is assisted by Jack Russell at the piano. Fourteen minutes, in one; four bows, encore and return.

Will and Gladys Ahearn, in *A Spinning Romance*. Will works the Will Rogers idea, spinning a rope while dispensing gags and comment on news of the day. His partner also takes a fling at rope spinning and the two dance together while Will is twirling the rope about them. Pleased immensely. Fifteen minutes, special drop in one and one-half; two bows.

Lillian Litzel, billed as "the circus girl". She performed on the rope and on rings and executed one-arm flanges for which she is famous, tho she didn't try to approach her usual number. Her personality goes a long way toward making her a favorite with the audience. Eleven minutes, full stage; three bows.

Charlie Wilson, "The Loose Nut", and his un-billed "nut" assistant dispense a line of comedy that leaves nothing to be desired. Nineteen minutes, in one; encore and bows.

The Caninos, three men and one woman, in Spanish dances, were pleasing. Their costumes and gorgeous settings help the act not a little. Thirteen minutes, special drapes and drops in full stage; two bows.

Lillian Shaw, character impersonator, as good as ever, made her usual lasting impression upon the audience. She was given an ovation upon her entrance. Twenty-five minutes, in one and two; four bows and speech of thanks.

The Hiddles, in *In the Moonlight*. The two men feature head-to-head stands of a difficult and entertaining nature. The girl serves chiefly to dress the act. A nicely staged turn. Seven minutes, special drop, in three; applause.

CARL G. GOELZ.

## Proctor's 125th St., N. Y.

(Reviewed Thursday Matinee, January 8)

The bill for the last half is fairly enjoyable. It remained for Lew Welch, the popular Jewish comedian, to garner in the major portion of the laughs. The other acts on the program were amply rewarded by an appreciable audience.

W. D. Pollard kept up a running chatter of flippant stuff while he juggled with billiard cues and other properties. The business of mufing some of the tricks and then showing that they were "fixed" resulted in a ready response from the patrons.

McFarland and Palace entertained with a group of popular song numbers. Especially good were they when transforming bits of opera into ragtime and syncopated music.

Lew Welch offered a bright comedy in *The Prodigal Father*. When Welch lapsed into the Yiddish the audience screamed with laughter. The lines were not wholly lost to those unfamiliar with the language, as the situations were clearly implied. Not only is the sketch rich in humor, but there were times when the occasion called for emotional acting. Nettie Hoffman did some effective work as the soulful and forgiving wife, while Don Costello gave a sincere and energetic performance as the son and attorney. The sketch, by Joe Browning, is well written.

Charles Olcott and Polly Ann presented their musical offering in fine style. While the writer witnessed the act on a previous instance, Olcott gave something new in the telephone scene, which effectively served to introduce a song about a certain little notebook. Quite good was the number written around Briggs' cartoon, *When a Feller Needs a Friend*.

Burns and Burchill, rigged out in trick clothes and flat shoes, treated the patrons to some ancient material, but not without a fair amount of success. They danced, sang a couple of numbers and spouted a bit of comedy.

*Seminary Scandals* proved to be a great closing act. Miss Tommy Allen, in a measure, was responsible for keeping up the comedy situations, which otherwise would have fallen flat. Miss Allen did not miss an opportunity to put her laughs over. She nudged, clowned and capered about the stage in genuine boyish glee.

GEORGE BURTON.

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



## Keith's Hamilton, N. Y.

(Reviewed Thursday Evening, Jan. 8)

Quite frequently this up-town stand gets the big "name" acts that use it to whip into shape for the Palace or other large houses down the stem. For the second half this week it has Arthur Byron and Olive Wyndham to crow over. These two popular legit. artists go into the Palace next week. The manner in which their offering was received here Thursday night makes it quite suitable for that house. Stanelli and Douglas, fiddlers from London, also smoothing down the rough edges for a Palace or Hippodrome engagement, are another good act the last-half bill boasts.

There are five acts in the lineup this week instead of the usual six. Due, no doubt, to the length of the feature picture on display, *The Sainted Devil*. Alice Diaz and Harold Powers, wire artists, opened. They do a graceful routine of stunts of the dance order, using umbrellas to balance themselves. The jump on the wire over an object—a stunt done by almost every wire walker—is reserved for the close. Powers did the stunt successfully the first time.

Stanelli and Douglas were cast in the second spot. They are a couple of young fellows who dress in tuxedo and make pleasing appearances. They bill themselves Fiddie Fanatics, and do most of their routine in a semi-serious way, giving the auditors just enough to impress that they're good musicians when they want to be. The lads, fresh here from the music halls of England, open with a medley of comic opera tunes, played seriously, and then go into their many novelty bits, among them a drunk number in which they play disjointedly while stumbling around the stage. Another is a burlesque on Rubinstein's *Melody in F*, with one of the team at the piano. The turn has much good comedy and no less good music, all of which sent them over to an immense hand, and compelled them to return for an encore.

Arthur Byron and Olive Wyndham, co-featured in a vaudeville version of *Tea for Three*, by Roi Cooper Megrue, followed, taking the high honors of the evening. The legit. stars are supported most capably by Sidney Mather and Kathryn Keys. The latter's part, however, is not important, being that of a maid. The performance was a bit off key at times, due to the fact that the act just got out of rehearsals and hasn't had an opportunity to smooth out the wrinkles. This was negligible, however, as attested to by the generous applause given the offering, and the several curtain calls taken by Byron and Miss Wyndham.

The team of Wohlman and Cooper followed in the wake of applause given the preceding offering, only Wohlman and his able piano assistant reaped more bountifully in their comedy classic of gags and song put over in great style. The combination is comparatively new, Bud Cooper having formerly been of the team Cavanaugh and Cooper. The act cleaned up. Al Wohlman is a great performer, the which is reason enough.

The Mason and Cole Revue, a beautifully staged offering that hits the high spots especially in its comedy features, brought the show to a close. This is a comparatively new act Mason and Cole are doing, and it is a corking good one. Miss Cole is somewhat of a comedienne who succeeds in being egregiously funny at times, while Mason, doing the character of a painter, makes himself pleasing, as do the girls in support. Lavishness of costumes, scenery and drops is a distinctive note of Mason and Cole's offering. It was heartily applauded.

ROY CHARTIER.

## Orpheum, St. Louis

(Reviewed Sunday Matinee, Jan. 11)

### Topics of the Day, Aesop Fable.

The Meyakos, one man and two women Orientals, opened with a musical number, following which the two girls did several dances to the violin accompaniment of their brother. The latter is all right with the exception of his singing, which is brutal. They finish with a trio dance. Thirteen minutes, specials, in one and one-half, two and full stage; three curtains.

Charles Cartmell and Laura Harris showed that they are a clever and graceful pair of dancers and performers in three different short skits—a golf club dance, marriage licence clerk number and an Egyptian dance. In addition they bring out an elderly fellow who, despite his age, shows pep and does a short clog dance. Fourteen minutes, specials, in four, three and one; three bows.

Elizabeth Brice, with Frank Kessler and His Band, full of snap and ginger to the accompaniment of nine fast jazzists. Miss Brice sped thru a good repertoire of songs. These were interspersed with specialties by the individual musicians. The one aim of the orchestra, tho, is to put Miss Brice's numbers over with a bang, and they surely play to and for her. The act stopped the show. Seventeen minutes, beautiful hangings, in full stage; two encores, talk and bows.

Next came Senator Murphy—too often seen to need any comment. Mingled with his best old material this year is a lot of new on up-to-date events and happenings. Fourteen minutes, in one; two bows.

William Morris and Family, in *All the Horrors of Home*, an observation in one view depicting a well-to-do family at home for the evening and the bothersome feeling of their presence on one another.

# COLUMBIA BURLESQUE

COLUMBIA THEATER ~ NEW YORK

KAY NORMAN

(Reviewed Monday Matinee, January 12)

A Peck & Kolb attraction. Book by Mat Kolb. Numbers staged by Billy Koud and Florenz Ames. Entire production staged under the personal direction of Mat Kolb. Presented by Peck & Kolb week of January 12.

THE CAST—Abe Reynolds, Lew Lewis, Duke Rogers, Thad De Monica, Andy White, Lui Ring, Kay Norman, Lora Carol, Betty O'Day, Grace Cameron.

THE CHORUS—Catherine Scott, Thelma Mattson, Betty O'Day, Germaine Faure, Violet Dale, Viola Suess, Bessie Shaw, Irene Perry, Dora Mason, Odetta Vladmar, Carmen Devero, Mae Russell, Joy Roseland, Evelyn De Mont, Babe Arnold, Grace Tyson, Flo Lewis, Helen May.

### Review

The scenery, lighting effects, gowning and costuming in this production are fully up to the standard of requirements of the Columbia Amusement Company. The presentation is along the comedy-bit-and-number type, but the bits are for the most part enacted in picturesque full-stage sets, with comedy dialog in front of drapes and drops in one, and the same is applicable to the numbers.

Abe Reynolds is being featured in this show and rightly so, for there are few comedians in burlesque who equal Reynolds in make-up, mannerism, talent and ability. This is especially applicable to his facial registrations and eyes, for Reynolds can evoke more laughter with his facial expressions and working of the eyes than many comedians can with lines and action. We have commended Reynolds numerous times when reviewing other shows for the manner in which he plays up to his coworkers, and he distinguished himself in this show along those lines, for he not only gave his co-comique, Lew Lewis, every opportunity to make his point, but he stood aside several times in acquiescence for Soubret Norman in her numbers.

Lew Lewis, a new comique in "Columbia Burlesque", has fulfilled all our expectations, for we caught this clever chap while he was working at the Strand Music-Box Theater in Newark, N. J., at which time we touted him as a comer for circuit burlesque. Lewis first appears in full evening dress with a light facial make-up with up-turned mustache a la Dutch, afterwards making frequent changes of grotesque attire, including that of a Marguerite in *Faust* characterization in the finale of part one, and let it be said to Lewis' credit he is all that can be desired as a Columbia Circuit comique.

Grace Cameron is also featured in this show and justly entitled to be so, for as a leading lady comedienne she is in a class by herself. Her work in scenes was that of a thoroughly seasoned actress of more than average ability, and in a comedy specialty singing *Hard-Boiled Rose* her make-up was apropos to the lyrics, and again later in the show her imitations of various feminine operatic stars were a wow. In make-up and mannerism Miss Cameron ran the gamut from a hard-boiled Rose of the Bowery up to the grand dame of the operatic world.

Kay Norman, too, featured in this show as a singing and dancing soubret. Miss Norman has the talent and ability, pep and personality to please the most critical of audiences, but in scenes she assumes a serious countenance, which takes much from her personality; therefore Kay should cultivate an ever-smiling face. Miss Norman stopped the show cold with two of her numbers.

Betty O'Day, a pretty-faced, slender-formed singing and dancing ingenue-soubret, led two numbers in an exceptionally pleasing manner and appeared to good advantage in several scenes.

Lora Carol, a slender, stately, titian-tinted, intellectual, refined-appearing prima donna, gave ample evidence of her careful coaching in operatic vocalism, and if there is any prima donna on the Columbia Circuit who presents a more pleasing personality and as many costly and attractive gowns we have not as yet seen her.

Lui Ring, a manly appearing chap, enacted several characters in various scenes thruout the presentation. In a specialty with Prima Carol he evidenced his mastery of the violin and operatic vocalism, and in the finale of the first part he did credit to his imitation of John McCormack.

Duke Rogers, a tall, well-built fellow, in characters handled one and all alike, like an able actor, and in a specialty gave a creditable imitation of Bert Williams in whiteface, during which he sang *I Can't Make My Shimmy Shake on Tea* for encores.

Thad De Monica also appeared to good advantage in various characters, likewise working straight to the comedies, and in leading a number, *Rose of Mexico*, was the personification of a typical Valentino with an exceptionally sweet singing voice.

Andy White also appeared in various characters and distinguished himself in several numbers with Kay Norman by his cultured vocalism.

Kanui's Hawaiians, a pretty bobbed brunet and two classy-appearing juveniles, as a special feature, distinguished themselves with their Hawaiian vocalism while accompanying themselves with steel-string guitar and baby uke for encores.

The chorus, with the front-line ponies and back-line show girls, is a credit to the one who selected the individuals for their pretty faces, petite and slender, stately forms, likewise a credit to Billy Koud, who is credited with the production of the dances and ensembles, the latter of which were picturesque and somewhat different from those usually found in burlesque.

COMMENT—The presentation in its entirety has many novel comedy bits altogether different from those seen heretofore in burlesque and fully merited the laughter and applause that followed the clever workings of Comiques Reynolds and Lewis with the aid of their coworkers. Taken all in all, the numbers ran the gamut from Bowery burlesque to ragtime and grand opera, and the presentation in its entirety will please the most critical of burlesque patrons.

ALFRED NELSON (NELSE).

The cast consists of the actual Morris Family—father, mother, two sons and daughter—and they present a clever 16-minute entertainment with a mural interior, in full stage; five curtains.

Nan Halperin—appearing in this city for her third time in less than two months, once before at this theater and then with the *Ziegfeld Follies* last month—made her entry down the orchestra aisle. She did four numbers in her inimitable way with quick changes into gorgeous costumes for each. Best was her kid number, *Photograph*. Twenty minutes, blue plush cye, in one; "Thank you," in response to prolonged applause.

Neville Fleeson, songwriter, and Ann Greenway, singing comedienne, caption their bit *Samples*. Theirs is strictly a double singing act, and during their 21 minutes astage they give a variety of song numbers. They team up well. For a finish they have a satire in song on *Rabbi*. Special, in one; three bows.

Alexander Brothers and Evelyn are rubber-ball experts and bounce and catch balls singly and ensemble in every conceivable way. Balls come and go ex-

actly where they want 'em to. The big fellow is naturally funny and supplies most of the comedy. Ten minutes, rose plush drop, in three; three curtains.

Pathe News. F. B. JOERLING.

### Cooper's "Beauty Revue"

Breaks Records at Hurlig & Seamon's Theater

New York, Jan. 12.—Jimmie Cooper and his *Beauty Revue* broke all house records, outside of the holiday weeks, at Hurlig & Seamon's Theater last week, with the result that Hurlig & Seamon have completed arrangements whereby their own show, *Hollywood Follies*, with Collins and Pillard, will be supplemented by *Seven-Eleven*, colored show, the week of January 19. The *Hollywood Follies* will present the first part of this performance and *Seven-Eleven* the second part.

Word was received in this city today that a running board has been installed in the Gayety Theater, Kansas City.

## Lafayette, New York

(Sunday Concert, January 11)

The resumption of Sunday concerts in the Harlem Theater, which presents musical comedy during the week, has met with favor. This is indicated by packed houses.

Al Libbey and Company. An exceedingly clever bicyclist, with a woman companion who does little but dress the act, opened the bill. Retired to applause. Gold and Goldie, diminutive colored man and woman, were next in a 10-minute offering of singing, dancing, saxophone duet, piano playing and strutting. The act was worked cleanfaced, was richly dressed and put over with pep that earned them a good hand.

The May Lavarr Trio, working in full stage before special settings, was an acceptable presentation of prevailing dance steps, all of them well executed. A man and woman did the dancing and a third member accompanied at the piano and with a saxophone. They took encores.

The Bonito five, a production act of three colored boys and two girls, was richly dressed with a special setting. During the 18 minutes there was a number of variegated offerings—singles, duos, trios and ensemble numbers. A pair of dancing boys stand out thru it all. The girls have little in the way of voice or personality and one of the boys is mediocre. The offering cannot be commended.

Christy and Nelson, comedy gymnasts, were a wow. These boys, working in one, get hearty laughs and inspire respect for their muscular ability and agility.

Glady's Deinar and Band was the final star offering. This little toe dancer with a five-piece band of boys, most of whom double instruments, put over three numbers, including a rube offering that was of the highest order. A straight toe dance started things. Her Cossack dances at the finish merited an encore. Between numbers the band offered a cornet solo with accompaniment and a medley number that was well executed. Miss Deinar is one of the few who can work bare-legged and make one forget the fact with her artistry.

A Paramount picture completed the program. J. A. JACKSON.

### His Prospective Partners

Are Still Waiting

New Orleans, Jan. 10.—About two weeks ago there arrived from Louisville a young man who, it is said, gave his name as Al Cotton, theatrical promoter, tho registered at the Planters Hotel as Ed Williams. He immediately leased quarters from B. P. Brennan, who conducts a booking agency in University Place and inserted advertisements in the local newspapers for talent for musical companies. The replies were abundant; girls were engaged, but somehow or other rehearsals seemed to drag a trifle. Later he offered to dispose of a half interest for \$250 in the company, which was going to produce such edifying productions as *The Fascinating Flapper*, *Papa's Baby*, *Hoop-La* and many others. The replies seemed to be satisfactory, but Wednesday when his numerous prospective partners appeared to witness the rehearsals he was not in evidence. Inquiries at his usual haunts also failed to reveal his whereabouts. The partners are very much in evidence, however. His office rent is also unpaid.

### Fire Damages Boston Theater

Brockton, Mass., Jan. 10.—A general alarm of fire broke out today in the City Theater Block in the heart of town and did \$25,000 damage before extinguished. The property is all owned by Gordon Olympia Theaters and takes in the City Theater, which houses the Casey & Hayden Brockton Players, a stock company. Because of a fire wall between the theater itself and the adjoining property the damage to the theater was confined to the beautiful lobby, one side of which the firemen were forced to cut away. It was announced that despite the fire today's performance would be held as scheduled.

Considerable loss was also suffered by the Ray Mulin Musical Instrument Company, a tenant of one of the buildings in the block.

### Fire Destroys Theater

Mechanicsville, N. Y., Jan. 11.—The Strand Theater here, a motion picture house, burned to the ground Friday night as the result of a fire starting in the operator's booth half an hour after spectators had left the theater. It is the third time the Strand has been destroyed by fire since 1893.

### Playing "Retribution"

New York, Jan. 10.—Mme. Pilar-Morin, the French pantomimist, presented *Retribution*, a play written by herself, at the Lenox Hill Theater last Wednesday. Performances will be given there for the rest of this week. The cast includes Alys de Pau, Mabel Kern and Lenore Simone.



# ORPHEUM'S MOUNTING EARNINGS BRING INCREASE IN DIVIDEND

Vaudeville Circuit's Recent Sale of Eastern Interests to Keith-Albee Has To Do With Raising Common Stock Profit From \$1.50 to \$1.80 a Share

NEW YORK, Jan. 12.—That the Orpheum Circuit, Inc., has enjoyed prosperity of an unusually satisfying sort during the past year is indicated in the order by the directors of the circuit to increase the annual dividend on the company's common stock from \$1.50 to \$1.80 a share.

While this is a sign that the Orpheum Circuit is making money, it is partly due, it is thought, to the profitable sale recently of the circuit's interest in the Greater New York Theaters' Corporation to the Keith-Albee Circuit, which already controlled the stock. Aside for this, however, reports have showed that the earnings of the Orpheum Circuit during the past year have been far in excess of those in previous years, which, together with the new theaters and additions to the chain, caused the value of the stock to rise.

At the last directors' meeting three monthly dividends were declared, payable February 1, March 1 and April 1 to stockholders of record on the 20th of the month preceding. The previous rate was 12½ cents monthly. While the increase is not much on the monthly basis, the amount declared is the highest in the history of the company.

## Radio Pianist Gets Route for Orpheum Time

New York, Jan. 12.—Harry Snodgrass, whose term of three years in the Missouri Penitentiary at Jefferson City, to which he was sentenced after being found guilty as an accomplice in a murder, expired yesterday, has been signed by the Orpheum Circuit to make a tour of its theaters.

Snodgrass has become quite popular over the radio during the past year, arrangements at the prison having been made whereby he was permitted to broadcast. He plays the piano by ear.

He will open on the Orpheum Time at Springfield, Ill., the last half of the week of January 18, appearing at the Rialto, St. Louis, the week of February 1. The setting of his act will represent a broadcasting station, according to officials of the Orpheum Circuit here.

Snodgrass became so popular thru his broadcasting, it is said, that he received more than 500 telegrams and letters at Christmas, in addition to a number of gifts from radio fans.

## Strong Man Sues

New York, Jan. 10.—Breitbart, the strong man, who recently concluded a tour of the Keith Circuit, has instituted a suit for \$3,500 against the Cunard Steamship Company for breach of contract, it became known today.

Breitbart claims in his action that he entered in agreement with the steamship company to transport his baggage so that it would arrive here just prior to his opening. His attorney, Mr. Becker, of Becker & Levy, asserted that the paraphernalia did not arrive until two weeks after it was supposed to and that Breitbart's act was held up in consequence.

Becker states further that his client plans to make another tour of this country about the middle of this year. The lawyer did not know of the exact booking, but said that he believed Breitbart would make the Middle and Far-West circuits this time.

## Billy Reeves Returns

New York, Jan. 12.—Billy Reeves, the English comedian, is at Proctor's 23d Street the first half in his drunk act, *The Right Flat But the Wrong Key*, which he did here six years ago. During his absence from this country Reeves has been in England most of the time. Dolly Lewis, who appeared in his support on his last visit here, is again with him. Gordon Bostock is directing the act.

## Eric Zardo To Stay Awhile

New York, Jan. 12.—Altho it was announced that Eric Zardo, concert pianist, would work with Mme. Emma Trentini, opera singer, at the Hippodrome only, where she appeared last week, he has been induced to remain with her act for the time being at least, appearing with Mme. Trentini this week at Keith's, Philadelphia.

## Celebrates 21st Anniversary

New York, Jan. 12.—The Orpheum Theater, New Orleans, celebrates its 23d anniversary this week with a bill headed by Nance O'Neil, in Alfred Suto's play, *All the World's a Stage and The Antique Shop*. The present Orpheum Theater replaced the old Orpheum five years ago.

## Phil Seed Starts \$4,600 Action Against Jean Bedini

New York, Jan. 12.—Phil Seed, vaudeville comedian, who recently returned from England, has filed suit thru his attorney, Morris Grossfeld, in Supreme Court, Kings County, against Jean Bedini, internationally known burlesque and revue producer, for damages of \$4,600, alleging breach of contract. Seed is a brother of Dave Seed, of Seed and Austin, who has worked in vaudeville for years and is comparatively well known.

The amount sued for represents 47 weeks' work at \$100 a week in American money, or £22 in English money. The action was begun by Seed immediately upon his arrival here two weeks ago from London, where he appeared in Jean Bedini's short-lived show, *Cheerio of 1924*, as the leading comedian.

After the show had played five weeks at the Grand Theater, Hanley, it closed, and Seed charges that Bedini violated the contract he had made with him by not providing him with further work, the contract having called for one year's work at the salary already mentioned.

Bedini was served with a summons December 31 when he stepped off the S. S. Aquitania, on which he was a passenger. By the summons he is ordered to give notice of appearance by January 20. Bedini's version has not yet been heard.

While still in London Seed filed a complaint with the Home Office, but discovered he could not obtain redress due to the fact that the contract had been signed in America.

According to Seed, it was Bedini's idea to produce a number of revues in London in which Seed would be featured, but that the flop of his first, *Cheerio of 1924*, apparently had discouraged him in following out his plans.

Seed contemplates going into vaudeville in a new act, he reported. In the London show he was considerable of a hit, despite the closing of the production.

## British and American Tars Pack Orpheum, N. O.

New Orleans, Jan. 10.—Packed to the doors Thursday long before Manager Steward had time to place the S. R. O. sign in position before seven o'clock, the Orpheum Theater catered to the officers and crews of the British and American warships now in port. The theater was decorated with the British and American colors; the orchestra greeted the visitors with *God Save the King*, followed by the stirring strains of the *Star-Spangled Banner*. The regular Orpheum program was presented, augmented by music from the band of H. M. S. Calcutta, followed by the glee club of the same vessel. Five hundred enlisted men occupied the center of the house. It was a gala event and one that will live long in the history of the Orpheum.

## Will Do "The Honeymoon"

New York, Jan. 12.—Marla Ilka, who appeared in support of Mrs. Leslie Carter in her act, *Alize of Tartary*, is to do *The Honeymoon*, by the late Aaron Hoffman, which he wrote several years ago and which played in vaudeville at that time. Hamilton Christine and Tony Kennedy will appear in support of Miss Ilka. Later, Lewis & Gordon, producers of *The Honeymoon*, will put out a second company, with Eddie Buzzell featured, according to report.

## Joins Val Harris' Act

New York, Jan. 12.—Meratta McNally left New York last week to join Val Harris' act out on the Orpheum Time. She started with Harris' offering the first half of this week at Sioux City, Ia., replacing Vera Griffin, who formerly worked in the part. Miss McNally was formerly with Jack Allman in the two-day.

## Murdock and Edwards Open

New York, Jan. 12.—Japle Murdock and Joe Edwards are opening this week in the provinces in Charles J. Socci's travesty, *How Ignatius Got Pneumonia*, which Eddie Hayden O'Connor is presenting. O'Connor is also launching the new act called *Amused*, with George Mack and Rose Kessler, this week.



Cecile Weston, who came back to the vaudeville fold last week in her cycle of dialect songs and stories by Andy Rice. She has been missing from the boards of the big time for several months, but is now routed over the Keith-Albee Time in her familiar offering, which also has Marie Franklin at the piano. She started her return engagement at Keith's Hamilton Theater, New York.

## Lopez Incorporation Sells Stock to Public

New York, Jan. 12.—Much publicity is being given to the plan of Vincent Lopez, Inc., placing part of its stock on the market for sale to the public. The organization recently was incorporated with the capital stock at \$200,000. The preferred stock is offered at \$10 per share. This is the first time in the history of Wall Street that a musical director who incorporated himself has offered the stock for general subscription.

It is understood that Lopez and his partner, William Hamilton, have retained for themselves the controlling interest in the organization.

The prospectus states that the money will be used for expansion of the business and outlines several plans by Lopez for increasing the earnings of the corporation.

Lopez starts his concert and dance tour today, as stated elsewhere in this issue of *The Billboard*.

## Newhoff and Phelps Split With Chauncey Gray's Orch.

New York, Jan. 12.—The team of Newhoff and Phelps have split up with Chauncey Gray's Orchestra, with which they formerly worked, and are in rehearsal in an offering in which they and others will double for instrumental bits. Lev Cantor will present the new act. He produced the old one, also.

## To Replace Westerly House

New York, Jan. 12.—While the Westerly Opera House, Westerly, R. I., was being ravaged by fire early Saturday a week ago, which burned it to the ground, David Novograd, manager and owner, was attending a performance of the *Vanities*. According to announcement, Novograd will rebuild, putting up a new house of about the same size as the one destroyed.

## New Turn Gets Break

New York, Jan. 12.—Adler, Weil and Herman, at the Palace Theater last week, in spite of the fact that it was only their third week in vaudeville, have been booked for the opening bill of the new Albee Theater, Brooklyn, next week. They were recruited for the two-day from the Wigwam and have deeply impressed the bookers with their offering.

## Herskind Back in Vaude.

New York, Jan. 12.—The Australian comedian and caricaturist, Herskind, returned to the vaudeville stage yesterday after nearly a year's absence. He was signed for a tour of the Orpheum Circuit and opened at its house in St. Paul. His act, consisting of sketches and monolog, is called *Cartoons a la Carte*.

## "Run Down" on Delmar Time

New York, Jan. 12.—Tonie Grey and Company, in *Run Down*, referred to as a comical solution of dark mystery, has been routed over the Delmar Circuit, opening this week in Birmingham and Atlanta, the first half in the former and the last half of the week in the latter city.

# MANAGER MAKES HOUSE SUCCESS

J. Lloyd Dearth Puts Pantages Theater, Memphis, in Money-Making Class

Memphis, Tenn., Jan. 10.—Astuteness on the part of J. Lloyd Dearth, manager of Pantages' Theater here, has started the house on its upward financial climb even tho the Sunday law has taken away the biggest money-getter of the week, it became known today.

The theater was placed in construction about four years ago and at the time show houses were allowed to remain open on Sunday. However, before completion the blue law advocates got to work, deciding that Sunday shows were not the thing for residents of Memphis and passed the statute.

For a long time the house played to results that showed up on the debit side of the books rather than credit. Dearth, tho, who was born and raised here, maintained a stolid confidence in his native city and predicted and persuaded his officials that he would some day put the house over as a money-making success.

To achieve that end the wide-awake manager kept on his toes at all times, always seeking out the best attractions both in vaudeville and pictures that appealed most strongly to his patrons.

One of the outstanding features in this display of judgment was the securing of Tom Mix's picture *Deadwood Coach* for Christmas week. Dearth figured that this would be just the thing for the younger set who would be at home on account of the holidays. This proved to be correct, for he packed the house day and night for the entire run and when the receipts were counted up it proved to be the greatest total thus far obtained in the theater's history.

Dearth has complete charge of his theater, this being one of Pantages' methods in handling his many new houses thruout the country. The manager is quoted as saying that he isn't satisfied yet, still looking forward to the day when his house will be one of the best financial propositions on the entire circuit.

## Dow Agency Adds Two Houses

New York, Jan. 12.—Two more houses are going on the books of the A. & B. Dow Agency here, which has added several this season, now handling about 20 theaters playing independent vaudeville. The new ones are the Strand, Malden, Mass., and the Bordenonian, Bordenon, N. J., both of which play a policy of four acts and a picture, the former twice weekly and the latter the last half only.

The Dow Agency starts booking the Malden house January 19. It is being handled at present by the Louis E. Walters Agency, of Boston. The New Jersey house opened today with its first bill of vaudeville, having formerly played an exclusive picture policy.

## Haley and Rock Booked

New York, Jan. 12.—Jack Haley and Helen Eby Rock, who teamed together recently, have been booked for two weeks on the Orpheum Circuit, with additional time probably to follow. Their first week is at the Palace, Chicago, January 25. Miss Rock is the widow of the late William Rock, with whom she worked in vaudeville for many years.

## Elaine Stern Has New One

New York, Jan. 12.—Another playlet by Elaine Sterne made its appearance last week at Proctor's 23d Street Theater. It is called *Such Is Life* and features Laura Pierpont, who has a company in support, including Henry Coote and Margaret Lee.

## Sun Again Books Ontario Houses

New York, Jan. 12.—The Gus Sun Agency is again booking the Griffin Theater, St. Catharines, Ont., and also the Prince of Wales Theater, Toronto, which it formerly handled. These two houses are booked out of the Buffalo office of the Sun Exchange.

## "The Sleeping Porch" Routed

New York, Jan. 12.—*The Sleeping Porch*, by Mann Paige and Albert Cowells, which opened last fall and since has been working on the Keith-Albee Time, opened at the Orpheum Theater, Kansas City, last week, starting a tour of the Orpheum Circuit. Rosalie and Lee Stewart present and book the act.

## "Clothes" Norton's New Partner

New York, Jan. 12.—Ned (Clothes) Norton, the man of many partners, has a new one, Jules Howard, with whom he opened last week in a new offering to break in. Norton's last partner was Lew (Shimky) Hilton, of burlesque.

## Shuberts Awarded Judgment Against Frances White

New York, Jan. 12.—Judgment for \$1,350 was awarded the Shubert Theatrical Company in its suit for \$2,500 against Frances White, who is now touring the Keith-Albee Circuit, and the case continued to ascertain whether the other \$1,150 is due or not, it became known today.

House, Grossman & Vorhaus, Miss White's attorneys, announced that the litigation is the outcome of a debt contracted by the vaudeville during her contract with the Shubert offices amounting to approximately \$14,000 over a period of two years.

Miss White agreed to have \$250 a week deducted from her weekly stipend until the loan was returned. This she did up until severing connections with the Shuberts and returning to vaudeville.

At this juncture, it is said, she asked for an accounting of her financial standing with the producers, and they in turn informed her that \$2,500 was due. The diminutive young singer checked over her estimate, and she claims that only \$1,350 is still on the slate.

The action was brought about a month and a half ago, but has been waiting a hearing in Special Term of the Supreme Court, where it came up this week before Justice Mitchell.

As soon as the attorneys representing Miss White admitted to their client's debt of \$1,350 judgment was asked for by William Klein, lawyer, representing the Shuberts, and his request was granted without further argument.

## Opera House Robbed

Troy, N. Y., Jan. 10.—Burglars broke into the safe in the office of the Griswold Opera House here early Monday morning and made away with approximately \$1,000, the receipts of Saturday's and Sunday's performances, as well as some of the personal assets of Joseph Saperstein, manager of the house.

The burglars either concealed themselves in the theater before it was closed or gained entrance thru one of the doors in Church street.

The Griswold Opera House, operated by the F. F. Proctor Circuit as a picture house, recently changed hands, having been purchased by the I. Wit Realty Company. Proctor's lease, however, has several years to run.

## Mrs. S. Z. Poli Recovers

New York, Jan. 10.—Mrs. S. Z. Poli, wife of the New England vaudeville magnate, has left the Roosevelt Hospital fully recovered from a serious operation and is reported resting easily at the Empire Hotel here.

Mrs. Poli not only is widely known in the profession but is affectionately called "the greatest mother of them all" by many Italian soldiers, in whose interest she worked during the World War.

Her philanthropies and contributions, particularly to the heroes of Cattero, led to her decoration by Queen Elena of Italy with the coveted Cross of Honor, a distinction theretofore only bestowed upon the Roman nobility.

## Tyrone Power for Two-a-Day

New York, Jan. 12.—Tyrone Power will appear in vaudeville shortly under the direction of Alf. T. Wilton. The legit and picture star will do a one-act playlet called *What We Want Most*, by Howard Lindsay. The act is already in rehearsal with Power's supporting cast, which includes Adele Klear, featured with the original *Artists and Models* show, and another, Miss Klear also appeared with Power in *The Wandering Jew*, in which he was featured. Power also did the King in *Hamlet* with John Barrymore two seasons ago.

## "Chinese Gladiators" Arrive

New York, Jan. 12.—The Chinese Gladiators, an act from the Orient of six people, who have been engaged for a tour of the Keith Circuit, with an early appearance at the Hippodrome in this city, arrived in San Francisco last Tuesday on the steamship Taiyo Maru and left for New York immediately to prepare for their Hippodrome engagement.

These gladiators will be the first ever seen in New York. They fight with roadwords, spears and battle-axes.

## Was Your Letter to Jackie Clayton Unanswered?

Jackie Clayton writes that he recently saw one of the October (1924) issues of *The Billboard* which advertised some mail in his name. Upon communicating with the Mail Forwarding Department of *The Billboard* he was informed that the mail had been sent to the dead-letter office, it having been unclaimed for 30 days. He now requests all who have written and who received no answer to write him again at Box 12-843, Represa, Calif.

## Wishes To Hear From Relatives of Ethel Dean

St. Louis, Mo., Jan. 10.—Anyone knowing Ethel Dean, or any of her relatives or friends will confer a favor by advising Mr. Con Hitzert, stage manager of the Garrick Theater, St. Louis, Mo. Miss Dean was last with the Lew Kelley Show. She took sick while the show was playing the Garrick Theater in St. Louis, and died here January 6. Mr. Hitzert took care of the burial and is anxious to hear from relatives of Miss Dean to give them particulars about her death and requests.

## Changes Advocated in V. A. F.

London, Jan. 11 (Special Cable to *The Billboard*).—While the Variety Artists' Federation's expenditure over income is about \$10,000 it starts 1925 free of all debt and with \$60,000 reserve fund. During the last three months the younger and more active elements among the working performers have evinced a healthy interest in active participation in managing the V. A. F. affairs and revolutionary amendments to the constitution are slated for the annual meeting January 25. One of these is that the present committee of 126 be reduced to a management committee of 36. The younger men assert that the present committee contains too many men who have ceased to have active professional knowledge of present-day conditions in vaudeville.

## Rodeo Promoter Sentenced

London, Jan. 11 (Special Cable to *The Billboard*).—M. Millar, alias Gene Morille, otherwise George Sylvester, appealed against the prison sentence of two months at hard labor imposed on him for cruelty to animals in the rodeo show at the Devonport Hippodrome. After two days' hearing his appeal was dismissed, but the sentence was modified to two months' imprisonment without hard labor, but in the second division, which means he is not herded with habitual criminals.

Tex Austin should take notice that active preparations are in hand to prevent him bringing another rodeo over here and every means taken to obtain a similar prison sentence on any rodeo promoter.

## \$4,000,000 Theater Building Planned for St. Louis

New York, Jan. 12.—The Skouras Brothers, theater proprietors in St. Louis, have obtained permits for a 22-story building to cost \$4,000,000, of which the new Ambassador Theater will be a part. It is announced here. The building will be located at Seventh and Locust streets.

## A. A. Closes Agencies

London, Jan. 11 (Special Cable to *The Billboard*).—The Actors' Association has closed its Newcastle and Liverpool agencies as being unprofitable, but is retaining its Glasgow branch.

The Variety Artists' Federation is reopening its Glasgow branch, which has been closed for nine months, and this is indicative of the forward movement of the V. A. F.

## Leighton and Du Ball Again

New York, Jan. 12.—"Rags" Leighton and Frank Du Ball, black-face comedians, who disappeared from the Keith-Albee boards last February, are again back in the fold. They returned the last half last week at Proctor's 23d Street Theater in their old offering, *Two Dark Clouds With a Silver Lining*. Before they teamed up Leighton was one of the Three Leightons and Du Ball one of the Du Ball Brothers.

## Returning to London

London, Jan. 11 (Special Cable to *The Billboard*).—Ada Reeve is returning from Australia and opens at the Holborn Empire January 26, booked by George Barclay. Mr. Tennant, of Moss Empires, was afraid to play her, but Charles Gulliver jumped at the offer. Ada is having new songs prepared by Lee and Weston. She is one of Britain's cleverest performers.

Incidentally Tennant says he has no use for specialty acts and will not entertain any offers for that class of act.

## Agencies Must Register

London, Jan. 11 (Special Cable to *The Billboard*).—Manchester theatrical and vaudeville employment agencies must now register under the Manchester corporation bylaws as from January 1. Thus the efforts of the Variety Artists' Federation are gradually building up a nucleus of towns sufficient to make national licensing of theatrical employment agencies a near possibility. First London, then Liverpool and Glasgow and now Manchester.

## "Broadway Night" Staged

London, Jan. 11 (Special Cable to *The Billboard*).—Percy Athos staged a "Broadway Night in London" at the New Prince's Restaurant December 9, when a majority of the American performers now in London attended. But none enjoyed this impromptu entertainment more than the Britshers present, while Chain and Archer fairly radiated animation.

## BUSINESS RECORDS

### New Incorporations

#### Delaware

Girard Pictures, Wilmington, finance moving pictures, \$100,000.  
Pennsylvania-Ohio Film Corporation, Dover, establish exchange, \$50,000.

#### Illinois

Prairie Theater Co., Chicago, \$40,000. Own and operate a moving picture theater.  
Louis Laemmle, Michael Broderick, Eileen M. Lynch.

#### Indiana

Broadway Coliseum Co., Muncie, \$10,000, to operate a place of amusement.  
J. A. Burden, William Guthrie, M. C. Ashley.

#### Massachusetts

Atlantic Film Corporation of New England, Boston, \$100,000.

#### New Jersey

Garret Mountain Amusement Park Co., Paterson, amusement enterprises, \$500,000.

#### New York

Short Films Syndicate, Manhattan. The production, distribution and exhibition of motion picture films of various kinds, \$25,000.

Ellenbee Enterprises, Inc., Bronx, to engage in all branches of the motion picture and photoplay business. 200 shares of stock of no par value.

The Undercurrent Producing Corporation, New York county, to provide for the production and exploitation of dramatic plays, musical and other stage offerings, \$20,000.

Is Zat So Company, Manhattan, theatrical and motion pictures, \$10,000.

The Lovers' Lane Company, Manhattan, to promote dramatic, musical and motion picture enterprises, \$50,000.

Tempo Theater Corporation, Manhattan, proprietor and manager of theaters and other places of amusement and provide for the presentation of stage offerings, \$10,000.

Sullivan Theater Ticket Service, Inc., New York county, to establish agencies for the sale of theater tickets and tickets for other amusement attractions, \$200,000.

Ditmars Operating Corporation, Kings county, to produce and exploit theatrical, musical, operatic, vaudeville and burlesque form of amusement, \$5,000.

Stein Theater, Inc., Kings county, the

operation of theaters for theatrical and motion picture films, \$5,000.

Natural Color Pictures, Manhattan, to manufacture and distribute motion picture and photoplay films, \$5,000.

Wilson-Wetherald, Manhattan, motion pictures, \$30,000. S. D. Wilson, R. W. Wetherald, B. Barber.

Hall & Connolly, Manhattan, motion picture lighting, \$50,000. T. Hall, J. Connolly, P. H. Bassett.

Class Play Pictures Corporation, Manhattan, motion pictures, \$10,000. A. L. Epstein, D. Lazarus.

Washington Heights Theaters, Manhattan, \$200,000. E. N. Freiburger, H. Yaffa, J. J. Brooke.

V. & H. Construction Co., Bronx, picture theater, \$25,000. M. and G. Halpern, S. Vogel.

Bandbox Amusement Corporation, Manhattan, motion pictures, \$10,000. J. Frank, H. Bovis.

American Grand Opera Association, Manhattan, \$25,000. C. S. Davis, H. G. Wiseman, M. Frank.

Scenic Artists' Realty Corporation, Manhattan, \$1,000. E. L. Swart, J. W. Williams, E. Morange.

Gramatan Operating Corporation, Manhattan, theater producers, \$1,000. D. Barko, E. F. Knob, R. Blundell.

Hast Productions, Manhattan, theatrical, 200 shares common stock, no par value. W. Hast, H. D. Austin, J. B. Byek.

Double S Operating Co., Manhattan, motion pictures, 200 shares common stock, no par value. H. Amdur, B. H. Licht, B. Shapiro.

Mutual Theatrical Society, Manhattan, motion pictures, 1,000 shares preferred stock, \$10 each; 500 common, \$100 each; active capital, \$60,000. A. Goldanope, J. R. Elliott, C. H. Berg.

Lewis Literary Enterprises, Manhattan, moving pictures, \$10,000. M. Hegger, A. Harcourt, M. H. Cane.

The Movie Poster Service Co., Cincinnati, capital \$10,000. Elmer A. Shard, John W. Weing, M. I. Wernke, Jonas B. Frenkel, A. F. Shard.

Ashtabula Amusement Co., Ashtabula, \$200,000. Fred R. Mosley, A. E. Courseen.

#### INCREASES

Celebrated Players' Film Corporation of Wisconsin, at Milwaukee. Increase from 100 to 600 shares, no par.

## Niesse's New Sketches

New York, Jan. 12.—Carl Niesse has completed new acts for Roe Reaves and Mary and Jerry Ross. Reaves, at present on the Pantages Time, is opening soon in a new monolog, to be billed *The Hall of Shame*, while Mary and Jerry Ross, formerly of the legit, and just completing a tour of the Keith-Albee Circuit, will appear shortly in a new sketch called *Back to Peoria*.

## Sturm's Jewish Sketches

New York, Jan. 12.—Jack Sturm, who recently went into vaudeville as a producer, is making arrangements to present Jewish comedies that will tour the East and give performances in Yiddish. Sturm already has arranged thru synagogues in various cities for appearances of his companies, the casts of which will include from six people up.

## "Over in Kalamazoo"

New York, Jan. 12.—Betty Southerna and Cliff Stirk will be seen shortly on the Keith-Albee Circuit in a new comedy offering called *Over in Kalamazoo*. Miss Southerna is a toe dancer, singer and comedienne, while Stirk, who is not a stranger to vaudeville by any means, is an eccentric comedian.

## Reducing Exhibition

New York, Jan. 12.—Dainty Marie Meeker, of the Keith-Albee Circuit, has arranged to give a demonstration of reducing methods and exercises at the Vanderbilt Theater Tuesday afternoon, January 13, it is announced.

The exhibition Miss Meeker will give will be for women only.

## Barbor Writes Play

London, Jan. 11 (Special Cable to *The Billboard*).—H. R. Barbor has written a three-act play called *Jesbel*, for which he hopes Edith Evans will be able to play the name part. Charles B. Cochran has an option on Barbor's script, which has 25 male characters.

## New Sketch Opens

New York, Jan. 12.—A new sketch entitled *Mamma Goes A-Hunting*, by John Bowie, who was a protegee of Amella Bingham, opened last week in Brooklyn to break in Marion Murray is featured in the company of three. Evelyn Blanchard is presenting the act.

## Raison Joins Ben Bernie

New York, Jan. 10.—Milton Raison, of the Keith-Albee Circuit's Special Promotion Bureau, leaves that department January 17 to join the Ben Bernie Orchestras, for which he will do general publicity work.

## Moss Empires Paid Big Tax

London, Jan. 11 (Special Cable to *The Billboard*).—Moss Empires announce that they have paid the government \$5,790,000 amusement tax from May 15, 1916, to the end of December, 1924.

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# VAUDEVILLE NOTES

**T**HE Chinese Gladiators, in New York for a Hippodrome engagement, with other Keith houses to follow, have already been routed for the Orpheum Circuit. The act has not made its first American appearance as yet, having arrived only last week. According to tentative booking, it opens the Orpheum tour at Milwaukee April 12, playing Keith-Albee Time until that date.

There are many acts returning to the Keith-Albee Time at present. This is probably due to delay in securing routes at the opening of the season, when there always is a large supply to handle. Prominent among these coming back to the Keith-Albee boards this week is MILICENT MORNER, who started her route at the Palace Theater, Cincinnati.



Millicent Morner

HERMAN TIMBERG is said to be readying a new act for himself that will be presented at an early date at the Palace Theater, New York. The TIMBERG boys, HERMAN and SAMMY, have been working together recently, doing two acts on every bill.

MME. DESIREE LUBOVSKA, a favorite of the old Hippodrome, was seen last week at Keith's 81st Street Theater, New York, in a new classical dance offering. She recently returned to these shores from an engagement at the Coliseum in London.

**A**LMA BURNS, comedienne, and JACK ARNOLD, singer and pianist, opened in a new act last week at Proctor's 58th Street Theater, New York, under the direction of ROEHM & RICHARDS.

MARY ANDERSON, screen actress, who is playing the Pantages Time, appeared for her first date at the Pantages Theater, Memphis, Tenn., last week. She will tour the entire circuit.

Arriving in New York recently from California, WILBUR MACK got busy on a new act for himself and was immediately booked thru JAMES E. PLUNKETT, who directs his vaudeville doings. MACK and his company opened last week at Allentown, Pa.



Wilbur Mack

The Australian MENDOZAS, motorcycle riders, returned to the Keith-Albee boards last week in their novelty "Globe of Fate", at Keith's Theater, Indianapolis. The act is under the direction of H. B. MARINELLI, Ltd.

**T**HE word goes around that MR. and MRS. HALE HAMILTON have a new one-act comedy drama in preparation for the Keith-Albee Circuit, in which they will be seen soon at the Palace Theater, New York. MRS. HAMILTON is perhaps better known as GRACE LA RUE.

RODERO and MALEY, new combination, opened at Proctor's 58th Street Theater, New York, the second half last week in a new offering.



Mildred Andre

Having been routed over the Keith-Albee Circuit for a long tour, MILDRED ANDRE and her company, including BROOKS CURRY, FAYE CURRY, BILLIE ECKMAN, CHARLOTTE ANDRE and FRANCIS ANDRE, returned to the vaude stage this week at Grand Rapids, Mich. The act hasn't worked since last March.

These graduates of glee, as they style themselves, JAMES F. KELLY and EMMA POLLOCK, whose names have

been missing from the Keith-Albee boards since last March, are again at it. They opened a tour last week in Orange, N. J., at the Palace, a recently acquired Keith house.

STEPHENS and BRUNELLE, well-known standard act, started a tour of the Keith-Albee Time at Schenectady, N. Y., last week. They've been away for several months.

The Royal GASCOIGNES, jugglers, opened an Orpheum Circuit tour at South Bend, Ind., week before last.

**V**AUDEVILLE theaters in Springfield, Mass., will remain closed on Sundays for another year as the result of a special election held recently.

SCHICHTL'S Manikins are making a tour of the Orpheum Circuit. The act opened recently at Terre Haute, Ind.

BILLY PEARL and Company, a new offering, opened at the Rialto Theater, St. Louis, week before last, starting a tour of the Orpheum Circuit's junior houses.

ED and IDA TIN DELL, dancing aerialists, are back in the two-a-day. They opened the second half last week on the Poll Time at the Capitol Theater, New Britain, Conn. They disappeared from the Keith Circuit last May.



Ed Tin Dell

ROY and ARTHUR, jugglers, have returned to vaudeville via a tour of the Orpheum Circuit. They opened recently at Madison, Wis.

The singing-comedy single, SAILOR JIM REILLY, has been booked for a tour of the Keith-Albee Circuit, having opened his route at the State Theater, Jersey City, last week.

The MORTON BROTHERS, old act, returned to the big time last week, making a tour of the Poll Time, on which they opened at New Britain, Conn.

**B**ILL and BLONDE, male double, returned to the Keith-Albee Time last week at the Jefferson Theater, New York, after having been away from the big time for a long while.

The team of STONE and PILLARD returned to vaude, last week in their well-known act, opening at New Brunswick, N. J., the last half for the Keith-Albee Circuit.

GREEN, PAGE and SMITH opened a Delmar tour at Norfolk, Va., last week. The act recently played a few Keith dates around New York.



Al Wohlman

AL WOHLMAN is back on the Keith Time in a new routine, assisted by BUD COOPER at the piano. COOPER formerly was of the team CAVANAUGH and COOPER and enjoys somewhat of a rep. as a songwriter. WOHLMAN and COOPER started their tour at the Hamilton Theater in New York last week.

The Avon Comedy Four have been booked to appear on the opening bill at the new Albee Theater, Brooklyn, opening January 19.

MAE SIMMS, single, opened at Poll's Theater, Meriden, Conn., last week in a new offering.

GEORGE JESSEL is opening at the Palace Theater, Chicago, next week for a tour of the Orpheum Circuit.



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**A**MONG new offerings opening this week on the Poll Time are the KRAMER BROTHERS, who are seen at the Palace Theater, New Haven, Conn.; LUCY and YAGO, opera singers, at the Capitol Theater, Hartford, and MULDOON, FRANKLIN and SARANOFF, Palace Theater, Bridgeport. The latter act was formerly MULDOON and FRANKLIN.

STARK PATTERSON and LINA CLOUTIER, who this season put out a new revue and have been working on the Keith Time in the East, opened a tour this week at Winnipeg, Can., of the Orpheum Circuit, over which they were booked thru ROSALIE and LEE STEWART.

The Primitive Woman, a new sketch by WILL WHALEN, has been retitled Magda. It will open the latter part of this week in the provinces to break in prior to showing in New York.

FLORENCE LEE, J. W. BAYLEY and BILLY BAYLEY are in the cast. EDDIE HAYDEN O'CONNOR is the producer.



Fritzi Ridgeway

FRITZI RIDGEWAY is opening a tour of the Keith-Albee Time at the Palace Theater, Cincinnati, next week in the sketch, A Wife's Honor, by FRANK CONDON, in which she was seen last summer. Her supporting company includes GEORGE F. HAYES and JACK VOSBURGH.

HARRY COLEMAN is breaking in a new act by BILLY K. WELLS on the Wilmer & Vincent Time of the Keith Circuit. JAMES PLUNKETT is handling the bookings for the offering.

CLAY CROUCH is touring the Loew Circuit, on which he was recently routed, in a new act. His company includes among others the BERG SISTERS and PAUL MURDOCK.

POLLY MORAN opened a junior Orpheum tour at the Rialto Theater, St. Louis, last week in her well-known act.

CODY and LEE, standard Keith act, started a route of that time last week, splitting the week in Bangor and Lewiston, Me.

STANELLI and DOUGLAS, comedy violinists from London, made their first American appearance last week at the Hamilton Theater, New York. They were signed last year by HARRY J. MONDORF, Keith's foreign agent, for a tour of this country.

FRANK HOWSON and LOUIS LYNCH have been engaged thru LESLIE MOROSCO for DOROTHY RICHMAN'S new act, playing the Keith Time. MILDRED CHANDLER and DON ROBERTS also have been placed by MOROSCO, with MISS ARTHURS' act, playing the Fox houses.

GENE and MARY ENOS are starting a tour of the Poll houses this week at Meriden, Conn., in their gymnastic offering, seen last April on the Keith Time.

The Flying HENRYS have changed their name and now bill themselves as FRED and MAE HENRY.

OSWALD BERNARD'S Pigeon Cabaret and TAKIO, an imitator of animals and birds, two English acts, are playing the Poll Circuit. Pigeon Cabaret is finishing a tour around the world.

H. CHARLES ROBINSON, widely known in stock circles, has entered vaudeville with EDDIE MACK, well-known artist. The act, billed as ROBINSON and MACK in the Artist's Model, is now being booked out of the GUS SUN office for an extended tour.

REYNOLDS and ROGERS, in their new act, Harmony as You Like It, open January 20 at the Keith Theater, North Platte, Neb., for a four-month tour of the Bert Levey Circuit, which will take them to the Coast.

LOIS RICHARDS, formerly of vaudeville and musical comedy, is now at her home in Lakewood, O., and in the real estate business, building homes at Lakewood and Cleveland.

JACK SELLERS, known as "The English Marvel", female impersonator, and

(Continued on page 23)

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## BOOM AT PENSACOLA, FLORIDA.

The Government is ordering over 4,000 more men and officers to Pensacola. A new \$300,000 Theater is being built there by the Senators. The Garden Theater there, which is fully equipped and has the largest seating capacity in the city, is now for rent. Write LEROY V. HOLSBERRY, Pensacola. Best opportunity for good theatrical man in the South—and the South is where the money is today!

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## LOPEZ BEGINS SIX-WEEK TOUR

Bethlehem, Pa., First Stand; Most  
Concerts Already Sold Out  
Under Various Auspices

New York, Jan. 12.—Vincent Lopez and his augmented orchestra of 25 soloists left on their first symphonic "jazz" concert and dance tour last night for Bethlehem, Pa., where they are scheduled to open their six weeks' trip tonight. There were 32 in the company which went out under the direction of the William Morris Offices, with Martin Wagner as company manager and Arch MacGovern doing press work in advance.

Most of the concerts have already been sold out under various auspices, including hospitals, societies and civic organizations. Both matinee and evening performances are scheduled. The route is complete until February 2, when some changes will be made in the succeeding engagements. After March 1 the orchestra will return to New York to fulfill other contracts.

The route for the first six weeks follows:

January 12, evening, Bethlehem, Pa.; January 13, evening, Johnstown, Pa., at Capitol Hall; January 14, matinee, Lebanon, Pa., at Academy of Music; January 14, evening, Harrisburg, Pa., at Rendezvous Ballroom; January 15, evening, Binghamton, N. Y., at Kalurah Temple; January 16, matinee, Owego, N. Y., at Toga Theater; January 16, evening, Elmira, N. Y., at Lyceum Theater; January 17, matinee, Scranton, Pa., at High School Auditorium; January 17, evening, Scranton, Pa., at Elk-Armory Theater; January 18, matinee, Brooklyn, N. Y., at Academy of Music; January 18, evening, Newark, N. J., at Broad Street Theater; January 19, evening, Bridgeport, Conn., at the Ritz; January 20, evening, Springfield, Mass., at Butterfly Palace; January 21, evening, Springfield, Mass., at Butterfly Palace; January 22, matinee, Holyoke, Mass., at Holyoke Theater; January 22, evening, Springfield, Mass., at Butterfly Palace; January 23, evening, Springfield, Mass., at Butterfly Palace; January 24, matinee, South Framingham, Mass.; January 24, evening, Marlboro, Mass., at Lyndonhurst Hall; January 25, matinee, Brockton, Mass., at Gordon Theater; January 25, evening, Boston, Mass., at Symphony Hall; January 26, Portland, Me.; January 28, matinee, Portsmouth, N. H.; January 28, evening, Taunton, Mass.; January 29, Waterbury, Conn.; January 30 and 31, Hartford, Conn., and February 2, Poughkeepsie, N. Y.

### Jan Garber Plays at Governor Martin's Ball

Tallahassee, Fla., Jan. 10.—Jan Garber and His Orchestra played a special engagement here recently in honor of Governor Martin's Inaugural Ball. In view of the bad train connections between Miami, where the orchestra is appearing at Coral Gables, and Tallahassee, the musicians made the trip in an enormous seaplane. In this manner Garber's troupe lost only one night at the Coral Gables Country Club, where an absence of three nights would have necessitated had the trip been made by railroad.

The band made a distinct hit by rendering Governor Martin's favorite song, *When the Moon Shines in Coral Gables*. The program included a varied selection of popular numbers.

### Fire Causes \$1,200 Damages to Blue Devils

C. F. Hutchinson, owner and manager of the Blue Devils, 10 novelty syncopators, playing "wild cat" and booking theaters and dances thru Arkansas, Texas and Louisiana, has informed the Kansas City office of *The Billboard* from Camden, Ark., of the fire recently suffered by this company at Louann, Ark. Mr. Hutchinson stated that they had five trunks destroyed by fire when the station at Louann burned, causing a \$40,000 loss, with \$1,200 damages to the orchestra.

### Endowment Fund for Needy Musicians

New York, Jan. 10.—The establishment of an endowment fund for pensioning aged and needy musicians was announced recently by Albert M. Bagby at the 297th musical morning in the Grand Ballroom of the Waldorf-Astoria.

Income from the fund will be applied to pensions approved by a governing body. Steps have already been taken, according to Bagby, for the organization of a representative advisory board with the Bankers Trust Company, 591 Fifth avenue, acting as custodian of the funds. One of the bank's officials has been appointed to act as treasurer.

Mr. Bagby said that while this was the initial move, he hoped to be able to interest persons of musical inclinations and ultimately to provide a substantial endowment.

# ORCHESTRAS AND CABARETS

## NEW YORK ORCHESTRAS Impromptu Entertainment at Club Richman Pleases

New York, Jan. 12.—Jack Linton and His Cadet Orchestra, enlarged to 12 pieces, opened last week at the Clover Gardens ballroom. The orchestra, under the youthful leader's direction, recently closed in vaudeville with the Moore, Miller and Pederson act.

Linton opened at the Clover Gardens under the direction of Vincent Lopez, Inc., and a representative attendance of Broadway folk were there to greet the new dance combination. The members are attired in military academy uniforms, making a striking, clean-cut appearance. It is understood that Linton has been signed as one of the orchestras to play over the National Attractions, Inc., ballroom circuit when it gets under way within the next two months.

The California Ramblers opened last week at the Congo Room of the Hotel Alamac, also doing the honors in other parts of the hotel when occasion demands. The Ramblers, who are Columbia Record artists, closed at their own California Ramblers' Inn, Pelham road, to accept the present engagement. They expect to double in vaudeville, where they are popular since their four-week run at the Hippodrome, when it first opened as a Keith house, Arthur Hand directs.

Leon Sulkin and His Argentine Orchestra of nine pieces are preparing a new act for vaudeville. They recently made their first appearance on the stage at Shubert's Teller, Brooklyn. Mile. Sulga, specialty dancer, appears in the offering.

Andy Boyle and His Orchestra are now playing at the Sawdust Inn, Greenwch Village. Boyle was a recent Hearst Music Company employee and sends word that he and others who were connected with the defunct concern received their salaries due them when the firm went under, due to Manager Fred Steel selling the office furniture to good advantage.

The Music Weavers, who have been at the Post Lodge and other local resorts, are due to leave January 15 for Olympia Beach Inn, Miami, Fla. The orchestra is under the leadership of Maurice Fitchard and expects to remain in Florida for three months.

Another outfit ready to leave for Florida are the Wolverines, with Dick Vovnow leading them. They closed at the Cinderella Ballroom and have a three-month engagement at Miami. On the first of April the orchestra has a five-month contract, which they start in Atlantic City.

Ben Bernie now claims the long-distance record for personal appearances. New Year's Eve the actor-leader's office booked 16 jobs, each with the usual understanding that Bernie would make a personal appearance sometime during the night. It proved to be a case of rushing around at times hatless and coatless. Among other places, he appeared at the Hotel Roosevelt, where his orchestras played in the grill, ballroom and for a private party; at Ciro's, where he has two orchestras; at the Biltmore and Commodore hotels, Westbury Country Club, Metropolitan Country Club, etc., and also filled his Keith-Albee vaudeville dates.

Brooks Johns makes his first New York appearance in many months when he appears with his Wardman Park Orchestra of Washington at the Hippodrome this week.

The Ben Bernie Orchestra at the Knickerbocker Grill, under the direction of Irwin Abrams, with Saul Nathanson at the drums, has done much to build up a capacity lunch trade at the grill, where popular prices are now in vogue.

### Club Mirador's Show

New York, Jan. 10.—Society turned out for the opening this week of the Club Mirador. The gala occasion was also attended by a goodly number of prominent showfolk, among them being Mary Eaton, appearing in *Kid Boots*; Ina Claire, star of *Grounds for Divorce*; Gilbert Miller, the producer; Anna Fitzgibbon, Ruth Donnelly, Jascha Helfetz, E. Ray Goetz, Jeanne Gordon and William J. Guard.

Marjorie Moss and Georges Fontana, noted European dancers, made their American debut in a group of fancy ballroom steps. A distinct feature of the program was the first public rendition of several dance numbers composed by Mrs. Irma Hopper, whose songs have been sung by Jeanne Gordon and other members of the Metropolitan Opera Company.

New York, Jan. 10.—A casual review of the new Club Richman show, which goes on in impromptu style between dances and with much variance, reveals that steady patrons who drop in nightly always see something new.

The first visit to this place gives one the impression that he is at the N. V. A. Club on a clown night with the proprietor calling on different headliners to entertain.

Assisting Harry Richman in his impromptu "cocktail" are: Yvette Rugel, Bee Jackson, Dora Doby and Eddie Elkins' Orchestra. Whenever one of the profession arrives Harry is at his table. After a short buzz the proprietor steps onto the large dance floor and announces that so and so, who ever the new arrival may be, will do a number.

When we arrived Dora Doby was just stepping on. She came out in a polished steel pair of pants with a bodice of the same stuff. With Charlestons, clogs and other hot steps she prouets around the place for about 10 minutes, much to the delight of the "customers".

Dashing here and there, with always something on her mind apparently, is Yvette Rugel. Harry doesn't give her much chance for rest, so he knows a good number when he hears it and he believes that Yvette knows how to put them on.

Richman, to begin with, has a little piano (he says it's the smallest one in the world) pushed out in the center of the dance floor. With a lot of real gags that vaudevillians will be using shortly, he opens his act and then sits down to his small "baby".

A powerful personality has Richman. The club, which is big enough to seat approximately 600 persons, becomes as still as night when he goes to work and remains that way with a perceptibly eager visage on all the onlookers.

Most of the songs sung by Harry were written for him, altho he does published numbers to great advantage. During his stuff he uses a lot of Jewish dialog with several words of Yiddish for many a laugh.

Bee Jackson, formerly with the Club Madrid and the El-Fey, joined Richman's show the other night. Her routine fits perfectly in cabaret and she goes over for a wow. Her songs are all of the latest.

Last but not least is Eddie Elkins. Eddie is the director of his orchestra and all the music heard in the place. A little clowning now and then helps him along in his popularity. The syncopation is excellent with exceptional rhythm that makes the patrons hate to sit down.

The club is decorated in Persian designs, with silk drapes falling from the ceiling. The place is spacious and there are no stairs to climb, which is another reason for its popularity.

### Dale Winters Is Guest of Honor at Pavo Real

San Francisco, Jan. 10.—Dale Winter, Henry Duffy's leading woman at the Alcazar Theater, was the honored guest Tuesday night at the Cafe Pavo Real, when dancing-contest night was held. Miss Winter presented the silver trophy to the most agile dancers and made a little talk to the cafe patrons. Carlos and Jeanette, Dorcen DuBois and Gwendolyn Evans had new entertainment specialties. Edward Grigsby conducted Abe Lyman's Band, Thursday was theatrical night and brought forth many stage and screen stars.

### Cabaret in Tulsa

Tulsa, Ok., Jan. 10.—The Winter Garden, located in the basement of the New Orpheum here, which opened recently, is managed by Billy Huseman. The Orpheum Orchestra, under the management of Duke Hodgkins, furnishes the music at this cabaret.

### Dancers Pay Mayor's Salary

Pittsburgh, Pa., Jan. 10.—Public dance promoters paid Mayor Magee's salary and expenses in 1924. At \$1 each 12,012 dance permits were issued last year as against 10,700 in 1923, making light stepping more popular by 1,312 "hops".

## Dance Licenses of Three Philly Cafes Revoked

Philadelphia, Jan. 10.—Dance licenses of three of the largest and best known cafes and restaurants in the city were revoked by Mayor Kendrick Tuesday upon the complaint of General Butler that the establishments were violating the prohibition laws and were conducted in a disorderly manner.

The places are the Cafe Madrid, Locust street near Broad, under the management of Joseph H. Moss; the Maze Cafe, 4270 Ridge avenue, on the Fairmount Park drive, under the management of Joseph Baker, and the Majestic Cafe, Broad street and Girard avenue, under the management of Charles H. Duffy, Jr.

The dancing in the places was not actually stopped until Wednesday night, as Mayor Kendrick said he wished managers to receive the orders officially thru the mail before the police actually put the revocation orders in effect.

It was further stated that in view of the tremendous amount of evidence obtained by the secret detective squad operating under Elliott and Inspector Brinton against the Cafe Madrid and the Hotel Majestic, efforts to have these two places "padlocked" immediately would be started.

### El-Fey Show

New York, Jan. 10.—This, a review of the El-Fey Club show, a midnight revue that appears twice nightly, is what happened on this particular date. Texas Gulman, the hostess, altho away on account of illness tonight, does not hesitate to call on theatrical people, who have made a rendezvous of the place, when they arrive.

To begin with this place breathes with intimacy. No one is allowed to feel strange here and it is not a moment before you are talking to your neighbor and joining in the night's fun.

N. T. G., the announcer for Loew's WHN station, had his microphone here last night. He called on Dargmar Godowsky, Ruby Keeler, who is in this show

(Continued on page 23)

WANTED—Experienced Trumpet Player for first-class Picture Orchestra. Salary, \$35.00 per week of six days. Average playing about five hours. Permanent to right party. Wire, don't write. Position open until Jan. 20. HENRY, Mus. Bldg., Avenue and Carlton Theatres, Dubois, Pennsylvania.

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Sabbot and Brooks

Reviewed Wednesday matinee, January 7, at Loew's American Theater, New York. Style—Dancing novelty. Setting—In one. Time—Seventeen minutes.

A Terpsichorean Cocktail, as they call it, is composed of baby talk, tomfoolery and some nifty stepping. It appeared to this writer that dancing is the best part of the act and that they should forego some of their gags and kick their feet some more.

They trip on with the girl wearing a brightly embroidered evening dress of blue, while Sabbot sports a pair of gray pants, a black coat and vest and a brown soft hat. Gags are the first byplay, where the girl yanks laughs with her baby pronouncements. Into a routine from this with a song, Here Comes the Bride, followed by a dance.

"Excuse me" by the girl is a diverting line. She uses it to advantage for interruptions, Sabbot making it understood that this sort of politeness is not indulged during an act.

Sabbot poems an introduction to a dance which will "eliminate double chins". His side chatter mixed with good dancing causes the best hand received.

As a closer the girl uses a ballet effect composed of ribbons. Sabbot is thanking the audience and she diverts him by humming a bit of syncopation. They close strong and the applause is a "wow".

G. V. W.

Weir's Baby Elephants

Introduced by DON DARRAGH

Reviewed Monday matinee, January 5, at the Hippodrome, New York. Style—Animal routine. Setting—Specials, in full stage. Time—Ten minutes.

Weir's Baby Elephants is the fastest and finest act of its kind in the business, indoor and out, and Don Darragh, who trained the hefty animals, has attained truly remarkable results. The pachyderms, three of them, do their routine speedily and with zest, never missing a cue and always keeping in good time with the music. No prodding, hooking or other attempts to keep the elephants moving. They do their stuff quite willingly and with an alacrity that is admirable.

The routine is along conventional lines, nicely arranged and embodying novelties of an amusing order. Shimmy shaking features one of the animals upon which a spot is thrown for the bit.

An attractive setting with drops that create the atmosphere of the circus provide an appropriate scene for the elephants' doings.

R. C.

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PROGRAM

"One Fine Day", From "Mme. Butterfly"..... Puccini  
"Cosi Piange Pierrot"..... Bizio  
"Giannina Mia", From "The Firefly"..... Friml

EMMA TRENTINI

"Minuet"..... Paderewski  
"Rhapsodie Hongroise No. 15"..... Liszt

ERIC ZARDO

Steinway Piano Used

Reviewed Monday matinee, January 5, at the Hippodrome, New York. Style—Singing. Setting—Specials, in full stage. Time—Twenty minutes.

Mme. Emma Trentini, Italian soprano, of Naughty Marietta and Firefly fame here, returned to the American stage last week via a vaudeville route, making her first appearance at the Hippodrome. She has been away more than four years. This is not her debut on the vaude, stage, however, she having appeared at the Palace on former visits.

At the Monday afternoon show at the Hippodrome, when Mme. Trentini was reviewed, she worked somewhat at a disadvantage, the theater orchestra having done a pretty sloppy job in playing the music for her numbers. Despite this, however, the diminutive opera singer registered quite favorably in her choice routine of selections. They include One Fine Day, from Puccini's Madame Butterfly; Cosi Piange Pierrot, by Bizio, and Giannina Mia, from The Firefly, by Rudolph Friml.

The orchestra's dereliction of duty was most noticeable on the last named number, and attempts of Mme. Trentini's pianist, Eric Zardo, to liven the pit men to their job was productive of little result. Giannina Mia is the popular Italian street song Mme. Trentini sang while appearing in The Firefly years ago. She did this, as well as the other numbers, in character, and for her Hippodrome engagement the dancing ensemble augmented the selections in an appropriate and pleasing manner, the aria from Mme. Butterfly perhaps being the prettiest of the repertoire from a standpoint of optical grandeur, with all its enticing Japanese color.

Mme. Trentini's voice—a highly pleasing lyric coloratura—has not lost one bit of its charm since she bade these shores good-by. It is still entrancing, forceful and unctuous.

Eric Zardo, eminent concert pianist, who is appearing in support of Mme. Trentini for her Hippodrome engagement only, assists in making the offering as a whole a decided artistic treat. He played two solos, Paderewski's Minuet and Liszt's Rhapsodie Hongroise No. 15.

The latter is seldom heard here. His excellent playing aroused the Monday matinee audience to fervent response.

R. C.

The First Appearance on Any Stage

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FRANK SHIELDS

Rope Manipulator

and

The World's Only Bareback Riding Wild Bull

"BILL"

From John Kelly's "Fun on the Farm"

Incidental Numbers by

THE FOSTER GIRLS

Reviewed Monday matinee, January 5, at the Hippodrome, New York. Style—Horse act and performing bull. Setting—Specials, in full stage. Time—Sixteen minutes.

John R. Agee's trio of horses, making their first appearance on the vaudeville stage, are graduates of the circus. Agee himself was assistant equestrian director for the Ringling Brothers for many years. Last season he quit the big show to go with John Kelly's Fun on the Farm, a novel outdoor attraction which plays among other things various fairs. From Kelly's show Agee has also brought to the two-a-day stage the only trained bull in the world, whose moniker is Bill. A truly remarkable animal is this Bill, even tho he doesn't display the acirity usually expected of trained quadrupeds. But the fact that a common ordinary Holstein bull, as Bill is, has been at all susceptible to training, even in the mildest of tricks, is quite unique in itself.

The horses take the ring first. They are of the sleek, attractive type, quite the antithesis suggested by the billing, which classes them as Performing Brewery Horses. They are placed in this category, no doubt, because the routine features a number of barrel novelties in which the horses do unusual stunts.

The first is a specialty in which the horses jump in and out of large barrels standing upright on the floor, while another of the novelties is jumping into similar barrels that are placed on a wagon. The equines are compelled, because of the small space, to do these stunts with utmost precision and accuracy. In this and their other stunts they work most willingly and carefully. Agee doesn't even use a whip to cue them, and we take off our hat to him for his accomplishments as a trainer.

Not the least evidence of his ability in this direction is Bill, the trained bull, which brings the offering to a close. The animal is ridden by Ike Armstrong, who straddles him, stands on his slender back and does other novel tricks while the bull laboriously circles the ring. Armstrong wears a red getup, but the bull appears to be impervious to the sight of this color, contrary to traditions of his breed. Perhaps Bill's colorblind. It was a truly novel picture, however, to see this male offspring of the bovine species doing his stuff on a vaudeville stage.

Another feature of Agee's presentation is Frank Shields, Australian rope manipulator, who does a bit of interesting lariat twirling. The Hippodrome corps de ballet formed an attractive background for his specialty, dressed as Westerners.

R. C.

Billy Sharp and Co.

Reviewed Monday matinee, January 5, at B. S. Moss' Broadway Theater, New York. Style—Jazz band and dance specialties. Setting—In one and full stage. Time—Twenty-five minutes.

Billy Sharp, aided and abetted by the Dixie Boys, a hot nine-piece combination of musicians, offers an elaborate affair that can boast of having several climactic finishes. Just when the audience is worked up to the point of applauding Sharp was there with "You haven't seen anything yet," which was repeated during the act.

The Dixie band, decked out in satiny gob uniforms, appear in one and play a popular number, which brings on Sharp in the costume of a naval officer. He is followed shortly after by Mile. Marianne, a statuesque brunet. This completes the picture for the first scene. Thus far nothing stirring has transpired other than Sharp's flippant "Have you anything on for tonight?" addressed to the girl.

The act does not get under way until Sharp conducts his band thru a handful of George M. Cohan's earlier compositions, such as Hello, Broadway; So Long, Mary; Over There, etc. This repertoire of songs is played to a big climax. Mile. Marianne then offers a Spanish dance that is vivacious and snappy to the accompaniment of the band.

During the playing of Charlie, My Boy, Sharp shimmyes and does some neat foot work, at the same time holding the baton. With the rendering of several selections from Pinafore comes the oft-repeated "You ain't hold nothin' yet," which is the cue for a toe dance from the beautiful but unbending Marianne. This number is heightened by the girl's striking costume of rhinestone-studded bodice and green halber skirt.

Comes then Sharp's interpretation of dances originated by Pat Rooney, Eddie Leonard, George Primrose, Bert Williams and his own version of Turkey in the Straw. And just to humor the audience

the gag, "You ain't," etc., etc., is again "spliced". With a somewhat trite introductory remark from his dad, young Sharp, Jr., renders a cornet solo, O Sole Mio. It's a daring attempt from one so young, however. Sharp and Mile. Marianne then go into a burlesque version of the Wooden Soldier dance which is interspersed with some irrelevant pantomime on the part of the former. What a relief when the ever-expectant "You ain't" failed to come thru. It is just possible Sharp had momentarily lost his breath. Sharp is far too anxious to please and overly generous with his encores. The production is a pretentious one and diverting.

G. B.

Ensign Al Moore

and His

U. S. ORCHESTRA

With "Sonny" Hoey, Jack Sperzel and Fred Vogt

Reviewed Thursday evening, January 8, at B. S. Moss' Regent Theater, New York. Style—Orchestra. Setting—In full stage, special. Time—Seventeen minutes.

An entirely new mechanical battleship setting is now part of this splendid orchestra act. Part of the set is the turrets in the background and the orchestra is made to appear as if on deck. Also in the background and on one side is a view of the clouds and sea, which gives the impression of a speeding battleship. This in itself is done unusually well and continues thruout the performance.

Twelve men are in the band, all of them more or less versatile as soloists, singers, dancers or comedians. This makes an ideal vaudeville or motion picture house presentation. In place of the usual straight orchestra turn this one offers something different and diverting for each number. One of the comedy bits includes the one done by the tuba player, who uses the horn as a radio loudspeaker, etc. Ballads and novelty numbers are sung, while the arrangements of the orchestrations of the straight selection are well worth listening to. The saxophone section especially is unusually melodious.

For the finish they play Sousa's Stars and Stripes Forever, while the part of New York comes in to view, Statue of Liberty and other parts of Bedloe's Island, lighted up cheerfully. With the lighting effects and stirring strains of the band they close in show-stopping style.

M. H. S.

Alder, Weik and Herman

California Sunlight Syncopators

and Their

PERIPATETIC PIANO

Reviewed Monday matinee, January 5, at the Palace Theater, New York. Style—Singing. Setting—In one. Time—Seventeen minutes.

Three men and a piano. The men sing as they like it and put much pep and syncopation into their efforts. Their delivery varies with some of the numbers and all have likable personalities. No time is lost at any period during the running time of the turn, which is crammed with action.

The novelty of the offering is in the small upright piano, which has the stool attached on a platform. Thus two of them drag the piano and player around from one end of the stage to the other, as tho in a roomy cabaret. The piano being small and easily handled this does not require much effort and is good for laughs at all times.

When reviewed they closed unusually strong and might have stopped the show. A fast, breezy singing trio that can make good in any spot at any house. While the lyric tenor is not so good in his lower ranges, in a high-pitched falsetto which ends his solos he gets over big. But voices alone do not count for much considering the style of their delivery.

M. H. S.

Bernard and Ferris

Reviewed Monday matinee, January 5, at Loew's State Theater, New York. Style—Italian novelty. Setting—In one. Time—Twelve minutes.

Bernard's impersonation of a woman in this act is good. His partner, a very heavy man, plays straight and accumulates numerous laughs in so doing. They open with a song by Ferris, which is rendered loudly. Bernard enters after this and gags are indulged in, Bernard maintaining a high soprano voice. "She" breaks into song and then continues with more gags with "her" partner doing another solo. Their operatic selection, with Ferris wearing flaming red stockings that fit his fat legs skintight, drew laughs. He uses a sword to great returns here. Letting it fall between his legs he pulls laughs by stumbling, clanging and jangling it.

With a little more showmanship this act will develop into a right smart turn.

G. V. W.

Patton and Marks Revue

Reviewed Monday matinee, January 5, at Loew's State Theater, New York. Style—Revue. Setting—In one and four. Time—Thirty-five minutes.

Three men and a girl make up this revue, most of the work being done by the principals. With a special drop, in "one", an extra, singing thru a small scrim on

the right side, brings out that the young couple is just married and he is selling furnishings. The first article, it appears, is a Chinese tea set, which gives the cue for the drop to rise and go into the opening Chinese number. The next scene is a rare bit of Indian pottery that suggests an Indian scene. They follow with a rube skit and close with the cottage itself, the theme being a housewarming without guests, due to the absentmindedness of the husband, who fails to mail the invitations.

The act is beautifully elaborate and the travesties are excellent in every detail with good songs. The voices are round and mellow, but weakness shows out strongly in the presentation of the scenes. While the method is somewhat new, pep and zip is lacking and there are numerous draggy spots where the audience seemed to pall.

G. V. W.

Sully and Mack

Reviewed Thursday evening, January 8, at B. S. Moss' Regent Theater, New York. Style—Comedy. Setting—In one. Time—Fifteen minutes.

Joe Sully and J. Fenn Mack are doing this turn, entitled Intelligent Nonsense. Sully was formerly of the team of Sully and Hall. In this skit one does comedy as a "wop" and the other is the usual straight, possessing a good tenor voice.

Most of this offering is funny and entertaining, the various bits being worked up nicely, while the cross-fire gags also come in for a hit. They do not dwell on any particular business too long and there is enough variety to make it snappy. The voice of the tenor is fairly good and both sing well together. There is no reason why the duo can't work the routine into a big-time offering.

M. H. S.

Gertrude Avery and Company

Reviewed Tuesday matinee, January 6, at Proctor's 23d Street Theater, New York. Style—Dance and gymnastic novelty. Setting—In two and full stage. Time—Fifteen minutes.

Six men and Gertrude have a lively time in this act tumbling, singing and dancing. A special silk drop, with six apertures thru which the men come on as called for in Miss Avery's introductory song, has a pleasing effect. The men wear dinner suits, while Miss Avery struts her stuff in a form-fitting, short, black ballet effect. The act goes to a full "cyc" drop of yellow, where two lively steppers step. A routine is followed from this point mingling songs with dancing, with a finale of all six men flinging a flock of tumblers. It is the joining of five tumblers with a song and dance act and the effect is pleasing.

G. V. W.

Roslyn and Lewis

Reviewed at the Willis Avenue Theater, New York. Style—Comedy, singing and dancing. Setting—In one, special drop. Time—Fourteen minutes.

Crackerjack comedy act, this clowning potpourri, done, according to the billing, by the team of Roslyn and Lewis. If memory serves the writer correctly, however, the same act has been done formerly under other billing. Be that as it may,

(Continued on page 23)

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# MELODY MART

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

UPPERMOST in the minds of many songwriters is the question of how to make suitable arrangements whereby mechanical royalties on their songs, paid to the publisher by the record manufacturer, may be preserved for the writers only. Instead of being thrown in with the rest of the assets to pay off all creditors in case of bankruptcy and receivership.

For years there have been failures in the music business, sometimes more than one in a season. Not so long ago four music houses went into receivership almost on the heels of one another. Some resumed operations with a clean bill of health after a small compromise had been made, and one or two closed their doors for good. In every instance the assets to a great extent were royalties due from mechanical companies or on hand, and these were used to pay off debts, with the writers whose money it really was receiving the same small percentage at time of settlement.

As is generally known, one writer in particular, Sidney Mitchell, was unfortunate enough to have had to take settlements from all four bankrupt publishers and one large concern that offered a settlement which, if not taken, would have resulted in less money due to bankruptcy later on.

There was no way for this particular writer to know that the different concerns he went with would have a receiver appointed that season or next, just when the bulk of his royalties would be due. With two of the larger concerns that went under he was under contract as a staff writer.

To remedy this situation needs no legislative measures. The new copyright law now up before the House Patent Committee in Washington does not make any such provision because it would be dictating to writers and copyright owners what to do with their royalties, and this would not be in keeping with the intent of the new measure, which endeavors to let the owner do exactly as he likes with his property.

There is nothing right now to prevent individual writers stipulating in their contracts with the publisher just what disposition is to be made of their royalties in case of receivership. They merely assign their copyright or let the music house get a copyright in its name and they agree to accept their royalties semi-annually, etc.

By inserting a clause in the royalty agreement specifically stating what is to be done with the writer's royalties held for him by the publisher, the publisher can be held liable should he hypothecate it as collateral in bank loans or so arrange matters as to use the writer's money for paying other debtors at any time.

As in the case of having royalties paid more often than semi-annually, it would disrupt the publisher's financial system to some extent because he is used to running his business on the present basis and depends upon using certain moneys for a certain period. Few writers, in the face of such competition, care to antagonize publishers by proposing innovations on their own hook. If under contract to the publisher they usually are getting along all right and if not they have to be among the best of the free-lance writers to command special attention.

Writers of the Billy Rose type, who are in demand and make good with hits, sometimes take the initiative. Last season Rose actually astounded the trade by exhibiting contracts stipulating that the first royalty statement after a certain period must attain the minimum sum of \$5,000 and he was successful in placing songs with at least three publishers on that basis. This precluded the possibility of the publisher not making a plug song out of the number. No one ever heard of such a contract before, but it went into effect and anyone else but Rose attempting it would probably be considered insane at the time.

This instance shows, however, what may happen and it would be no great surprise to see another writer in demand insert a rider in the royalty agreements calling for his mechanical money being held aside in case of bankruptcy.

Joseph George Gilbert of the Lawrence Wright Music Co., London, who was booked to sail for home early this month, has postponed his sailing date until January 17, when he expects to leave on the Mauretania. Gilbert stayed over on account of additional business matters coming up, including the placing here of his concern's Oriental fox-trot hit, *Sahara*, composed by Horatio Nichols. Many American hits are being taken back to England by Gilbert, including the whole catalog of the Maurice Abrahams

Music Company, which has in it *Sweet Little You* and others. Several leading U. S. publishers are regularly represented in England by the Wright Company.

Irving Mills, vice-president of Jack Mills, Inc., is in Chicago after completing a trip thru the Middle West. While in Chicago Mills will officiate at the opening of the new branch office in that city, which will be an up-to-date and a lively one when it gets under way. It is intended to make the branch more than just a professional department branch where songs may be taught to prospective acts.

Jack Burdette broadcasts from Cleveland that he is on his way to New York with a line of original songs and melodies which he expects to place upon the market. Chief among these is *Cross-Word Mama*, which Jack says is sure-fire material and which he will advertise himself if he cannot get a good figure for it from the publishers.

Wendell Hall, the "red-headed music maker", nationally famous for his song, *It Ain't Gonna Rain No Mo'*, is now in Havana with his bride. He calls his trip a combination honeymoon-radio journey.

Len Fleming, piano arranging specialist, after writing humor for the Hearst papers and special advertising material for Rayner, Dalheim & Co. and other large houses for many years, has returned to the fold.

Frank G. Ewing, music publisher of Bedford, Ore., has been playing his new

composition, *You Are My Same Sweet Girl*, over the radio for more than a month. It has also been put on sale locally.

Frank S. Colburn, Leavenworth, Kan., has published his new song, *If You Won't Go to School to Me, I'll Go to School to You*.

At a recent contest of the Chicago Entertainment Association held at the Cinderella Dance Hall, Chicago, Charlie Schultz, well-known radio favorite, walked away with first honors featuring the song, *I've Been a Bad Boy*. Every cabaret in Chicago had a contestant.

Fred Fisher, Inc., took unto itself a novelty title last week, called *White Papa Rocks the Babies on the Dance Hall Floor* (*Mama Rocks the Babies at Home*), said comedy number having been sought outright from Harry White.

Another catchy title ready for early release was written by Al. Mouquin, Joe Schuster and Mike Murphy, which they placed with the Almo Publishing Company. The song, *You're the Flower of My Heart, Sweet Iodine*, has had several bids from large music houses as soon as it was noised about.

Jack Yellen, of Ager, Yellen & Bornstein, Inc., returned this week from Buffalo to the New York office where he relieves Milton Ager, who goes to the Pacific Coast shortly to introduce and exploit the newer numbers in the catalog, now that *I Wonder What's Become of Sally* is definitely set as one of the season's leading ballad hits. Ben Bornstein, who canceled a trip to Bermuda on account of illness, underwent a minor operation last week and is now fully recovered.

Harry Von Tilzer Music Company is enjoying one of the best mechanical breaks in many months on their comedy song, *Oh, You Can't Fool An Old Hoss Fly*, which has been released on the Victor and other records. The most recent release is that of the Brunswick records backed by Clarke & Leslie's *Oh, How I Love My Darling*. The Von Tilzer number is played with much zest as a regular "rube" medley and can be used for square-set dancing as well as a fox-trot. Aside from the dance end of it,

the choruses are sung by Ernest Hare and Billy Jones which makes it one of the most entertaining discs on the market.

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pany were closed soon after the official offering. The issue was oversubscribed and was offered at no par value, at \$19 per share.

Controlling interest in the Cameo Record Corporation, which was a success right from the start three years ago, was owned by Henry Waterson, of Waterson, Berlin & Snyder, Inc. The Cameo record sold popular selections at 25 cents wholesale, retailing usually at three for a dollar.

Recently the Cameo record and Grimes radio became affiliated, with the result that the above-mentioned stock was listed in connection with the issue announced. It was made that the corporation was to use the proceeds for necessary expansion and additional working capital. The following operating companies are controlled by the corporation: David Grimes, Inc., manufacturers of Grimes receiving sets under the Grimes inverse duplex patents; Cameo Corporation, manufacturers of phonograph records at Jersey City and manufacturing records approximately at the rate of 40,000 per day; Cameo Record Corporation, distributors of the Cameo, Lincoln, and Cameo Kid Records, and engaged in marketing the entire output of the Cameo Corporation and American Record Manufacturing Company, which maintains a plant at Framingham, Mass., with a production capacity of approximately 5,000,000 records a year. The latter company has an exclusive contract to manufacture a subject each month for the Boy Scouts of America.

This offering is considered unusual, inasmuch as it embodies for the first time financing for a corporation engaged in both radio and phonograph industries, whose activities at present are subject of much discussion.

John J. Harney of the Homestead Music Publishing Company is actively engaged in exploiting his concern's catalog thru Massachusetts radio stations, including WNAC, WEET and WGI. He is using a musical combination, plugging exclusively Long Green's My Friend and Gasoline, a comedy number. Two ballads in the Homestead catalog, That Good Old Chum of Mine and Mother's Love Is Best of All, are showing up well and will be further popularized soon by a broadcasting trip from New England to Florida by Harney and his entertainers, who will radio en route to the Winter resort.

Ernest R. Ball is in the new Kolb & Dill musical show on the Pacific Coast, entitled In Politics. Ball is a special feature, called a Tea-A-Logue, in which he is assisted by an ensemble of eight singing and dancing girls. He is using his own compositions, of course, published by M. Witmark & Sons. These include new songs and a few favorites on the ballad order, most of the latter coming in Ball's famous medley of oldtimers, which are still good sellers in the Witmark Black and White Series.

The catalog of the South Bend Music Publishing Company is gathering much strength as the weeks pass. European orchestra leaders such as Victor Milich, of the Croatian Tamburitza Novelty Orchestra, taking the trouble to write their appreciation of Sounds From the Orient and Maravan, two real Oriental compositions, in the opinion of Milich. In Memoriam, a waltz-ballad only five weeks old, is subject to many sales over the counter, while Come on, Lindy, is proving a radio favorite.

Zo Elliot, composer of The Long, Long Trail, makes his radio debut this week with his latest song, Trail 'O My Heart, which he wrote in collaboration with Milt Hagen for the E. B. Marks Music Company.

Dreaming of You, the latest ballad release of J. Errol Boyd, music publisher, has all the encouraging symptoms of a number that will register big before the season is older. Orders, according to Mr. Boyd, are coming in from all parts of the country in larger quantities each week.

J. Vincent Moore's initial announcement to the music publishers and song writers in regard to his special exploitation plans, via the radio and orchestra leaders, has met with unusual success so far. The heartiest of his endorsers are those music folk far from Broadway who need some representation in the metropolis.

Cliff Hess, formerly in charge of the Vocalion Record laboratories, who went last week with Jerome H. Remick & Company, has been placed in charge of the band and orchestra department of the concern. He relieved Billy Cripps, who temporarily held down the department since Abe Holzmann left. Hess,

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due to his wide acquaintance with orchestra leaders, will make the B and O department better than ever, but is no friend of radio exploitation.

Offices have been opened by Clarence E. Wheeler at 1587 Broadway, New York, where he will conduct a general arranger's business on his own. In the past Wheeler has arranged the scores for such musical comedies as the Greenwich Village Follies, Moonlight, Poppy, Stepping Stones and others as well as popular hits. In the future he will cater to vaudeville, dance orchestras and phonograph artists.

Wheeler's experience includes more than 20 years' service in the West as musical director for many Keith-Albee theaters. His service to the performers will include scoring of special numbers, how and exit music, etc. He has engaged a capable staff to work under his personal direction.

El-Fey Show

(Continued from page 20)

and also the Ziegfeld Follies, and Alice Bouden.

Arthur Ball, with a splendid tenor voice and the director of the show, opens the evening's entertainment singing Rosa Marie and Pal That I Had. He is thoroughly familiar with this sort of work and gets the best kind of returns for his efforts.

Next we have Ruby Keeler, wearing pants and bodice, singing I've Got a Letter for You. The floor is very small, but despite this this young Miss does a waltz clog and plenty of high kicking, wearing hard shoes.

Alice Bouden, singing Monkey Business, follows. This blond-haired attractive young girl wears very little, with flowers interwoven in her hair. She is a real hit, and why some enterprising vaudeville agent hasn't seen her possibilities for that class of entertainment is a mystery.

Peggy Shannon, winner of a large silver cup for being the prettiest girl in the show, and Dorothy Wood have a Hawaiian here. They are both in the Ziegfeld Follies and are accepted here with much enthusiasm. They follow a song with good stepping, which shows them to be one of the star attractions of the evening.

There are 10 girls in all appearing. The finale is a chorus number where they all come on singing. They strut about and close with a dance which weaves all the girls out among the audience.

Heckscher Foundation Children's Orchestra

New York, Jan. 10.—The Heckscher Foundation for Children, at 104th street and Fifth avenue, New York, is organizing a children's orchestra under the direction of Maurice Anik. It is to be known as the Heckscher Foundation Orchestra. Rehearsals will commence shortly in the foundation building. Children under 16 years of age are requested to write to Mr. Anik immediately for an appointment. Several rooms in the building have been set aside for individual practice by young music aspirants. The foundation has taken particular care to make for an environment conducive to study and concentrative work.

Rodeo Alone May Use Name of Sun Dodgers

Milwaukee, Wis., Jan. 10.—Carlton Rodee is the only one who has the right to conduct an orchestra under the name of Sun Dodgers. Judge Oscar M. Fritz ruled last week in granting Rodee a permanent injunction restraining former members of his orchestra from using that name. Rodee recently brought suit against Marvin Adams, Clarence H. Burnett, Albert C. Adams and the Sun-dodgers, a corporation, to prevent them from conducting an orchestra under that name. He said that he had been conducting an orchestra under the name of Carlton Rodee and His Sun Dodgers since last July 1.

Cincy Orchestra Goes to Pittsburgh Inn

Pittsburgh, Pa., Jan. 10.—Arrangements have been made to bring to the Sanders Inn, over today, the Windsor Terrace Orchestra, late of the Hotel Sinton, Cincinnati. The orchestra, which comprises nine musicians, will be brought here intact, there having been no change in the personnel of the organization for over two years.

Vaudeville Notes

(Continued from page 19)

REGGIE GALIPEAN have teamed and will offer a singing and musical act, with burlesque pantomime. They will open soon at the 23d Street Theater in New York. ALF T. WILTON is looking after their interests.

LYNCH and MAY, well-known vaudeville artists, have entered their second month in burlesque on the Columbia Wheel with the Peek-a-Boo Company, doing an acrobatic dancing specialty.

JEAN KENNY, formerly of GORDON & KENNY, who has been confined at the Polyclinic Hospital, New York, for four

weeks, where she underwent a serious operation, was able to leave for home January 6. Although the operation was entirely successful, it will be several months before MISS KENNY can continue her work.

New Turns and Returns

(Continued from page 21)

the act's big time all the way with Roslyn and Lewis, and it should encounter no difficulty in breaking into major vaudeville. There is no doubt that it's far superior to dozens of similar offerings already on the big time.

Aside from the fact that the act may not be entirely new, there are one or two corking good comedy bits in it that are making it more surefire than before. A special drop, representing the entrance to a house, is hung in "one". A piano, as tho standing on the lawn outside the house, is in front of it, and serves as the scene of much of Miss Roslyn's funmaking. She is an interesting comedienne who does her stuff in an ingratiating manner, striking up as close a familiarity with her audience as possible. Dressed as one of those perfunctory housemaids whose hair is as disheveled as disheveled can be, she at once makes a comic appearance. She does a number at the piano, special, which could be greatly improved by slight toning down of the suggestive lyrics, this without harming the value of the song and its punch. The number is a funny burlesque on an opera singer of the school that would do better repairing old Fords than teaching warblers to warble. This and the other numbers of the routine, which includes a couple of doubles, are rendered in sure-fire fashion and registered solidly when reviewed.

Lewis' forte is acrobatics and dancing, which he mixes successfully and interestingly. He does a couple of specialties and brings the act to its biggest laugh wallop—a new bit in which the team does a highly laugh-provoking burlesque on an acrobatic bit. They were a near riot, when reviewed, as Miss Roslyn did her shoulder-stand capers with her partner as the understander. It's one of the snappiest acrobat burlesques the writer ever saw on the vaudeville stage, and the bet's ready that it would do well in almost any house. R. C.

Harry Howard and Co. Reviewed at the Willis Avenue Theater, New York. Style—Sketch novelty. Setting—In one and two, specials. Time—Sixteen minutes. This is the act Highbrow formerly done in vaudeville by William Halligan. The offering remains the same, except for slight touches of a refreshing nature here and there and the injection of more comedy than formerly was in the act. The three short stories of the masters enacted by Howard and his supporting company are the same three that were done when Halligan toured in the offering. They are, in their order, Regret, by Guy de Maupassant; The Guest, by Lord Dunsany, and The Difference of a Major, by O. Henry. The caliber of the act, as done by Howard and his company, is as good, if not superior, to the same production by Halligan and his cast. Staging, mounting and presentation is virtually the same, the same type of drops and other dressing being used. Highbrow, truly a distinct novelty for the two-a-day, still retains its merits as entertainment. R. C.

Robert Young

Reviewed at the Willis Avenue Theater, New York. Style—Monolog, song and dancing. Setting—In one. Time—Seventeen minutes.

Robert Young has an A-1 comedy act, topped off at the finish with some sure-fire hoofing by an unbillied colored stepper of the whirlwind type. Young's routine of chatter and songs runs up a fine hand, containing any number of big laughs. He opens with a special ditty, I Don't Want To Get Married, and goes into a funny discourse on wives, doing another comedy number and then more patter, all getting across to good returns. A clever recitation bit that winds up with a bar or two from that moss-covered tune, Ten Little Fingers and Ten Little Toes brings Young's efforts to a finish, except for the introduction of his assistant, a colored stepper who shakes his feet in Charleston and similar routines in whirlwind fashion. Fine act, even for the two-a-day, this little offering of Young's. R. C.

Lew Welch and Company

Reviewed Thursday matinee, January 8, at Proctor's 125th Street Theater, New York. Style—Comedy sketch. Setting—In full stage. Time—Eighteen minutes.

Lew Welch proves conclusively that he is a splendid character actor and a prime favorite with vaudeville audiences. In The Prodigal Father, a well-written comedy sketch by Joe Browning, Welch is genuine in his humorous moments. He rises to appreciable heights when occasion calls for emotional acting. This, incidentally, marks the reappearance of Welch in the two-a-day after an absence of five years, when he was seen in this Browning vehicle. It so happens that Welch and his supporting company, Don Costello and Nettie Hoffman, formerly

were members of Anne Nichols' successful comedy, Abie's Irish Rose.

The story has to do with a father, who after many years of married life, has grown tired of his spouse. The son, a dapper young attorney, in pleading his mother's case, secures alimony for her. (Continued on page 104)

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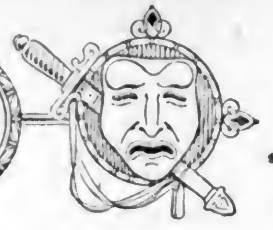


# COMEDY FARCE TRAGEDY THE DRAMATIC STAGE

News, Views and Interviews

CONDUCTED BY GORDON WHYTE

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



## BROADWAY BUSINESS HOLDING UP AFTER HOLIDAY SEASON

Expected Reaction Is Not Bad and Most Shows Are Doing Average Business—Five New Dramatic Plays Are Coming In

NEW YORK, Jan. 10.—Business on Broadway has not suffered the reaction from the holidays which was looked for in many quarters. The box offices are doing about the average business for this time of the year and a show with ordinary drawing qualities is getting its quota of business.

The hits have picked up again after the bad slump following New Year's and the Wednesday matinees this week, always a good indication of the state of business, were well attended. There are only a few plays which will be forced to leave after this week, according to the outlook now. Generally speaking, satisfactory takings are being made by most of the plays in town, with only the very weak sisters trembling in the balance. Of the plays presented this week, only one is a distinct failure. This is *Jack in the Pulpit*, and it leaves tonight, after five nights playing. *Mrs. Partridge Presents* seems slated for prosperity and *Is Zat So?* is looked on as a hit. *Lass o' Laughter*, which opened Thursday night, is considered to have a good chance, depending on whether Flora Le Breton, who is starred, catches the public taste or not.

Five new dramatic shows will be offered for the approval of Broadway next week, which is keeping up a good pace for this time of year.

Monday night the Theater Guild will present its third production of the season at the Garrick Theater. This will be *Professional*, a play of American life, by John Howard Lawson. In the cast are George Abbott, June Walker, Blanche Frederici, Phillip Loeb, Charles Halton, Donald MacDonald and Patricia Barclay. The piece has been staged by Philip Moeller and Mordecai Gorelick has designed the settings and costumes.

Margaret Lawrence will return to Broadway Tuesday night in *Isabel*, a comedy by Curt Goetz, adapted by Arthur Richman. This play will be accompanied by Barrie's *Shall We Join the Ladies*. Miss Lawrence's supporting cast includes Edna May Oliver, Lionel Watts, A. P. Kaye and Leslie Howard. Gilbert Miller is presenting his attraction and it will be played at the Empire Theater.



Annette Maygules, creator of the role of Tondelero in "White Cargo", now in its second year at the Daly Theater, New York, has returned to her original part. She opened as Tondelero with the Boston company this week at the Selwyn Theater for a run. Leon Gordon, author of the play, is essaying the part of Witzel in this company. Miss Maygules was forced to leave the New York show last winter following a nervous breakdown, much to the disappointment of the management.

Tuesday night William Harris, Jr., will present *Two Married Men*, a comedy by Vincent Lawrence, at the Longacre Theater. This play has been directed by Clifford Brooke and the cast consists of Frances Carson, Ann Andrews, George Gaul, James Dale and Minor Watson.

Thomas Wilkes, the Pacific Coast manager, will present Marjorie Rameau in *The Valley of Content* at the Apollo Theater Tuesday night. This play is by Blanche Upright and is a dramatization of her novel of the same name. The cast includes Ramsey Wallace, Auda Doo, Ruth Harding, Katherine Revner, Jane Chaplin, Rex Cherryman, Harry C. Bannister, Kevitt Manton, Millicent Hanley and Grace Gordon. Oscar Eagle staged the play.

Lionel Barrymore will be presented in *The Pillar* at the Eltinge Theater Thursday night by A. H. Woods. This is the play formerly known as *Four Knaves and a Joker* and is the work of Leon Gordon. Mr. Barrymore's supporting cast is made up of Irene Fenwick, Alan Brooks, Frank Conroy, Robert Cummings, Harry E. McKee, Adrienne Morrison, W. A. Norton, Charles Slattery and James C. Halliday. The stage direction is by Priestly Morrison.

In addition to the new plays *The Emperor Jones* will be revived at the Punch and Judy Monday night. Paul Robeson will appear in the name part.

### Form Art Theater

New York, Jan. 10.—Another addition to the art producing groups here will start operations January 27 at the Punch and Judy Theater. It will be known as the Art Theater and will be under the direction of Henry Stillman. The first production will be *The Small Timers*, by Knowles Entrikin. Other productions promised later in the season are *Nocturne*, a dramatization of Frank Swinnerton's novel of that name by Harry Stillman; *The Dunces Boy*, by Lulu Vollmer; two plays by Raymond Hill and Howard Southgate, and a poetic drama by Saul Michaels.

Henry Stillman, the director of this group, is well-known here as a director of plays and was at one time the head of the Beechwood Players, Scarborough, N. Y.

The Art Theater will make its permanent home in the Punch and Judy Theater and if it strikes hits in its productions will move them to other theaters.

### New Mortgage on Theaters

New York, Jan. 10.—The largest realty mortgage of the year, so far, was obtained this week by A. L. Erlanger, owner of the Gaiety and Fulton theaters. It is for \$1,600,000 and was arranged thru Robert White by the Title Guaranty & Trust Company. The theaters occupy a Broadway front of 127 feet and extend west on 46th street for 216 feet.

### Gemier Reaches Paris

New York, Jan. 10.—According to cables received here Firmin Gemier, who was recently seen in this city with the Odon Theater Company, has returned to Paris. M. Gemier said he would return to the United States and learn English, if he were 20 years younger. He added that one was given every chance here and that it is only necessary to be intelligent to become a billionaire.

### To Do "Joan of Arc"

New York, Jan. 10.—Another dramatic version of the life of Joan of Arc will be produced here in May at the Manhattan Opera House. It is by Frank Taylor Kintzing and will be staged by Iden Payne, with electrical effects by Langdon McCormick.

DOROTHY HOPE



The winsome Wendy in "Peter Pan" at the Knickerbocker Theater, New York.

### Close "Jack in the Pulpit"

New York, Jan. 10.—*Jack in the Pulpit*, which opened at the Princess Theater Tuesday night, closed today.

This piece was produced by Robert Ames, who played the lead in it, and Elwood F. Bostwick, well-known as an actor, who directed the staging. The critics, without exception, all handed the play a panning and business has been near the vanishing point since the opening. The producers retain the film rights, which may help pay back some of the losses.

### Hast To Produce Again

New York, Jan. 10.—Walter Hast, who produced *Scandal* some years ago and who did *Clubs Are Trumps* this season, has formed a producing corporation called Hast Productions, Inc. He will produce plays for the company for the next five years.

The first production goes into rehearsal next Monday and is *The Toss of a Coin*, by Arthur Previn and Edwin Maxwell. Later, Hast will do *The Mamseller*, by Ansky, with Hyman Adler in the leading role.

### "Out of Step" Next

New York, Jan. 10.—The next production of the Dramatists' Theater will be *Out of Step*, by A. A. Kline. It is now in rehearsal, under the direction of James Forbes, with a cast made up of Eric Dressler, Marcia Byron, Malcolm Duncan, Harold Hartsell, Percy Moore, Anita Booth and Betty Alden. This piece will be presented on Broadway during the first week of February.

### Cohan Writing Plays?

New York, Jan. 10.—There is a sturdy story being circulated on Broadway that George M. Cohan has written a new play which will be presented under an assumed name and by one of his former associates.

Since Edward Plohn, who was formerly employed in a managerial capacity by Cohan, has announced the imminent production of a piece called *Tangletoes*, by one Gertrude Purcell, some fingers are being pointed to it.

### "High Stakes" To Move From Northern to Adelphi

Chicago, Jan. 10.—*High Stakes*, with Lowell Sherman and Wilton Lackaye, will move from the Great Northern to the Adelphi tomorrow night. *Pretty Little Pussy*, now current in the last-named theater, will go somewhere else. Do Wolf Hopper will bring his comic opera organization to the Great Northern tomorrow night for a four-week run.

### Wants Citizenship Restored

New York, Jan. 10.—Doris Keane, who was born in Royalton, Mich., but who lost her American citizenship when she married Basil Sidney, has made application to the Naturalization Bureau to have her native status restored to her. In her application Miss Keane states that she was born December 12, 1886, and is the mother of one child.

## The Wendy of the Dillingham Production of Peter Pan the Choice of Sir James Barrie

Many little and big folk have asked us recently "What do you know about Wendy of Peter Pan?"

"Nothing," we replied, "but we are going to find out something about her." Suiting action to word we called on Wendy (Dorothy Hope) at the Knickerbocker Theater, New York, where Marilyn Miller is holding forth in *Peter Pan*.

We were shown into one of the largest, most comfy dressing rooms we have seen, barring Gambarelli's bower at the Capitol Theater.

Wendy, of the silken-brown tresses, which sweep her shoulders gracefully, was busy disguising a beautiful pale-olive complexion with pink grease paint.

"What am I to be interviewed about?" asked Miss Hope a bit timorously.

"Where you were born, for instance."

"Oh, I was born far, far away."

"Not in Never, Never Land?" we asked with mock horror, noting a miniature stock farm on the window sill and toys everywhere, "not in Never, Never Land, where boys and girls never grow up?"

"The toys," explained Wendy, belong to the two boy Darlings, who are my little brothers in the play. They haven't grown up yet, so they pretend that my dressing room is a farm—and how fast the stock multiples! But, I was born in South America."

"Tell us, Wendy (somehow it seemed impossible to call her Miss Hope, after hearing the kiddies in *Peter Pan* calling her Wendy), how you happened to blow over to America?"

"Well," replied Wendy, "I was playing in Basil Dean's Repertory Company in England when Mr. Dean was engaged to direct the American production of *Peter Pan*."

"Mr. Dean proposed me as Wendy to Sir James Barrie. After a careful analysis of my capabilities and a personal meeting Barrie approved of me for the coveted part."

"What do you think of the American stage?" was our next question.

"I think it is wonderful; so wonderful that I have not digested it sufficiently to express an opinion. You see, the city itself is so wonderful, the women so beautifully attired and the American girls have such perfect complexions that I am a bit dazzled. After I have assimilated it all I shall be able to put my admiration into words."

"Do you think you will remain in America?" we asked.

"I would like to," replied little Miss Hope. "But after a season in *Peter Pan* I may return to London and do something more serious."

"But suppose *Peter Pan* runs more than a season?"

"I do not think it is good for an actress to be identified with a single role too long," replied Wendy.

"To what role do you aspire?"

Wendy's soft hazel eyes sparkled with enthusiasm as she replied eloquently. *Mary Rose*.

It seemed so incongruous for a little girl like Wendy to talk about doing serious work that we began to suspect that she was older than, well, say 14.

"How long have you been on the stage?" we asked the little lady of the fluffy tresses, in an effort to place her age.

"For about four years." Then lifting a wagging index finger which plausibly said: "Ah, you are on the trail of age," added, "I went on the stage when I was 16."

"Where?"

"In South America, with a repertory company doing Barrie plays."

"Had you been educated for the stage?"

"No, I was not educated to be self-supporting. My dramatic aspirations, born while a member of a school dramatic society, were given the never-failing stimulus of parental opposition. The more opposition the more determined I became to go on the stage."

"Your second stage venture?"

"Was with Basil Dean's repertory company in London."

"And then?"

"This—*Peter Pan*."

"Do you find any spare time?" we asked.

"No, indeed," replied the pretty Wendy, with slight smiling, studying, dancing and

(Continued on page 105)





Now that our snowstorm has come and gone, the lads are beginning to creep out of the igloos again. . . . For a time there were mighty few to be seen on the Rialto and they had to be sought elsewhere. . . . We ran into ROLLO LLOYD the other day and found him quite gleeful. . . . ROLLO, to Tom's way of thinking, is one of the best stage directors in this country. . . . He found it hard to convince the Broadway managers of that, tho. . . . Now, at last, he has been given a chance to prove it. . . . HENRY W. SAVAGE engaged him to stage *Loss of Laughter* and EARL CARROLL has him staging *The Rat*. . . . We feel sure that ROLLO will more than make good and if ever a lad deserved to get along, this one does. . . . GEORGES RENAVENT dropped in to see us. . . . He is going on the road with *Grounds for Divorce*. . . . GEORGES is the only French actor in this country who never played in the Comedie Francaise. . . . In fact, he goes much further and vehemently denies that he ever was in the place. . . . There is nothing quite so precious as originality. . . . ALLEN THOMAS, who has been with WALTER HAMPDEN for the past six seasons, came in for a visit. . . . He tells us he is going to give lectures on Shakespeare this season, with special reference to *Othello*. . . . MR. THOMAS is a veteran actor, well schooled in the Shakespearean drama, and his talks should be most interesting, particularly the scenes he will read. . . . We met MALCOLM DUNCAN, who is rehearsing with *Out of Step*. . . . MAL said some fine things about JAMES FORBES, who is directing the piece. . . . Those in the know have always regarded MR. FORBES highly as a stage director and MAL says he is the first director he has seen, since his early days in the theater, that has gone about his job in a thoroly prepared manner. . . . If we remember correctly, it was JAMES FORBES who said some years ago, when no play had less than six weeks of rehearsals, that any production could be put on in four weeks. . . . Events proved that, impossible as some said it was, at the time. . . . We feel that we have grabbed enough for one week. . . . See you again!  
TOM PEPPER.

**Jessie Royce Landis Leaves Cast of "Seventh Heaven"**

Marion Kerby returned to the cast of *Seventh Heaven* before its departure from Coban's Grand Opera House, Chicago. During her absence the part of Nana was played by Jessie Royce Landis, who had just closed with the vaudeville act *Sansou and Delilah*, supporting J. Ben-Ami. Miss Landis, well known in Chicago club and theatrical circles, recently received much acclaim from the critics for her handling of a role in *The Highwayman* with Joseph Schildkraut.

**Shifting Provincetown Plays**

New York, Jan. 10.—Monday will be moving day for several productions of the Provincetown Players. *Desire Under the Elms* will move from the Greenwich Village Theater to the Earl Carroll; *The Emperor Jones* will open at the Punch and Judy; *S. S. Glencroft* will move from the Punch and Judy to the Princess and *Patience* will go from the Princess to the Greenwich Village. The next production to be made by this group will be *Beyond*.

**For Special Matinees**

New York, Jan. 10.—Rehearsals for *Don't Bother Mather*, a play by E. B. Dewing and Courtenay Savage, started this week under the direction of Albert Bruning. The cast includes Mr. Bruning, Borden Harriman and Mary Fox. The piece will be presented for special matinees by Carl Bender, Inc.

**New Play for Warfield**

New York, Jan. 10.—David Warfield will be presented by David Belasco in a new play this season. The piece is by Willard Mack and bears the title of *Alias Santa Claus*. Belasco presented this play some five years ago in Washington with the author in the leading role, but it was withdrawn shortly thereafter.

**DRAMATIC NOTES**

Beatrice Miles has replaced Katherine Alexander in *The Youngest*. Miss Alexander has joined *The Stork*.

Lillian Foster, who made a big hit in *Conscience*, will next be seen in *Tin Gods*, the William Anthony McGuire play which Lewis & Gordon are about to produce.

The cast of *Poor Butterfly*, to be produced by Michael Mindlin, includes Vivian Osborne, Paul Kelly, Gilda Kreegan, Leonard Doyle and George Probert.

Minna Gombel is replacing Judith Anderson in *Cobra*. That play is now in Boston and will finish the season on the road, all being well.

*Maisie Buck*, the play which the new firm of Mulligan & Treblisch is about to produce, goes into rehearsal very shortly.

Owen Davis will write a new play for Wallace Eddinger. He is the author of *The Haunted House*, in which Mr. Eddinger last appeared on Broadway.

Margaret Risser, who is playing Kiki on the road, may be starred by no less a person than Al Jolson. All that stands in the way, according to the current story, is the lack of a suitable play.

Before long another play by Eugene Brieux may be seen on Broadway. It is said to be along the lines of his *Damaged Goods* and is being looked over by several managers.

Sophie Treadwell, having written a new play called *The Love Lady*, will give the world and his wife a chance to see it at the Heckscher Theater, New York, beginning next week.

Sidney Toler, who will be seen in *The Dove*, has collaborated on a comedy with May Bertrand. It is called *Sweethearts*

stage Shaw plays here. It was the excessive rental demanded for a theater which spoiled the plan. Mr. Loraine could not see paying \$4,000 a week for a house and guaranteeing four weeks, so he sailed back to England.

John W. Ransone, comedian of *Seventh Heaven*, playing at the Tulane Theater, New Orleans, was a guest of honor at the regular weekly meeting of the Elks' Lunch Club January 7. He entertained the guests with several dialect stories and anecdotes, receiving much praise.

*Out of Step*, which will be the next offering to The Dramatists' Theater, Inc., is slated to come to Broadway during the week of January 26. A theater has been arranged for, but remains so far a secret out of deference to the attraction playing there. The cast of *Out of Step* includes Malcolm Duncan, Betty Alden, Marcia Byron, Percival Moore and Kathleen Middleton.

A well-known actor writes: "I am very sorry to note that David Belasco has apparently capitulated to the salacious drama in *The Harcom* and *Ladies of the Evening*. Quite a comedown from *Men and Women*, *The Girl of the Golden West*, etc. The daily press seems uniformly agreed with *The Billboard* that David ought to be ashamed of himself. Guess he has lived in little old New York too long and hence is not in touch with what the general public wants. I sincerely trust that he is signed up with some 'clipping bureau' and that he will read very carefully the many adverse comments on his present offerings that are being made all over the country."

*Tame Cats* is going to be seen after all. It was announced to open at the Comedy Theater, New York, a fortnight ago, but was called off after the tryout (Continued on page 38)

**LONG-RUN DRAMATIC PLAY RECORDS APPEAR ON PAGE 64 OF THIS ISSUE**

and *Wives*, and is now being read by one of the Broadway producers.

Horace Liverlight is to produce a play called *Congo*, which is from the pen of John Balderston. Mr. Balderston is one of the foreign correspondents of *The New York World*.

Robert Milton has accepted a play from Marc Connelly. It is said to be a mixture of fantasy and comedy, somewhat in the manner of *Beggar on Horseback*. Mr. Connelly wrote the latter play in collaboration with George S. Kaufman.

George Baxter has succeeded to the part formerly played in *Milgrim's Progress* by Robert Williams, leaving a lesser role in the same play to do it. His former part will be played by Albert Brown.

Emilie Polini, after gracing the stage for several years as an actress, has turned author. She has written *The Flaw*, which has been done in Australia by the Williamson interests and preparations are now under way to show it to Broadway.

Laurette Taylor will probably be seen in a new play before the season closes. Just what it is and who wrote it remains a mystery, but that this star will come back to the Broadway stage ere long is quite certain.

Dorothy Dahl, the players' representative, has placed James Rennie, Ruth Shepley, Frazier Coulter, George Romani, Sir Wiltshire, Lynn Berry, Donald Lashley and George Walte with *Cape Smoke*, the forthcoming Charles K. Gordon production.

Another Lewis & Gordon engagement, just announced, is that of Louis Calhern for *Moon Magic*. This play is by Rita Weiman and it has been held up for some time because of difficulties of casting. With the engagement of Mr. Calhern, that trouble has presumably been overcome.

Now that A. H. Woods' has postponed the production of *The Green Hat*, it is probable that Michael Arlen will get his first representation on the American stage with *The Cavalier of the Street*. This is a dramatization of a short story in *These Charming People*, made by Guy Bolton. Robert Milton will produce it.

It is to be regretted that Robert Loraine did not go thru with his project to

**Shuberts Lease Theater**

New York, Jan. 10.—A theater to be erected on the south side of 49th street, between Broadway and Eighth avenue, has been leased by the 224 to 238 West 49th Street Corporation to the Shuberts for 21 years, commencing next October 1. The rental for the first five years will be \$53,000 annually and \$50,000 thereafter.

The operation included a building loan to the erectors for \$1,200,000 from the Lawyer's Title & Trust Company and another for \$200,000 from the same company to the Shuberts.

**Closes "Undertow"**

New York, Jan. 10.—The company which Arthur Hammerstein put out in *Undertow* has returned to this city and the piece is being rewritten.

This is the play in which Hammerstein was starring Dorothy Dalton. It was played in Detroit and Columbus, but achieved little success in its trial canter. Whether the piece will be done again depends upon the rewriting.

**Baker Course in Fall**

New York, Jan. 10.—Prof. George P. Baker, who has taken over the Dramatic Arts course at Yale, will not open it to students until next fall. Meanwhile the college authorities are going over plans for a theater and class-room building for Prof. Baker.

**Rewriting Show**

New York, Jan. 10.—Before Jules Hurlig, who recently took over *Collusion* from the Shuberts, puts that play out again it will be rewritten and renamed. The rewriting will be done by Otto Harbach and the new title in favor at the present time is *The Lounge Lizard*. John Cumberland will have the leading role.

**Francine Larrimore To Be Seen in Chi.**

Chicago, Jan. 10.—Francine Larrimore, mighty well thought of here, is coming to the Princess January 18 in Cosmo Hamilton's comedy, *Parasites*. Miss Larrimore has skipped the tall grass metropolises for at least two seasons.

**Fair Words for Players**

New York, Jan. 10.—Father Martin E. Fahy, chaplain of the Catholic Actors' Guild, was tendered a luncheon by the Cheese Club, an organization of theatrical press agents, at the Tavern last Wednesday. Father Fahy took the occasion as a fair opportunity for making a few remarks about the morality of stage people.

In part, Father Fahy said: "It is an outrage that cheap and disorderly persons describe themselves as actors when they are arrested," said Father Fahy. "I would like to know the real percentage of arrests of real actors. I believe it is so small that, were it known, actors would enjoy the reputations which are popularly assigned to men in professions not a bit more serious than that of acting. I mean such as doctors, scientists, and not least, the last, bank presidents, all of whom do not deserve that cloak of respectability any more than actors. My association with actors as chaplain of one of their organizations teaches me the truth of this more and more strongly as time goes on."

"The chief offenders against actors' reputations are, as I said, cheap and disorderly persons who call themselves actors when they get into trouble—but for what reason I do not know, unless they would accredit themselves with brains and cleverness."

"Another offender is fake dramatic schools, which cause young people to leave their homes and lose their money. Young men and women are stranded by the hundreds because of the activities of fake dramatic schools, and the profession as a whole suffers, when these young people tell their experiences. Many sad cases have come to the attention of the Catholic Actors' Guild. Such persons have been given money to get home when they would go there; otherwise their relatives were notified."

"Actors have had to struggle thru the ages principally because of the false reputations which have been given them by persons who are not acquainted with the facts."

**Lonsdale Coming Here**

New York, Jan. 10.—Frederick Lonsdale, the English playwright, is due in this country in a few days. He is coming in the interests of his new play, *Most of Us*, which Charles Dillingham will produce this season. A. H. Woods also has two acts of another Lonsdale play, called *On Approval*, and is hoping that the author will finish it up before he returns to England.

There are few authors whose plays are in such demand as those of Frederick Lonsdale. He wrote *Aren't We All* and *Spring Cleaning*, both big hits here. He has been deluged with orders to write other plays, but has consistently restricted his product to what he can turn out comfortably.

**Has Plays; Can't Cast**

New York, Jan. 10.—Samuel Shipman has two plays completed, but claims he cannot produce them because suitable players are not available.

One of Shipman's pieces is called *Watched*, and he wants an actor of the type of John Barrymore for it—and can't get him. The other Shipman opus is entitled *Her Ten Fingers*, and he wants Pauline Lord for it. Miss Lord is tied up with the Theater Guild, so the Shipman dramas are being kept on the shelf.

**Not Yet, But Soon**

New York, Jan. 10.—Rehearsals of *Eileen* have not started yet but are set to commence late next week. This play is the one in which Helen MacKellar will be presented by A. H. Woods and William A. Brady. The cast has been engaged and consists of Florence Fair, Mary Phillips, Florence Earle and Donald Cameron, with Priestly Morrison mentioned as the probable stage director.

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# DRAMATIC STOCK

REVIEWS, NEWS  
AND COMMENT

BY ALFRED NELSON

COMMUNICATIONS TO  
1493 BROADWAY, NEW YORK

## NEW OFFERINGS BY NEW YORK PLAYERS

**Blaney Players With Shirley Warde, New Leading Lady, Give "Cheating Husbands" at Yorkville Theater**

New York, Jan. 10.—It may have been due to the heavy billing, the unique title, the announcement of Shirley Warde as new leading lady, or a combination of all three that attracted more than the usual attendance at the Yorkville Theater during the past few days.

From what we saw and heard Wednesday night we are inclined to believe that the Monday patrons did much to increase the subsequent attendance, including the writer for the purpose of reviewing

### BLANEY PLAYERS

—In—

## "CHEATING HUSBANDS"

By Max Marcin

Staged under the personal direction of James K. Garcey

### CAST OF CHARACTERS

Fay Spencer.....Madeline Hunt  
Steve Carter.....Victor Sutherland  
Mary Carter.....Shirley Warde  
Rogers.....William Davidge  
Nick Dunn.....Leonard Lord  
Norma Powers.....Gertrude Ritchie  
Roy Powers.....Robert E. Lawrence  
Sarah.....Ella Cameron  
Lola.....Rae Bennett  
Alfred.....Frank McHugh

### SYNOPSIS

ACT 1.—Steve Carter's home.  
ACT 2.—Scene 1: Outside the ladies' dressing room, Golden Heath Inn. Scene 2: A private dining room at Golden Heath Inn. One week later.  
ACT 3.—Same as Act 1. One week later than Act 2.

### The Play

The story is based on the activities of Mary Carter, a prim little Puritan devoted to her husband, Steve Carter, and their cozy home. Into this house of contentment comes Fay Spencer, Mary's younger sister, a modernized girl of the flapper type, who has an ardent admirer in Nick Dunn, a small-time man about town and frequenter of musical revues, cabarets and road houses.

The contrast in the personal appearances of the sisters and the different pleasures they find in life open the eyes of the previously contented husband to the pleasures to be found outside his home, which leads up to a flirtation in his own home with Norma Powers, the gold-digging wife of an unsophisticated husband.

Prim Mary catches her husband and friend in friendly embrace and overhears their grievance against their respective mates, and conceives the idea of conspiring with her friend's husband, Roy Powers, to teach both a much-needed lesson by pretending to be what they are not—pleasure-seeking, cigarette-smoking, drinking, shimmy-shaking dancers at notorious road houses. Towards this end they dress themselves apropos to their new environments, which include a road house where Alfred, a drunken waiter, brings them all together in a private dining room where the denouement takes place to the consternation of the cheating husband of Mary and cheating wife of Roy.

Mary and Roy leave the road house together and disappear for a week, during which time Mary's husband and Roy's wife awaken to a realization of what they have lost and find much in each other not at all to their liking.

This turn in affairs finally leads up to a reconciliation. The lines are highly humorous and the situation laugh-provoking. The story teaches a fine moral lesson apropos to the times and should be seen by young and old alike. There isn't a line or action in the entire presentation to offend a moralist. As a laugh-evoking entertainment it is to be commended.

### The Players

Shirley Warde, as the prim little Puritan, was the personification of matronly modesty in her personal appearance and enactment of the role, and had she been more emphatically aggressive at the turning point when she conspires to become a modernized flapper she could have distinguished herself in the finale of the first act. As a pleasure seeker she was personally alluring, and enacted the role like a typical frail and flighty flapper. In the reconciliation with her disillu-

(Continued on page 103)

**Isabelle Lowe Returns to Stock as Leading Lady of Loew's Seventh Avenue Players in "The Brat"**

New York, Jan. 10.—Dailygrams from Elmer Walters, directing manager of Loew's Seventh Avenue Theater and Stock Company, calling attention to the first week's appearance there of Isabelle Lowe as the new leading lady, *The Brat* was inducement sufficient for our attendance Thursday night and we have no cause for regrets.

The Seventh Avenue Stock Company

Presents

## "THE BRAT"

A drama in three acts by Maude Fulton  
Staged by Luke Conness  
Associate Director, Fred G. Morris  
Scenic settings by Torl Maltese

### CAST OF CHARACTERS

The Brat.....Isabelle Lowe  
Mrs. Forrester.....Helen Ray  
MacMillan Forrester.....William Jeffrey  
Steve Forrester.....John Litel  
Bishop.....Mark Kent  
Jane.....Kathryn Givney  
Angela.....Betty Lawrence  
Timson.....Edward Poland  
Margot.....Elizabeth Shirley

### SYNOPSIS OF SCENES

ACT 1.—Mrs. Forrester's home. The drawing room. New York City. Evening.  
ACT 2.—MacMillan Forrester's study. Six weeks later.  
ACT 3.—Same as Act 1. Same night.

### The Play

*The Brat* is sufficiently well known to our readers to require no descriptive review of the play.

### The Players

Isabelle Lowe, the new leading lady of the company in the title role as *The Brat*, made an instantaneous impression on her first appearance and was given a warm welcome by the audience that taxed the capacity of the house.

In the opening scene Miss Lowe was typical of the small-time performer to be found in stage presentations, with lines apropos to her environment. As the play proceeded and she assumed the role of the well-cared-for, well-dressed ex-dancer in the home of wealth, her quaint and humorous repartee evoked much laughter and applause up to the exit of Steve and her realization of her love for him, when she became dramatically emotional, thereby giving one the impression of notable talent and ability.

John Litel, the leading man, as Steve Forrester, was a revelation to us, for having only seen him once before in *The Cat and the Canary* we were undecided as to how to properly place him, but in this presentation we can conscientiously place him properly as a typical, American, he-man actor who has fully mastered the art of interpretation portrayal and the clear, distinctive, emphatic delivery of lines in which he makes his every point with telling effect. His portrayal of the wayward younger brother, driven to drink by the nagging of an over-solicitous mother and an egotistic brother, and his defense of his brother's temporary protegee, *The Brat*, was an admirable bit of clever acting.

Kathryn Givney as Jane, an artist, in love with MacMillan Forrester, enacted her role in a manner that gives one the impression that she could handle a heavy leading role well-nigh perfect. William Jeffrey as MacMillan Forrester, the somewhat egotistical author enacting a somewhat despicable role, was nevertheless personally likable, and his every line and act was as artistic as it was realistic. Helen Ray as Mrs. Forrester, the mother of Steve and MacMillan, was the personification of an elderly lady of culture devoted to her boys and their future welfare. Mark Kent as the Bishop gave a realistic interpretation and portrayal of one blinded by his calling to the sentimental side of life as it applies to the fallen. Betty Lawrence as Angela, a little schemer matrimonially inclined, enacted her role according to script.

Edward Poland as Timson, a retainer of the deceased father of the boy devoted to Steve, while acting the part of butler for the family handled his many humorous lines and whimsical, semi-intoxicated actions to the presentations that were hilariously funny. Elizabeth Shirley as

(Continued on page 103)

## TWO CHAMPIONS



Stuart Walker, whose successful direction and management of the *Stuart Walker Players in Cincinnati and Dayton, O., and Indianapolis, Ind., has classed him as a champion in the dramatic stock field, is pictured on the left talking to William T. Tilden II, national tennis champion. The photo was taken last summer while Mr. Tilden was giving an exhibition at the Hyde Park Tennis Club in Cincinnati, and at which time he was considering an offer to appear with one of Mr. Walker's companies. Thus far Mr. Tilden has not taken to the stage.*

## Marcus Loew's Offer

To Produce New Plays by Newspapermen Playwrights Brings Gratifying Number

New York, Jan. 10.—A varied assortment of comedies, dramas and even musical comedies have been submitted to Marcus Loew for production by Loew's Seventh Avenue Stock Company during the current season. They were offered in response to a plan outlined by Marcus Loew, who offered to produce a play written by a newspaperman or woman engaged by one of Greater New York's dailies.

All manuscripts received until January 5 have been turned over to the board of judges, composed of John Golden, Archie Selwyn, Lee Shubert, R. G. Horn-don, Luke Conness, director of the stock company, and Col. Jasper Ewing Brady, scenario editor of Metro-Goldwyn Pictures Corporation.

Since his return from the West Coast Marcus Loew has grown even more enthusiastic over the plan than when he left. He has glanced over many of the manuscripts and ventured the opinion that there is considerable good material among them. Practically every newspaper in New York had one or more entrants in the plan. The judges, several of whom were wary at first relative to the condition in which manuscripts would be submitted, are delighted over the fact that everyone sent in is in regular play form, neatly typed and eliminating any waste of time.

## To Give "The Dust Heap"

Bayonne, N. J., Jan. 10.—The Bayonne Players, at the Opera House, have completed arrangements whereby they will produce and present *The Dust Heap*, a play of the frozen North by Bernard McOwen, which had its premiere presentation by Loew's Alhambra Players in Brooklyn, while Mr. McOwen was a member of the company prior to his engagement by David Belasco for his Broadway production of *Ladies of the Evening*.

## Characteristic Dolls

Presented to Patrons

New York, Jan. 10.—Elmer Walters, supervising manager of Loew's Seventh Avenue Theater and Stock Company in this city and Loew's Alhambra Theater and Stock Company in Brooklyn, tendered *The Billboard* a photograph depicting 14 character dolls which represent Anne Bronaugh, leading lady of the Alhambra Players, in 14 parts she has played since the opening of the current season.

The dolls were presented by a Brooklyn department store to Manager Walters and each doll shown in the picture has been dressed each week by some patron of the theater. A contest was included in the stunt for the possession of the dolls. The contest proved most spirited and has been the means of creating no end of local interest.

The prize winners were invited on the stage during a matinee of *Rip Van Winkle* and the dolls were awarded to winners by Miss Bronaugh, who is seen in the picture holding three dolls belonging to absent winners. The flashlight was taken on the stage of the Alhambra Theater.

The doll contest having excited so much curiosity among the Alhambra clientele, it has been decided to continue the idea for another 14 weeks. The success of the idea shows beyond a doubt the popularity of Anne Bronaugh as a leading woman in Brooklyn.

## Perrin's Productions

New York, Jan. 10.—Adrian S. Perrin, who recently returned to New York after staging musical comedy productions for the Boston Stock Company, Boston, and the Stanley James Players, Lowell, Mass., has arranged to stage *Irene* for Cliff Schaufele at Hamilton, Ont., opening January 19, and *Very Good, Eddie* for the Bayonne (N. J.) Players the latter part of January. Perrin also will produce his own two-act musical comedy, *Now Listen*, for the Knights of Columbus, Rye, N. Y., January 29 and 30, and the same show for Syracuse University February 26.

## Pastor Pays Tribute

to "The Fool" in Theater

Hamilton, Can., Jan. 10.—That Cliff Schaufele, directing manager of the Temple Players at the Temple Theater, made a wise selection in the presentation of *The Fool* was evidenced when the Rev. Dr. Applegath, pastor of Emerald Street Methodist Church, asked permission of the management to address the audience at the end of the third act and paid a splendid tribute to play and players.

Following the evening performance a "midnight frolic" was staged under the auspices of Hamilton Lodge, 23, B. P. O. E., the entire proceeds being devoted to the Benevolent Fund of the order. Specialties were contributed by members of the company and local talent, and a packed house was in evidence. The use of the theater was given gratis by Mr. Schaufele.

## Hicks Replaces Brickett

New Bedford, Mass., Jan. 10.—Carl Brickett, who closed as leading man of the Bedford Players at the New Bedford Theater, has been succeeded by Russell Hicks, a tall, handsome fellow and able actor, who made an exceptionally good impression on the patrons.

Mabel Colord, character woman, has also closed and been succeeded by Rose Hubner, who gives evidence of talent and ability and the art of making friends.

Tommy Martelle, as guest star in *Naughty Mam'zelle* New Year's week, drew capacity audiences, as he is a great favorite here, being here only a few weeks ago in *The Fascinating Widow*.

Grace Lockwood was seen here recently in *The Alarm Clock* and received an ovation from the patrons. Miss Lockwood was formerly a member of the Brockton Players at the City Theater, Brockton, Mass., and finds her engagement here more congenial for the reason that she is the wife of Ed Bailey, character man of the Bedford Players.

## "Dickie" Godfrey's Stage Debut

Boston, Jan. 10.—"Dickie" Godfrey, 17-month-old son of Stage Director Samuel Godfrey, made his stage debut recently with the Boston Stock Company at the St. James Theater in company with Mr. Richards and Miss Blakeney, who evidenced great pride in the bowing achievements of their juvenile associate.



**Hart Bros.' Stock Company Gives "Dangerous People"**

Long Beach, Calif., Jan. 10.—Los Angeles has long been looked upon as a producing center, and many of the Broadway successes have first been presented to California theatergoers. Usually if they say "it's good" it gets Broadway hearing. But Los Angeles, it appears, is not to have all the glory, for the energetic Hart Brothers are producing for the first time on the Pacific Coast many plays that are attracting the attention of the first-nighters throughout Southern California.

The *Locked Door* was successfully produced recently and created no end of favorable comment. For their holiday attraction, Oliver White's merry masterpiece of "chills and thrills", called *Dangerous People*, was presented for the first time on the Coast. This side-splitting comedy of love and adventure was received with shrieks of laughter. One gets many breathless surprises when witnessing this remarkable performance.

*Dangerous People* was the starring vehicle for William Courtenay last season, and played a successful run in both Chicago and Boston, but did not reach either New York or California. It is a thrilling new comedy, the type of play many people like to see.

**The Story**

*Dangerous People*, the hero, an expert bank robber, a gentleman crook and a beloved adventurer, has just made a haul of \$65,000 from the Cosmo Bank, with a safe getaway. He meets a beautiful girl, falls in love and marries her. This makes a different man of the hero and the enormity of his guilt overwhelms him. After careful deliberation he takes the money to the home of the cashier of the bank, tells him the facts, and asks him to return the loot to its rightful owner.

The cashier, who loves a quiet suburban life and who has built a "dream house" for himself and wife in the mountains, but has never been able to induce his better half to even visit his beloved retreat because of her idea of an amusing existence, is in an apartment at the Ritz and plenty of cabarets and theaters; so the husband conceives what he believes to be a brilliant plan to make his wife think that he is the thief. Before returning the money to the bank he allows her to discover the incriminating money, and, as he had expected, she believes that he has stolen the money. Now, hotly frightened, she urges him to make good his escape. He then suggests that they fly to their mountain "dream house", hoping that once there she will fall in love with her surroundings and voluntarily spend her time with him.

Complications develop rapidly when they arrive at the mountain lodge and find it occupied by friends of his wife, to whom she had offered it for a vacation. In Paul Dugworth, the husband of his wife's friend, he discovers none other than the mysterious crook who had asked him to return the stolen money to the bank. One man suspects the other, and when a so-called detective makes his appearance there are thrills and counter thrills. Through an unlooked-for source and a clever twist the money is returned to the bank and the husbands and wives rejoice in mutual understanding and trust.

All the members of this splendid company appeared at their best. The stage settings were very elaborate and handsome (but in good taste) and the stage direction was excellent. Long Beach should be and no doubt is very proud of its excellent stock company, and the Hart Brothers are to be congratulated upon their efforts to present new and up-to-date plays. *Dangerous People* was secured thru Harry Clay Blaney, of the Standard Play Company, New York City.

**Solly Leaves Metropolitan**

New York, Jan. 5.—Joseph Solly, for many years identified with The Blaney Players as business manager for Charles Blaney, evidenced his showmanship during the past two seasons by taking a 10 years' lease of The New Metropolitan Theater, at 142d street and 3d avenue, reopening that house last season with The Cecil Spooner Stock Company, which has been doing good business continuously since then.

During the past week Mr. Solly has sold out his lease-holding rights to Charles Groll, who is interested in several theaters in the Bronx section. Mr. Groll will continue operating The New Metropolitan, housing the Cecil Spooner Stock Company, for an indefinite engagement.

When seen relative to the transferring of his lease, Mr. Solly said that he was offered a sufficient monetary inducement from Mr. Groll to warrant him severing his connection with The New Metropolitan Theater, thereby enabling him to follow out a plan that he has had in mind for several years, a trip to the Pacific Coast, where he contemplates the organization of two stock companies under his management at theaters to be negotiated for during the coming week.

**Wallace Engages Sparks**

New York, Jan. 10.—David Wallace, directing manager of the Actors' Theater, on 48th street, has engaged a new publicity promoter for the theater and company in the person of Robert Sparks, former manager of the St. James Theater, Boston, housing the Boston Stock Company.

**STOCK MANAGERS!!!**

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**UNITED SCENIC ARTISTS**

**Sequel to the Cameron Mathews-English Players**

Toronto, Can., Jan. 5.—Last season's combination of The Cameron Mathews-English Players, under the direction of Cameron Mathews, has had its sequel in the reorganization of that company, which opened at the Comedy Theater on New Year's Day with the production and presentation of Sir James Barrie's play, *A Kiss for Cinderella*.

Mr. Mathews has brought an entirely new company to Toronto for the Barrie cycle, with the exception of himself and Nella Jefferis. In the play two persons carry almost the entire action, so that the opening bill does not exhibit the all-round abilities of the company. Performances directed by Mr. Mathews are always characterized by refinement and finesse, and these qualities are found again in *A Kiss for Cinderella*.

More detailed opinions of the general capabilities of the company can only be given when the other newcomers are seen in more exacting roles. *A Kiss for Cinderella* was always one of the most featherly of the Barrie plays, fanciful and charming, but not very robust. As already intimated, some of the things that were more effective in wartime have lost their point already. It is as a love lyric with a touch of fantasy that the comedy makes its appeal now. It is a pleasing beginning for the Barrie cycle, and it will be followed by plays of more substance.

**"The Best People" Not for Everybody**

New York, Jan. 10.—Jessie Bonstelle, thru a special arrangement with the Charles Frohman Company, was permitted to utilize *The Best People* as the premiere play for the opening of her Bonstelle Playhouse in Detroit.

The news of the presentation was carried in *The Billboard* last week, with the result that we have received many inquiries as to the broker handling the play for release to stock companies. We are advised that *The Best People* is now in production here and there is no probability of its coming release for stock, as it was only by a special favor to Miss Bonstelle that she was permitted to produce and present it as the premiere play for her new playhouse in Detroit.

**Novel New Year's Greeting**

Malden, Mass., Jan. 10.—A midnight performance of *The Gingham Girl* was given on New Year's Eve, but at the stroke of 12 the performance was held up by the noisemakers that had been given the patrons as they entered the theater. "Old Father Time", impersonated by William Harvey, who entered from the left of the stage with a pack upon his back labeled "Worries and Troubles of 1924", got on the train used in the play and departed waving a sad (?) good-by. A few moments later the train returned with little 1925 amid the applause of the patrons and members of the company who were assembled on the stage to greet her. After 1925 had been welcomed the play was continued.

**Clay Clement Back With Robbin Players**

Yonkers, N. Y., Jan. 10.—Clay Clement, former leading man in *Shipwrecked*, which recently closed a season at the Wallack Theater, New York City, has been re-engaged as leading man for the Robbin Players at the Majestic Theater, making his third season with the company.

Frances Loughton has also become a member of the company as Ingenue and made an instantaneous hit in the role of the cripple girl in *The Fool* her opening evening. Miss Loughton has an exceptionally pleasing personality, which is enhanced greatly by her talent and ability.

**Usherettes Characterizing Spring Cleaning**

New York, Jan. 10.—In preparation for the presentation for *Spring Cleaning* at the Alhambra Theater, Brooklyn, N. Y., during the week of January 12, Supervising Manager Elinor Walters has decided to have the usherettes characterize the play by donning aprons and dust caps. In making his announcement of this novel stunt, Manager Walters evidently sensed the advance notices that have been given the event by the local newspapers.

**Godfrey Bryant Returns to Stock in "The Fool"**

New York, Jan. 10.—Godfrey Bryant, a former well-known stock actor, more recently appearing in a vaudeville act over the Keith Time with Mary Kelly in the sketch, *The First-Nighters*, has closed his vaudeville engagement. Thru the agency of Paul Scott he has been engaged for juvenile roles by Cliff Schaeffele for his new stock company opening at the Grand Theater, Toronto, Can., January 12.

In order to see if all the claims made by Mr. Scott for the talent and ability of Bryant were justified, Directing Manager Schaeffele gave Bryant a tryout with his Temple Players at the Temple Theater, Hamilton, in *The Fool*, in which Bryant fully justified all the claims made by Mr. Scott.

**The Temple Players**

Miami, Fla., Jan. 6.—At the Masonic Temple Theater Mildred Dana, the new leading lady of The Temple Players, received enough flowers on her opening night to require a truck to take them from the theater. The following day she visited one of the hospitals, where she personally distributed the flowers to patients, to whom she was a warmly welcomed visitor.

Miss Dana's reception on her opening performance was one of the biggest ever received in Miami by a stock player. It was fully five minutes before she could speak on her first appearance. While she has never appeared on the local stage, she has been a winter visitor here for several years. Every seat in the house was sold and many were turned away. *A Mad Honeymoon* will be followed by *The Fool*.

**Jane Hastings Stock Company**

Mt. Carmel, Pa., Jan. 6.—The Jane Hastings Stock Company, at the Burnside Opera House, under the management of A. J. La Telle and Adam W. Friend, is presenting two different plays a week, and let it be said to the credit of the management and the company, with Miss Hastings in the leading role, that they are fulfilling a long-felt want for theatricals in this city by presenting plays of merit that are being well patronized by local playgoers.

The company includes Billy Valmount, A. J. La Telle, Adam Friend, Carl Brodie, Jane Hastings, Bessie Little, Nina Howell, Frederick Clayton, Dard Norcross, Jimmie Dempsey and Frank MacMunn.

**J. Francis Kirk Is Liked**

Wilmington, Del., Jan. 10.—J. Francis Kirk, a native of Wilmington, won instant approval by his splendid production of *The Alarm Clock* at the Garrick Theater. This is Mr. Kirk's first bill, and since the precedent established by George Brooke, who has departed for another engagement, was of such a high standard Mr. Kirk had a great deal to live up to. The unusually clever work of William Courneen as Bobby Brandon is most gratifying to those who are interested in the organization. Mr. Courneen's characterizations are all good — poise, a good voice and a remarkable interpretative ability which he employs to the best advantage.

**Joins Maylon Players**

Spokane, Wash., Jan. 10.—The third new member has been added to the cast of the Maylon Players at the Auditorium Theater here in the past three weeks. This time it is Phyllis Garland who made her debut as Ina Heath in *The Old Soak*. She returned to her home here for the holiday season. Maylon chose *Nothing But the Truth* for the succeeding bill, finding the old favorites are the best revenue producers for his company, which has already had a very successful run of 22 weeks at the Auditorium, of which Harry Smith is manager.

**George Edwards Introduced**

Memphis, Tenn., Jan. 10.—For the current week's attraction at the Lyceum Theater, Directing Manager Gene Lewis selected *The Nervous Wreck*, and incidentally introduced a new member of the cast in the person of George Edwards, who enacted the role of Bob Wells, the sheriff, and did it exceedingly well.

**Wilcox and Newing Get a Surprise in Baltimore**

Baltimore, Md., Jan. 10.—Frank Wilcox and Dewitt Newing gave careful consideration to their selection of plays for the patrons of the Lyceum Theater for the first few weeks of their establishment there, and were somewhat disappointed at the lack of response, whereupon they made inquiries among the patrons as to what kind of plays the natives of the Monumental City would patronize, and as a result of their numerous inquiries decided to try out Newing's latest bid for prize-play honors, and it fell to the lot of *Seduction*.

With the billing of *Seduction* came an avalanche of mail for seat reservations, likewise numerous phone calls and a long line of patrons to the box-office for the same purpose, with the result that the late-comers had to be content with standing room only.

Messrs. Wilcox and Newing are highly elated at their change in selection of plays, which has brought to them capacity audiences at every performance that warrants them in continuing for an indefinite engagement, but as prior contracts call for the presentation of *White Cargo* within six weeks, Messrs. Wilcox and Newing will transfer their activities to Washington for an indefinite run.

After its presentation in Washington the production will go to New York, and in all probability Allyn King, the author, who is now playing the leading role, will continue in that role in the Broadway production.

**Choose First-Class Plays**

Detroit, Jan. 10.—M. W. McGee, manager of the Woodward Players, has arranged for a number of first-class plays to be presented during the balance of the present season. Some of the plays that will be seen shortly are: *Just Married*, *Spring Cleaning*, *The Humming Bird*, *The Crooked Square*, *Across the Street*, *Strange Bed Fellows*, *The Love of Su Shong*, *Please Get Married*, *The Haunted House*, *Mary Jane's Pa* and *The Green Beetle*.

**11th Week of "Cat and Canary"**

San Francisco, Calif., Jan. 10.—When Henry Duffy selected *The Cat and the Canary* for presentation at the Alcazar Theater he figured that it might possibly continue for two weeks with Dale Winter in the role of *The Canary*, and for the first two weeks and subsequent weeks the members of the cast played to capacity business at each and every performance, which continues up to the present time, making 11 consecutive weeks for that play.

**"The Far Cry" Released**

New York, Jan. 10.—Arthur Richman's comedy, *The Far Cry*, is a recent release for stock which in all probability will be offered to companies throughout the country. This play was originally produced by Robert Milton at the Cort Theater in this city, with Margola Gillmore in the leading role.

**Cameron Mathews Players**

Toronto, Ont., Jan. 10.—The Cameron Mathews Players reopened a season of stock at the Comedy Theater New Year's Day with Barrie's plays.

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# HOUSE ~ TENT REPERTOIRE

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(Communications to 25-27 Opera Place, Cincinnati, O.)

## Louisville Location

### Chosen by Ricton Show for Summer Season---Tented Colony To Hold Open House

A stock engagement for a repertoire company under canvas in Louisville, Ky., is contemplated to run for about 20 weeks, according to Richard Ricton, of Cincinnati, who will locate a company of 20 performers and a crew of five there. He plans to open about May 11. Script bills, vaudeville, musical comedy, band and orchestra music will comprise the programs he has in view.

Harry F. West, who was with Mr. Ricton for about a month toward the closing of the season, will be with the company from the start this year, he said during a recent visit at *The Billboard*. He will handle the producing and be in charge of the stage.

The Ricton outfit will be entirely new. A tent, 60x120 feet, with a 10-foot side wall; a stage 16x24 feet, four sets of new scenery, and blues and reserves for approximately 2,000 people, will be erected on the lot already reserved for the summer season. On the lot also will be 12 other tents, with flies for each, raised floor (each with a rug), iron beds, etc. It is Mr. Ricton's aim to make the colony just as much like home for his performers as possible. A 20x20-foot khaki cook tent and another 16x24-foot office tent also will be seen. Thus the company will eat and sleep on the lot.

Mr. Ricton plans to make his location a theater colony of the Louisville community, where he will have open house thruout the season for visiting performers and nonprofessionals.

## 30 WEEKS IN TENTS

### Atkins Medicine Company Closes in Iowa After Satisfactory Season

After 30 consecutive weeks under canvas and in opera houses the Atkins Medicine Company of Cedar Rapids, Ia., closed recently at Maxwell, Ia. The season was not a banner one, but results were to the entire satisfaction of those connected with the show, we are advised. The company played two-week stands thruout the season and lost only four nights on account of rain.

Dr. Atkins does his own lecturing and his policy is "Satisfaction or money refunded," with the result that he is said to be very well liked. This fact is proven, writes Margie Mack of the sketch of Tom and Margie Mack, by his playing 12 weeks in one county and many people following him from town to town for another consultation.

Dr. and Mrs. Atkins were in Cedar Rapids for the holidays with their daughter. They will soon go to Moravia, Ia., where they plan to spend the balance of the winter with Mrs. Atkins' mother.

The Macks spent the holidays in Solon, Ia. Durling the balance of the winter they will rehearse some new sketches for next season, in addition to producing home-talent plays, for which they have worked up a splendid reputation.

### Fussner Stock To Open Circle Dates January 18

The Will Fussner Stock Company is expected to open on or about January 18, playing circle stock dates in and around Evansville, Ind. One bill a week will be offered on a circuit of seven towns. The opening is set for Jasper, Ind., Sunday night.

The show is well known in the aforementioned locality and has a splendid reputation. Mr. Fussner and his associate players have appeared in that territory for the past three seasons under canvas during the summer. In his circle stock dates Mr. Fussner says he will use a special set of scenery and lighting effects for each bill, and that specialties will be offered between acts. There will be 10 people in the company.

### William Mercer Injured

New Orleans, Jan. 10.—William Mercer, an attache of the W. I. Swain Shows, was in a local hospital last week in a serious condition, the result of being struck by a motor truck while crossing a street. The truck failed to stop after the accident and Mercer laid in the street for some time before being discovered by pedestrians.

## SEEMAN PLAYERS CLOSE

After 14 Weeks' Stock Engagement in Joplin, Mo.—Novelty Players Open

Fourteen weeks of stock have been concluded by The Seeman Players at the Hippodrome Theater, Joplin, Mo., and the company soon will reopen in Springfield, Mo., for an indefinite run. The cast remains the same as it has been for the past four years, advises Lenore L. Connelly, there being only one change. Hooper and Gatchett closed to take a whirl in vaudeville. Joe Lee has returned to the cast after having taken a few weeks' rest. The Seeman Players will be followed into the Hippodrome by the Novelty Players, also owned by H. L. Seeman, and the following is the cast: Emmitt Lynn, Lucile DeWolf, Irene Noblett, Tim Ryan, Paul Yale, Fawn Lynn, Billy DeMucey, Marle Thayer and Charles Wilkerson, musical director. They opened late last month with a show reported to be very clever, and expect to remain in Joplin the balance of the winter.

## Kidd's King Stock Company Closes Nine Months' Season

Walter Deering closed a nine months' season with L. Herbert Kidd's King Stock Company at Arlington, Ky., a week ago and stopped off at *The Billboard*, Cincinnati, en route to his home at Beverly, O., where he will visit prior to going into vaudeville, opening in Indianapolis, he said. The Kidd company, he said, with 10 people, also has closed its season, after a successful tour thru Illinois, Kentucky and Tennessee.

Mr. Kidd went to his home at La Fayette, Ind., where he will rest a few weeks before organizing another company to play in houses during the balance of the winter season.

At the close of the past season's route Mr. Kidd re-engaged every member of his company to appear with him next summer, according to Mr. Deering.

Mr. Deering is no relation of the Walter T. Deering now featured in the Columbia Burlesque attraction *Rhond the Toton*. They sometimes get their mail mixed, he said.

## TOURING HOME OF PERFORMERS



Pictured above are Carl M. Dalton and Doris Dale, members of Dalton's Motorized Attractions, on the banks of the beautiful spring lake at Glenwood, Minn. The photograph was snapped one day last summer during the company's 4,000-mile tour thru Minnesota, the Dakotas, Montana and Iowa, where one-night stands were played. The fish are call-eyed pike, caught by Miss Dale. This touring home has the conveniences of a modern hotel, viz.: electric lights, electric heater, bath, breakfast alcove, sleeping apartment, kitchen icebox and fireless cooker. It will be in use again the coming season.

## Newtonia Theater Opened With Lem Thompson Stock

Lem Thompson and his stock company dedicated the new Newtonia Theater at Newton, Ia., January 3 to 5, playing to capacity business, according to advices from Joe Eyerly, owner and manager. Thompson had his own show of 10 people augmented with a fast-stepping chorus of 10 girls and the California Trio, who recently closed with the Griffin Minstrels.

The new house is said to be large enough to handle tabloid shows, small one-nighters and repertoire offerings. Newton enjoys the distinction of being the Detroit of the washing machine industry. Seventy per cent of the washing machines of the world are manufactured there in mammoth plants employing thousands of workmen. Wise showmen will note this.

## Deans With Show 97 Weeks

Elmer (Jack) Dean and wife, formerly Geneva Cushman, closed late last month with the W. I. Swain Stock Company, Inc., after working for 97 consecutive weeks with only one night off on account of inclement weather, they write. They were in the leading roles of the Swain No. 2 Company, and did both single and double specialties. At the close of the show in Centerville, Miss., they motored to their home in Springfield, O., where they are resting for a few weeks. Their daughter, Lenore Cushman, is attending school there.

## Oldfield and Evans Form New Partnership

Homer V. Oldfield, writing from Agra, Ok., states that he has dissolved partnership with "Pop" Sherman and just organized another company with Everett Evans and his wife, leading man and woman on the W. I. Swain Show. The company was scheduled to open in houses in Oklahoma last week and to go under canvas in the Northwest about the middle of May. The show is motorized, using a large touring car and a truck.

Mr. Oldfield states he has secured a line of good short cast plays for use and has engaged a splendid cast. Mr. Evans, he adds, gained his early training on the stage with Oldfield's Jolly Players. Mr. Evans and his wife were expected to motor thru from Mississippi to join him in Agra.

## Feist Placements

Kansas City, Mo., Jan. 10.—The Ed. F. Feist Theatrical Exchange reports having placed the following people recently: Jess Hall, Jimmy Biscoe and wife and Jack White, with the Willard Stock Company, which opened at Pittsburg, Kan., December 25; Frank Sutherland and wife, with the Manville Bros. Comedians; also Harry Dunbar and wife, Rex McCall and wife, Evelyn Kelley McCall, Dan Killarney and six chorus girls with the *Sun-Kissed Maids* Company, which opened at Herrington, Kan., December 25.

## GOOD AND BAD BUSINESS

Encountered by Barnes Comedy Co. in 32-Week Season—Members With Show From 4 to 12 Years

The Barnes Comedy Company closed its tent season after playing 32 weeks of good and bad business, advises Clint D. Barnes, owner and manager, writing from Lemon City, Fla. For the first 10 weeks things were tough, as Mr. Barnes says, but the latter part of the season turned out big. He has just purchased eight more trucks and next season will open with everything motorized from the outfit to the motor bungalows. Special bodies are being built on the trucks, and the lineup of eight work trucks, nine house cars on trucks and four touring cars will look more like a circus than a 19-people 'tokum' show. "The company's closing week was Vidalia, but owing to unsuitable winter quarters 'we put 'er away' at Soperton, Ga.," comments Mr. Barnes. The entire company is now at Miami, Fla., where most of the members have winter homes, and the 10-piece band keeps busy doing bally jobs and dance work.

The following people have been with this company from 4 to 12 years: Clint D. (Snowball) Barnes, owner, comedian and dancer; Roger A. Barnes, straight and musician; Alice Barnes, pianist and character; Irene Kadel Barnes, soubret, dancer and chorus; Ella Barnes, musical acts, chorus; Al Kadel, advance and musician; Ola Kadel, trapeze and chorus; George R. Beers, musical acts; Anna Beers, silly kid and musical acts; E. C. (Slim) Biggerstaff, band and orchestra; Matilda Mixon, musical acts and chorus; Frankie Phillips, songs and chorus; D. A. Collier, stage manager and character; Henry Sutcliffe, props; "Grandpa" Beers, tickets, and Harold and Doris Barnes, kid parts.

To end a perfect season Charles Beers and Frankie Phillips were married the closing week and a big after-show supper was given in their honor.

## REP. RIPPLES FROM K. C.

Kansas City, Mo., Jan. 10.—Mr. and Mrs. Tony Blehl spent the Christmas season in K. C. They are on the No. 1 Dubinsky Show, which closed for that week, resuming the tour this week to remain out until January 31, when they finish a season of 54 weeks.

F. Milton Card writes from Allerton, Pa., that he is playing leads with the Champlain Stock Company there. He is well known in the West, formerly being with Kell's Comedians.

The Ward Hatcher Players closed at Centerville, Ia., and Mr. and Mrs. Ward Hatcher were here for the holiday season. They reopened at Oskaloosa, Ia., January 5.

Leslie Kell and Amber Wymore went to Springfield, Mo., for the Christmas holidays.

Charles Rummel and Mr. and Mrs. Howard Johnson arrived here from the Guy Cauffman Players, who closed their season at Nortonville, Kan.

W. H. Pondexter and wife came in from the Copeland Show, which closed December 20 in Texas, and after a short visit left for Jefferson City, Mo.

Wicks and Lee, of the Copeland Show, went from here to Peoria, Ill.

F. P. Hillman was a recent K. C. visitor.

Cleve Terhune and wife, Grace Blehl Terhune, came in from Bartlesville, Ok., from the Dubinsky Shows, which closed temporarily for the Christmas season.

Oscar V. Howland and Chester L. De Whirst, who were with the Lewis Stock Company, which closed at Norton, Kan., December 27, arrived here last week.

Mr. and Mrs. E. L. Paul have returned to K. C. from Cherokee, Kan., where they spent the holidays. Mr. Paul is completing another new play. Mrs. Paul (Mamie Sheridan Woolford) has signed with the Alvin Bros. Company for the coming season.

B. A. Nevius left the city recently to go in advance of a feature picture for the Elwin Strong Attractions.

Larry Nolan and wife are in the city for the purpose of securing medical attention for Mrs. Nolan. She is out of the hospital now and doing fine.

The Tom Willard Circle Stock Company closed January 3 and its members are in K. C. now.

Happy Hulet and wife, who were K. C. visitors for the holidays, have returned to Iowa.

Tony Blehl and wife and Cleve Terhune and wife, of the Dubinsky (No. 1) Show, were holiday visitors here.

W. Ray Cass writes from Chicago that he has been rehearsing there with the Billy Rozell Players. The show is scheduled to open in Iowa next week under the management of A. P. (Rusty) Owens, of Ottumwa, Ia.

Jimmy Gordon, dramatic and musical comedy man, closed with the Bert Smith Show in Omaha and arrived here January 6.

Otis L. Oliver lately organized the Oliver Drama Players in Los Angeles, according to announcement cards just mailed out.



# REP. TATTLES

Few things come to the average man. He must go after them.

A good word in behalf of others costs you little and is worth much.

Edward C. Vogel, who recently toured with a vaudeville show under his part management to the West Coast, writes that he is located in Los Angeles for the winter.

Gavin Dorothy and wife have returned to their permanent address in North Baltimore, O., after spending the holidays in Akron. Dorothy says he probably will work single the balance of the winter.

Lola Painter, leading lady the early part of last season with the repertoire players on the America Showboat, is now putting on amateur theatricals thru Kansas. Miss Painter had her own show on the road for several years.

Arthur L. Verner and Lola T. Davis, having closed December 13 with the Christy Obrecht Stock Company in Minnesota, immediately joined the Chicago Players, playing lyricum dates thru Illinois, Wisconsin and Iowa in *Is Marriage a Failure?*

After members of the Young-Adams Stock Company entertained the Pythian Sisters of Charlottetown, Prince Edward Island, Canada, at a performance in the Prince Edward Theater, the lodge members in turn tendered the players a party in Castle Hall. It was a memorable day for all.

W. A. Quigg, Frank Pierret and Mme. Burnell, of the act called *Radio Fun*, appearing at the Palace Theater, Cincinnati, last week, called on the writer during their engagement. Mr. Quigg and Mme. Burnell stated they have just entered their 15th season with an electrical act. It formerly was called *The Current of Fun*.

After being out four weeks with the Sandy River Footwarmers, an 8-piece jazz orchestra, Rufus Hust writes from Etansville, Ind., that he will remain there for a short time prior to rehearsing a 6-piece orchestra which will play on the Bryant Showboat the coming season. The Footwarmers toured Indiana, Illinois and Kentucky.

Kenneth Spencer, ventriloquist, who has been playing a number of vaudeville dates around Columbus, O., and in Cincinnati, called on the writer a few days ago. Last season he was with Harry Shannon's Vaudeville Company on tour. He is using a radio bit in his act now, making it an up-to-date novelty presentation. His dummy's name is Jerry.

While playing Richmond, Va., recently, several of the boys of the Neil O'Brien Minstrels paid a visit to Dr. Robert V. Bybee, well-known chiropractor, who showed them a beautiful desk set that the members of the Eviston-Farrell-Foullott Stock Company gave him in appreciation of his aid to them during their engagement in that city. Dr. Bybee's wife was leading lady for the Jimmie Hodges Musical Comedy Company, season of 1920-21.

George and Adele Seymour, last season with the John J. Williams Stock Company, who have been in Cincinnati over the holidays, told the writer that they have signed with the Gentry-Patterson Circus for 1925. George will do clowning and paint banners, while Mrs. Seymour will again have a prima donna role. The Seymours plan to play some vaudeville dates in Pittsburgh, Cleveland, Detroit and St. Louis prior to the opening of the white-top season.

It will not be long now until the floating theaters will start their cruises on the rivers. Before the season opens it would be interesting to know what the owners of each of the boats are doing by way of making plans for the year and what improvements are being made on the boats. We welcome communications from the Cotton Blossom, Golden Rod, French's Sensation, Water Queen, Price's New Columbia, Bryant, Majestic, Princess, America, New Sunny South, Water Lily, Superior and any others.

Mason Bros.' *Uncle Tom's Cabin* Company is back on the Gus Sun Tabloid Circuit, having opened last Saturday in Quincy, Ill., for a week of one-night stands after which regular week engagements will be had, starting in Michigan. This 20-person show closed on the Sun Time at the Liberty Theater, New Castle, Pa., the first week in December, for the holidays. A No. 2 show later was opened for a number of engagements, but the majority of those people have gone into the No. 1 show for the Sun tour.

Newton, Ia., is show hungry. We understand that little city had no legit. attractions, with the exception of one or

# SHOW PRINTING TYPE AND BLOCK WORK

## LITHOGRAPH PAPER

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two tented repertoire companies, since the old theater was condemned several years ago. Lem Thompson's Company recently gave the show-loving public their first *Toby* bill and the town went wild. Manager Joe Eyerly of the Newtonia Theater intends to book the balance of the season solid with small repertoire companies and tabloid shows to work in connection with a picture program. He recently added a Robert Morton pipe organ to his already fine equipment.

Grace Thom writes that she and her husband and their baby, Norma Beth, of the Princess Showboat, are this winter "taking life easy" in the vicinity of Lowell, O., near where they have their boat harbored. They are living on the boat, having had it equipped with electricity, a telephone, piped for gas, and generally made as comfortable as a hotel. Saturdays have been given over to motion picture presentations and other nights the boat has been used for home-entertainment productions, etc., as Lowell has no theater. The Thom's closed their tour last season November 5 at Beverly, O.

Otis Eaton, formerly identified with the Clyde Gordinier Players in Ft. Dodge, Ia., and Sioux Falls, S. D., is now located in Taylor, Tex., with the Sadler show. Business, he says, has been very good until one of those "norther" hit, doing so much damage that a week's layoff was necessitated for repairs. Last fall Mr. Eaton had a pleasant visit at the Princess Theater, Des Moines, Ia., with Clyde and Mento (Everett) Gordinier, Bob Thompson, scenic artist, and Dixie Loftin, character woman, members of the original Gordinier company who played a long engagement at the Orpheum Theater in Sioux Falls several years ago. Col. Motely is pilot of the Sadler show, a 30-person organization.

### NEW YEAR'S GREETINGS

The bustle of Christmas is already past But the happy memories will always last. The Christmas tree, dinner 'n' everything— The wondering what the mail bag will bring. We broadcast this greeting to you today, So many things we would like to say. We hope your Christmas was full of cheer

And we wish you all a happy New Year. (We are indebted to Olga Gay Wright of C. A. Wright's Show, Bradford, N. H., for this verse, which fits our sentiment to the readers of repertoire.)

### Movements of Actors

Chicago, Jan. 10.—The Billy Rozelle Players are rehearsing here and will open in repertoire next week in Wisconsin.

The Gordinier Players have closed the season in the Princess Theater, Des Moines, and some of the players have gone to stock engagements in Duluth, Minn.

Ethel Bennett has organized a *Gorilla* company for the Redpath-Vawter Company, which will open next Monday at Dothan, Ala. Willis Hall is directing rehearsals.

Charles Kramer, manager of the Marguerite Bryant Players, has moved the company from Savannah, Ga., where the stock has played all winter, to Charleston, S. C., where the company will open in stock January 8.

Hope Wallace, formerly of the vaudeville act of Hope Wallace and Maureen, which toured the world, is visiting relatives in Sheboygan, Wis.

The Earl Ross Players, in stock in the Rialto Theater, Sioux City, Ia., when that theater burned on New Year's Day, have written Chicago friends that nobody in the company suffered any losses. A new stock location is being sought.

Charles A. Niggemeier, formerly manager of the Shubert stock, Milwaukee, is now stage director of the Pantheon Theater, Chicago, and is putting on some extensive material.

### Sadler Members Banquet

The Kansas City office of *The Billboard* is in receipt of a letter from Bart Couch, with the Harley Sadler Show, telling of the big banquet and lovely time had by the members Christmas Day in San Angelo, Tex., given by Mr. and Mrs. Harley Sadler. Mr. and Mrs. Izzard and Mr. and Mrs. W. I. Kerry, ex-troupers, were among the guests. A dinner was provided at a hotel and "Santa" made his appearance, distributing presents to all.

### Cincinnati Visitors

Al Tint, yodeling minstrel, late of Chicago and Philadelphia, who inford that he has been playing some splendid vaudeville dates in Cincinnati and suburban houses the past week, likewise a few good club dates. His wife is with him in Cincinnati. Mr. Tint said he just learned W. F. Henderson, former booking agent of the Queen City and Covington, Ky., a former tabloid show manager and head of the Henderson *School Days* act some 14 years ago, is now located in the MacBain Building in Roanoke, Va., where he is booking tabs, etc.

Fred Gardner, of the vaudeville team of Fred and Hazel Gardner, appearing the past week at the Palace Theater with his *Battling Champions*, fighting dogs act. His act has been out for five weeks, he said, and after a few more Keith family time dates will jump onto the Gus Sun Vaudeville Circuit. Mrs. Gardner works trapeze, he said, while "Red" Allen assists in the presentation of the five real bull fighters. Had an interesting discussion on his dogs, a type bred to kill and therefore difficult to train for stage work.

Herschell Weiss, long identified in repertoire and a character man of no little merit, wintering in Cincinnati and playing at neighborhood houses with a series of dandy script offerings of a dramatic nature. He told some interesting accounts about acting on *The America* showboat.

Kenneth Spencer, ventriloquist, late with Harry Shannon's vaudeville show on tour, expects to return to Ripple's Comedians next summer with his act, which will be featured. He was with the show last season playing week stands in Virginia.

William G. McIntosh, manager of the McKenzie Highlanders' Orchestra, in from a tour of Louisiana, Arkansas, Indiana, Missouri and Oklahoma, who reported he found business terrible in those States the past few months. He is reorganizing a band to fulfill his contract to appear with the Eagles' Indoor Circus at Canton, O., January 26-31. His partner in the Highlander organization has been Wee Jamie Clark, pipe major of a Scotch band. McIntosh was bandmaster with the John Robinson Circus one year.

Robert Sears, in from Corbin, Ky., where he was resting for several months. Sears is a rube comic and does imitations of a bagpipe thru vocal and mouth eccentricities.

"Speed" Eastburn and Jack Moran, both black-face artists, the latter also is a dancing straight man, rather extraordinary. Eastburn this week joins Jim Harmon's *Society Girls* Company as featured black-face comedian. He has been identified with *The Pansy Entertainers* in Cincinnati for the past 15 weeks. Moran will remain indefinitely in the Queen City, playing local houses.

Jack Stafford and wife, Dicie Miller, in from Buffalo, N. Y., after a five weeks' layoff at the home of the former's mother, en route to Popperville, Miss., to rejoin the Dubinsky Stock Company under canvas. The Staffords, the former playing heavies and the latter playing characters, were with the Paul English Players for three consecutive years and have been with Erwin Dubinsky for two years. The Dubinsky show, they said, has not closed in five years, touring continuously thru Louisiana, Mississippi and Oklahoma. They mentioned that among the repertoire performers noted for a long engagement on a show is Charley Ellis, for 14 years a member of the Dubinsky No. 2 show, of which Charley Ellis is manager.

### Stray Bullet Barely Misses Roberson Player

A stray bullet, believed to have been from a gun fired by a New Year celebrant, late in the evening struck the home of Mrs. Walter Henry in Kewanee, Ill., piercing a window screen, the window glass and then struck a door near a telephone. At the time Mr. Finch of the Roberson Players, who rooms in the Henry home, was using the telephone and the bullet missed him by two inches, according to a story appearing in *The Star-Courier* of that city. The bullet was a .38-caliber and had been fired from a high-powered rifle or revolver. No trace of the offender was gained by the police upon investigation.

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

### "Sooney San" Great Play as Feature, Say Actors

The Chase-Lister Company has been doing its usual good business in every town along its route, comes word in answer to our recent appeal for a report from this organization. The company is using a most pleasant line of plays, with special scenery for each production. New vaudeville features and music between acts have been added. Among the plays being featured are *The Law of the North*, *The Vulture* and four from the pen of Robert J. Sherman, including his big success, *Sooney San*, which the company members say has proven to be the greatest feature play they've ever worked in. It is presented with special wardrobe and scenery.

The cast remains the same as at the opening, May 10, including the following well-known people, Glenn F. Chase, Raymond Ketchum, Burrichter, Jack Daly, (Continued on page 104)

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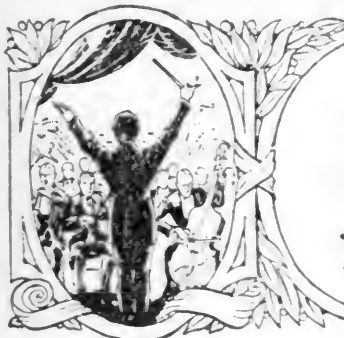
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# American Concert Field

and American Achievements in the World of Music

Pageantry *By* Izzetta May McHenry *Classic Dancing*



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## More Than National Interest Is Being Taken in Music Week

Like the proverbial snowball the Music Week movement grows larger and larger as it touches various cities, towns and communities. C. M. Tremaine, secretary of the National Music Week Committee, reports that previous to last year, when Music Week was first observed nationally, only 150 cities in this country had ever held a Music Week, and that last May there were nearly 800 cities celebrating the week at the same time. This year, now that the Christmas holidays are over, early plans for the 1925 National Music Week are being perfected and reports from various sections of the United States indicate more cities than ever before will make Music Week one of the events of the year in their city.

In Indianapolis the Fine Arts Committee has decided to celebrate Music Week May 3-9, and to make it a bigger and better Music Week than any yet held. A music contest is to be a feature for the children of the public schools. Mr. Holcomb told the committee that in a certain school of the city children have since last year been contributing voluntarily to a fund to be utilized in bringing several musical organizations to Indianapolis to enter the Music Week Contest. The committee resolved to get behind the contest and letters are to be sent to all high schools in the State inviting entries. Various cash prizes will be offered for boys' choruses, girls' choruses, mixed choruses, bands and orchestras, and, again as last year, some great artist will be engaged to give the concluding recital of the week and present the prizes. The Chamber of Commerce plans to offer three prizes to art students for the best designed posters to be used in advertising Music Week. Horace Whitehouse, dean of the Indiana chapter of the Organ Guild, volunteered services of the members of his organization in giving free organ recitals. Various musical organization will soon be ready to announce concerts on each day during Music Week.

New York City will, as usual, hold an elaborate celebration of Music Week under the direction of the New York Music Week Association with Isabel Lowden as general director. Miss Lowden has announced the rules for the music contests which again this year will be held in 48 districts of Greater New York. These contests are open to any resident of Greater New York, not a professional musician, and judges will be chosen from among the city's representative musicians. Also as last year there will be concerts free to the public in many of the concert halls of New York, concerts in the schools, institutions, special musical programs in the movie theaters, and as arrangements are completed further announcements will be made.

From the West, the North, the South and the East comes word from many cities, towns and communities of early preparations for Music Week, and also this year Canada plans to join the United States in the observance of Music Week, and the celebration will occur during our National Music Week, May 3 to 9. Thus the movement becomes international. Last year two cities in Hawaii took a part in the first National Music Week, also Australia held similar weeks in several of its cities, and Mr. Tremaine has received inquiries from New Zealand and from England.

In order to give all the assistance possible not only to committees of cities in which Music Weeks have been held but to aid with helpful information committees desirous of holding the first Music Week in their town, the National Music Week Committee has printed a second edition of "Guide for the Organization of Local Music Weeks" which may be obtained without charge from the committee by any one interested in the movement and can be had by sending a letter to the committee's headquarters at 45 West 45th street, New York City. This guide gives plans for celebrations in rural communities, musical competition, tells how to obtain municipal aid to Music Week, how to finance the observance, how to obtain co-operation of motion picture houses, radio events, and other valuable suggestions.

### Third Concert

In Artist Series of the Association of Music School Settlements To Be Given January 17

The Philharmonic Orchestra, Willem Van Hoogstraten, directing, will present the third concert in the Artist Series of the Association of Music School Settlements, New York, in Carnegie Hall, January 17. Three well-known pianists will appear as soloists, Ely Ney, Ernest Hutcheson and Arthur Shattuck.

### Extended Tour Booked for New York Symphony Orchestra

Arrangements have been completed for the forthcoming tour of the New York Symphony Orchestra, which will be one of the most extensive tours made by that organization. On January 26 the orchestra will leave New York for Wilmington, Del., where a program is to be given on that date, and concerts will be presented in a great many cities, including four concerts in Havana, which will keep the players on the road until February 21.

### Memphis Announces Plans For Season of Grand Opera

Plans are rapidly being perfected for a short season of grand opera in Memphis, Tenn., with all the performances to be given in the new Auditorium. At a recent dinner given by the City Music League, a non-profit-bearing organization of leading business men and women that is bringing the opera to Memphis, more than \$225,000 was pledged by 225 guarantors to defray expenses. The Chicago Civic Opera Company will be presented in four performances commencing February 26 and closing February 28, and the repertoire announced includes *Mefistofele*, with Chaliapin and Mason Claessens; *La Gioconda*, with Raisa, Cortis, Van Gordon and Lazzari; *Thais*, with Mary Garden, Schwarz and Kipnis, and *Tannhauser*, with Van Gordon, Schwarz and Lamont. The scale of prices agreed upon for subscription tickets is lower than ever before for grand opera productions in the South.

## MUSIC AND MUSICIANS

(ELEANOR EVEREST FREER, M. M.)

WE still practice "camouflage" in this country of ours in the field of musical art at least. To prove my statement I shall show that, in spite of the fine work done by the National Federation of Music Clubs and the music department of the National Federation of Women's Clubs, we are all doing work that should fall, as a natural activity, to the opera companies incorporated in the U. S. A. They may well laugh in their sleeves and say to themselves: "We still banish the language and music of this country from our repertory, and American artists may only enter our ranks under our autocratic conditions . . . for we, the autocrats of the field of opera in America, the foreign born, do dictate its policy and see no reason for changing."

When outside organizations go to the trouble and expense of forming companies to give initial performances of American opera it may be of local value, but it serves no serious purpose, for the PUBLIC does continue to patronize the Metropolitan, Chicago, Ravinia, Washington and other well-supported opera companies . . . incorporated as "American", and it will take wide information given the public concerning its indifference, apathy and injustice toward our national art . . . and history before this evil can be eradicated, for the suppression of our art can only be taken as an evil, and we may merit what some say of us: "Quand a l'Art, les Americains sont des imbeciles."

Mind you, I am not recommending the exclusion of any international work of art, being a devotee of all art; but to develop our own musical art and to be part of that great international horizon of art we must begin to develop AT HOME, and, I repeat, this must be done thru our vernacular. (My remarks are not amiss for all English-speaking countries.)

The present system in vogue can only crush out of existence all creative workers, and by denying them "prestige" we crush out our art. The country that leaves no art can leave but an ignominious history. When will English-speaking governments ever wake up to this important fact?

We keep on offering more prizes for opera here, and we are not giving the splendid ones already written. Why not offer prizes for the presentation by these very opera companies (if they need this extra money)? For they are supposedly incorporated to benefit and develop our art, and their activities prove their motive a farce.

Are Americans to continue to run away to sing the languages of other countries, their music, and to develop their art; then to run home, only to repeat the operation? I could go on "ad infinitum", but has not enough been said to prove our stupidity?

In Chicago this winter our company (called "civic") has produced a number of gifted Americans (under said conditions), the most noted being a 23-year-old conductor,

HENRY G. WEBER.

of such evident genius that we doubt if in any other land a suitable place would not have been immediately found for so gifted a citizen. He conducted, inimitably, *Tannhauser* and *Rigoletto*, but the matter seems to rest there, and we learn of no permanent position being offered him.

Our other "batons" in this country are in the hands, mostly, of foreign born, and Americans take what is left. So far no English has been heard at our opera. We be unto the guarantor or subscriber who dares to criticize the system of Samuel Insull and his equally autocratic board!

Should a nation-wide appeal to creative workers (in the field of American opera) for a protest against our present system be of no avail, then, like SHELLEY, I shall "take an honest excuse and renounce being the champion of the oppressed, who are too satisfied with conditions even to take a stand."

—From OVERLAND.

### Albert Stoessel Appointed as Conductor of Worcester Festival

Albert Stoessel, young American conductor of the New York Oratorio Society, has been engaged by the Worcester (Mass.) Festival as successor to Henry K. Hadley, who recently resigned as director. Mr. Stoessel has the honor of being the youngest man ever engaged to conduct the festival which has become known as one of the most important music events of the United States. He is a native of St. Louis and received the greater part of his musical training in this country, but also studied with noted European instructors, and since his appointment as director of the Oratorio Society of New York has taken an active part in the music world of the metropolis and has also won distinction as a composer and author.

### Hyechka Club Sponsors Opera Season in Tulsa

The Hyechka Club will again sponsor a season of grand opera in Tulsa, Ok., with the opening date in all probability being March 4. Mrs. J. R. Cole, Jr., chairman of the committee on arrangements, announces that the Chicago Civic Opera Company has been engaged for two performances, with Feodor Chaliapin and Rosa Raisa in the leading roles at the respective performances. For the past 20 years the Hyechka Club, which is made up of prominent people of Tulsa, has worked consistently to promote an interest in good music and for the last several years has sponsored productions of grand opera until now Tulsa's opera season is THE musical event thruout the State of Oklahoma.

### Edna Thomas Returns to N. Y. To Give Series of Recitals

Edna Thomas, who has achieved great success not only in this country, but in Europe as well, as a singer of spirituals and plantation songs, will shortly begin a series of recitals in New York. Miss Thomas has just returned from a highly successful tour around the world and was a sensation in both London and Australia. In Sydney she gave 10 concerts in five weeks and will return to Australia next May to fulfill contracts for 100 concerts. At the conclusion of that tour Miss Thomas will go to England for the month of October to fill 25 engagements in the most important series given in the United Kingdom, which is known as the "International Concerts". The series to be given in New York during the winter and early spring will be opened with a recital at the Booth Theater on the evening of January 25.

### Milwaukee To Raise Fund To Maintain a Civic Orchestra

Plans are under way to wage a campaign for raising funds by subscription to cover expenses of a civic orchestra for the city for a period of three years. Carl Lppert, conductor, places the amount needed as not less than \$25,000 a year, and preferably \$50,000, in order that Milwaukee may have an orchestra in keeping with the size of the city. At present the city has appropriated \$5,000 for the year 1925, but it is said effort is to be made to have the appropriation increased next December. The Board of Directors of the orchestra will hold a meeting in a few days for the purpose of determining the sum to be raised by subscription, and if the movement is given the necessary support a season of ten pairs of symphony concerts will probably be arranged, beginning in the fall of 1925.

### Alfred Cortot To Be Soloist at Concert for Young People

True to his usual custom, Walter Damrosch continues to offer most distinguished artists as soloists at his concerts for young people. On January 24, which is the date for the next symphony concert for young people by the New York Symphony Orchestra in Carnegie Hall, New York, Alfred Cortot, pianist, will be presented as the soloist and he will play Tschimaninoff's *Concerto No. 3 in D minor* for piano and orchestra.

### Frederic Fradkin Engaged as Director for Piccadilly

Lee A. Ochs, managing director of the Piccadilly, New York City, has appointed Frederic Fradkin, well-known American violinist, as musical director at that theater. Mr. Fradkin is to have full charge of the musical programs at the Piccadilly and will assume his new duties as early as his previously booked concert and vaudeville engagements will permit.



New York Musical Events

Four Americans, well known in the world of music, gave a concert in Aeolian Hall the evening of January 4, in which they were assisted by more than 40 members of the New York Philharmonic orchestra. Ernest Schelling was in the role of conductor of the orchestra throughout the evening and Arthur Shattuck, Guy Maier and Lee Pattison were the solo artists. The program consisted of numbers by Emmanuel and J. S. Bach, Palmgren, Arthur Bliss and Edward Burlingame Hill. Mr. Shattuck, who had not been heard in New York in a long time, evidenced his advanced musicianship in an excellent reading of Palmgren's Concerto, *The River*, and was recalled time and time again to the platform and also shared applause with Mr. Schelling and the composer, who was in attendance at the concert. Messrs. Maier and Pattison were their usual capable selves and were accorded the applause which was well merited.

A choir of songs and airs was given by Reinald Dux in Aeolian Hall the evening of January 5 before a large audience. Miss Dux, who possesses a clear soprano of an excellent quality, provided an evening's entertainment of great delight to her audience and was compelled to give encores at the conclusion of each group of songs. She was particularly at her best in compositions by Mozart, Gordiniani, d'Albert and Taylor.

Monday evening, January 5, Percy Grainger played his only recital here this season. An interesting part of Mr. Grainger's program was his playing of compositions by two Americans, David Gulon and Marlon Bauer. He also gave his own arrangement of Brahms' *Cradle Song*, Op. 49, No. 4, and his paraphrase of Tchaikovsky's *Flower Waltz*, both of these rendered with a great deal of charm and grace. In his first number, Liszt's transcription of Bach's *Fantasia and Fugue for organ*, Mr. Grainger displayed his concise, clear-cut manner of interpretation, and in acknowledging the applause throughout the evening responded generously with encores, a number of them being his own compositions. It is regretted that this splendid artist only finds it possible to give but one recital in New York this season.

The sixth concert in the New York series of the Philadelphia Orchestra took place the evening of January 6 in Carnegie Hall as usual. Bruckner's Symphony No. 7 in E major was chosen by Mr. Stokowski to open the program, but even under his expert direction and despite the excellent work of the players it was very evident the audience did not find the composition interesting. Joslin's *War Dance from Native Moments* proved a most worthwhile composition of a distinctly American type, and the audience expressed its approval in tumultuous applause, which Mr. Stokowski shared with the orchestra. Another composition by an American, Henry Eichheim, called *Japanese Nocturne*, added further pleasure for the audience, and the program closed with *Finlandia*, the symphonic poem by Sibelius.

Fresh with reflected glory from her recent triumphs in Munich, Paris, London and Berlin, Ethel Leginska appeared Friday night, January 9, in Carnegie Hall for the first time in America in her complex role as conductor, composer and piano soloist, with the New York Symphony Orchestra much in the background. The program, identical with the one used

abroad, was made up of Weber's overture to *Oberon*, Beethoven's *Seventh Symphony*, two of her own short poems for orchestra after *Tagore*, *Die Metster-singer* overture by Wagner and Bach's *Concerto in F-Minor*, during which Leginska played the piano and directed as well. Her work as composer and at the keyboard has been acclaimed for some time, but curiosity was keen as to her capacity to direct. This was immediately astounding and most satisfying thru the prodigious program. Leginska is truly a musical giantess. Those who came to scoff remained and joined all others to praise her energy, ability, temperament and expressive interpretation. She is the embodiment of all required of an excellent conductor and is to be considered such. Feminism again scored a positive triumph and Leginska must have been greatly encouraged by the unusually vigorous applause she received in all of her appearances—conductor, composer and piano virtuoso.

Only Fire Laws Limited Audience at Stravinsky Debut

New York, Jan. 9.—The audience which packed and jammed Carnegie Hall for the debut appearance of Igor Stravinsky as guest conductor with the Philharmonic Orchestra last evening was limited only by the fire laws, as standing room was sold on each floor of the auditorium. It was an audience drawn from the circles of the followers of the modernists, the regular Philharmonic subscribers as well as attendants at the concerts of other orchestras appearing in New York; then there was a number of noted musicians and composers, as well as a large percentage of the conductor's countrymen. Upon his appearance on the platform Mr. Stravinsky was greeted with long and vociferous applause from the audience and by a standing orchestra, and several minutes passed before he could proceed with the program, which consisted entirely of his own works. He chose as the opening number his transcription of the *Song of the Volga Boatmen*, in which, despite its brevity, he obtained excellent tonal effects from the orchestra. Then followed two of his earlier compositions, *Fireworks* and *Scherzo Fantastique*, which apparently pleased the audience, as the applause was long and insistent. The first half of the program closed with the *Symphonic Poem, LeChant du Rossignol*, which has been given repeatedly in New York by resident as well as visiting orchestras, and at its conclusion Mr. Stravinsky was recalled time and time again to the platform. The latter half of the program included a suite from *Pulcinella* and the well-known suite from *L'Oiseau De Feu*.

Igor Stravinsky at this concert, at least, showed no remarkable ability as a conductor, but perhaps this was due, in part, to having had little time for rehearsal with the Philharmonic men. He is quick in his movements and seems to possess a vast amount of nervous energy. Following this concert he will direct at the regular Friday afternoon concert of the Philharmonic and also at a special concert on Saturday evening in Carnegie Hall. At Aeolian Hall, on the evening of January 25, with the assistance of prominent artists, Mr. Stravinsky will give a program of chamber music, in which he will make his only New York appearance at the piano in his ensemble works for small orchestra. His *Ragtime*, presented orchestrally for the first time in New York, will be one of the features of the program.

Benefit Recitals Arranged for Two Organizations

A series of four benefit recitals has been arranged in the interest of the Bryn Mawr music department and the City Music League of New York City, with each recital to be given in the ballroom of the Hotel Roosevelt, New York City. The first concert is scheduled for January 16, when a program will be given by LaDuchesse de Richelleu, soprano; Le-Tenor Masque and Francis MacMillen, violin. The second is listed for January 29, with Wanda Landowska, harpsichord; Esther Dale, soprano; Paul Shirley, viola d'amore, as artists. On February 10 the recital will be given by Jerome Swinford, baritone, and the Symphony Players, Sepp Morscher, conductor, and the series will be closed with the program to be given by Josef Hofmann, noted pianist, on February 23.

Mme. Kate Rooney, Irish-Australian contralto, is en route for Sydney, Australia, where she begins her fifth annual tour of the Far East. She plans to return in the late spring to fill engagements in Italy and England.

Series of Musicales by Well-Known Artists

Greek Evans, leading baritone of *The Student Prince* Company, playing to capacity houses at the Jolson Theater, New York City, and Henrietta Wakefield (Mrs. Evans), of the Metropolitan Opera Company, have announced a series of morning musicales in New York and nearby cities during the month of February. An early program will be given at the Jolson Theater.

Concert and Opera Notes

A song recital is announced by Wellington Smith, baritone, the afternoon of January 21 in Aeolian Hall, New York. Kurt Schindler will be at the piano.

The Italian disease, Geni Sadero, arrives in this country on January 24 and will appear under the management of William Morris, well-known manager, of New York City.

Thursday, January 22, is the date announced for the appearance of Geraldine Farrar in Savannah, Ga. She will appear with her company in a modernized revised version of *Carmen*.

For the February 3 concert to be given by the New York Chamber Music Society in Aeolian Hall Deems Taylor's new work, *The Portrait of a Lady*, a rhapsody for strings, winds and piano, will be played.

The Tiffany Male Quartet, owned and booked by the Hewett Bureau, of Chicago, is at present enjoying an extended concert tour, having opened in New York in September and booked solid to April, when it will close in Texas. All of the Eastern and Southern States are to be covered.

The People's Choral Union, of Boston, has offered a prize of \$100 for the best part-song for mixed voices, with piano accompaniment. The competition is open to all American citizens and the manuscript (Continued on page 105)

Motion Picture Music Notes

During the week of January 5 operatic selections were used as the overture at the Chicago Theater, Chicago, with Nathaniel Finston conducting. Soloists taking part were Cesar Nesl, Marie Herron, Carl Bitter, Louise Loring and Arturo Imparte, *A Venetian Idyl*, featuring the Barcarolle from *Tales of Hoffmann*, and *Waters of Venice* were played on the twin organ by Mr. and Mrs. Jesse Crawford. Also appearing on the week's bill was *A Filipino Impression* with the Filipino Instrumental Sextet assisted by Gertrude Morgan, Ruth Campbell and Hazel Seabey, dancers.

The well-known tenor, Walter Pontius, was soloist recently at the Capitol Theater, St. Paul, Minn.

The third concert by the Sunday Symphonic Society, of which Josiah Zuro is the founder and director, will be given January 18 at 12:30 p.m. at the Criterion Theater, New York City. Mr. Zuro will conduct his players in Beethoven's *Leonore Overture*, No. 3; Schubert's *Unfinished Symphony*; Massenet's *Scenes Pittoresques* and Mendelssohn's *Concerto for Violin* which is to be played by Peter Merembium. These programs presented by Mr. Zuro are packing the theater on each occasion and for the second one several hundred persons were turned away.

Balaban & Katz presented at the Tivoli Theater, Chicago, on a recent program Bernard DePace, well-known mandolin virtuoso. An overture composed of *Cheerful Melodies of the Season* opened the program and an "Alice in Wonderland" feature was an added attraction.

The Concert Jazz Ensemble, a new organization, made its first appearance at the Eastman Theater, Rochester, N. Y., on January 4, playing *Follow the Sun* (Ray Henderson), *Somebody Loves Me Blues* (George Gershwin), *Love My Eyes* (Benjamin A. Machan) with the composer at the piano, and *June Night*

(Abel Baer). Exclusive arrangements were by Mr. Machan, and the members of the ensemble are Fred J. Menzner, Theodore Stenzel and Francis Strauss, saxophones; Wallace Michalski, violin; Eugene Bishop and Fred Remington, trumpets; Emory B. Remington, trombone; Clinton Manning, tuba; Arthur Newberry, banjo and violin; William G. Street, percussion, and Mr. Machan at the piano.

A Toyland Novelty, *The Lime Trio*, was presented at the Riviera Theater in Chicago for a week commencing January 5. Edward House used as a specialty number at the organ *All Alone*, and Harry Stoddard and His Orchestra appeared in *Streets of New York*. For the overture, by the orchestra, with Lewis R. Lipstone conducting, *Wagneriana* was played, with Benjamin Landman singing *The Evening Star* from *Tannhauser*.

Among the features in the new Temple Theater, Birmingham, Ala., which opened last week, is the pipe organ, claimed to be the largest in the South and the third largest in the United States. Joseph Stoves, who is well known throughout the States, has been engaged as organist and has just returned from abroad, where he completed a special course in theater organ work. Another feature for the opening week was William Nappi and his jazz orchestra, well known in Birmingham.

For the first concert of the season, held in the Liberty Theater, Seattle, (Continued on page 105)

Additional Concert and Opera News on Page 105

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## PRODUCTION TAKES A DECIDED JUMP

**If Present Undertakings Materialize Many New Attractions Will Descend Upon Broadway**

New York, Jan. 10.—Activities in the musical production field took a decided jump this week. If all of the present undertakings materialize a lot of new attractions will be descending upon Broadway within the next month or so—provided they can find a theater on which to descend. With the strong line of offerings now on the street, and the further tightening of the situation that undoubtedly will result upon the arrival of several other highly rated shows that are now in sight, it looks as tho a waiting list will have to be started in due course.

Right now, in addition to *The Love Song*, *China Rose* and the *Chauve-Souris*, all of which will hit Broadway within the next fortnight, there are at least 10 musical shows in rehearsal for either immediate or ultimate Broadway consumption, not to mention several that are destined for the road. Among the most advanced are Ziegfeld's *The Comic Supplement*, starring W. C. Fields, which is to have its out-of-town premiere at the National Theater, Washington, January 19; *The Prince and the Girl*, announced to open in New Haven next Monday, with three weeks at the Majestic Theater, Boston, to follow before the New York showing; Elsie Janis' new revue, *Puzzles*, scheduled to open in Atlantic City January 26, and the *Alabama Fantasies*, a new colored revue, which is to open at the Lafayette Theater January 19 for a two weeks' break-in engagement prior to coming downtown. The latter attraction, however, instead of being presented as an all-colored musical comedy, may form the colored unit of the Jimmie Cooper *Black and White Revue*, the white unit comprising the floor show from the Club Moritz. The Shuberts are said to have offered a choice of two houses for this mixed attraction.

Other shows that are well in rehearsal include the Tschakowsky operetta being produced by B. C. Whitney, which is expected to open the latter part of this month; the Joseph M. Gaites show, starring Karyl Norman, which has been re-organized since its recent tryout on the road and is now called *Oh, Geraldine*; L. Lawrence Weber's next production, *Kolls-Royce Rosie*, and Florenz Ziegfeld's production, *Louis the 14th*, starring Leon Errol.

When *Summer Comes*, in which Hammerstein & Quinn will present James Barton, is expected to get under way within a week or so, with the New York opening slated for February 23, and then there is a new revue, with music by Albert Von Tilzer, being assembled by Sam Shannon, to be known as *Sam Shannon's Sincers*, and possibly a new revue in which the Shuberts will present the Howard Brothers. It is rumored that *Gus the Bus*, the Jack Lait show, which was recently closed for the time being, may be utilized for the Howards in the leading roles.

The second company of *No, No, Nanette* also is in rehearsal. It will open shortly in Detroit, where the original Chicago company also made its first bow, and probably will be brought to New York eventually. A third company of *Rose-Marie* is being organized by Arthur Hammerstein for Boston, and George M. Gaites will present Tommy Martelle, female impersonator, in *Some Girl* about the middle of next month in Boston. This show probably will confine itself to playing on the road and not attempt to tackle Broadway.

A musical version of *Just Married*, the comedy by Anne Nichols and Adelaide Matthews, also may be presented after this piece is plucked from its present morass of litigation, and Fritz S. Hoff is reported preparing to revive the operettas *Babette* and *Boccaccio* for out-of-town production next month.

Business for the week has been excellent, with four departures last Saturday, excluding *Top Hole*, which played a fortnight's return engagement at the Colonial Theater, and only one opening this week. Musicals were reduced to 16 in number. *Sceniaya Pittsa* was the only attraction constantly in the cut rates. The two or three others made occasional brief appearances. The Al Jolson show opened Wednesday at the Winter Garden to big stampee business and has drawn similar crowds each night.

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

### "Saucy Baby" Company

Columbia, S. C., Jan. 10.—Graves Bros.' *Saucy Baby* Company is now in its 11th week at the Columbia Theater and, judging from the way business keeps coming, it could stay for another similar period, were it not for the fact that other bookings will necessitate its leaving here March 1.

The company is composed of Billy Graves, comedian; George Graves, straight; Sophie Davis, soubrette; Marion Gray, prima donna; Irene Hines, characters; Pick Maloney, black-face comedian; Ned Haverly, black-face specialist; Lynn Griffin, characters; Sid Jacob, juvenile; Renold Luech, characters; Harry McGregor, specialties; Chill Willis, characters; Dolly McGregor, blues singer; Jackie Cholet, May Charmion, Lucille Herrick, Billie Luech, Faire Lee, Birdie Maloney, Dolly Mack, Hallie Richter, Anna Reband, Lucille Rasch, Geraldine Golden, Billie Evaln and Pearl Wilson, chorus; Prof. E. Richter, musical director; Al. Charmion, scenic artist, and Al. Clarkson, manager. George Graves, Maloney, Griffin and Willis also compose the *Saucy Baby* Four.

A special event took place on the night of January 2, when Chill Willis and Faire Lee were married on the stage before an audience that filled every seat and all standing room in the house. George Graves served as best man and Sophie Davis and Marion Gray attended the bride. Before the ceremony, which was held after the regular performance, Lynn Griffin sang *I Love You Truly*. The patrons, with whom the members of the Graves company have become very popular, enjoyed the affair immensely.

### Madeleine Dare Again Steps In

New York, Jan. 10.—Madeleine Dare, of the *Betty Lee* chorus, is becoming a regular standby for Gloria Foy, the leading feminine player in the show. Back in February, 1923, when these two girls were members of *Up She Goes* in parts corresponding to the ones they now hold in *Betty Lee*, Miss Foy was obliged to be out of the show for four days and Miss Dare took her place. A similar situation arose this week when Miss Foy was laid up for a few days, due to an acute case of laryngitis, and Miss Dare again stepped into the leading lady's shoes for four performances. Not only that, but the fact is she played the part in great style and drew big applause.

Miss Dare before entering musical comedy was with several of the Poll stock companies in the East and the experience she gained in that work has fitted her to assume important roles with confidence and ease.

### Changes in "China Rose"

New York, Jan. 10.—Several changes have been made in John Cort's operetta, *China Rose*, which is being whipped into shape up in Boston prior to its New York premiere, which is now set for January 19 at the Martin Beck Theater.

Billy Taylor has replaced Maurée Holland, Harry Short and Harry Clarke have replaced DeHaven and Nee and Neta Martan, who was discovered by Cort while he was traveling thru California last year, will alternate with Edna Cabot in the prima donna role. The remaining members of the cast include Robinson Newbold, J. Harold Murray, Miti Manley, Viola Gillette, Alfred Kappeler, George E. Maek, Princess Ketto Mikeladz and a chorus of 50.

*China Rose* will play the Princess Theater, Toronto, next week.

### Joyce Barbour in "Charlot's Revue"

New York, Jan. 10.—Joyce Barbour, who appeared here recently in *Havoc*, has joined the *Charlot Revue* in Philadelphia, taking over the role formerly played by Gertrude Lawrence, who was compelled to leave the show in Montreal several weeks ago on account of illness. Miss Lawrence will not rejoin the revue this season. She is sailing for home and probably will return with the new *Charlot* production next fall.

Dorothy Brown, of *Annie Dear*, is a specialist in children's dances and has a class of 14 little boys and girls, whom she has been instructing in her own home until Florenz Ziegfeld learned about it and gave her the use of the stage of the Times Square Theater for three afternoons a week.

### Fairbanks Twins Going to London

New York, Jan. 10.—The Fairbanks Twins, who separated this season, Madeleine going into Hassard Short's *Ritz Revue* and Marlon taking a part in Ed Wynn's *The Grab Bag*, will be reunited at the end of their present engagements, at which time they are to go to London and appear in a musical play patterned somewhat after *Two Little Girls in Blue*, in which they played together here. Alex A. Aarons and Vinton Freedly will sponsor the production and the supporting cast will include both American and English players. George Gershwin will stage the numbers and Sammy Lee will put on the dances. According to present plans, at the conclusion of the London engagement the Fairbanks Twins will be presented here in the same play.

### ENGAGEMENTS

New York, Jan. 10.—Irma Marwick, Louise Allen and Joe Marba have been engaged by Hammerstein & Quinn to support Jim Barton in *When Summer Comes*.

Vera Hoppe, last seen here in *Caroline*, has been signed by the Shuberts for a part in *The Love Song*.

Brooke Johns and Danzie Goodell have been added by Florenz Ziegfeld to the cast of *The Comic Supplement*.

Handers and Mills, formerly in *Flossie*, have been engaged by Jones & Green for the reported world tour of the *Greenwich Village Follies*.

Hugh Wakefield, the English comedian, has arrived from London and will join Ziegfeld's production, *Louis the 14th*.

Richard (Skeets) Gallagher, late of *The Magnolia Lady*, and Guy Robertson, who has been appearing with Edith Day in *Wildflower* since that show opened, have been signed by Arthur Hammerstein for the Chicago company of *Rose-Marie*. Gallagher replaces Silvers in the William Kent role.

Gladys Yates, Pittsburgh society girl, who has been attracting attention by her dancing in cabaret and vaudeville, was signed this week thru Roehm & Richards for the special company of *No, No, Nanette*.

Paul Donar has been placed by Georgia Wolfe with *Wildflower*, now on tour.

Foster House, brother of Judson House, has been engaged by Fred Rycroft for *Madame Pompadour*. Rycroft also has placed Irwin Johnson, principal tenor, with the new operetta being produced by B. C. Whitney. Margaret Romalne, prima donna, and George Tolman are other late additions to the cast of this piece.

John Hennings, formerly of *The Trial Honeymoon*, has been signed thru Roehm & Richards for a comedy part in *The Prince and the Girl*. Sidney Grant is the leading man and Phoebe Crosby the prima donna of this play.

### Peggy Wood Author

New York, Jan. 10.—Peggy Wood, who is still on the West Coast in the fourth month of a notable success in her former Broadway vehicle, *The Clinging Vine*, has turned author. She has finished a short story, *The Flying Prince*, begun by her poet-father, the late Eugene Wood, and it will appear in an early issue of *The Pictorial Review*. Miss Wood's husband, John V. A. Weaver, who is now writing for the films, made his first success as a poet.

### Tiller in Chicago

Chicago, Jan. 10.—John Tiller, famous London dancing master, whose choruses of Tiller girls have been features with several big American musical comedy companies, arrived in Chicago last week with Mrs. Tiller to look over *Lollipop* in the Selwyn. In *Lollipop* is a Tiller chorus, several members of which are recently from London.

### Margaret Davies for "Prince and the Girl"

Margaret Davies, a clever specialty dancer who appeared in Earl Carroll's *Vandies* of 1923, will be seen next in *The Prince and the Girl*. Miss Davies is the daughter of Dan Davies, well-known old-time minstrel, who appeared with Haviland's and other famous troupes and is now in commercial life in Boston.

### MARIE CALLAHAN



One of the cleverest and most captivating soubrettes in musical comedy, now appearing in Ziegfeld's "Kid Boots".

### Coming and Going

New York, Jan. 10.—Two important openings are on the calendar for next week. The first, scheduled for Tuesday evening at the Century Theater is the Shuberts' new operetta, *The Love Song*, which in its tryout engagements in Newark and Brooklyn has been sized up as a real hit. The score of this piece makes such strenuous demands on the vitality of the prima donna that it has been deemed necessary to have two actresses alternate in the part. So Dorothy Francis will relieve Marguerite Namara every other night and Zola Talma will substitute for Miss Francis on the nights when the latter assumes the chief singing role.

Extensive alterations have been made at the Century Theater in preparation for the opening of this piece. Four new boxes have been added on each side of the orchestra and many new chairs have been installed, making the seating capacity of the house now 3,400. Edward Kunneke will conduct the orchestra for the premiere.

The opening of Ballet's *Chauve-Souris*, postponed because of the delayed arrival of the steamer on which the troupe sailed, will take place at the Forty-Ninth Street Theater Wednesday evening. As soon as he gets well under way there the days of *Sceniaya Pittsa* will be numbered. Yushin's revue has been in the cut-rates since it opened.

Next Saturday night *Madame Pompadour* will be folded up again at the Martin Beck Theater. Dillingham and Beck announce that this operetta will not be permanently shelved, their plan being to revive it next season with several important changes in the cast.

John Cort's *China Rose* will come into the Martin Beck Theater January 19.

### Marx Bros. Join Guild

New York, Jan. 10.—The Theater Guild last week received four \$100 checks on its bond issue for the new Guild Theater on West 52d street, the checks bearing the signatures of Arthur Marx, Leo Marx, Herbert Marx and Julius Marx, otherwise the Harpo, Chico, Zeppo and Groucho of *I'll Say She Is*. Harpo also has become a subscriber to the first Thursday matinee of every Theater Guild production for the rest of the season.

### Wayne and Warren Featured

New York, Jan. 10.—William Wayne and Ruth Warren, appearing with Constance Binney in *Sweet Little Devil*, are now being featured in the billing of this attraction, as evidenced by clippings of advertisements from newspapers in Newark, where the show played last week. The outstanding work of this team has been a feature of *Sweet Little Devil* ever since it opened in Boston two seasons ago.

### Hines Forming New Group

Jack Hines, a member of the Society of Illustrators, and one of the principal players in *Artists and Models*, is organizing a Little Theater group composed of the "serious-thinking" members of the revue at the Astor Theater, New York. The organization, which will be called the Artists' Guild, has been granted the use of the Astor for special matinees, and two plays, *He*, by Eugene O'Neill, and *The End of the Book*, by Henry Myers, have already been selected for the first program.



### On Second Sight

**ARTISTS AND MODELS**—A second visit to the greatest stag show ever unfolded on Broadway reveals the interesting fact that the chief drawing power of this revue apparently lies in its appeal to human curiosity. To incite this curiosity and make it more compelling there has been installed in the lobby of the Astor Theater—which now surpasses the Metropolitan Museum in the attracting power of its art—a large mechanical "scope" in which about a dozen colored enlargements of the enticing photographs that cover the walls of the lobby and the front of the theater are unfolded in a continuous performance. It heats anything to be found in a penny arcade—and would quickly put an emporium of that kind out of business if it were located in the same block. Around this free exhibition capacity crowds gather all day long, like flies around a dirty kitchen table, and at the present rate of curiosity the show ought to be good for some months to come.

Among the several changes that have been made in the program since the opening is one of vital importance. It consists of an additional flash of "art" in the last scene. The importance of this extra look is so vital that the show's success depends upon it. As recorded in the opening review of *Artists and Models*, the original program contained several very generous nude displays in the first act, but none in the second. Consequently the audience, having been drawn in by this feature and having had its expectations heightened by the revelations in the first half, felt greatly disappointed at finding that the main plot had been ignored entirely in the second session. The show was just like a play without a climax. Just as business was beginning to fall off the "nightcap" was added and now everything is to the merry-merry.

Changes in personnel include the departure of Trini, Ned Norworth, Dorothy Addison and several others among the models. Luella Corvera has fallen heir to Trini's roles in *The Midnight Color Ball* and *My Riviera Rose* and is much more ingratiating in both scenes than the Spanish senorita was. New members of the cast include Sarita Wattle, who is a pleasing substitution for Trini in the *Mediterranean Nights* number; Harry Ellsworth, Hugo Alexander, Mae Dealy, Peggy Neil, Barbara Lloyd, Rita English, Ivy St. Claire, Kitty Daley, Autumn Burtonnie and a few other replacements among the models. The Fooshee Sisters also were inducted into the program about the latter part of November but dropped out after a few weeks.

For a production with a brand of material that is so undeserving of genuine artistic exertion, a noteworthy standard of performance has been achieved. From the nonchalant manner in which the various players perform it is apparent that they are by this time thoroughly inured to their tasks. If the public will now hurry up and become thoroughly inured to revues of this kind the renaissance of musical entertainment will be greatly expedited.

**ANNIE DEAR**—Had anyone but Florenz Ziegfeld sponsored Billie Burke's musical comedy venture the chances are it would have been past history long before this. But there is a principle at stake, it appears, and in deference to that principle *Annie, Dear* must continue.

A reinspection of this inharmonious and unbalanced concoction induces the same puzzling reactions that resulted from the first attendance. Even to the ordinary observer it is almost inconceivable that Miss Burke should elect to assume a burden of such large proportions and for which she is so eminently unfitted. She attempts to do so much in this show, and so much is subordinated to her, that the main faults of the production are right there. Had Miss Burke been a little less ambitious, and had matters been arranged so as to give the many capable performers that surround her more to do *Annie, Dear* might have gotten along for quite a while on its own merits. As things stand the show must be sold to the public by means that are not going to promote confidence in its future Ziegfeld presentations. In addition, Miss Burke's reputation is bound to suffer thru her being seen at such a disadvantage.

Only a few changes have been made in the show. Maude Eburn, who replaced May Vokes as comedienne, is equally as good as her predecessor. Norman Sweetser now fills the role of hotel clerk, vacated by John Byam, and a whistling number by Margaret McKee has been added. The woodland fantasy, which constitutes the last scene, and which is the biggest piece of misdirected energy in the show, has been slightly changed, and the kitchen scene seems to end up more sloppily than before. If there was a real necessity or a good excuse for this scene—which there positively isn't—the female souse part should have been assigned to the comedienne, who, as far as the play goes, has no refined or winsome qualities or illusions to sacrifice by revealing herself in a vulgarity of this kind. The fact that this kitchen sketch is a comedy riot is probably what prompted Miss Burke to take a hand in it. But that doesn't alter the discrepancy. It only emphasizes what the trouble is with *Annie, Dear*.

*Annie, Dear* like *The Magnolia Lady*, should serve as a warning to artists of established reputation in one field not

to attempt a different line unless they really have the ability to do themselves justice in it. They owe this not only to themselves but also to the qualified players who are crowded out by these invasions, and to the general good of the business, which is more or less injured by these disappointing ventures.

### With the Shows on Tour

#### "Moonlight"

Reports from Springfield, Mass., where the Julia Sanderson show played for three days last week, speak very highly of the performances given by Miss Sanderson and her supporting cast. In addition to the praise showered on the star and Frank Crumit, Franker Wood was commended for his comedy work. Helen O'Shea received many compliments for her dancing. Louis Simon drew some good notices and Glen Dale, Sascha Beaumont, Merle Stevens and Ward Fox were well liked.

#### "The Dream Girl"

*The Dream Girl*, according to advices from Willard Coxy and Mark Wilson, is doing remarkable business at the Chestnut Street Opera House, Philadelphia. The amount of money played to, despite a popular scale, has exceeded that of any other show during a similar period since the reconstruction of the house by the Shuberts. An interesting feature is the fact that the engagement is breaking Fay Bainter's own record at this house in *East Is West*. The popularity of Miss Bainter and the fact that Walter Woolf also has many admirers in the Quaker town are two reasons for the excellent business. Another is the adroit scaling of the house, which starts with a \$2.50 top and is so graduated that there is a price for every purse. These prices, which have been carefully worked out by Leonard A. Blumberg, the general representative of the Shuberts in Philadelphia, and his aids, are being carefully studied by both managers and producers, and it is not unlikely that they will be followed to a considerable extent for attractions that have an overhead that will permit the experiment.

#### "Little Jessie James"

The engagement of *Little Jessie James* at the Bronx Opera House, New York,

### VALODIA VESTOFF



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Coast. Gallagher and Shean will remain in it.

#### "Dixie to Broadway"

Big business greeted the Florence Mills colored show on the opening night of its return engagement in Boston last week. Two changes have been made in the cast. Billy Mills, comedian, has replaced Shelton Brooks, and Lillian Brown, formerly of the vaudeville act of Brown and Demont on the Keith Circuit, has been added.

## LONG - RUN MUSICAL PLAY RECORDS APPEAR ON PAGE 66 OF THIS ISSUE

last week, was a complete sellout before the end of the second day.

#### "Innocent Eyes"

Altho the show had been doing excellent business on the road, *Innocent Eyes* was closed last Saturday night, in Cincinnati, by the Shuberts. Reports say that trouble within the company prompted the closing. Gilman Haskell, company manager, has gone to join *The Passing Show of 1924* in Chicago. Frank Cruikshank, who was agent ahead of *Innocent Eyes* and *The Passing Show*, will now confine his attention to the latter revue. Jerry Cunningham, who also was ahead of the Mistinguett show, is on a visit to Boston. Nearly all members of the troupe have returned to New York.

#### "Sally"

A big banquet was given at the Robert Fulton Hotel, Atlanta, Ga., New Year's week in honor of Vera Myers, who is playing the title role in *Sally*. All the members of the company were on hand. The show is still doing excellent business and Miss Myers is winning her way wherever she appears.

#### "Old Dutch"

After knocking about on the road since last fall the Gallagher and Shean production, *Old Dutch*, closed last week in Richmond, Va. Jones and Green, of the Bohemians, Inc., plan to recast the show and send it on a long tour to the West

### NOTES

Jane Egbert, who appeared recently in *Sweethearts*, has gone abroad to continue her singing lessons.

Mary Grace, recently of *Top Hole*, and Thelma Holliday have replaced Peggy Watts and Marle Shea in the snappy chorus of *My Girl*.

A benefit for the Catholic Center for the Blind was given last week at the Liberty Theater, New York, where *Lady, Be Good* is playing.

Marjorie May Martin, English actress and sister of Kathlene Martyn, has been christened the "Baby of the Ziegfeld Follies". She is 16 years old.

Howard Marsh and Ise Marvenga of *The Student Prince* will be guests of honor at a luncheon of The Woman Pays Club at the Algonquin Hotel January 20. The occasion will be called "Student Prince Day".

Clark and McCullough and Fannie Brice, of the *Music Box Revue*, returned to their first love one night last week when they appeared on the stage of the Columbia Theater, New York, in connec-

tion with the celebration of the 15th anniversary week of "Columbia Burlesque".

Ise Marvenga, prima donna of *The Student Prince*, at the Jolson Theater, New York, lost two games out of three in a chess match with Stephen Rathbun, dramatic critic of *The Sun*, last week.

Helen Herendeen, of *Annie, Dear*, at the Times Square Theater, New York, is the author of an article entitled *Are You a Good Dancer?* which appeared recently in a popular monthly magazine.

Ed "Red" Wynn, Frank Gaby's juvenile assistant, has introduced a new sentimental ballad entitled *Honest and Truly* into the program of *Artists and Models* at the Astor Theater, New York.

Willia Renard, formerly of *Adrienne* and also of the Renaud Sisters, a quartet well known in vaudeville, has gone to Miami, Fla., to join a musical stock company there.

Margot Greville, who plays a small part in *Madame Pompadour* at the Martin Beck Theater, New York, came over here from England, where she is known as a leading film star.

Clarence and Marshall Scott, twin brothers and both tenors, appearing in *The Student Prince*, will be joined soon by their sister, Verna Scott, a contralto, who also will become a member of the cast of this musical hit.

Arthur Wimperis and Sigmund Romberg, who recently finished with *Louise* the 14th, have been commissioned by Florenz Ziegfeld to write the score for the new play in which Jack Buchanan will be starred in September.

Stella Lowe, formerly in vaudeville with the act of Lowe and Stella, is doing very well with the Nan Halperin part in the Southern company of *Little Jessie James*, according to reports from towns where the show has been playing recently.

The Duncan Sisters received a visit last week from Hon. William E. Dever, mayor of Chicago, who attended a performance of *Topsy and Eva* and afterward paid his personal respects to the twin stars as a special part of his program during his stay in New York.

Lillian Carmody substituted for Clare Stratton in the prima donna role of *Top Hole* on the final night of its recent two-week engagement at the Colonial Theater, New York. Miss Stratton was ill and Miss Carmody played the leading role delightfully.

*Some Girl*, a musical farce in three acts, by Grace Hayward, has been selected by George M. Gatts as the first starring vehicle for Tommy Martelle. Rehearsals have started in New York and the tour begins in Boston in February. Mr. Martelle is to come into New York following the Boston engagement. Mr. Martelle will be surrounded by a cast of 11 principals and a chorus. Lyrics for the numbers of *Some Girl* have been written by George Kershaw, music by Ed Smalle, and Raymond Midgley is to do the staging.

**MARRIAGES, BIRTHS, ENGAGEMENTS, DIVORCES AND DEATHS**—all news to our readers. Help us to give you plenty of it. Send in all such notices to the editors. It will be gladly printed if fresh and authentic.

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 Three Floors Devoted to Stage Dancing.

WARD BLEW, singer, has joined *Honeydew*, replacing Stanley Crable, who is now singing in Chicago.

PAVAN AND PATERSON, accordionists, recently joined Kavanaugh & Hannon's *Naughty Baby Revue* at Waycross, Ga.

DOLLY WHITE, soubret, with *The Fritolites* Company, who recently underwent a third operation, which was for gonorrhea, is rapidly recovering.

"GOING OVER BIG" with *The Music Girl Company*, briefly penned Sam Barlow, producing comedian, while at the Trent Theater, Lynchburg, Va., a week ago.

HANK LAMONTE, writing from 2015 North Broad street, Philadelphia, Pa., advises that he is suffering from la grippe and would like to hear from friends.

ROY BURGESS returned to the Graves Bros. Attractions at Moberly Mo., a week ago after the funeral of his mother, Mrs. Melissa Burgess, who died Christmas Day.

MIC AND BUDDY VERNON, featured with "Red" Mack's Attractions, are sending out some novelty season's greetings cards bearing their pictures, one of which has just come to our desk.

LEICHT AND GARDNER'S *Gloomy Chasers* Company, now playing on the Joe Spieglerberg Time in the South, will go onto the Gus Sun Time this week, according to bookings. Tom Meredith is manager.

DOROTHY RANDALL has joined Cash Bros. *Frisco Frolics* Company at the Capital Theater, Moose Jaw, Sask., Canada, to do prim and characters. She lately was identified with tabloids on the West Coast.

AL COOPER and May Shaw, vaudevillians, who have been working in tabloid stock at the Lyric Theater, Ft. Wayne, Ind., of late, expect to close January 17 to put their act before the public again, they advise.

RECEIPTS OF TWO days' performances, amounting to more than \$800, were stolen from a safe in the Hippodrome Theater, Covington, Ky., Sunday night, January 4, Messrs. Swartz, proprietors, stated. The loss is covered by insurance.

HARRY (KATZ) FIELDS, known as "the Jewish Messenger Boy", and wife recently left Cincinnati to join Buhler's *Follies of 1925*, a stock tabloid playing at the Columbus Theater, Ashland, Ky. Mr. Fields has attained much prominence as a cross-country skater.

EILEEN KOVALY, chorister of the *Fritolites* Company, was confined to her bed nearly a week by tonsillitis and quinsy when the show appeared at the Hippo-

WALTER T. DEERING



A graduate from tabloid to burlesque is Mr. Deering, now featured straight man with "The Talk of the Town", a Columbia Amusement show, with which he has just signed a three-year contract. In tabloids he appeared with the Al and Lote Bridge show, the Seymour show, and later with Marshall Walker's "Whiz Bang Revue".

# TABLOIDS

BY PHIL LAMAR ANDERSON

Communications to 25-27 Opera Place, Cincinnati, O.)

drome Theater, Covington, Ky. She was considerably improved by the time the company moved from Cincinnati Sunday and continued.

M. J. (MIKE) MEANEY of the Brewster Amusement Company, Boston, Mass., was a visitor in New York over the New Year week end. He renewed many acquaintances along the Rialto and told friends that business with the various Brewster attractions was coming along nicely.

AFTER BEING with Pete Pate's Show for 21 weeks, doing two bills a week and not having missed a single performance, Bob and Betty McDaniel write from Dallas that they were closing December 27 to go to Los Angeles to visit the latter's mother, whom Betty has not seen for seven years.

PAUL MARTIN of the *Whiz Bang Revue* recently played a French Count role in a bill put on by Marshall Walker and spoke a great deal of French. He states that he was greatly surprised to find so many people in the audiences thru Pennsylvania who understood the language of his native country.

"SLIM" WILLIAMS, featured comedian in Harry Young's *Fritolites* Company, accompanied by his wife, visited the parents of Earl and Marian Meyers in Cincinnati during the show's engagement at the Hippodrome Theater, Covington, Ky. "Slim" and Meyers worked together two years ago in Mae Allen's *Aviation Girls* Company.

WITH THIS ISSUE our readers will notice a new arrangement of the tabloid department. This change gives more space for your news, the need of which has been felt for some time. We trust the co-operation of readers will continue in the wholehearted manner that has been enjoyed in recent months. There is abundant space, so let us hear from all followers.

FRED (SPATS) NEELEY and wife, Virginia, en route from Louisville, Ky., where they have been playing in tabloid stock, to Akron, O., to join Don Davis' *Dancing Dollies* Company, stepped off in

Cincinnati between trains for a chat with "Slim" Williams, of Harry Young's *Fritolites* Company, an old acquaintance. Neeley is a character comic and his wife works in chorus.

DICK GOOSMAN, piano leader, closed with Bert Bence's *Jim Jam Jems* Company at the Jefferson Theater, Jefferson City, Mo., after being with the show for 10 weeks. He said the attraction closed there due to bad business on the road. Visiting *The Billboard*, Mr. Goosman stated that he and his wife likely would remain at their home in Cincinnati for the remainder of the winter.

DAD HALL, well-known manager of the Dixie Theater, Uniontown, Pa., writes that Marshall Walker's *Whiz Bang Revue* provided the patrons of his house about the best Christmas and New Year weeks' entertainment they've had in years. Business was fine thruout the fortnight. To add to the success of the date, Walker put on a special bill for the New Year's midnight show, for which there was a turn-away crowd.

THE ADA MEADE THEATER, Lexington, Ky., seating 1,500 people, opened New Year's Day with the Mildred Austin Tabloid Stock Company, and although rain fell in torrents during the afternoon and evening there was turnaway business. This is the first tabloid show that has been in Lexington for two years and with the high-class shows Miss Austin is presenting it is more than likely that she will be there for a long engagement.

OWING TO THE death of the mother of the manager of the Strand Theater, Grafton, W. Va., December 25, the house was closed for the remainder of the week, cutting short what was developing into a splendid engagement for Chas. Benner's *Peck's Bad Boy* Company. Members of the company enjoyed a large Christmas tree celebration in the apartments of Yager and Kent at the Grafton Hotel after the show Christmas Eve. Scores of presents were exchanged.

THE WRITER thanks Marshall Walker for his invitation to spend the holidays in Uniontown, Pa., on the show.

News of a big dinner given by Manager Dad Hall, of the Dixie Theater, has just reached our desk. Covers were laid for Mr. and Mrs. Frank Hill, Mr. and Mrs. Blanche Walker, Mr. and Mrs. Billy (Hank) Kent, Mr. and Mrs. Johnny Sneed, Mr. and Mrs. Paul Champeau, Harry Beeson, Harry M. Beeson, David J. Beeson, Albert (Helnie) Bascy, C. DeWitt Hyatt, H. L. McLaughlin, Paul Martin, Grayce Robertson, Claud (Slick) Mason, Jean McDonald, Gaybe Bon Donne, Louise Hartley, Billie Markell, Irene LaVerne, Bea Young, Bobbie LaRue, Florence Russell, Amos Thompson, Frank Johnson, Charlie Hockenberry, J. S. Albright and O'Neil Kennedy.

REX VAN, well known in tabloid and vaudeville, as a side issue, he says, is now connected with the Gene Rodemich Music Publishing Corporation of New York. Lately he has been visiting Larry Conley, general manager and writer of the songs, *East Melody* and *My Sweetheart*.

SKET MAYO is now with Harry C. Lewis' *Honeydew Town Revue* after a fling in vaudeville. He says he found doing 11:45 when he was in minstrelsy to be heaven as compared to vaudeville. No doubt he'll be back on a cork op'ry next season.

MILDRED LITTLE, chorister, took Kitty King's place as Ingenue in *Collier's Revuelette* at the Reaper Theater, Monroe, Mich., recently on short notice and made good singing and leading a song number. Tom Murray, late of Seymour, Murray and Seymour, and Edwards, Murray and Tierney, is holding down the straight end of the show. Hazel Miller, who just joined, will lead numbers.

PEARL BURNS has rejoined the *Cute Little Devils* Company after vacationing in California with relatives. As a surprise, she brought back with her Curly's

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IRENE  
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OH, BOY  
MARY  
GOING UP  
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mother for a brief visit. Charles V. Turner writes that business at the Pennsylvania dates just played has been wonderful thruout the holidays. He expected to leave the show last week for the West to look over other Burns & Paden's properties and arrange the bookings of a No. 2 show.

**THEATER MANAGERS:** Your attention is particularly called to the article in these columns this week beginning "On the bulletin board".

**JACK (SLIM) LORD** is now in his second year at the Jazz Theater, Denver, Col., and with him in the cast are Jack (Irish) Lamar, Fred Lorch, Harold Snell, May Lorch and Billie Myers.

**FAY L TAYLOR**, clever juvenile, for some time identified with Golden & Long's *Buzzin' Around* Company, closed in Alliance, O., to open January 11 at the Lyric Theater, Ft. Wayne, Ind., where his father, Albert Taylor, is producing in permanent stock.

**MARY BROWN'S Tropical Maids** Company closed a week ago, according to word from performers joining other shows. Jim Tom Story and Norma Story, saxophonists, opened with Jack Bast's *LaSalle Musical Comedy* Company at Hamilton, O., last week.

**IS YOUR COMPANY** name listed this week in the Tabloid route column? Please bear in mind that *The Billboard's* Mail Forwarding Department constantly uses the route columns as guides. If your show isn't listed let us have your route, please.

**HAROLD (SLIM) SHUAL** closed a long engagement with Jack Crawford's *Hot Ton Follies* Company a week ago at Raleigh, N. C., and was in Cincinnati last week, calling on the writer. He sang bass in the quartet and did bits. Mr. Shual will rest for a short time at his home in Anderson, Ind.

**F. A. (CHICK) BREWER**, of the Brewster Amusement Company, Boston, was a visitor in New York recently on business connected with the booking of Frank Soper's *Pretty Nifty Revue*. Pop Gallagher, of the Brewster office, also made a trip to the big town during the holidays.

**ETHEL STOVER**, singer and dancer, has joined the Pete Pate show at the Jefferson Theater, Dallas, Tex. She formerly was with the Al and Loie Bridge Company and has appeared at the Ritz Ballroom in Dallas. The Harmony Macks and Jack Ellison also are new people with Pate's show.

**IT'S ABOUT TIME** the people on the Pacific Coast tabloids penned a line, we opine. How about it, you folks of Seattle, Tacoma, Portland, San Francisco and Los Angeles and neighboring cities? We want to hear from shows in permanent stock. What changes are there in your east and chorus lately? That's news.

**FRANK FINNEY**, formerly comedian on the Columbia Burlesque Wheel and last year producer and star of the *Laughlander* Company in Spokane, Wash., has joined the *Band Box Revue* at Cleveland, O. This company expects to open shortly in Chicago, thereafter heading for New York. Mr. Finney, before leaving Spokane, assembled a group of the former *Laughlander* Company players for several special holiday performances.

**GEORGE TALBOT**, enterprising manager of Heuck's Theater, Cincinnati tabloid and picture house, saw that the rotary stock folk of the Queen City were properly cared for Christmas Day. He provided 10 big turkeys and all the trimmings and had a table set for 75 on the stage. Members of Steed & Frank's *Bijou Musical Comedy* Company, Jack Middleton's *Top-Notch Revue* and Hap Moore's *Merry Maids* Company, besides theater attaches and a few outside friends, participated in the festivities.

**SEASON GREETINGS**, rather late but just as welcome, came to the writer a few days ago from Tom Hutchinson, of the *Ziz Zaz Revue*. Tom says that from all reports of house managers the show is more than pleasing, which is all that can be expected. Members of the company enjoyed a Christmas tree and seasonal festivities in East Liverpool, O. After the Christmas night show Harry Carr and Mr. and Mrs. George Walsh were hosts at a banquet, turkey reigning supreme, followed by dancing until the wee sma' hours.

**FOLLOWING AN** annual custom of the past 21 years C. Ray Andrews, manager of the Star Theater, Muncie, Ind., tendered the artistes on the bill as well as the theater employees a delightful Christmas party, with more than 100 guests attending. Ray staged a surprise knockout when he did a routine of his stuff dating back to the olden days of *Reinhardt's Jolly Pathfinders*, as well as a skit of singing and dancing of modern syncopation, and also scored in a well-chosen address touching upon topics of showdom of today.

**A CHRISTMAS DINNER** was tendered the members of Morton's *Happytone Revue* by Carl Bamford, owner and manager of the Majestic Theater, Asheville, N. C., which included all the attaches of the house. Those present included Carl Bamford, Claude McIntyre, Tom Ekins, Gus Miller, O. H. Deal, James Cunningham, John Corbin, Armine Elliott, Mrs. Claude McIntyre, Charles Morton, Eddie Trout, Jack McBride, Laurie Caldwell, Pat Murphy, James Richards, Charles Opunie, Peggy Smith, Eva Gibson, Margaret Caldwell, Gertrude Carey and June Opunie.

**AFTER A TWO** weeks' engagement at the Airborne Theater, Miami, Fla., Kavanagh & Ramon's *Naughty Baby* Company is again on the road, playing week stands in the Carolinas. Lew Green says numerous old friends were met by the troupe in Miami, including Jack LaRue,

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the boy Hercules, and Bobby Elliott, cabaret entertainer, who told him there is much of that work there this winter, the patrons are discriminating and demand the best of talent. Elliott is a dancer. He entertained the entire company at his apartment one evening after the Airborne show.

**MEMBERS OF THE Gilbert & Hart Musical Revue** thru *The Billboard* take opportunity to thank the principals and chorines of the *Swap It Up, Girls* Company, who recently played at the Palace Theater, Minneapolis, Minn., for their generous donation, Allyn Arder, prima donna, and Elmer Claus, promoter and agent, are authority for the statement in a letter just sent this department that Harry Hart and Sue Gilbert, owners and managers of the *Musical Revue* left the company of 22 members stranded, without money and owing hotel bills, in Pine City, near the Twin Cities.

**JACK BAST**, manager; Frank Girard, producing pianist, and Bob Price, general business and specialty man, of the *LaSalle Musical Comedy* Company, were *Billboard* visitors recently, coming into Cincinnati from Middletown, O., where the show played a half week. Harry Keiser, carpenter of the Gordon Theater,

**MARY KEANE** and her *Love Nest Girls* Company has the distinction, writes Manager Y. C. Alley, of being the only musical show to be held over a second week at the Alvin Theater, Mansfield, O. This record was made during the holidays. Mr. Alley produced three new bills for the second week, more than duplicating the success of the first week. At a party Christmas Day 147 gifts were distributed among the members by Mr. Alley. Among those present were Miss Keane, Mr. Alley, Fred Gordon, Benny Burns, George Collins, Clinton Cole, Gladys Morris, Jack Russell, Doris Helen, Betty Gordon, Billy Lees, Eleanor Sheridan and Mr. and Mrs. James Dillenger, of the Alvin Theater executive staff. Each member was presented with the latest edition of *The Billboard* during the course of events.

**ON THE BULLETIN** board in the dressing rooms of the Band Box Theater in Springfield, O., is a notice which attracted the writer's attention a short time ago, signed by F. X. Sadler, house manager, and which, being self-explanatory, is passed along for other house managers to note. Similar notices might be posted in every theater playing tabloids. It will go a long way toward helping in the

**INCOME TAX DEPARTMENT**  
APPEARS ON  
PAGE 78  
OF THIS ISSUE

Middletown, accompanied them. Girard and Price last fall were with McGeorge's *Gambols Revue* in Cincinnati rotary stock. The company was booked into the Regent Theater, Hamilton, O., last week, followed by week engagements in Jackson and Grand Rapids, Mich.

**THE PIONEER GIRLS** Company, having been playing to profitable business on tour thru Oklahoma and Texas, is now in stock at the Palace Theater, Wortham, Tex. Jenkins and Lawler are proprietors of the No. 1 company, featuring Vi Gilbert. "The Southwest's funniest comedienne". Hi Jenkins is doing comedy. Frank Lawler is manager. Bud Summers, straight; Ira King, characters; Esther Thompson, ingenue; the Kelly Sisters, specialties; the Pioneer Trio, Effie Miller, Geoffrey Powell and Babe Nord, specialties, and a chorus of eight girls. The No. 2 company was scheduled to open December 29, both shows in permanent stock.

**B. Z. HOLVERSTOTT**, manager of the Regent Theater, Hamilton, O., announced to the writer last week that he would close the house Sunday, January 11, owing to financial reverses in keeping the theater open for business. The Regent has been getting a splendid program of shows thru the Gus Sun Booking Exchange and has been a comfortable house for patrons and performers alike. Personally, we have enjoyed reviewing tabloid shows there nearly every Sunday matinee. The house had a five-piece orchestra, large stage, and catered to an appreciative yet discriminating clientele. We regret very much to see the Regent close.

**THE ONE-NIGHTER** musical comedy, *Cuddle Up*, which recently went on the Gus Sun Time to play week stands in tabloid houses, ran just four weeks and closed rather suddenly at the Regent Theater, Hamilton, O. We reviewed the show and declared it a highly creditable attraction. However, Phillips and Robinson, managers, were unable to get a suitable producer on short notice to whip into shape enough bills to make four changes on a week, and rather than enter houses and please with only one bill, it is said, the closing was decided upon. The Sun Exchange handled the immediate placements of some of the cast and chorus.

cleanup *The Billboard* indorses. "Owing to the fact that we are trying our best to run the shows absolutely clean in every way at the Band Box, we are making the following rule: There will be a deduction for all of the following used: Hell, \$25; Damn, \$25; God, \$25; Jackass, \$25; any suggestive parody, \$25; any double-meaning suggestive gag, \$25. Understand, we do not want to make any deduction at all. Our only object is to have a clean show. But please bear in mind that this rule positively will be carried out. We do not know that you have anything of that kind in your show, but we know that there are a few of the shows trying to use material of this kind. We want to do everything we can to promote your interest while you are here and have everything run along in fine shape, but these we must insist upon." A notice like the above, however, should not be posted as an idle warning. The fines, as specified, should be imposed upon offenders. The Tabloid editor welcomes correspondence from house managers getting behind this move at once. We'd like to check the sentiment.

**A JAZZ BAND** that stopped the show cold is the most striking feature in connection with Leicht & Gardner's *Teddy Bear Girls* Company, seen by the Tabloid editor at the Hippodrome Theater, Covington, Ky., Tuesday night, January 6. Comprised of Jack Compton, Johnny Hughes, Gus Neuhaus, Johnny Sears, Bob Broadley and Pat Artega, the latter a girl of the chorus, the six musicians put over a number of popular numbers with jazz and syncopation rendition equal to that of many dance orchestras we've heard, and as two encores were taken after hearty applause there were feet moving everywhere around the writer, showing unmistakably that the players had struck home in the fancies of a tabloid audience. But the little band was not all that pleased. There were three persons sharing comedy honors thruout the thinly plotted bill, *The Beauty Spot*. Compton and Art Gardner divided the laugh lines evenly in the scenes in which they worked together, while Muriel Conway, soubrette, who slugs well and dances cleverly, sauntered into a number of eccentricities and accepted feed lines for a great deal of mirth. Bob Broadley, straight (and company manager);

Hughes and Neuhaus, doing bits, and Billie Aldrich, prima, all supplied splendid support for the various speeches in the script offering. Seven chorines, good looking and of tall and medium height, wore neat, clean wardrobe, and from curtain to curtain made a lasting impression with their singing and dancing. The stepping obviously showed fine producing with an eye to the exactness of technique. Jack and Nora Compton, in a dance double, registered in a flash number; Misses Beattie and Aldrich pleased in their harmony number, while Art Gardner's parody song and confidential monolog went over to numerous hearty laughs. A young lady should become interested and show some emotion of astonishment in the scene with Compton, where a revolver is played upon him by a man behind her back, and she sees him going thru all sorts of fidgety and excited movements. Gardner's use of hell and Compton's damn in this bill should be censured. The replacement of some very old songs is needed to round out a good presentation in pretty drapes and an attractive eye. Johnny Sears is musical director. The chorus: Evelyn Beattie, Nora Compton, Pat Artega, Gertrude Collins, Mina Leach, Marian Cook and Mildred Purdy.

**WORKING IN FULL** stage, a single in the person of Harry DeGrace, with his novelty balancing act, took applause honors when the Tabloid editor "caught" Jack Bast's *LaSalle Musical Comedy* Company Sunday evening, January 4, at the Regent Theater, Hamilton, O. We venture to say there is no other act of this kind to be found anywhere in tabloids. Just why DeGrace is contented to build three tables, one on the other, and then four chairs, high into the flies, to sit on in tabloid houses, to the writer is much of a question. Certainly he ranks with the best in his line seen in vaudeville. But that is just it. Tabloids have a variety of high-class talent seemingly hiding away from the bookers. We fully appreciate DeGrace's work in a tab, slow, tho in the bill *It's a Long Way From Georgia*, his turn had nothing to do with the continuity of the show other than being a flash presentation. Yet we say DeGrace's place is on the vaudeville stage, for he is both a thriller and meritorious entertainer. In the bill were two scenes, the first an exterior setting in Turkey and the second on board a steamer bound for the U. S. A. To the writer the script was anything but interesting, tho there were lines that gained laughter. As for the principals, Daisy DeGrace was the best in the role of Queen. Of large physique and the prima-donna type, she quickly won admirers with her blues singing, while Bob Price, juvenile, also acquitted himself proudly in his numbers. Both are a strong credit to the show. "Blackie" Blackburn, black-face comic, rated but fair, lacking personality, alertness to situations and the mannerisms of a Negro either in Turkey or on board a steamer. The *LaSalle Trio*, with Messrs. Blackburn, Frank Queen and Henry Wayne (characters), was another vaudeville highlight, and several encores were answered after a series of catchy numbers was offered. Queen and Lamar King were liked in a hard-shoe double. Mr. Bast appeared only briefly in the Turkish scene in a villainous role and Tillie Moyer, as a princess, had a small part. Five girls in line (owing to a shortage of people) worked as spiritedly as the principals, revealed colorful wardrobe, good voices and danced creditably to themselves and their producer, Frank Girard, who also is musical director. The chorus: Tillie Blackburn, Agnes Hull, Patsy Holmes, Babe Wayne and Lamar King. Louise Metcalfe (Mrs. Bast) is wardrobe mistress.

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# BURLESQUE

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## NO MUTUAL SHOWS FOR METROPOLIS

### Dave Kraus Declares Mutual Burlesque Association Does Not Deem It Advisable

New York, Jan. 10.—Joe Solly, manager of the New Metropolitan Theater, 1421 street and Third Avenue, now housing the Cecil Spooner Dramatic Stock Company, was responsible for the report that reached Broadway that he had sold his lease on that house to Charles Groil, one of the lessees of the Prospect Theater, 163d street and Prospect Avenue, now housing Mutual Burlesque Circuit shows, and that with the expiration of the lease on the Prospect held by Mr. Groil and his associates Mutual Burlesque shows would be transferred to the New Metropolitan Theater.

Dave Kraus, one of the executives of the Mutual Burlesque Association, likewise manager of the Olympic Theater, this city, presenting Mutual Circuit shows, was emphatic in his denial that the Mutual Burlesque Association would book any of its shows into the New Metropolitan Theater, as it did not deem it advisable to utilize the New Metropolitan Theater when it had other theaters on 125th street and in the neighborhood of the Prospect Theater offered at the M. B. A.'s own terms.

### Fred Follett Seeks Friends

Fred Follett, for many years manager of theaters in various sections of the country, likewise manager of road attractions and more recently identified with the World at Home Shows and last season in advance of Dixon & Lake's show on the Columbia Circuit, was taken ill in the West and sent on to New York City for medical treatment.

Follett is now confined in Ward 36 at Wards Island, New York City, and desires visits and letters from friends. Follett was one of the most popular men in the business prior to his affliction and his friends and former acquaintances can do much towards his recovery if they will visit him at frequent intervals or in the event that they are too far away from New York, write him.

### Bedini and Martin Back

New York, Jan. 10.—Jean Bedini, former producing manager of *Peck-a-Boo*, a Columbia Circuit show, and Wash Martin, former burlesque manager, who embarked for London several months ago, returned to this city Wednesday and when seen on the Columbia Corner were both highly elated at their success in the production and presentation of *Cheerio*, a London variety show, managed by them while touring the English Provinces, Scotland and Ireland. Bedini and Martin are here in response to an urgent request from their American associates for negotiations tending to another American production by Mr. Bedini.

### Sang With Columbia

New York, Jan. 10.—Cliff Griffith, of the National Vaudeville Exchange, communicates that Leonard Sang, treasurer at the Garden Theater, Buffalo, presenting Mutual Burlesque, has handed in his resignation, to take effect immediately, so he can accept a similar position at the Gaiety Theater, presenting "Columbia Burlesque".

### Oppenheimer Commended

New York, Jan. 10.—Ray Read, comique-in-chief of his *Speed Girls* on the Mutual Circuit, in a communication commends Joseph Oppenheimer and George Belfrage, directing managers, and each and every one of the stage crew at the Garrick Theater, St. Louis, for the treatment that was accorded the Ray Read Company during its engagement at that house.

Space is not available for the complete plaudits of Mr. Read.

### Foster and Micals Presentation

New York, Jan. 10.—Billy Foster and Sam Micals, featured comiques in the Scribner-Daley *Runnin' Wild* Company on the Columbia Circuit, made a presentation Christmas Day that was not on the house program, whereby they paid a tribute of their esteem to Louie Oberworth, manager of the company, in the form of a handsome walrus-leather traveling bag.

## Columbia Celebrates Fifteenth Anniversary

New York, Jan. 10.—The Hynicka-Wells *Red Pepper Revue* at the Columbia Theater for the current week will be of material aid to Manager Fred M. McCloy in the celebration of the 15th anniversary of that theater.

As Manager McCloy has always handled the press publicity for that house and continues to do so in spite of the fact that the Columbia Amusement Company and its franchise-holding producing managers maintain a news bureau conducted by Walter K. Hill, Mr. McCloy alone is responsible for many news articles now appearing in this city's dailies calling attention to the anniversary celebration.

Many former graduates of burlesque, who are now featured performers in Broadway productions, have accepted Manager McCloy's invitation to appear in the *Red Pepper Revue* and help to make the anniversary the burlesque event of the season in this city. Manager McCloy advises that among those who will participate are Clark and McCullough, Fanny Brice, of *The Music Box Revue*; Will Rogers, of the *Ziegfeld Follies*; George White, of the *Scandals*, and numerous other graduates of burlesque.

A special midnight performance was arranged for Wednesday, at which time many celebrities appeared in the boxes reserved for their occupancy, chief among them Charles B. Dillingham and Thomas Meighan.

### McCloy's Banner Causes Summons

In order to impress Broadway with the magnitude of the production and presentation of the *Red Pepper Revue* and the celebrities who will participate in the presentation, a banner was strung across Seventh Avenue, in front of the Columbia Theater, with the result that Manager McCloy was summoned to court by order of Borough President Julius Miller, but the astute Fred was there with a legal alibi, for he passed the buck to the International Sign Company and their men for placing the banner without the usual squaring procedure, and the court accepted Manager McCloy's alibi in the same friendly spirit in which it was given and rendered a decision giving the sign company time to procure a permit or take down the banner.

### Soubrets Sanborn and La Vetta

New York, Jan. 10.—Since putting in the running board at Hurtig & Seamon's 125th Street Theater, Manager Howard Burkhardt has strengthened the shows at that house by the addition of eight chorus girls who will remain there permanently in combination with Buston Sanborn and Gertrude (Babe) La Vetta, singing and dancing soubrets, who have a large following of burlesque fans in this city.

### Dot Barnett in Burlesque

New York, Jan. 10.—Dot Barnett, a former featured singing and dancing soubret on the American Circuit, more recently having her own act in vaudeville, has been forced to close the act due to the illness of one of the boys in her act, and as a favor to Arthur Lanning, producer and straightman in Izzy Weingarden's *Stepping Out* on the Mutual Circuit, joined that attraction Monday at the Trocadero Theater, Philadelphia, for a short engagement, or until she is relieved by Jessie MacDonald.

### Emerson Now Realtor

New York, Jan. 10.—Several years ago one of the best known "bim" comiques in burlesque was Joe Emerson, who later retired from the stage and established a stage costuming lingerie shop that he transferred about a year ago to Los Angeles, Calif. He later disposed of it at a big profit that has enabled him to become a real estate operator of magnitude.

## SENORITA FRANKIE LA BRACK



A Spanish beauty of exceptional pep and personality, who has become noted for her singing and dancing soubretism in burlesque.

### Senorita Frankie La Brack

Senorita La Brack was born in Sunny Spain where she remained until the age of five, when her parents immigrated into this country, settling in Boston, Mass., where Frankie, like many of her kind, was educated in the public schools.

Frankie did not have the advantages that so many claim for special instruction in singing, dancing and music, but she did have a natural talent that she in great part developed as she grew older until, at the age of 11, she had become sufficiently proficient in the art of singing and dancing to warrant her engagement as a kewpie chorister in the vaudeville act of Harry Montague, at that time on the Keith Circuit, with whom she remained for some time.

Being a studios girl, Frankie understudied the soubret in the act, and after closing with the act succeeded in obtaining bookings out of Chicago as a single in vaudeville, continuing along these lines for several years until she joined Stanley La Brack in an act known by that title that played over the various vaudeville circuits for several years.

Frankie made her entry into burlesque in Izzy Weingarden's *Star and Garter* Company on the Columbia Circuit, remaining under his management for one season and then returning to vaudeville for several subsequent seasons.

Last season Frankie became a full-fledged singing and dancing soubret specialist in Rube Bernstein's *Bathing Beauties* and opened the current season with William K. Wells' *Red Pepper Revue* on the Columbia Circuit, a review of which appeared in our last issue.

### Fox and Venita Split

New York, Jan. 10.—Fox and Venita, a specialty team in Jacobs & Jermon's *Golden Crooks*, have split, Miss Venita having left the cast while the company was playing the Columbia Theater. Fox closed with the company last week.

### Harry (Zoop) Welsh

Harry (Zoop) Welsh postcarded Col. Sam Dawson to the effect that he was vacationing in London for the first time in two years, but expected to reopen in the Music Hall comedies during Christmas week.

## Brown's Party a Success

New York, Jan. 10.—When the Minsky Brothers, operating the National Winter Garden, at Second Avenue and Houston Street, and the Apollo Theater, West 125th Street, signed up Walter Brown, the Dutch conique of burlesque, on a three-year contract to produce the comedy and play principal comique at their National Winter Garden, they made manifest the fact that they considered him a big "find" by offering him a salary much higher than that usually given producers and principal comiques in burlesque.

That Brown appreciated the confidence that the Minskys had in him has been made evident by his work at the National Winter Garden, which had its sequel Christmas Day when the Minsky Brothers presented him with a white gold diamond-set ring, and Raymond Payne, straight man, a new \$100 bill, and suitable presents to each and every member of the company and house employees.

Mr. Brown in a speech of acceptance commended his associate players highly and made it plain to all present that had it not been for their able support he could not have produced and presented the shows that have increased patronage at the National Winter Garden far beyond all expectations during the current season.

As a token of his appreciation to his associate players Mr. Brown tendered them a banquet at the Cadillac Yates Hotel, 43d Street and Broadway, recently.

The main dining room of the hotel was set aside for the purpose, and the tables arranged in "U"-shaped form, with open space within wherein the entertainers participated.

One hundred plates were laid and every seat was filled, and never have we participated in any party of its kind that we noted more congenial companionship, for the spirit of Christmas was still upon all those present and their deportment from the midnight hour until five o'clock Sunday morning was beyond reproach, and one and all alike are to be highly commended.

The dinner itself included everything in the way of delicacies of the season, and when the coffee royale was served every one present acclaimed it an enjoyable evening.

With the serving of the coffee came a surprise by the appearance of George Offerman, representing Harry Walker and his performers of the Cadillac Supper Club Revue. Mr. Offerman as master of ceremonies proved himself a comique a la classic and a vocalist par excellence, and then introduced Mr. Walker's entertainers in the persons of Edna Powers, a bobbed brunet singing and strut-dancing soubret, whose pep and personality made her an instantaneous favorite with all the professionals present. Rhoda Freed and Lewis Daie, ragtime singers; Lilliette, South Sea Island dancer, and the Chicago Senators, an eight-piece jazz band, concluded the Cadillac Supper Club Revue's entertainment, which was followed by popular request of the professionals present for the vocalism of Frances Maeke, a statuesque prima donna; Ruth Gordon, modelesque ingenue-soubret, and Billie Rose Carson, vocalist, and a violin solo by Prof. Harry Rothfarb, assisted at the piano by Willie Sharf, followed in turn by Cleo, the Oriental dancer, all members of the National Winter Garden Burlesque Stock Company.

The guests of honor included Herb Minsky; Joseph Goulet, president; Al L. Meyers, vice-president, and Mrs. Meyers, and T. B. Werner, treasurer of the Cadillac-Yates Hotel Company; Jay C. Flippin and mother, Mr. and Mrs. Alfred (Neise) Nelson; Rudy Kahn, Mayor of East Houston Street; Iron-Horse Marks, P. and T. Sidney May, Hules Howard and Helen LeRoy, Max Coleman and Marion O'Neill, John and Rose Gordon, Mary Marvin, of the *Moonlight* Company; Alexander Ramer, financial secretary to the Minsky Brothers, and special friend of Miss Billie Rose Carson, and Corinne Hudson, of the "400" in Birmingham, Ala.

Among the rest of the diners were Ben Meyers, Sam Sherer, Mr. and Mrs. Al

(Continued on page 37)

## MORE BURLESQUE NEWS

will be found in the general news pages further up front.



# MUTUAL CIRCUIT

Prospect Theater, New York

(Reviewed Tuesday Evening, January 6)  
"Band Box Revue"

With  
MITTY DE VERE and the MORETTE SISTERS

A Mutual Burlesque attraction. Book and Lyrics by Gus Flaig. Numbers staged by Charles Leroy and Peggy McCarthy. Entire production staged by Gus Flaig. Presented by Manheim Productions, Inc., week of January 5.

CAST: Mitty De Vere, the Morette Sisters, Chuck (Slaps) Wilson, Gus Flaig, Roy Sears, Arlene Johnson, Ann Darling and Jeanne Wilson.

CHORUS: Peggy McCarthy, Avis Whitefield, Grace Keeler, Peggy Rector, Gertrude Omond, Atha Howard, Isabelle Darling, Ann Darling, Nelle Pearl, Harriett McAllister, Rose Gordon, Kitty Harkins, Vivian LaTino, Ester Crone, Alice Green, Jeanne Wilson.

REVIEW

This is one of the Manheim Productions, Inc., presentations of Mutual Circuit shows sponsored by S. W. Manheim, of Cleveland, an official of the Mutual Burlesque Association and directing manager of two shows on the circuit and two theaters in Cleveland, the Empire, presenting Mutual Circuit shows, and the Band Box, presenting burlesque stock.

The scenic equipment, gowning and costuming are fully up to the standard of requirements of the Mutual Burlesque Association and several sets evince the fact that the book by Gus Flaig was written prior to the ordering of the scenery for the scenic settings made a fitting background for the many and varied dramatic playlets and burlesque bits.

Mitty DeVere is the comique-in-chief with his original makeup of patent leather hair, with elongated sideburns and grotesque facial makeup. His delivery of lines is dry, droll humorism that evokes continuous laughter and applause whenever he is on the stage. Comique De Vere has mastered the art of double entendre and his rapid-fire patter and repartee along these lines was a crossword puzzle that was solved only by the worldly wise.

Chuck (Slaps) Wilson, a short, stout fellow, new to us, is the cocomique who has evidently been thoroughly schooled in tabs, for he is at home in burlesque in an eccentric sap characterization and registers well in his every scene. He also puts over a specialty a la song recital on *When the Flivver Is a Wreck*, and for encore gave an exceptional line bit of work a la Yiddish.

Gus Flaig in the early part of the presentation appeared as an exceptionally classy straightman, and in the latter part of the show as a character straight and in several of his characterizations evinced his dramatic ability by the clear, distinctive delivery of lines emphatically and emotionally dramatic.

Roy Sears, a nattily attired singing and dancing juvenile, worked well in scenes, sang well in leading numbers and as a dancer was a nifty hooper.

The Morette Sisters are being featured along with Comique De Vere and are fully entitled to be featured, for they have improved wonderfully well since our review of them in other shows.

These clever girls have improved their personal appearance by discarding their former waist-length ringlets for boyish bobs, which lend much to their Italian beauty. They work well singly and together in scenes, and the same is applicable to their numbers, in which they are all that can be desired as singing and dancing soubrettes, during which their pep and personality lend an additional enchantment to their appearance.

Their Italian boy and girl street singing 'cello and violin playing, followed by slide trombone and saxophone, cornets, fife and drum, make them both a valuable asset to any show.

Arlene Johnson appeared in the early and latter part of the presentation in classy ingenue gowns and in several numbers as a singing and split-dancing soubret, and altho evincing her suffering from hoarseness and cold, she put her every number over for encores.

Ann Darling is not conspicuous on the program, but she should be, for seldom have we seen a singing and dancing soubret of her apparent youth with more winsome beauty, talent, ability, pep and personality, and if this attractive kiddie is not a featured soubret ere long it will be because Manheim is blind to the possibility, that in all probability will be grasped by some more discerning producing manager.

Jeanne Wilson, an exceptionally tall, slender brunet, appears in several scenes as a comedienne, and she is another one that Manheim can cultivate by giving more comedy scenes, which she is fully entitled to handle.

The chorus for the most part is exceptionally youthful with pretty faces and the front-line ponies with petite forms, while the back-line show girls are equally youthful, beautiful, but with more slender forms and, let it be said to the credit of one and all alike, that their bare legs were as admirable as they would have been in silk tights.

With a full-stage set, a la King Tut,

appeared a non-programed Oriental dancer, whose sinuous movements brought a howl of delight from the boys out front and many ohs and ahs from the women in the audience, but at that the dancer did not appear out of place, for she formed a picture within an Oriental frame that was fully in keeping with the scenic set of Orientalism, thereby obliterating the objectionableness of what is usually accepted as a common crouch when performed by a soubret, exiting on her every number.

## Garrick Goes Over the Top

New York, Jan. 10.—Reports from Joseph Oppenheimer, directing manager of the Garrick Theater, St. Louis, Mo., to the Mutual Burlesque Association convey the information that Ray Read and his *Speed Girls*, the attraction at the Garrick last week, put over 17 shows with 15 complete sellouts, 11 of them being consecutive. The gross receipts for the week totaled \$11,500, which was the house record until last Saturday night.

The *St. Louis Globe-Democrat* of Sunday, January 4, carries a lengthy news article that, in part, says:

"Including the two regular performances of the last day of December, Manager Joe Oppenheimer, of the Garrick Theater, gave five shows, beginning at 2:15 p.m., December 31 and ending at 5 a.m., New Year's Day. The house was crowded to capacity at each performance, but at the midnight and the New Year's morning shows the crowds trying to get into the theater were so dense and at times so unmanageable that a platoon of police had to be pressed into service to keep traffic moving along Chestnut street, from Broadway to Sixth. The audience at the first shows had to exit thru the side doors, as it was physically impossible to get thru the jam in the lobby.

"The Garrick Theater was opened and dedicated without ceremonies of any kind by Sam S. and Lee Shubert just 20 years ago, namely, December 26, 1904. Never in all that time was the house gallery used until last Wednesday, evening, night and following morning, when every seat was taken."

## Syd Burke Back With Kandy Kids

New York, Jan. 10.—Syd Burke, the peppy little soubret, who recently closed with Jake Potar's *Kandy Kids*, rejoined the company at Scranton, Pa.

## Tower and Welch

New York, Jan. 10.—Tower and Welch, a specialty team with Rube Bernstein's *Bathing Beauties*, closed their season's engagement at the Empire Theater, Toronto.

## Brown's Party a Success

(Continued from page 36)

White, Haille Deane, Abe Levine, Babe Ward and Hal Rathbun, Pat Patterson, Fern Perry and Karl Bauers, Mr. and Mrs. Barney Kelly, Anna Kramer, Buddy Orenstein, Hannah Meshel, Reggie and Viviana Martin, Joseph Rosenstein, Ethel and Cecil Reed, Jessie Richards, Lillian Kressner, Cleo, Eddie Miller, Solie Maneri, Carl Bell, Peter Lorlo, Bertha Klein, Mr. and Mrs. Joe Lieverson, Joe Dignan, Emanuel M. Woen, Anna Schneider, Frances Mackey, J. W. Webster, J. Welteky, Gaetano Liguori, Efram Hochliff, John Impollente, Harry Rothfarb, Willie Sharp, Raymond Palne, Lou Sharpless, Marie Griffith, Agnes and Samuel Adams, Marie and Zelda DeVoe, Jack Davis, Phil Wolf and Minerva Parker.

Strange as it may appear, the only liquid refreshments offered during the entire banquet was coffee royale, and, with his coffee in hand, Jay C. Filppen, former featured comique of burlesque and more recently a headliner at Keith's Palace in vaudeville, a former associate comique of Brown's, called upon Charlie Uno to offer up a toast to the host, but Uno with his well-known modesty reneged and the toast was drunk in silence.

## No Tab. for Carr

New York, Jan. 10.—Burton Carr, former straightman and operatic vocalist in the Ed. J. Ryan *Round the Town* Company on the Mutual Circuit, communicates from Detroit, Mich., that he has no intention of going with a tab. show, as recently reported. Carr has been engaged to work straight opposite Comiques John Barry and Bob Startzman in Jacobs & Jernon's *Stop and Go* Company on the Columbia-Circuit.

## Francis and Milford

New York, Jan. 10.—Larry Francis and Sue Milford closed their season's engagement with George Jaffe's *Bashful Babies* at Detroit and transferred their activities to the Columbia Corner, negotiating another engagement.

## Gordon and Jermaine

New York, Jan. 10.—Gordon and Jermaine, a specialty team in J. Herbert Mack's *Fast Steppers*, Columbia Circuit show, closed their engagement at Miner's Empire, Newark, N. J., last week.

## New Theaters

A \$25,000 motion picture house is being built at 41st street and Indiana avenue, Kansas City, Mo.

Charles Westcott has commenced work on his theater at Fortuna, Calif. It will have a seating capacity of 500 and is expected to open early in April.

Rumor has it that one of the largest theater-owning combines in the East is seeking a site in Buffalo, N. Y., for a playhouse to seat 3,500 persons.

The Hollywood Land and Water Company will construct a cinema house in Hollywood-by-the-Sea, Fla., in the near future.

The Cherlie Theater, Queen Ann avenue, Seattle, Wash., is nearing completion rapidly and will open the latter part of this month.

The Players of Detroit, Mich., plan to build a \$125,000 private playhouse on a site recently acquired by them in Jefferson avenue.

A one-story theater and business block is to be erected at Boston Road and Stebbins avenue, the Bronx, New York, by the Grolin Building Corporation. It is estimated to cost \$200,000.

Frank Romano is building a theater at Weatherly, Pa. It will be of brick and tile construction and is to seat 600. There will be two storerooms in the front.

The Cosby Realty Company will begin work immediately on the erection of a \$100,000 playhouse in Main street, Lynchburg, Va., on a site recently acquired for \$37,500.

The Rialto Theater, 43d and Jacob streets, Wheeling, W. Va., will be opened to the public probably the first of next month, according to Charles Marsh, owner of the new enterprise.

Construction will begin at once on the \$50,000 picture house to be erected at Wheeler avenue and Wilson boulevard, Washington, D. C. It will seat 850 persons and is expected to be ready by spring.

Work will start soon on the construction of a theater at Sheboygan and Main streets, Fond du Lac, Wis., according to Walter F. Schroeder, president of the Chris Schroeder & Son Investment Company of Milwaukee.

Plans for rebuilding the Vogue Theater, Kelso, Wash., recently damaged by fire, are held up pending adjustment of the fire insurance. The Kelso Amusement Corporation, owner of the theater, announced some time ago that it had plans to erect a fireproof theater on the site. The insurance of \$20,000 was carried on the building and contents.

A theater, to be known as the Hollywood, is to be built at East 41st and Sandy boulevard, Portland, Ore. The structure will include a large foyer and auditorium with 1,200 seats on the floor and balcony. Stores will be built along the front, arched behind a covered walk.

It is expected to be completed by next June and will be leased by Jensen & Von Herberg.

The Sanborn interests will erect an 800-seat theater on their property at 11th and Bond streets, Astoria, Wash. Every effort will be made to have it ready for occupancy by April 1. The building will represent an investment of approximately \$75,000.

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COLUMBIA THEATER, NEW YORK CITY, WEEK OF JANUARY 12.  
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ORPHEUM THEATER, PATERSON, N. J., WEEK OF JANUARY 26.  
EMPIRE THEATER, NEWARK, N. J., WEEK OF FEBRUARY 1.

THE NEW PLAYS ON BROADWAY

PRINCESS THEATER, NEW YORK
Beginning Tuesday Evening, January 6, 1925

AMES & BOSTWICK, INC., Offer
"The American Comedy"
In a Prolog and Three Acts

JACK IN THE PULPIT

By Gordon Morris
With
ROBERT AMES

Staged by Elwood F. Bostwick
CHARACTERS
(As They Speak)

- Butch Kirby.....John F. Morrissey
Pop Deady.....Elmer Grandin
Jack Faber.....Robert Ames
Steve Gresham.....Kernan Crippa
Charles B. Federis.....John D. Dwyer
Mrs. Gulliver.....Gilberta Faust
Buddle Burdick.....Willard Tobias
Amos Pendleton.....Sam Colt
Maude Hezle.....Edna West
Clara Opie.....Mary Ciel
Ira Hoyle.....Max Von Mizet
Susan Opie.....Bettie Soule
Hetty Streeter.....Helen Carrington
Doris Granger.....Marion Coakley
Mrs. Burdick.....Eda Helmsman
Jim Opie.....Robert Williamson
Clifford Pendleton.....Alexander Clark, Jr.
Jim Corrigan.....William W. Crizmas

SYNOPSIS OF SCENES

PROLOG

A Room in an East Side Hotel, New York City, January.

ACT I

The Rectory of St. John's Chapel, Rosedale Junction, Connecticut, Jan.

ACT II

The Same. September.

ACT III

The Same. Next Morning.

A likely young crook, who has abandoned a theological course within six months of graduation, is left \$4,000.000 by a relative if he will resume his church studies and become the rector of a church in the old home town for a year. He takes the offer, and also three pals from crookdom for company, puts the church and the old home town on its feet, reforms himself and his little playmates, wins a nice girl, and, presumably, continues to bring light and love to his fellow townsmen.

Now, that does not make a very plausible story at best. To be such it would have to be told with more art and skill than Gordon Morris apparently possesses. As presented at the Princess Theater the piece is thoroughly unbelievable, crudely written and longwinded to the point of weariness. Quite the best thing about it is the playing of the cast.

To tell the truth, none of them will emerge from this engagement with any great honors. The bad writing of the parts precludes that. But they attack their tasks with earnestness and are not entirely unwarded for the effort. Thus Robert Ames brings a bit of life to the role of the minister-crook by earnest playing; Marion Coakley is very nice in a part that presents few possibilities; Elmer Grandin got a few laughs as a Scripture-quoting counterfeiter; John F. Morrissey and Kernan Cripps did well as a pair of forthright burglars. Sam Colt had a stereotyped part as one of those hypocritical churchgoers that is a staple article in the theater, and managed to get something out of it by good playing, but the rest of the cast had little they could sink their teeth into. What they had to do they did well.

I am afraid there is not much hope for Jack in the Pulpit. It contains little that is entertaining, and what there is is not enough to warrant waiting thru the dreary stretches for it. It is a clean play, but that is about all that can be said in its favor.

A poor comedy, acted better than it deserves. GORDON WHYTE.

39TH STREET THEATER, NEW YORK
Beginning Monday Evening, January 5, 1925

EARLE BOOTHE
In Association With Messrs. Shubert
Presents
A New American Comedy
Entitled

IS ZAT SO?

By James Gleason and Richard Taber
Staged by Everett Butterfield
CHARACTERS AS YOU MEET THEM

- Eddie "Chick" Cowan.....Robert Armstrong
A. B. "Hap" Hurley.....James Gleason
C. Clinton Blackburn.....Sydney Riggs
Susan Blackburn Parker.....Marie Chambers
Major, The Hon. Maurice Fitz-Stanley.....Victor Morley
Florence Hanley.....Joe Wallace
Robert Parker.....John C. King
Marie Mestril.....Marjorie Crossland
Master James Blackburn Parker.....Tom Brown
Grace Hobart.....Eleanor Parker
Fred Hobart.....Duncan Penwarden
John Duffy.....Jack Perry
"Angle" Van Alsten.....Carola Parson
Smith.....William London

SYNOPSIS

ACT I—The West Side of Fifth Avenue—Somewhere Above 59th Street. "A Park Bench."
Scene 2—The East Side of Fifth Avenue—Somewhere Above 69th Street. "A Living Room."

ACT II

Scene 1—The Same House, Morning. One Week Later. "A Sun Parlor."
Scene 2—The Same. That Night.

ACT III

Scene 1—The Same House. Morning. One Week Later.

Anyone looking for a good round laugh will have little difficulty getting it in Is Zat So? This play, except for a few

moments when it is occupied with setting the plot or unfolding a love scene, is devoted to nothing else, and intention becomes fulfillment in this case in heaping measure. The authors have not concerned themselves with subtleties of thought or verbiage. They went after laughs of the "wow" variety with malice prepense and forethought, and, since they quite evidently have a keen sense of what produces these, they get them. The Messrs. Gleason and Faber sought to write an entertaining show. They succeeded splendidly.

The story they chose is ably suited to their purpose. By taking a prizefighter and his manager and setting them in a Fifth Avenue mansion as butler and footman they get a sure foundation of contrast for the making of laughs. Then they make the worthy pair serve as instruments for the unmasking of a fraud, get them each a sweetheart in the house and wind up with everybody happy, the villain foiled, wedding bells in the offing and the fighter, the world's champion of his class. Keep in mind that this is all set with a couple of hicks, given to picturesque slang, against a background of culture and refinement and you will sense the possibilities of the story. The authors overlooked no bets in turning them into actual dialog and action.

One of the authors plays the principal part in the piece. This is James Gleason and he allotted himself the role of the prizefighter's manager. I don't think he could have made a better choice.

Mr. Gleason plays this part exactly right and he is the outstanding hit of the show. He looks the character, he holds undeviatingly to it, the slang rolls from him with gusto, and in a tender passage or two he is unaffectedly sincere. In its way "Hap" Hurley is quite a gem of characterization, and Mr. Gleason deserves great credit for its creation.

A close second to Mr. Gleason is Robert Armstrong, who plays the prizefighter. To say he looks the part is neither to praise his beauty nor credit him with anything of his own accomplishment, but when it comes to those things which are not part of his bodily endowment he is justly entitled to his meed of praise. Mr. Armstrong gave a painstaking and skillful rendition of his part, bringing to it a sure feeling for effect and the ability to execute his intentions. I dare say that 90 per cent of the laughs in Is Zat So can be credited to his and Mr. Gleason's efforts.

For the rest of the cast there are Victor Morley, doing a first-rate impersonation of an Englishman; Sydney Riggs, who is excellent as a young chap rehabilitated by the pugilistic joust; Jo Wallace, playing a nurse and playing it very well indeed; Marjorie Crossland, splendidly portraying a young business woman, and Marie Chambers, who is human and likable as one of the "upper ten." John C. King, who is the unmasked crook, did well enough, and Tom Brown, a boy actor, was exceedingly good. Minor parts were in the good hands of Eleanor Parker, Duncan Penwarden, Jack Perry, Carola Parson, William London.

Is Zat So is almost entirely an actor's enterprise and it does one good to see such wholesome and pleasant entertainment produced by people of the stage at a time when some of the Broadway theaters are occupied with managerial products which threaten to bring the theater into disrepute. I have little doubt that Is Zat So will be a hit. There are hordes of people who are aching to get the laughs which this show will give them, and when the news is spread around that they are there the response should be a generous one. I sincerely hope so.

A good show; splendidly played. GORDON WHYTE.

BELMONT THEATER, NEW YORK
Beginning Monday Evening, January 5, 1925

Guthrie McClintic Announces

BLANCHE BATES

"MRS. PARTRIDGE PRESENTS—"

A New Comedy by

Mary Kennedy and Ruth Hawthorne

Cast in Order of Appearance

- Ellen.....Augusta Haviland
Philip Partridge.....Edward Emery, Jr.
Delight Partridge.....Sylvia Field
Stephen Applegate.....Charles Waldron
Maise Partridge.....Blanche Bates
Katherine Everitt.....Ruth Gordon
Sydney Armstead.....Elliot Cabot
Charles Ludlow.....C. Haviland Chappell
Clementine.....Elaine Evans
Miss Hamilton.....Virginia Chauvenet
Pete.....Wm. Worthington
Sam.....Edwin H. Morse

ACT I—Living room of Maise Partridge's home (October).

ACT II—The same. The following April.

ACT III—The Hat Shop. A week later.

TIME—The present. PLACE—New York City.

Play produced by Guthrie McClintic

Mrs. Partridge Presents— is one of those comedies, which, depending upon characterization and dialog rather than plot, seem to come so easily to the newer playwrights. Whereas the dramatist of an older school bent all his efforts to digging up stirring incidents and was en-

tirely bent on harrowing the emotions or getting his laughs thru business and situations, the later writers get their results from the talk of the characters and their particular reactions to incident. The authors of this play have caught the idioms of American speech, have given their characters lifelike touches, have compounded a play which is believable, funny and real. It seems to me that the writers who choose the formula outlined above for writing a play set themselves a harder task than those who carved out strong plots. I continually marvel that entertainment, and good entertainment, can be made of slim materials of which some of our successes are compounded. These writers, when they hit the right theme, furnish amusement which is not only theatrically effective but convinces by its reflection of what we know to be true, thru contact with it. Such a play is Mrs. Partridge Presents—, and it is a mighty good specimen of its kind.

The story is of a mother, who having artistic tendencies, is cheated out of them in her youth. She resolves that her children shall have what she has missed. Being a capable business woman, with a flourishing dress-making establishment, and having made herself believe that her daughter will be an actress and her son a painter, she furnishes them with the means of being such. To her dismay neither of her children wants to follow the careers she has laid out. They rebel at last, leaving the mother a sadder and presumably wiser woman.

The piece is very well acted, the producer having assembled a cast which does ample justice to the play. One of the players is making a downright hit and a fully deserved one, too. This is Luth Gordon, who plays a sap-headed girl who wanders onto the scene, comments on what is going on and wanders off. Each time she does this she gets the center of the stage and a burst of applause at her exit. Why? Simply because she gets all the meat out of the role by conscientious and skillful playing. Miss Gordon just sets a pace for the character, follows it consistently, and the rest follows as a matter of course. That is a round-about way of saying that Miss Gordon knows how to act. Perhaps that is saying all that is necessary.

Blanche Bates plays the mother and gives a splendid performance. The role presents no difficulties to her, she gets the laughs and she gets the tears. It is all competently and surely done. The two children are played by Sylvia Field and Edward Emery, Jr. Miss Field was excellent, except in the matter of enunciation. At times her speech was quite blurred and she missed fire on account of it. Otherwise her performance was all it should be. Mr. Emery, who is much like his father in certain mannerisms of speech and gesture, did very well as the son. He is conscious of his hands, but that will soon wear off. As far as the essentials of his reading were concerned, he was entirely good.

Charles Waldron, playing a friend of the mother, had not too much to do and did it all well. Elliot Cabot did not seem to fit into the part of the girl's lover as he should. This is not a very easy character to play, on account of its veering sympathy, and it needs a hit more positive treatment than Mr. Cabot gives it. The rest of the cast, inclusive of Augusta Haviland, C. Haviland Chappell, Elaine Evans, Virginia Chauvenet, Wm. Worthington and Edwin H. Morse, were quite all they should be.

Mr. McClintic has staged Mrs. Partridge Presents— in a manner that brings its values out and the settings are very good. So, with a play that amuses and a cast that can play it, the piece rounds out a very pleasant evening in the theater. I believe it will appeal to many theatergoers, particularly those who want grown-up amusement.

A clever comedy; well played. GORDON WHYTE.

What the New York Critics Say

"Is Zat So?"

(39th Street Theater)

HERALD-TRIBUNE: "A play that will appeal not only to both sexes but to all kinds and conditions of both sexes."—Charles Belmont Davis.

TIMES: "The evening was almost continuously amusing."

WORLD: "An extremely funny show."—Quinn Martin.

SUN: "While 'Is Zat So?' is hardly a high-class play, it is a human and diverting comedy."—Stephen Rathbun.

"Jack in the Pulpit"

(Princess Theater)

WORLD: "A comedy that is almost devoid of merit."—Heywood Brown.

HERALD-TRIBUNE: "The play has a prolog and three acts of soggy derangement, lightened here and there with the slangy vernacular of the criminal classes."—Percy Hammond.

TIMES: "Neither the play nor the company

could be said to have held the audience very tightly."—Stark Young.
SUN: "As foolish and hollow a piece of theatrical balderdash as one is likely to see in a month of Sundays."—Alexander Woolcott.

"Mrs. Partridge Presents—"

(Belmont Theater)

HERALD-TRIBUNE: "Is more than a bright show—it is a bright comedy."—Percy Hammond.

TIMES: "A jolly comedy, sweet-tempered and laughable, and not without some meat in it."—Stark Young.

WORLD: "Amusing and profoundly moving."—Heywood Brown.

SUN: "A sage and bright and generally interesting comedy."—Alexander Woolcott.

Dramatic Notes

(Continued from page 25)

performance out of town. Jules Hurtig has bought the piece and will recast it before he produces it. John Cumberland is being sought for the leading role.

Lawrence Schwab and Frank Mandel will produce Ben Hecht's play, The Stork, in Albany, N. Y., January 19.

The Devil Within, a mystery play by Charles T. Horan, will soon be produced by Wyrley Birch.

Tom Barry, who wrote Dawn, is busy on a new play of American life which is due on Broadway some time next spring.

Frank McCormack has turned stage director. He is staging The Undercurrent, a play by William H. McMasters which is due to open very shortly.

Austin Fairman is replacing Clifton Webb in Parasites. That piece headed Chicagoward after a short engagement on Broadway.

Wileox and Newing say they will bring their play, Seduction, to Broadway within a short time. Allyn King has the chief part in the piece.

Another play which will have its title changed is The Man Between. Charles K. Gordon, who is producing it, will expose it to the glare of the footlights under the name of Cape Smoke.

Frieda Inescort will not be seen in The Dark Angel, the next production to be made by Robert Milton. She has retired from the cast and Patricia Collinge is now rehearsing her role.

Nicolai and Welch are sending Raymond Hitchcock in The Sap out on the road for an extended tour. This play closed last week at the Apollo Theater, New York, and is in Washington this week.

Michael Mindlin is following in Al Woods' footsteps and is changing the title of his forthcoming production. First known as House of Sand, it is now Houses of Sin, but no one knows how long that label will stick.

L'Estrange Millman played the last performances of Paolo and Francesca, which were given at special matinees at the Booth Theater, New York. He replaced Claude King, who is busy rehearsing with The Dark Angel.

Candida is breaking house records at the 48th Street Theater, New York. With this piece as its night bill, The Actors' Theater has a full-fledged success on its hands while it is making its next bill ready.

Uncle Tom's Cabin is still doing well at the Triangle Theater, New York. So well, in fact, that it will stay two weeks longer. Its successor will be The Crucible, by Franklin Biglow and William Stanley Hill.

Peggy Alenhy, playing in The Sap, suffered a painful injury to her eyes during the last week of the run in New York. A cinder caused an abrasion of the cornea, but she kept on playing just the same.

Edgar Selwyn has postponed the production of Dancing Mothers in London to take up his pen again. He is writing a comedy with William Le Baron and it is called Something To Brag About.

The cast of The Carpenter is now complete. It consists of Tim Murphy, Minnie Dupree, Olga Lee, Elizabeth Allen, Gene Lockhart and Robert Middlemass. The production will be made by Sam Comly and is being staged by Edgar MacGregor.

Edmund Plöhn is to venture forth as a producer. He will do Tangletoes, a comedy by Gertrude Purcell, with a cast made up of Mildred McLeod, Morgan Farley, Max Montosoia and others. The first performance will be at Stamford, Conn., February 6.

David Belasco is coming in for a good hauling over the coals by the players on Broadway for producing Ladies of the Evening. The general opinion is that he has hurt the standing of the theater by presenting such a play and he finds few defenders indeed.



### Stage Employees and Projectionists

By GEORGE BURTON

(Communications to New York Office)

Guy Culver, head carpenter of the Overholser Theater in Oklahoma City, had occasion to play the role of good Samaritan or Santa Claus, if you will, Christmas Eve in 1904, and proceeded to forget all about it. That is the kind of "guy" Culver is, always doing something for somebody.

It was just 20 years ago that Bessie Galardi found herself stranded in a jerk-water town in Indiana. Her show was a flop and she lacked enough money to return to her home in Chicago, where her mother was seriously ill. Guy was one of the stage hands in the defunct troupe, who had a little money saved. Without any solicitation he extended Miss Galardi \$12 and told her that if luck ever came her way she could return the money and if not it was all right anyway.

To make a long story short Miss Galardi a few years back was starring in *The Red Rose* and while playing in Oklahoma City she hunted up her benefactor. Culver in his own way tells the following: "Do you know, after the show she made me go to dinner with her. I felt funny. I was just a stage carpenter, and she was the star of the show. Why *The Oklahoma* gave her columns of praise for her singing, but she was just the same old Bess. After that dinner she reached across the table and took my hand, just like I took her that other Christmas, and said: 'Remember, Guy? Take this.' And she put a \$10 bill and two silver dollars in my hand. Then she gave me a little diamond pin she was wearing—just for oldtime's sake."

Culver was carpenter at the old Overholser from 1903 to 1910. Then he went to the Lyric for four years, returning to the Overholser in 1914, remaining there until that house was replaced by the Orpheum in 1920. By virtue of his years of service Culver was elected fourth national vice-president of the International Alliance of Theatrical Stage Employees at its last convention.

Members of Oakland (Calif.) Local, No. 107, were the guests of the Orpheum Circuit at the annual banquet held recently in the Colonial Room of the St. Francis Hotel, San Francisco. Performers, stage employees, musicians and house managers of three Orpheum houses were also guests. Among the road men who attended were Eddie Taitler, J. White, with the Howard Kyle act; William Kennedy, with the Anderson and Graves act; Jim McCurry and Joseph Ward, of the Levittan Band; Bob Quitt, of the Herbert Williams Co.; Charles Scent, of the Ben Rubin act; Louis Silvey, with the Frawley and Louise act, and Bert Nelson, who is with Anderson and Bert.

Montgomery (Ala.) Local, No. 92, recently held its annual banquet on the stage of the Grand Theater. More than 100 members and their friends celebrated the event, also the cast and stage crew of the *Flashes of the Great White Way* Company, the visiting attraction.

John Tisdale, of the Grand Orchestra, gave a short talk regarding the formation of the local. He recounted how he and John (Pop) Bally organized the local union. An hour's entertainment was furnished by the members of the *Flashes* Company, which included Saxl Holtworth and His Jazz Orchestra, Vera Burl, Mildred King and others. The 1924 banquet was voted a big success.

J. Eddie Edwards, one of the attaches of the *Ziegfeld Follies*, at the New Amsterdam Theater, New York, has a penchant for writing. His latest literary effort is a three-act drama with music, entitled *He Sacrificed To Please*. The play is now making the rounds and there is a likelihood of it being produced on Broadway next season.

Jamestown (N. Y.) Local, No. 266, at a special meeting held recently elected the following officers: President, Frank Stafford; vice-president, Jack Bush; financial secretary, Ralph Turner; corresponding secretary, Stephen Karkula; treasurer, Charles Hauptli; trustee, George Anderson; auditors, Bruce Dawson, George Samuelson and John Friberg; sergeant-at-arms, Glenn Wiborg. The new Central Labor Union delegates are Frank Stafford, Fred Bush, Charles Wight and George Anderson. Stafford was also chosen business agent.

Ronoke (Va.) Local, No. 55, installed the following officers for the coming year: President, S. C. Priddy; vice-president, W. A. Rose; secretary, E. N. Dowdy; financial secretary, Carl Lawrence; business agent, L. C. Priddy; assistant business agent, Reginald Glover. Rose is also acting as press agent for the organization.

Harry Spencer, assistant president of the I. A., is confined to his bed, and, according to his physician, will not be in

## THE BOOK SPOTLIGHT

By Gordon Whyte

(Communications to Our New York Offices)

### THE PLAY AS TEACHER

SHORT PLAYS FROM AMERICAN HISTORY AND LITERATURE, by Olive M. Price. Published by Samuel French, 25 West 45th street, New York City. \$1.75.

I imagine that all of us having to do with the theater like to think of the drama as an educative force. It is an obvious truism that the theater can be an effective classroom or pulpit when properly shaped to such an end. A lesson can be taught and learned in the theater much more pleasantly than in most places. So, having all this in the back of our skulls, we like to think of the added dignity brought to the stage by its ability to educate.

That this property is too seldom utilized, that most of the plays offered for public consumption are valueless as either drama or education, does not disturb us much. We know that, latent in the drama and ready to be tapped when the opportunity demands, is a tremendous cultural force. One of the means of tapping this reservoir has come into my hands in the shape of a book called *Short Plays From American History and Literature*, by Olive M. Price.

Miss Price teaches in the Pittsburgh schools, and the value of the drama in education has been recognized there to such an extent that a goodly measure of time is devoted to it in the grammar schools. The chief difficulty in putting the drama to effective use was the lack of suitable plays. By this I do not mean classic plays to be read, but plays which would teach the children a lesson comprehensible to them and in which they could play all the parts. The demand having risen, Miss Price set out to fill it, and the product of her work is in this volume.

Here may be found short, simple plays dealing with important periods of American history, along with two founded on *Hiawatha* and *Evangeline*. They are, and have been, played right in the classrooms, with costumes made by the children. Thus the joy of being the characters themselves, instead of reading about them, has been the lot of the participants, and I can imagine no more effective way of imparting an historical lesson.

In the foreword Dr. Davidson, who is the superintendent of the Pittsburgh Public Schools, says:

"There is no doubt that the proper enjoyment of plays by young people is one of the most effective means of developing character. It is a commonplace of pedagogy that education means development of the mind, the body, the emotions and the instincts. Drama, as a means of such a development, seems to me one of the most important factors in modern education."

That sentiment will strike a responsive chord in the breasts of all theater lovers, and it is because I believe the practical means of making the drama serve education will be of interest to them that I recommend their looking this book over. They will find within its covers a workmanlike attempt to bring the theater to the classroom. Miss Price is entitled to high praise for accomplishing her purpose so well.

### IN THE JANUARY MAGAZINES

*Theatre Arts Monthly* has several interesting articles on the theater in the current issue, as well as its usual fine selection of photographs. *Despatching Hamlet With Applia*, by Jessica Davis Van Wyck, tells of her experiences with the great designer of scenery; *Demos and Dionysus*, by Edwin Arlington Robinson, is a poetic dialog; *From Poster to Playhouse*, by John Mason Brown, deals knowingly with the art of attracting an audience by means of pictorial advertising; *Congreve as a Modernist*, by Ashley Dukes, analyzes this dramatist in terms of the theater of today, and *Robert Garland* gives a critical glance at the current offerings in *Eugene O'Neill and This Big Business of Broadway*.

The current number of *Vanity Fair* is not so full of articles on the theater as usual, but there are plenty of illustrations having to do with the stage. *Alexander Woolcott* has *Desire Under the Ellum*, which tells of the productions of *Eugene O'Neill's* work made in New York this year. In *The Music Critic Explains*, Ernest Newman writes entertainingly of his profession.

*The World's Work* has *Shakespeare's Appeal to Broadway*, in which Clayton Hamilton has some pertinent things to say about the lack of classic drama to be seen on that thoroughfare.

In the series of articles on *New Trends in the Theater*, which has been running in *The Forum*, Montrose Moses reaches America in this issue.

a condition to return to his desk at the General Office for several weeks. Spencer's wish that he be kept in close touch with office matters is being observed.

Newark (O.) Local, No. 71, will hold its 25th anniversary shortly with a jamboree that will include a banquet and dance. Prexy Canavan has wired on his consent to act as toastmaster and General Secretary-Treasurer Richard Green will be on hand with a carefully studied speech. Green has worked up a lot of nifties that he hopes to spring on the Newark lads, while Canavan can be relied upon for the deep stuff. Prexy is a scholar and no mistake.

For absolute originality Cincinnati Local, No. 5, wins the coveted brown derby. Anyone looking for ideas should scan the following, which was seen, heard and consumed at the jubilee recently on the Grand Opera House stage.

Opening prayer by Deacon Ettig. Menu: Egg Nogg, Mixer John Speck; Chill, Senior Wop Wignale; Roast Beef,

Hungry Murphy; Roast Veal, Thirsty Speck; Cheeses, "Mother" Althaus; Potato Salad, Big-Noise Ruff; Snow and Ice, Emma Gene; Home-Raised Salary (Celery), a la Elliott; Bismarck Herring, Eigenbrodt Brothers from Hogg Island; Soft Drinks, by special request of Handsome Dan Bolan and High Yellow Glascher. Beer (?), tapped by Little Napoleon. Mixed nuts, Redmond, Buck, Joe, Meader, Lichtman (who can nut furnish a good radio). Edward Callahan proved an efficacious Irish orator. Here are some of the famous sayings attributed to local managers that were heard at the festivities: Mr. Libson: "I am losing money." Mr. Unger: "I raise it." Uncle Ned: "Well, now." Blackie: "Best of all burlesque?" Mr. Jarbo: "Jessie's godfather." Talbot: "J. H. C., another raise?" Miller: "My God, why do we have to pay so much for grand opera?" Hillman: "Stuck up again."

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

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## MUSICAL MUSINGS

By THE MUSE

(Communications to 25-27 Opera Place, Cincinnati, O.)

Bob McAdoo had a very prosperous season with C. S. Brooks on the S. W. Brundage Shows.

Flindt and His Orchestra are booked indefinitely at the Marigold Gardens, Minneapolis, Minn.

Harry Sailor, of Robbins Bros. Circus, is now playing solo clarinet at the State Hospital, Mt. Pleasant, Ia.

Frank Van, American musician, writes from Paris, France, under date of December 18, that he intended to leave for Vienna on the morrow.

C. H. Niles and His Melody Orchestra of eight pieces are filling a six-month winter engagement at the Great Southern Hotel, Gulfport, Miss., one of the largest resorts on the Gulf.

Clarence O. Hicks, trombonist, with the Mighty Haag Shows for a number of seasons, has retired from the white tops and is now taking a course at the Palmer School of Chiropractic, Davenport, Ia.

Weir's Scotch Highlanders Band and Novelty Entertainers will play about five weeks of vaudeville dates. They started January 15. At the conclusion of this engagement they will join H. V. Rogers' Sunshine Exposition Shows. The lineup will be the same as last season.

Tom Gates and His Orchestra are still appearing at the Winter Gardens, La Crosse, Wis. The personnel of the outfit reads: Jess Randall, saxophones and clarinet; Tom Gates, saxophones and manager; Handy Handback, trumpet; Andy Andrews, trombone; Earl Clark, banjo; Bob Gates, sousaphone; "Shorty" Cloutier, piano, and Paul McKnight, drums and entertainer.

Ben Lee Wade and his Red-Headed Music Makers are entering their fourth month of touring thru the Northwestern States. Four new Wade units are being organized and will make their bow to the public in the near future. The new bands are to be: Commodore Band, Rose-land Serenaders, Seven Jail Birds and William Lee Wade and his Society Synopators.

Jimmie Edmundson, saxophonist with Al Gabel and His Broadway Entertainers, playing at Cedar Rapids, Ia., has rejoined the orchestra after a severe illness, and Hal Hiatt, clarinet and saxophone, formerly with the Seattle Harmony Kings, has joined the Gabel outfit. The personnel of which now reads: Al Gabel, piano; George Pitlik, trumpet; Floyd Pomeroy, trombone; Hal Hiatt, clarinet and saxophone; Jimmie Edmundson, saxophones; Rummel Hromatko, saxophones; Herschell Bauer, banjo; Wayne Aylesworth, drums, and C. Bus Michaels, sousaphone.

Charles L. Fischer and His Orchestra are now at Hot Springs, Ark., where they are contracted until May 1 at the Eastman Hotel. The personnel of the outfit reads: Charles L. Fischer, violinist and director; Burton Fischer, pianist, composer and arranger; Hy Nicholas, Jr., saxophones, clarinets and concertina; G. Scheidt, clarinets and saxophones; George Saxre, saxos, clarinets, oboe and English horn; Doug Johnston, trumpet, composer and arranger; Jimmie Adams, trombone and cello; Tubby Veil, drums, tympani and marimba and singer; Frank Ziegler, string and brass bass and pianist; Bob Cain, banjo and violin; Duke Stocum, violin, flute and piccolo.

O. A. Peterson adds the following to his list of bands now playing in Florida: Merle Evans and His Concert Band, at Sarasota; Arthur Pryor's Band, at Miami, and Arthur Amsden, at Daytona. He states that Clearwater has a very good band of local musicians and a few outsiders and that De Land has the same policy.

Peterson also corrects several errors in his long article that appeared in the January issue of *The Billboard*. In the lower part of the third column, he said "from C to E is eight commas," when he should have said "from D to E is eight commas." He also made another mistake twice in the fourth column. He said "one-third of a comma or one-sixth of a semitone." In both instances he should have said "two-thirds of a comma or one-sixth of a semitone."

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### General Meeting January 26

THERE will be a general meeting of our members Monday afternoon, January 26, at 2:30 o'clock at the Forty-Eighth Street Theater, New York.

The radio question having become acute, it has been decided to make that the chief topic of discussion, and since the managers and dramatists have an equal interest in this with us we are going to invite every one in these two groups to attend the meeting and they can have the privilege of the floor if they so desire. This will be a new departure in the life of the Actors' Equity—a discussion in open forum on a subject of mutual interest between ourselves and those with whom we have been so recently at war.

### Delmaine Cleared of Charges

The council after hearing the evidence in the investigation conducted by Cliff Langsdale, our Kansas City attorney, into the charges brought by Ed F. Feist against Frank Delmaine, our Kansas City representative, for bribery and business discrimination, passed the following motion: "It was moved, seconded and carried that the charges of Ed F. Feist against Frank Delmaine and the Kansas City office are utterly groundless and that they shall receive no further consideration whatever from the A. E. A."

A full account of this case appeared in last week's issue of *The Billboard*, starting on page 5.

### Bruning Councillor Vice Ditrichstein

Albert Bruning, one of the founders of the Actors' Equity Association and one of its first councillors, has returned to the council to fill the unexpired term of Leo Ditrichstein, who resigned upon his withdrawal from the stage.

When reports of Mr. Ditrichstein's retirement appeared in the newspapers the council instructed Paul Dulzeli, assistant executive secretary, to ascertain whether those reports were correct. If they were correct Mr. Ditrichstein was asked whether, in view of the fact that he was going to live abroad, and so could not attend council meetings, he would be willing to have some one appointed to serve the balance of his term of office, which was considerable.

In reply Mr. Ditrichstein wrote: "The statements in the press were correct. I am going abroad for an extended stay. Under the circumstances I think it would be best to appoint somebody to take my seat in the council."

Mr. Bruning was therefore elected unanimously to fill the vacancy and accepted. He attended his first council meeting of the new term January 6.

### Wilbur Forfeits Equity Card

The honorable withdrawal card granted by the Actors' Equity Association to Richard Wilbur, manager of the Casino Theater, San Francisco, has been rescinded by the Equity council. It is alleged that Mr. Wilbur deliberately misrepresented the demands of the stage hands' and musicians' unions to a co-operative stock company composed of Equity members playing in the Casino Theater, and so created an atmosphere of friction and constraint between those unions and Equity. This unpleasant feeling was fostered by prejudiced articles in some newspapers and periodicals, and disturbed the harmony in which Equity and its allied unions have always worked.

While Mr. Gillmore was in San Francisco on his recent inspection tour he met officials of the stage hands' and musicians' unions in San Francisco who opened their minute books to Mr. Gillmore and proved that the reported demands had not been made, and that further the counter proposals of the actors had been misrepresented to their fellow unionists. Upon his return Mr. Gillmore laid his information before the council, and Mr. Wilbur was deprived of his honorable withdrawal card.

### Council Outlines Benefit Procedure

The council confirms the agreement of 1919 between the Actors' Fund and the Actors' Equity Association under the terms of which our members shall only give their services at benefits, other than those given for Equity or theatrical clubs, on condition that 10 per cent of the box-office receipts be turned over to the Actors' Fund.

In view of the above and in order that our members shall not be placed in the somewhat embarrassing position of having to refuse, it is suggested that their procedure be as follows:

Presuming that the benefit idea appeals to the actor and it fits in with his personal plans, for there is no obligation on the part of any member to give his services against his inclinations, the actor, upon being approached by the agent of the proposed benefit should say that whereas he himself would be delighted to appear, there are two steps which must

be taken before he has the right to do so:

First, the consent of the managers with whom he has an exclusive service contract, and

Second, the consent of the Actors' Fund with which his association, the Actors' Equity, has an agreement under the terms of which no member of Equity can appear in benefits without the consent of the Actors' Fund.

The organizer of the benefit would then ask the consent of the manager, and having secured this, write or wire the Actors' Fund. The onus of making the demand for 10 per cent will consequently rest upon the Actors' Fund and not upon the individual actors.

The Actors' Fund can, if it so desires, remit the tax. There may be exceptional circumstances when this will be done. The fund will see that a theatrical treasurer or some other authorized agent collects the percentages.

It is expressly understood that this 10 per cent tax does not affect any bonus or premium which might be given by the charitably inclined for their seats. It is 10 per cent of the normal advertised price of admission only.

In concerts on shipboard where the Actors' Fund cannot be reached the players should ask the purser to divide the receipts into three parts, one of which should be forwarded to the Actors' Fund. This plan is already observed by all boats belonging to the United States lines.

### Fifteen Life Members of Fidelity

When the Actors' Fidelity League, about the middle of October, 1924, acceded to the request of the Actors' Equity Association and opened its books to auditors of both organizations to determine which members of the league were in good standing on September 1, 1923, it was found that there were 15 members of Fidelity who claimed life memberships taken out prior to September 1, 1923, whose claims could not be substantiated by the records of their organization.

In accepting the report of the joint auditors, Frank Mesurac & Company for Equity and Price, Waterhouse & Company for Fidelity, the Equity council ruled that if Henry Miller, as president of the Actors' Fidelity League, would swear to their membership on the required date then same would be accepted. His affidavit reads:

"Henry Miller being duly sworn says that he is president of the Actors' Fidelity League and that the records of the league prior to 1922 have been lost and that to his personal knowledge the various people hereafter mentioned have paid their life membership dues and were life members in good standing September 1, 1923: Ruth Chester, Sam Forrest, W. H. Gilmore, Gladys Hanson, Edna Wallace Hopper, Eileen Huban, Justine Johnstone, Clara Lipman, Wilson Reynolds, Stella St. Audrie, Marguerite St. John, Zelma Sears, Thomas E. Shea, Judith Vossell and Marjorie Wood."

### Actors' Cathedral Committee

One of the first acts of Frank Gillmore, after accepting the chairmanship of the Actors' subdivision of the Arts' Division for the raising of funds to complete the construction of the Cathedral of St. John the Divine in New York, was to ask several prominent actors and actresses to serve on the committee with him. Already 13 have signified their

willingness to do so, and more are expected to join later.

Those whose acceptances are in are Macklyn Arbuckle, George Arliss, Julia Arthur, John Drew, John Emerson, Elsie Ferguson, Doris Keane, Helen MacKellar, Edith Wynne Matthison, Grant Mitchell, Florence Reed, Grant Stewart and Laurette Taylor.

E. F. Albee, of the B. F. Keith Theaters, also has submitted a number of names of actors in vaudeville who might be willing to serve on Mr. Gillmore's committee, and has written each of those on his list urging the worthiness of the cause and suggesting that Mr. Gillmore's invitation be accepted.

### Texas Tents Hard Hit by Storm

The heavy storm around January and the terrific cold brought tent show business in general to a standstill. Many were forced to lay off during the past few weeks.

One wire from a member of the Grandi Bros' Stock Company in Texas reads as follows: "Worst storm and blizzard I ever saw. Tent completely destroyed, center poles broken, canvas torn, tent flat on ground covered with ice, unable to move it. Do not know what we will do. Address us here until I notify you. Wires all down and cannot get messages out."

### Mr. Emery Presents Duse Picture

Gilbert Emery, a member of the Equity Council, has presented to the association a picture of the late eminent tragedienne, Madame Eleonora Duse. As soon as it has been framed it will be hung in a conspicuous place in the offices of the association.

### Building Theaters as Investments

Commenting editorially upon the beginning of work on the Guild Theater, and the prospect for still further theatrical construction in the near future, *The New York Sun* and *Globe* recently declared:

"Altho the present theater year has not been the most brilliant known recently, the building of playhouses has not ceased. Before next season it is estimated that 10 more will be ready to open their doors to the public.

"This does not mean that managers have greater confidence in the future theater, however, is an excellent investment in real estate now. It can always be rented at a high price.

"The triumph of hope over experience leads many a manager to believe implicitly in his property. Has his drama not been a success in Wilmington and Stamford, Washington and Atlantic City? Only the occupancy of a New York playhouse stands between him and fortune. So one is promptly rented.

"Such optimistic impresarios are numerous. Then they recur. Their enterprise is unbounded. They make the building of theaters a safe investment in real estate."

### ACTORS' EQUITY ASSOCIATION.

Executive secretary's weekly report for council meeting January 6, 1925:

### New Candidates

Regular Members—Alan Floud, Jose Marti, Martin Marti, Harold Selman, Elizabeth Vaidl, Gerard Maxwell Willshire.

Members Without Vote (Junior Members)—Doris Atkinson, Estelle Ballard, Olive Bond, Elsie Clark, Bert Gorman, Len Grauer, Mary Hansbury, Marjorie Mason, Malcolm Miller, Donald W. Norris, Clarke Painter, Sylvia Ralph, Roy Requa, Bonita Townley.

### Kansas City Office

Regular Member—George C. Temple.

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## CHORUS EQUITY ASSOCIATION OF AMERICA

JOHN EMERSON, *President.*

DOROTHY BRYANT, *Executive Secretary.*

NINETEEN new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Kitty Huss, Dorothy Dare, Walter Twaroshk, Grace Hammer, Nancy Mayo, Frank Shea, Hazel St. Amant, Carol Raffin, Christie Le Bon, Arthur Freeman, Jack Varley, Stella White, Lionel Langtry, Lorenzo Vitale and Emilia Pratesi.

A good member of Equity is not only one who pays his dues regularly but also one who makes it his business to understand what the association means and for what it stands. Ninety per cent of our membership is made up of people who have joined since August, 1919. And the majority of that 90 per cent neither understands what the association has done for it nor what it must do for the association.

It is impossible for the representatives of Equity who go to rehearsals to check a company to stop and explain to each new member just what Equity means. The manager naturally expects us to do our work as quickly as possible and get out. But we do want our members to be good Equity members, and we would be more than pleased if new people coming into the association would make it a point to come to the office and make themselves thoroughly familiar with Equity, its privileges and its obligations.

We have had rumors that the manage-

ment of a company on the road is fine if members of the Chorus Equity. A fine is illegal. If we had definite information regarding this we could stop the fines immediately and insist on the refunding of money already deducted.

Very few managements pay the minimum salary of \$30 a week in New York and \$35 on the road. The average chorus salary in a first-class production is from \$45 to \$55 a week. This salary is written in the contract. The salary you are receiving should be in the contract. Clause 27 of the Chorus Equity contract reads: "The actual salary of the chorus agreed upon shall be stated in the contract and a lesser or fictitious salary shall not be stated in the contract." This is an important clause and is in your contract to be observed. Some managements—in order to avoid paying for the extra performance—write \$35 in the contract, but agree to pay \$40. In other words, \$45 a week is really the salary. But when the company plays an extra performance the management pays for it on the basis of the contract salary—in other words the foolish member who has not insisted that his contract be observed receives the same salary for nine performances as he does for eight.

Are you registered in the Chorus Equity dancing class?

DOROTHY BRYANT,  
Executive Secretary.

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Phonetic Key

- 1. He is met there at my.  
(hi: iz met ðeə æt maɪ)
- 2. Who would throw water on father?  
(hu: wʊd θəʊ wɑ: tə ɒn fɑ: ðə)
- 3. Bird above.  
(bɑ: d əbʌv)
- 4. Yes, the singer's thin whisker shows  
(jes, ðə sɪŋəz θɪn hwɪskə ʃəʊz  
θru ðə rəʊdʒ.)  
θau: ðə ɪu: ʒ)

**THE BEST** speech in America is heard in the theater. The most careful and broad-minded authorities in the country stand back of that statement. It tells the truth, a very practical truth, and there is no need to argue about it. The tradition of the stage from the time of William Dunlap to the present day has been exactly what Grandgent says it has been, a melting pot of British and American dialects and the equalizer of an international standard of speech which Brander Matthews refers to as spoken English of ultimate excellence. It should be remembered that this is not a theoretical ultimate excellence, but a standard of speech that is actually heard not only in the theater but outside. Matthews says this was the English of Edwin Booth. He also includes in his list Ellen Terry, Ada Rehan and Julia Marlowe, Forbes-Robertson, John Drew, Otis Skinner and George Arliss.

The speakers who use this standard of English are more than a few. They represent the apex of the pyramid of the people who know. With the masses speech is mixed. With the select minority speech narrows upward to its purest form. This is what sets the standard of ultimate excellence. These facts are the premises for any argument on the subject.

Judging from what I hear in the pulpit, Catholic or Protestant, I have never discovered that the study of theology has necessarily taken any effect on the preacher's standard of pronunciation. A degree from an American university and a doctor's hood establishes a man's credits in certain branches of knowledge. That is just what it does. It establishes his university credits. It is like an actor who can say that he has studied and performed 399 parts. This same doctor's hood may cover a multitude of shortcomings in personal culture and manners of speech, for the "doctor" is at liberty to be indifferent to these things. But knowledge is power, and the hard-working professor is rather averse to being criticized and made self-conscious by teachers of speech of inferior scholastic rank who have specialized in practical work in which the "doctor" has had no practice. Therefore, when "better speech" is taught in a classroom next to his he feels the stigma of being encroached upon. He shuts the door so as not to hear the "changes" that are going on, and as the changes involve something outside his field of observation he projects his antipathy into the epithet "artificial." It is a little disheartening to face this attitude in the field of education, but the new teachers of speech are used to it. They know what to expect, and they are ready. Every day their knowledge of fact and principle becomes clearer, and if the head of the English Department or the principal of the school or the board of education is too provincial to support their contentions Walter Hampden and the best speech of the theater will.

What is the next step, Mr. Actor? My remarks for the moment are aimed directly at you. The key to the whole situation is in your hands. You can lord it over the hooded professor and shut his mouth if you have a mind to do so. You go everywhere. You stand before the multitude. You have the attention of your audience. All ears are attuned to your lips. The Red Sea of dialect parts its waters at your command. **YOU ARE THE SPOKEN WORD!**

To tell the truth I am sick of my job, sometimes you are sick of yours. But there is no place to stop and I have something to propose. Why not get together, you and I, and surround the idea of a gold medal for good diction on the stage with a little loyalty?

To say that the best speech in America is heard on the stage is not enough. What Grandgent actually says is this: "While our stage pronunciation falls short of perfection, it is, I think, on the whole, the best pronunciation we have in this country." There is room for improvement even near the top, and that is just the point. The better standard of stage diction should be adopted by a larger number of actors. The ins and outs of good speech should be a matter of daily observation, and friendly criticism should be exchanged as a matter of kindness. There is a good deal to be accomplished before this can be done to advantage. We do not know our language well enough to talk about it. Even the man who speaks well may not be able to tell you what he says. A leading woman came to me the other day to ask the pronunciation of a common word of four letters. This is what she said: "I don't know what I say, and I don't know what I ought to say." Let's get this straight. Until we know what we say to the fraction of a sound we can't know with any certainty what we ought to say. That is why phonetics and the International Phonetic Alphabet is the only basis of intelligent linguistic study. And so if I ask you to study the phonetic type and phonetic transcriptions on this page I am simply asking you to get down to business. You can't know



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

what you are talking about and can't explain what you have to say till you have some tangible means of communication. If you have never heard the sounds of your own speech as a trained ear hears them you can't describe these sounds unless you have some mental picture and some definite symbol of what

Ralph Morgan in *Cobra* plays the part of a college graduate. In speaking of the part Mr. Morgan said he adopted a somewhat careless and popular pronunciation for the character. He avoided the careful speech that he prefers in the theater because the American college boy is usually a careless speaker. On these

## BEST SPEECH IN AMERICA IS HEARD IN THE THEATER

**SOME TIME** in 1921 the statement was quoted in these columns that the best speech in America is heard in the theater. Professor C. H. Grandgent, of Harvard, made this comment in a personal letter. The *Spoken Word* was then in the third month of its infancy and had hardly found its legs.

A good deal has happened since that time. There is more interest in good speech, more interest in standard pronunciation, more criticism of the actor when he is at fault, more concern on the part of the actor to make sure that he knows what he is about. Furthermore, there is a new recognition of the influence of the stage in this connection. The action of the Academy of Arts and Letters in awarding a gold medal to Walter Hampden for good diction on the stage throws new emphasis not only on the achievements of the theater but on its potential authority as a world court of appeal on a disputed subject.

The American teachers, laymen and artists are asking: What is our authority? Where shall we turn for an accepted standard of pronunciation? In *The Etude* of October Harold Randolph, director of the Peabody Conservatory, begins his article on song and good English: "What is to become of the English language in this country unless we establish pretty soon something equivalent to the French Academy, a tribunal to which disputed points may be referred for authoritative settlement?" I know from correspondence with Mr. Randolph that his concern is not alone over special problems in the technique of lyric diction. His difficulty is to find any standard of speech that gives a normal basis for lyric diction. In dealing with singers, beginners and teachers as well he finds that the judgment is ruled too completely by the dialect of that particular part of the country. State or city that the individual singer is familiar with. This is the familiar ground on which singers disagree.

During the holidays I dropped into a meeting of the Modern Language Association in session at Columbia University. I didn't stay very long and I didn't hear very much, but what I heard was enough.

Up stands a stalwart educator, a Ph.D., no doubt, and a professor of influence in some part of the country. There was militant strength in his "inverted r-sounds" on which his tongue curled backward with sufficient energy to crack a nut. "We ar-err the people who know," he said. "But we ar-err being ignor-err-d. We must inter-err-fer-err with the new speech depar-err-ments in our-err schools and their-err ar-err-tificial standar-err-ds of cultur-err. We must save Amer-err-ican speech from the ar-err-tificial. We ar-err the exper-err-ts and ar-err-biter-errs of the spoken wor-err-d."

God save the mark! That shows the issue as plain as the nose on your face. It is the very same condition that has confronted Mr. Randolph at the Peabody Conservatory. Every man judges speech by his own doorstep, be it a farm gate or a pilot house on the Mississippi.

It will serve our purpose to let Brander Matthews answer the professor. Matthews admits that spoken English of ultimate excellence—free from localisms or intonation and pronunciation—is not easy of attainment in ordinary drama or among the people at large. "On the other hand," he says, "American and British audiences are alike in desiring and even demanding a standardization of speech in the performance of plays of a larger import. In these we expect uniformity of pronunciation and we are annoyed when our attention is distracted by inconsistencies."

Why the best speech in America is heard in the theater is explained by Grandgent: "Dramatic tours, carrying actors from end to end of the English-speaking world, have made the approved practices of each great section familiar to every other part, while transference of performers from company to company and from country to country has worked for the establishment of an international theatrical standard. In the best performances of serious drama it is now often impossible for a spectator to tell whether a given actor is British or American." And Matthews adds to Grandgent's statement: "No longer do they speak British-English or American-English; they speak English pure and simple, as did Lord Coleridge and Lowell. And this should be an ideal of all of us, whether native to the United States or to any part of the British commonwealth."

I have said this much to bring home to every last man in search of an accepted standard of English that the speech of the stage, at its best, furnishes that standard with more authority than any other body of men and women speaking the English language.

The professor at the meeting who proposes to interfere with the new teachers of speech need not apply to Walter Hampden for a speaking part in his company. Mr. Hampden would say to him, just as he said to a young man who called on me while I was writing this page: "I cannot use your dialect, and I cannot use you until you get rid of your dialect."

I suppose the professor would retort as he does to the new teachers of speech: "Mister-err Hampden, you ar-err ar-err-tificial."

they are. The infantile blankness of our minds on some of these things is appalling. We cannot be artists without being students and we cannot be students by guess work.

One thing I will take upon myself. That will be to enumerate some of the general faults in stage diction that should be eliminated. A few things would be mentioned at the start. The "inverted" r-sound is one. That obstruction is already taboo in the better speech of the actor, but it clings to a number of actors who should have eliminated it entirely years ago, and it is deliberately introduced into speaking parts where it has no possible excuse except to lower the standards of the theater.

There is every reason why the speech of the theater should be idealized to a certain extent. We suffer from too close a pattern to realism. It drags us down to the vulgar. It cheapens our art. Two concrete instances will illustrate my point,

grounds Mr. Morgan said "chance" with flat-a instead of broad-a, altho he personally would have preferred the latter. With this thought in mind Mr. Morgan felt easy in the pronunciation that he used, and his careful study of the part is indicated by this remark. But *Cobra* is just the type of play where I maintain that speech can be idealized without a sacrifice of character. It is not a college play or a play of college life in any sense. It is a serious play dealing with the highest ideals of life. The characters themselves, the two men especially, represent a high state of culture. Their individuality in this respect can be idealized to any extent, and to advantage. Mr. Morgan illustrated the case very well, indirectly. He spoke of the difficulty of finding a woman to play the part of the girl about town in act one. She had to be a little common. This had to be managed very skillfully, for the moment the girl became vulgar she sug-

gested a character that would never have attracted a moment's attention from the man she dealt with. Now then, if we are dealing with such superior types of mankind, and with such a high plane of thought in the story of the play, is there any reason why the actor cannot idealize the speech of these characters to considerable extent? There is everything to be gained by such action, and I don't see why there is anything to be lost.

That explains my attitude in the matter and I recommend a general leveling upward in this respect in plays where the leveling upward is so entirely consistent with the material in hand.

Take the inverted r-sound. It has very little use in the theater. It has usually fitted in parts that Charles Ellis has played: In *Different*, in the part of an ex-soldier with no social background; in *The Deluge*, with scenes in a town of the Middle West; in *Ambush*, with scenes in New Jersey. But what about the rest of the cast in *Ambush*? The actors used their usual standard of good speech. The character work was done in voice and intonation without consideration of New Jersey dialect in the hulk. Frank Reicher and Florence Eldridge spoke as they usually speak. We may say that inverted r-sounds would have been appropriate as a realistic, prosaic detail of verisimilitude, but such a detail is insignificant compared to the larger business of a serious play. There is no law in New Jersey requiring people to invert, and a great many people live in New Jersey who do not invert, just as a great many people everywhere do not speak the local dialect of their surroundings. I recognize the value and interest of dialect plays and dialect parts as well as anyone, but I am speaking of the leveling upward which should be a rule in the theater. One part in *Ambush*, the one played by Ellis, was sufficient to suggest a bit of local color. Very good. But when an actor carries his inversion around with him from play to play, as Mr. Ellis has done in *Desire Under the Elms*, he only limits his usefulness. The basic speech of the stage is standard English. When we recognize this fact our dialects will take care of themselves, either in the hands of actors who know how to use them or by being eliminated as nonessential. In *The Hero* a company of careful actors agreed upon a slight inversion as appropriate to the characters and locality of the play. The idea was discreetly handled and the company was generally consistent. Where such care is shown the results are successful, especially with skilled artists of unusual adaptability who have agreed upon the local usage they wish to convey. But Pauline Lord did not weigh herself down with dialect in *Anna Christie*. Her lines were ungrammatical, and consistently with this certain words were mispronounced. "Sult" was "soot", but this did not prevent Miss Lord from pronouncing "last" and "rather" with broad-a, and her character did not suffer from having a certain amount of better stuff in her speech. For these reasons I am convinced that the process of leveling upward can begin pretty well down the ladder in the scale of contemporary drama.

What I say applies to the stock house and the road company as well as to the Broadway actor. I know the managerial attitude in the stock house and on the road. "Please the people. Your speech is too good. Cut it out. Talk as they do." Now, I ask you, must the actor so completely bend his knee to popular clamor? Has he no more allegiance to his art, to his profession and his self-respect?

The slogan of the actor should be, between the actor and his manager and between the manager and his public: **THE BEST SPEECH IN AMERICA IS HEARD ON THE STAGE.** The actor as an artist has something to answer for. He owes something to the language he speaks. If the audience in Squedunk doesn't like the professional stances of him go to the amateur performance of the firemen's brigade. He will come back to the theater in short time. Dunlap was mixed up in the "Federal Language" cry in New York in 1787, but by 1832 the furor had subsided and Dunlap said then, in 1832: "As if any other than the English language, the language of our fathers, the contemporaries of Hampden and Milton, could be desirable for their sons and the inheritors of their spirit." The same thing that Matthews and Grandgent are saying today. New York is the theatrical center of the world. The speech of the New York stage, at its best, is not a local conventionality. With its faults sifted out it represents the ultimate excellence of the language in its accepted form. That is the ideal for

(Continued on page 44)

## Plays - Dramas

Large list of new and standard Plays, royalty and non-royalty. Comedies, Farces, Dramas, Vaudeville Acts, Stage Monologues, Specialties, Minstrel First-Parts, Skits and Afterpieces; Musical Comedies and Revues, Short Cast Bills, new and old, for Stock and Repertoire; Boy Scout, Camp Fire Girls and other Juvenile Plays, all in book form. Complete line of Novelty Entertainment Books for all occasions.

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Stage Style Revue

The chorus costumes of Betty Lee, at the 44th Street Theater, New York, designed by Charles LeMaire, of the staff of the Brooks Costume Company, New York, are grouped in sections of color in a most interesting manner. For instance, in a Southern California setting an equestrienne chorus in riding costume, suggestive of jockey attire, is shown grouped in several sections of color. The breeches of one group are yellow, another of orange, with two other sections of purple and crimson. White-silk sports blouses, with collars piped to match the breeches, are worn, a batik scarf being continued into a flowing tie at the V neck. A batik handkerchief also protrudes from a side pocket in the breeches. The upturned brims of the hats match the breeches, while the crowns are of black patent leather. The boots, too, are of black patent leather. The material making the breeches appears to be suede, with a burned tracing at the hips.

The balance of the chorus costumes is a clever grouping of pastel shades, with the exception of a polo outfit of white, with wide kid girdle of green with an inset tan-leather buckle in front matched with brown boots, and a gymnasium chorus. The gym girls wore sweaters of red, green and white stripes and box-pleated skirts of white silk crepe over red satin pants, which cast a pleasing shadow thru the skirts, white socks and sport shoes.

MADLINE CAMERON wears an interesting equestrienne costume of cream-colored flannel. The coat is a fitted model, three-quarter length, while the skirt is oddly draped to the side. Black patent leather boots, a white ascot tie with large red and green polka dots and a riding hat somewhat postillion in style completed the ensemble.

CHARLOTTE WOODRUFF is charming in a costume of all-green chiffon, which has a normal waistline and a pleasing arrangement of scarf and flowing sleeves. A corsage bouquet, composed of a flower of Coralflower blue, from which fall small yellow blossoms, which shed loose petals on the skirt, trims the gown.

GLORIA FOY, the pretty and graceful star of the piece, wears a number of bewitching frocks. One of these is a sports frock of delicate pink silk crepe, with circular skirt and a natural waistline confined with a tie belt arranged in a side bow. The bodice suggests the jumper, its back cape being supplemented with a blouse with frilled front, dotted in pink silk embroidery, which is revealed by a circular cut in the front of the bodice. The frilled cuffs of the blouse lend a refreshing touch.

Many of the gowns showed a divided skirt treatment set over filmy underskirts which gave a panel effect. Miss Cameron wears a design of this type of white, the skirt divided in front to show a panel of accordion-pleated silk handpainted with red roses, with a scarf which carries out the same rose theme.

GLORIA FOY is appealingly dainty in a frock of white georgette, the slightly bouffant skirt arranged in three tiers of wide flounces, each flounce edged with a thread of silver. Coquettish bows of turquoise blue snuggle in a circle around the top flounce of the skirt. A rather wide girdle of satin in blended tones of pink, blue and orchid, set off in front with a small bouquet of hand-made flowers, lends a beautiful color relief.

Miss Foy and chorus wear flounced frocks of pale green chiffon, in design one of the most effective we have ever seen. The skirt is in two tiers or flounces, each edged with a gold thread. A corsage bouquet of yellow-center daisies, each flower sewn on in a manner so precise as to suggest applique treatment, is supplemented with wide borders of the daisies, sewn with meticulous care on long, flowing sleeves of the bell type. The daisies are also sewn on the skirt at intervals. A simple white ribbon half-band is worn with this costume.

CHARLOTTE WOODRUFF is again seen in a white-satin gown draped to the side, a deep flounce of black Chantilly lace tracing a half circle from the lower right side to the left hip, where it terminates beneath a black jet cabochon. At the neck is a unique scarf arrangement of the lace, which is wrapped spiral fashion around the right arm, forming a contrast to the white, unadorned left arm, and edged with a deep tassel of jet beads.

Fashion Notes

Word comes from Paris that the French actress had adopted more mature styles, expressed in long sleeves, high collars and wide skirts.

Mrs. Raymond Hitchcock, who is the style expert of Charles Kondazian, dress manufacturer, came back from Paris recently looking so chic that the fashion reporters took pleasure in noting her attire and describing her four-peaked section tan-felt chapeau, the four sections being bound in brass clips, with a narrow felt trim around the crown.

MARRIAGES, BIRTHS, ENGAGEMENTS, DIVORCES AND DEATHS—all news to our readers. Help us to give you plenty of it. Send in all such notices to the editors. It will be gladly printed if fresh and authentic.

Feminine FASHIONS Frills BEAUTY By Elita Miller Lenz

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

The Shopper

Dear Readers: The Shopper wishes to call your attention to the following requests. Please address all communications to Elita Miller Lenz, care The Billboard Publishing Co., 1493 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Co. No personal checks are accepted and goods are not sent C. O. D.

A stamp should accompany all communications to which replies are desired. Kindly give your mailing address for at least two weeks ahead.

Chanel's new sports skirt, with a deep inverted pleat at front and back, has found instant favor among dancers and choristers as in addition to permitting freedom of movement it is very nifty in appearance. It comes in natural color beige or white Kashmir, and may be purchased from a leading apparel shop for \$16.75. As Chanel's new sports skirt is being worn at the winter resorts it will prove very fashionable for spring and summer wear "up-North" this spring and summer. To wear it on the stage now is to introduce a novelty. It may be ordered thru The Shopper.

There is no form of costume embellishment that is no inexpensive and popular as the clear, limpid rhinestone. Nor is there any form of embellishment quite so satisfactory—so perfectly in harmony with any color scheme or any type of flexible fabric.

Rhinestones by the yard, 1/2 karat, one row, are \$1 per yard; two rows, 3/4 karat, \$2.60 per yard. This type of rhinestone banding is used for shoulder straps and for outlining the décolletage, as well as for fashioning headbands.

A regal looking "empress" hairband, resembling a tiara, is quoted at \$5. Rhinestone breastplates and girdles, encrusted with rhinestones, any size and style, \$100.

You also may send your own slippers to The Shopper, who will have them covered completely with rhinestones, including heels, for \$35. Or, if you wish, the heels only may be covered for \$12 a pair.

A nifty little 36-inch cane with a rhinestone handle is \$10.

Loose rhinestones, to be sewn on the gown in designs, may be had at \$2 for 100 half-karat stones, with instructions and tools which will enable you to attach the brilliants to any flexible fabric.

We are very enthusiastic about a combination of lamp and grill which we have just discovered. It is called The Grillite and is a reading lamp and an electric grill in one. As it would take much precious space to tell you about the many virtues of The Grillite, which sells for \$14, we are going to invite you to send for an illustrated folder, showing a photograph of the grill-lamp and describing it in detail. It is so constructed that a coffee percolator and toaster may be attached to the sockets while the grill is being used. A wonderful convenience for the actress who craves a bit of domesticity "on the side."

In these days of financial uncertainty many actresses devote their spare time to learning a sideline. Oftentimes this sideline is beauty culture—permanent hair-waving, for instance. The possession of a hair-waving machine, which may be purchased for a reasonable price, has enabled many women to earn a nice income at home. The importance of the well-cared-for coiffure as a beauty adjunct has enriched hairdressers the world over. Consider that some motion picture stars spend as much as \$15 and \$20 a day for hair-dressing service and the average woman invests several dollars a week to keep her bob, whether it be short or growing, in a state of becomingness, and you will realize to some extent the possibilities in permanent waving as a sideline. The Beauty Arts Society will teach you permanent waving and other branches of beauty culture by means of a series of loose-leaf lessons by mail. The society also sells the permanent-waving machine. Would you like to send for the prospectus? Address your request to The Shopper.

Will those who have written for fur catalogs in the past ask again for a new catalog which we have just received from a trapping concern which specializes in beautiful fur coats, wraps and jacquettes? These are genuine furs, beautifully styled and would cost you twice as much as the

(Continued on page 43)

Side Glances

ROSETTA DUNCAN, the Topsy of Topsy and Eva, at the Sam H. Harris Theater, New York, who can yodel a shrill soprano or talk a deep bass, play the guitar and trip the light fantastic, has brought Topsy, who was never born, up to date.

"Who was your mammy?" they ask Topsy, sympathetically.

"Al Jolson," replies Topsy. Instead of a gingham apron Topsy up-to-date wears satins and silks and a ludicrous man's dress suit. The mascu-

line Topsy is funny because, despite her Chaplin-Jolson swagger, she is cunningly feminine. And every little flower in the garden furnishes crawling delicacies to appease Topsy's appetite!

MYRTLE FERGUSON, as Aunt Ophelia, is so tall that Topsy hides under her hoopskirts while the austere lady hunts for the black and shiftless innp.

TERIS LORING, who is understudying all the ladies in Ladies of the Evening, at the Lyceum Theater, New York, says

(Continued on page 51)

Leonora Hughes Picturesque in Chiffon and Ostrich

One of the frocks worn by Miss Hughes at the Club Trocadero, where she is dancing, is sketched at the right. It is of green chiffon with a double rhinestone girdle. Ostrich fronds flow from shaded green leaves at the bottom of the circular skirt.



The Beauty Box

A statement accredited to the New York Board of Health is to the effect that cosmetics are entirely harmless; that in America there is no lead content in the various rouges and powders found in women's vanity boxes and that since the present process of refining powder has been adopted there have been no deaths in this country which might be attributed to the use of powders and rouges.

That most popular of beautifiers, the lemon, has well earned its fame, for when applied in proper proportion and mixed with certain other beautifiers to neutralize its drying action, it is most effective as a whitener and refiner of the complexion.

If you wish to undergo a period of beautification we recommend the use of a celebrated lemon cream, supplemented by the use of its companion beautifier, a lemon astringent.

The lemon cream, which is of very smooth consistency, whitens and tightens the skin. The price is \$1 a jar. The lemon astringent, a non-greasy,

non-sticky liquid, perfumed slightly with the fragrance of fresh lemons, aids the whitening effect of the cream, tightens relaxed tissues, and if used daily will positively overcome enlarged pores. An excellent powder foundation. Priced at \$1 a jar.

When ordering this beautifying combination please refer to it as Lemon Combination B.

Mme. Helena Rubinstein, celebrated beauty specialist, explained to us recently that hollows in the cheeks or neck are due to starved tissues. "Altho the sight of a scrawny neck and hollow cheeks may be discouraging to their possessor, they may be restored to youthful roundness and firmness by persistent care," said she.

She then demonstrated to us the treatment used to remedy hollows at her beauty establishment. After the patient's skin had been thoroughly cleansed, a cream, rich in nourishing oils, was patted into the skin in generous quantity until the pores had absorbed it. After

(Continued on page 51)



# ACNE Kills Beauty!

In a world of beauty specialists, I specialize in clearing away pimples. Call the disease what you please. Acne means "pimples". Pimples, however caused, I clear away quickly. No matter what charm, grace, beauty of feature you have, one pimple drives away all chance for admiration. Consultation FREE. I guarantee your satisfaction or money refunded.

Acne Treatment, \$1.00 the jar, by Mail. Send for Booklet.

**FRANCES OWEN HARVEY,**  
135 Madison Ave. (Cor. 34th St.), NEW YORK.  
Telephone, Ashland 6429.

**FLORY ANNA**  
FOR A CLEAR HEALTHY SKIN.

We want every sufferer of Eczema, Pimples, Itch or other skin afflictions to send for full size jar of **FLORY ANNA SKIN REMEDY.**

**SEND NO MONEY.**

If satisfied after using same, send us \$1.00 in full payment. If not satisfied after using, return empty jar and you will owe us nothing.

**NEW WAY LABORATORIES**  
266 W. 43d Street, Dept. B, New York City.

**Overnight Case**  
At Wholesale Price, **\$3.75 Each**

20-inch. Made of extra quality DuPont leather. Silk finish lining. In Pink or Blue. Specify color. Fitted with comb, brush, mirror, powder case, pain case, shoe horn, cuticle knife, nail file, soap box, tooth brush holder. Send 25¢ deposit.

**FAIR TRADING CO., 307 6th Av., N.Y.**  
Write for 41-page Catalog.

## Agents, Men and Women Make \$2 an Hour Collect Your Pay Every Day



on every order taken. The 3-IN-1 sells to every family. A simple demonstration gets the order at big profit for you. We make all deliveries and collect balance due.

**WONDERFUL NEW IDEA**

The 3-IN-1 is a perfect hot water bottle, a perfect ice bag and a perfect fountain syringe all in one. Nothing like it ever seen before. Every woman wants one. You can take order after an easy, five-minute demonstration. Almost sells itself. Every buyer recommends it to a friend.

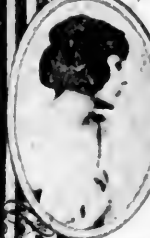
Regular retail price—\$3.00. Money back if not as represented.

**Make Big Profits—Others Do**

Men and women all over the country are building up fine businesses of their own with this fast seller. You can do the same. We show you how to get started and keep going.

**FREE** Write us at once for sample offer and full details of our four new selling plans for part time and full time representatives.

**THE LOBL MANUFACTURING CO.**  
Dept. 21, Middleboro, Mass.



**Gray Hair Banished in 15 Minutes**

Tourists returning from Europe first brought to this country the tint which in 15 minutes banishes gray hair permanently. Today **INECTO RAPID Notox**, created by science expressly for coloring the sensitive organs of human hair, is available to every American woman.

**INECTO RAPID Notox** is specifically guaranteed to reclaim permanently the original color of gray, streaked or faded hair. It may be had in 18 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, sunbathing or Turkish or Russian baths. It will not affect permanent waving—and permanent waving does not affect **INECTO RAPID Notox**. Contains no para-aminic diamine.

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.

**SEND NO MONEY.** Merely ask us to send you full particulars about **INECTO RAPID Notox** and our Beauty Analysis Chart GG. 13.

**INECTO, Inc.,**  
Laboratories and Sales,  
31-35 West 46th St., N.Y.  
Sold by best Beauty Shops, Drug and Department Stores.

# Manstyles

## HOW THEY DRESS FOR OCCASIONS

Man's apparel, like woman's, has come under the changing mode. There is always the proper thing to wear, and the whatever-it-is may be different this season than last year. It is interesting to note how the fashion authorities, notably Fairchilds, have grouped the proper things to wear for the different occasions. To sum up briefly:

**Formal Evening Occasions**

For formal evening occasions, such as dinners, dances, receptions, theater parties and weddings (you never know when you are to be cast to appear in one of them, on or off stage), it is decreed that the tail coat, silk faced to the edge of the button hole, with collar and buttons of cloth or silk, shall be worn in black or blue, dressed or undressed worsteds or plain fabrics.

The waistcoat shall be of white broadcloth or other washable material, single or double breasted, with hollow V opening, flat or roll collar.

The trousers shall be of the same material as the coat and they may have two medium-width plain braids set rather close together, one broad braid or one corded side seam.

The hat that tops the ensemble should be a high silk with a two-inch band.

The shirt designated by the style authorities is a stiff bosom with plain cuffs,

# Shopping Tips

## For the Men

A number of our readers who have ordered the shirts mentioned in the issue of January 3 have expressed their appreciation by ordering others. We refer to the shirts made of the most durable fabric known—airplane cloth, the fabric which is used to make airplane wings. A mercerized finish gives the cloth a beautiful appearance, while in weave it resembles fine linen. The firm making the airplane cloth shirt guarantees that it will outwear at least four ordinary shirts. The shops, which are just beginning to feature these shirts, are asking \$5 each for them, whereas the Shopper procures them for you direct from the maker for \$3.25. The colors are white, light or dark tan and light gray.

When ordering please mention whether you desire collar attached or neckband style, your size and sleeve length.

Everywoman's beau should be sure of a smart appearance by wearing the cravat and handkerchief sets made of imported foulard in new patterns. A sample swatch of the foulards will be mailed on request from which to order a handkerchief at \$3.50 and a tie at \$2.50, or \$6 for the set.

Slippers to wear with the lounging robe. We know of a style of easy slipper which packs into small space. The tops are of tan kid, with kid lining, made without a counter so you can thrust your tired feet into them as easily as you slide into slippers. The soles are of flex-

# To All Feminine Frills Readers

AS The Shopper enters her third year of service to *The Billboard* readers, she feels it but meet that she should thank you all for your continued patronage.

Many of you have been writing to her so long and so frequently that she knows your handwriting by sight. Best of all, she has made the pleasant personal acquaintance of many of her correspondents. Those who have met The Shopper personally invariably say: "I am so glad that you are a reality, in name and person." To which we always reply: "No, we are not a 'Shopping Syndicate' nor a mythical being."

These callers have been impressed, too, with *The Billboard* Shopper's method of gathering shopping tips for readers, and were quite surprised to learn that she starts out without a "shopping list" of merchants or firms on whom to call, proving that space in *The Shopper's* column is not bought-and-paid-for advertising, and therefore is unlike various other "shopping services".

While true that some merchants patronized by The Shopper advertise in *The Billboard*, they do this simply to keep in touch with The Shopper's readers, whose patronage they value.

Every mail brings inquiries about the price of space in this column, to all of which our advertising manager replies: "The editorial space on the *Feminine Frills* page is not for sale."

No commission in any form is accepted from the shops or the merchants patronized and no charge is made our readers. The service is just what it is represented to be, namely, free all around, both to the merchant and to the reader.

In conclusion, we wish to remind you that every article mentioned in this column may be procured thru The Shopper. All remittances should be made by postoffice money order, payable to The *Billboard* Publishing Company, enclosed in an envelope addressed to The Shopper at the New York offices of *The Billboard*, 1493 Broadway. The Shopper will not be responsible for orders not placed thru her. Personal checks will not be accepted in any case.

The *Billboard* Shopping Service is not confined to articles mentioned herein. We will put you in touch with reputable costumers, scenic studios, radium dealers, etc., and undertake to help you find stage props or accessories that are difficult to find. We also welcome beauty inquiries, which will be answered by beauty specialists. All correspondence is treated in strict confidence.

made of plain linen or plique in very neat and plain design.

The collar is designated as a plain band poke or bold wing to match the bosom of the shirt if desired.

The cravat should match the bosom of the shirt in either the long club effect or extended butterfly bow. The butterfly bow, of course, may be black instead of white, altho white is more approved.

Gloves should be of plain white kid.

As to shoes: Patent leather ties, with plain toe, single lace or silk bow; long vamp patent leather pumps, patent leather Creole boots or Congress gaiters made to suggest pump and silk hose.

Hose should be black or blue, with clocks or delicately embroidered fronts in black or white.

Jewelry approved is one or two studs, pearls or combinations of genuine stones, with cuff links to match or harmonize. When millard decides to wear but one stud he should choose pearl or jeweled pocket watch.

The overcoat may be a black or dark blue cape coat, a single or double-breasted Chesterfield, paletot and invarness. Altho the coat may be fur lined, a fur collar is frowned on.

What to wear for the informal occasion will be the subject of next week's *Manstyles*.

ible leather, with low rubber heels. If squeezed into the corner of your traveling bag they will not lose their shape. They are priced at \$6. A catalog showing other styles on request.

Swagger British shoes, with a last that will not crease or bite, in black or tan Scotch grain, are offered by a leading New York shoe house for \$9. A catalog showing stylish shoes of this type, combining good looks with sturdiness, will be sent on request to *The Billboard* Shopper.

**The Shopper**  
(Continued from page 42)  
prices quoted if purchased in the shops. It is a case of "from trapper to wearer".

Circus days will soon be here. Those in winter quarters who are getting ready their wardrobes and are considering the purchase of a new trunk, which is waterproof and has many unique features of interest to circus folk, please write The Shopper for an interesting story about circus trunks.

She who wears sheer hosiery in zero weather may not be so foolhardy as the casual observer thinks. Perhaps she is wearing woolen invisibles beneath the sheer hosiery. Woolen invisibles, flesh color, are worn like stockings. Fashioned much like spats, with three straps to hold them securely over the instep and heel, they are offered for \$1.

**The ESMONDE**  
**Professional Ballet Shoe**  
Made by **CATHERS \$6.50**  
PINK OR BLACK SATIN.

**WE GUARANTEE**  
**Our Box to Outwear Three of Any Other Manufactured**

Ballet Costumes.....\$22.50 | Jazz Costumes.....\$35.00  
Made to order.

106 WEST 44TH STREET, NEW YORK CITY.  
Phone, 9476—Bryant—1483.

**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. BKB20 E. 20th St., New York

**FOR THE STAGE**  
**STEIN'S**  
**ABSOLUTELY GUARANTEED**  
**MAKE-UP**  
**FOR THE BOUDOIR**

**Young Eyes**

You can quickly erase dark hollows, crow's-feet and every aging wrinkle from around your eyes with



**Quinlan Vah-Dah Eye Cream**

A nourishing and astringent cream made of honey, herb oils and eggs.

\$1.00, POSTPAID.

With directions for the famous Quinlan Eye Treatment.

Write for my interesting new booklet, "How I Make My Creams and Lotions"

*Kathleen Mary Quinlan*  
Established 1908

665 A Fifth Avenue New York



**How to Manicure without scissors or stick**

Today thousands of women keep their fingernails 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.
3. A perfect manicure results. Avoid harsh methods and you will avoid hangnails, 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

**TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.**



(Communications to 1493 Broadway, N. Y.)

P. Dodd Ackerman's settings for *Betty Lee*, the new Rufus LeMaire musical comedy, are among the finest that have graced a Broadway musical show this season. Two of the scenes are views of a garden, one of the most common of exteriors. The old method, of which there are several flagrant examples in current New York attractions, consists of setting up elaborate displays of beds of flowers in the foreground, with the sides bounded by cutcloths of trees and foliage and a backdrop depicting a vista of other palpably painted gardens or landscapes. Most every sort of distracting detail is reproduced, with the result that it draws the eye away from the actors and in addition fails to create any of the feeling of intimate seclusion and of quiet beauty that real gardens afford.

Altho the problem is not an easy one, exponents of the new stagecraft solve it by setting up a cyclorama or skydome and placing against it a high garden wall. This wall—or it may even be a trellis—forms the heart of the setting, and the actors stand out from it. The picture is completed by placing a few pots with flowers at just the right points, or perhaps by one or two conventionally cut trees in jardinières, or even by impressionistic cutcloths at the sides. Such garden accessories as sun dials, benches, stairways or garden house are often utilized to center the interest, but very sparingly.

It is this new method that Ackerman has followed out with excellent effect. In the first scene, a courtyard of a Spanish villa in Southern California, the courtyard walls stand out in striking yet soothing contrast against the rich blue background. On one side is stairway, both decorative and practical, leading to an upper floor of the mansion. There are quite a few flower pots scattered about, but the usual clutter of vines and foliage is absent. Above all, there is plenty of room for the actors to move around.

The scenes for acts two and three, which represent two views of a Japanese garden, also have the blue background, against which the tea house and the high green arches stand out very effectively. There is just enough foliage and shrubbery to create the proper atmosphere, altho the rows of hedges in the rear of the main arches are lit up too strongly. Apparently the idea is to create the "sunny California" effect. If this is the case it would be much better to increase the light in the foreground where the action takes place rather than to draw the attention of the audience to spots so far beyond. Besides the hedges are too patently painted affairs and emphasizing them only creates a distracting note in a setting that is otherwise almost perfect. In the final scene a rather large amount of flowers and garden atmosphere is used, tho not quite enough to make the set appear congested.

In contrast to the restful settings of *Betty Lee*, consider the glittering curtains and sparkling draperies employed in the new *Music Box Revue*. There is so much dazzle and resplendency in the rich hangings and decorations of the *Music Box* that it not only outshines the actors but almost drowns them with splendor. You can't see the picture for the frame, so to speak. Under such a handicap the histrionic ability and efforts of actors are bound to be more or less obscured.

The complete list of officers elected recently by the United Scenic Artists, to serve for one year, are as follows: President, Charles E. Lessing; vice-president, Elmer E. Swart; treasurer, Charles Roman; financial secretary, Karl Ramet; corresponding secretary, Walter Percival; trustees, J. W. Williams, John J. Quinn and William Hobbs; business representative, August G. Volz. With the exception of Ramet, who succeeded to the post left vacant by the retirement of Eddie Conn, the officers remain the same as last year, each one having been unanimously re-elected.

Joseph A. Briegel, of Chicago Local, United Scenic Artists, was a visitor in New York the past week. He discussed with President Lessing various matters pertaining to the further expansion of the national organization, which is going ahead in encouraging fashion. President Lessing also is in close touch with the newly formed West Coast organization in Los Angeles, where big progress is predicted within the next six or eight months.

Another example of a production overburdened with "atmosphere" is *Topsy and Eva*, the Duncan Sisters' musical comedy, which arrived in New York a few weeks ago. Dickson Morgan, who designed the settings for this piece, apparently didn't leave out a thing in the way of Southern color. As a result the settings are just the ordinary tawdry, flapping affairs that one may expect to see with a traveling Tom show. Much better results could have been obtained by the use of some symbolic effects, such as the large

## REFLECTIONS OF DOROTHEA

Is it raining, little flower?  
Be glad of rain.  
Too much sun would wither thee;  
'Twill shine again.  
The sky is very black, 'tis true,  
But just behind its shins  
The Blue.

HAVE you ever been gently reminded to practice what you preach? I have, the last time being only a few days ago and in this instance it was two little birds who held up the mirror to show me I was slipping. The excitement of the past weeks left me a bit tired and, because I am only human, I suffered a few weak spells, the last of which caused me to doubt if, after all, life really mattered. Of course, I'm ashamed to admit it, but I may as well since the incident is passed and I am climbing the grade again. It seemed that every pain and ache had been renewed. I raised and drew my window shade a dozen times, and as I looked out on the peacefulness of the night I envied those who were enjoying restful sleep. Then came forgetfulness and a few hours later I again raised the shade. What a change had come over the scene. A blanket of clean snow had quietly covered roofs and the hilltops and in the early dawn the tiny crystals glittered like silver. Somehow a change came over me just as a change had come over the scene that looked so different a few hours before. Then two

little mongrel birds who shamed me with their courage and their trust in God. Oh, yes; I'm feeling better, thank you. Why shouldn't I?

It has been great fun to watch the neighborhood kiddies coasting down the little hills, and making snow men for my benefit. Their bright eyes and rosy cheeks bring of the days that linger in my memory as the happiest of my life and I would give a lot just to coast down the hill with those kiddies and draw the sleigh up again amid their laughter and cheers.

Those dear old friends of mine, who have been so loyal thru the years I have spent in bed, made New Year's Eve a memorable event for me. It seemed like a glimpse of old Broadway to have them with me in evening dress, a little surprise stunt they had successfully planned, as they danced to the music of Matty Keene's banjo-mandolin and my Peter Pan gramophone. On the stroke of 12 they read a lovely poem, written for the occasion, in which they expressed the hope that I will dance with them before another year knocks at the door. It was useless to try to stop the tears, for my heart was filled to overflowing and they were not tears of sorrow.

I am proud of two personally autographed copies of *Blanche Upright's* novels, *The Losing Game* and *The Valley of Content*. The latter is dedicated to Marjorie Rameau and a screen version is soon to be released.

Florence Fair, late of *The Green Beetle*.



(Communications to 1493 Broadway, N. Y.)

One of the most serious problems confronting costumers in theatrical production centers, particularly New York, is how to protect themselves against the heavy losses suffered from shows that fail. With the large number of failures the costumers' losses each season run into pretty big figures. Not being organized the individual costumers must take these losses as they come. If they had an organization, however, the irresponsible producers could easily be singled out and eliminated.

The scenic artists' association is an example of how craftsmen, by banding together, can insure themselves against all forms of mistreatment, and it should not be difficult for the costumers to join hands for the protection and advancement of their interests. Right now the National Costumers' Association is doing good work for its members thruout the country, and perhaps this organization would be the best means thru which the production costumers could arrive at the protection they need. Comparatively few of these costumers now belong to the association, but more of them are gradually learning about the benefits of being in the fold and are considering membership.

William Kaunitz, of the Kaunitz Costume Company, the leading shop of its kind in Newark, N. J., and vicinity, will take another trip to Europe this spring to get a full stock of military and folk costumes, accessories, trimmings and properties, of various foreign countries. The Kaunitz shop specializes in costume rentals, and in its large collection of materials are many articles that formerly belonged to famous stage folk. Kaunitz bought all of Anna Held's costumes some years ago, also many of the gorgeous creations displayed by Eva Tanguay and some of the colorful costumes worn by performers with the Sells-Floto Circus. Embroidered Spanish shawls are another valued feature of Kaunitz's stock.

A branch shop in Orange, N. J., will be opened by this establishment in the near future.

The Hooker-Howe Costume Company, of Haverhill, Mass., sent out a very unique New Year's souvenir. It is an attractive little folder, the center spread of which contains photographs of the Hooker-Howe staff, and in the middle of the group is a box containing the inscription: "This is the Family who have built our Seal of Service that build the House of Hooker-Howe—and You have helped in the building. At this season our expression of goodwill takes this form of wishing you a Happy New Year."

Charles LeMaire, of the Brooks Costume Company, New York, will create the costumes for *Hail and Farewell*, Barbara La Marr's latest screen production, in which it is said she will wear a selection of modern clothes especially designed to emphasize her exotic type. This will be LeMaire's first return to the work of designing for the screen since costuming *East Is West* and *Smiling Thru*, the Joseph M. Schenck productions for Norma and Constance Talmadge. Since then LeMaire has devoted his time to big Broadway productions.

Fifty changes of costume, all of which are typical of the first century of this era, will be made by the leading players in the Metro-Goldwyn-Mayer pictureization of General Lew Wallace's novel and stage play, *Ben Hur*, which is being produced in Rome under the direction of Fred Niblo. The changes will be made by such players as Ramon Novarro, May McAvoy, Carmel Myers, Francis X. Bushman, Kathleen Key, Nigel de Bruiler, Claire McDowell, Frank Currier and Anders Randolf.

Francis Renault, female impersonator and "Slave of Fashion", appearing over the Keith Circuit, features what is said to be a \$30,000 wardrobe. The gowns were made by Zamel, of Paris.

To mark the advent of the New Year the entire cast of *Artists and Models* of 1925, at the Astor Theater, New York, was equipped with new and more decorative costumes. These striking garments, which were designed and executed by the Shubert Costume Department, were introduced into the New Year's Day matinee of the revue.

### THE SPOKEN WORD

(Continued from page 41)

the actor to live up to, and that is the idea for the stage to put over with righteous pride and vigilance. For that reason more attention must be given to this thing. The actor, the manager, the publicity man, the director and the critic, small town or large, must exert his influence in this one direction. The right attitude of the theater on this question at the present time is a matter of national linguistic importance. Let the gold medal for good diction on the stage ring a new message and a new ideal.

## HARD WORDS

BEARSVILLE ('bɪəzvil). A village in Ulster County, N. Y.  
CAUPOLICAN (kə'pɒlɪkən), The Chieftain. Indian baritone.  
FOULGER ('fouldʒə), Byron. Dramatic actor.  
FRATELLINI (fratell'ini). Three brothers. Italian clowns.  
HARA-KIRI ('hɑɑ'ki:ri). A method of suicide.  
JANVIER ('dʒɑnvɪə), Emma. Dramatic and musical comedy actress.  
LUESCHER ('lu:ʃə), Mark A. Director-general, Keith's Hippodrome, New York.  
PSYCHIATRIC (sɑkɪ'ætrɪk). Relating to mental disease.  
PSYCHIATRIST (sɑkɪ'ætrɪst). An expert in psychiatry.  
PSYCHIATRY (sɑkɪ'ætrɪ). The treatment of mental diseases.  
(For Key, see Spoken Word.)

little sparrows flew boldly up to the window in search of crumbs, or perhaps they came to tell me they knew this snow, too, would pass away and they would walk confidently for the kiss of spring. Two

mummy cutout and other attractive figures used in the colored musical comedy, *Dixie to Broadway*. In the majority of cases symbolism serves infinitely better than minute reproduction in stage settings, but so few designers seem to realize it.

The scenery employed by Yasha Yushny, the Russian regisseur, who is now presenting his *Sceniyaya Pitza* or *Blue Bird* Theater of Moscow and Berlin, at the Frolic Theater, New York, is for the most part of a toy-like nature. A large part of it is nothing but pasteboard cutouts. The fact of the matter is that Mons. Yushny does not claim to have any so-called "scenery". Both in his announcements and on the printed program this portion of the stage equipment is referred to as "decorations".

is rehearsing with *Aileen* in which Helen Mackellar is featured.

Mr. and Mrs. James Moore have gone to Palm Beach, Fla., for the winter, during which the 47th street crowd will greatly miss "Jim".

My bird, Caruso, is anxious to get out of his cage and perch in the little cherry tree that Cecilia Loftus sent me. He refuses to understand that cherries are forbidden fruit for him.

I have noticed with pleasure that several of my readers made New Year resolutions to renew subscriptions to *The Billboard* and I am hoping that many more will be heard from.

Letters from distant readers received are from Mr. and Mrs. Hilliar, of London, and George C. Arnold, of Melbourne, Australia. Lots of time to read letters again and always glad to get them. Address, 600 West 186th street, New York City.

*Dorothea Antel*

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**A CHANCE TO WIN  
A \$50 PLAY PRIZE**

We are in receipt of an announcement from the Vancouver Little Theater Association, Vancouver, B. C., to the effect that its play contest opened January 1 and would close April 30. The plays submitted must be one-act plays, not exceeding 50 minutes of playing time. Further details may be obtained from the office of the secretary, Vancouver Little Theater Association, 613, Vancouver, B. C.

**DR. TUCKER WRITES  
ON LITTLE THEATER**

Dr. S. M. Tucker, director of the Little Theater Service of the New York Drama League and who has been one of the leading authorities on amateur dramatists for many years, has written an interesting and instructive article on *The Amateur Theater*. After pointing out what he believes it means and what he believes it needs, he asks the support of all little theaters in maintaining the Little Theater Service, which he terms as not a money-making enterprise, but a public service. We commend Dr. Tucker's article, which is in book form, to your attention. The New York Drama League has done much for the little theater nationally, as most every little theater subscribes to its periodicals. We shall be glad to get a copy of Dr. Tucker's book for you.

**CORNELL DRAMATIC  
CLUB'S SUCCESS**

The Cornell Dramatic Club, a university organization at Ithaca, N. Y., under the direction of Prof. A. M. Drummond, is this year carrying out the most ambitious and successful work attempted since the founding of the club in 1909 by the Department of Public Speaking to afford undergraduates of the university opportunities for training in dramatic expression and experience in directing and staging of plays. The club has been presenting a group of short plays or a long production each weekend since the beginning of the college year. The program for the first term included John Drinkwater's *The Storm*, Stuart Walker's *Nevertheless*, A. P. Herbert's *Double Demon*, the prize play of the British Drama League, Dunsany's *Cheese*, Serafin and Jacquin Quintero's *A Sunny Morning*, T. H. Rogers' *The Hall of Laughter*, Eugene O'Neill's *Where the Cross Is Made*, Maurice Barling's *The Drauback*, W. O. Bates' *Where Do We Go From Here?*, Charles S. Brooks' three-act comedy, *Warpin' Wharf*, an adaptation of Cervantes' entremes, *The Zealous Guardian*; Lady Gregory's *The Bogie Men*, Alice Gerstenberg's *Overtones*, Anatole France's *The Man Who Married a Dumb Wife*, Ferenc Molnar's *A Matter of Honors*, G. R. Leighton's *Solemn Pride* and J. M. Synge's three-act comedy, *The Playboy of the Western World*. Plans for the work of the second term are well advanced and an adaptation of Beaumont and Fletcher's *The Coxcomb*, Jacinto Benavente's *His Widow's Husband* and *The Wash tub*, a medieval farce translated from the French, are now in rehearsal. The club has been unusually successful in designing effective settings, altho obliged to work on a small stage in a college lecture room ill-suited for dramatic productions.

**THE PLAYERS' WORKSHOP,  
UTICA, NEW YORK**

Is the scene of rehearsals for a production of *If I Were King*, under the direction of Frank R. Strling. This organization will do three more one-act plays, one more one-act play and a light opera before the end of May, when its season ends. During December the players gave a bill of three one-act plays, entitled *The Rose*, by Mary MacMillan; *Figureheads*, by Louise Saunders, and *The Sweetmeat Game*, by Ruth Comfort Mitchell.

**THE MOVEMENT IN  
DAYTON, OHIO**

The R. E. Fallout Players, of Dayton, O., recently passed the half-year mark of their existence and have begun to see some of their hopes realized. In April, 1924, a few people in the city sincerely interested in the drama art met to organize a production company. The first public appearance of the new organization was in three one-act plays, a drama, a comedy and a farce, by way of showing what might be expected of them in the three types of plays they had decided to produce.

The summer months were not wasted. Scenery was built, lights constructed and preparations made for their first winter season. November 11 they presented *The Hottentot*, Victor Mapes' racy comedy; with Jack Woods in the leading role of Sam Harrington and Louise Stewart opposite him as Peggy Fairfax. The capable supporting cast included Patricia Ainsworth, Mary Louise Gates, R. E. Fallout, Blake Stewart, Paul Woodman, Harold Davis, Harold S. Neher and Herbert Fiala. Little Lella May, in miniature costume, introduced each act in a winning manner. *The Hottentot* was particularly well suited to the players and was most enthusiastically received by Dayton playgoers. It is planned to stage monthly productions and they are now in rehearsal on a three-act mystery play.

The organization consists for the most part of advanced amateur and semi-professional players. A number of them appeared in parts with Dayton stock companies.

R. E. Fallout, organizer and director of the company, has had experience on the professional stage and also as a di-

**LITTLE THEATERS  
BY ELITA MILLER LENZ**

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

rector of little theater societies. Harold S. Neher is publicity manager and business agent of the company.

**PASADENA COMMUNITY  
PLAYHOUSE ASSOCIATION**

Is now publishing a monthly bulletin for its members. It is devoted to announcements and comments and is intended undoubtedly as a forum for open discussions. One item, entitled *Forging Ahead*, by Greta B. Mulikan, is as follows:

"Our dream is coming true on South El Molino. The members of the Guild have employed Pasadena's best brains and artistic skill, as well as their own time and devotion, to make our new home unique in beauty and comfort. Distinguished artists and interior decorators are now at work upon the details of curtains, color schemes and decorations. Builders and contractors are contributing. New plays of well-known playwrights are being considered for the opening perform-

The Little Theater of Dallas is lending two of its players to the Circle Theater, a Dallas stock company, for one week's engagement apiece this month. Mrs. R. E. L. Knight, Jr., president of the little theater, is to have a leading part in *The Fool* and Keith Louise Small will have the title role in *Countie Goes Home*.

Mrs. Knight has appeared frequently with the Dallas nonprofessionals, some of the plays being *Belinda*, *Truth About Blayds*, *Mary the Third* and *The Torch-bearers*.

Miss Small made her first appearance in the December production as Eliza in Shaw's *Pygmalion*.

**MUSIC PLAYS BIG  
PART IN PROGRAMS**

Carey C. Shell's Orchestra of nine pieces, which furnishes music for the performances of the Little Theater of Gainesville, Tex., is one of the best balanced musical aggregations in the South-

Ethel Ferguson; Knave of Hearts, G. Nelson; White Queen, Maud Blacknell; Red Queen, Shiela Elliott; The Duchess, Amy Wilkinson; March Hare, J. P. Ferrusson; Mad Hatter, C. Summer; White Knight, A. Rogers; Tweedledum, R. Lort; Tweedledee, H. Bechtel; Humpty Dumpty, G. Nelson; Frog Footman, J. Gilmore; The Cook, Shiela Elliott; Dormouse, Georgina McKinnon, and Alice, Peggy Cartwright.

There also was a program of Christmas carols, nursery rhymes, the suite Alice in Wonderland and a fairy ballet. *The Devil's Disciple*, by Shaw, will be given February 9 to 14.

**THE ST. STEPHEN PLAYERS  
OF MINNEAPOLIS, MINN.**

In beginning their third season will present George M. Cohan's melodramatic farce, *Seven Keys to Baldpate*, under the direction of Arthur H. Faust, who has been directing the group since its inception and who is considered by many as the best little theater director in the Twin Cities. A special set is being constructed and additional lighting equipment will be added for the presentation. The nearly completed cast includes Elizabeth Bertrand, Marcella Hubbard, Quin Riger, Lew Romans, Harold Walsh, Vernon Bartholomew and Frank Barnard.

Preceding the play the players will present Mr. Faust in a one-act tragedy, *The Valiant*, by Holsworthy Hall. The players gave this act over the radio last summer, thru Station WBAH, with such power and fine dramatic feeling that they were requested to repeat the broadcasting twice.

**A UNIVERSITY DEVOTED  
TO THEATRICAL SUBJECTS**

is the idea back of Butler Davenport's efforts with the Bramhall Theater, at 27th street and Lexington avenue, one of the most progressive little theaters in Greater New York. Mr. Davenport states that the theater will in the future be regarded as a university for young players of America, where they may learn and exercise the rudiments of the art of acting.

Beginning Thursday evening, January 8, three plays were presented at the Bramhall Theater: *The Affected Young Ladies*, by Moliere; *The Man of Destiny*, by George Bernard Shaw, and *The Father's Sons*, by Mr. Davenport. The plays are given every evening during the week except Monday.

**A New Paint for Little Theaters**

There is on the market a new paint which makes possible brilliant color effects at little expense. This paint is of unusual value to little theaters. It is a textile paint, the result of intensive research by experts to fill a long-felt want for a textile paint which possesses brilliance, luster, life and lasting qualities.

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**Little Theater Brevities**

The little theater players of the University of West Virginia were awarded  
(Continued on page 46)

**CHILDREN OF THE EARTH**



A scene from Alice Brown's *Children of the Earth*, the \$10,000 Ames prize play, as presented by the Birmingham Little Theater, Birmingham, Ala., under the direction of Bernard Scold. The players are Junius Walthal, brother of Henry B. Walthal (the Little Colonel), Mrs. E. Caldwell and Mrs. C. R. Sexton. The setting was by Louis Schillinger and the lighting effects by David R. Solomon.

ance, which is to be in April. Your board is busily working to complete the list of 100 founders at a thousand dollars each. As we go to press we have 68. We shall in the near future urge upon those members who have not yet contributed to the new building the opportunity of owning at least \$10 worth of stock and thus sharing the pride we shall all feel in our beautiful Community Playhouse.

Following the production of *Kempy*, by J. C. Nugent and Elliott Nugent, the Pasadena Community Playhouse has on its schedule for January 19-24 *If Everybody Had a Window in His House Like This*, a new and original play by Marion Craig Wentworth, author of *War Brides*, given for the first time on any stage.

**THE DALLAS PLAYERS  
ARE MAKING HISTORY**

Opening January 2 at Wichita Falls, Tex., the Dallas Little Theater's original cast of *Judge Lynch*, the prize-winning play in the New York Drama League Tournament of 1924, began an eight weeks' engagement with the Interstate Vaudeville Circuit, booked as nonprofessionals. Julia Hogan, Louise Bond, Joe Peef and Louis Quince are the players.

They have an immense black cyclorama that makes their setting occupy a large stage. The original Olin Travis farm cabin setting is used.

A party of Dallas people went to Wichita Falls for the opening night and the Little Theater of Wichita Falls entertained for the players and other Dallas visitors.

The personnel is: Carey C. Shell, cornet, saxophone; Mrs. Carey C. Shell, piano; Albert Hermann, clarinet; Dr. Edgar Baker, flute; Harold R. McDaniel, trombone; Hubert Massey, saxophone; Joe B. Pettit, saxophone; James L. Gobet, bass cello, and Jess Morris, drums and xylophones.

The players have had from five to 35 years' experience and the orchestra has been organized for the past four years. An overture precedes each little theater performance and popular numbers are furnished between acts. An electric pipe organ also is used for musical features.

The Little Theater of Gainesville also has a group of nine uniformed ushers, especially trained for their duties in connection with little theater productions.

**TORONTO THEATER GIVES  
MISALLIANCE, BY SHAW**

The Hart House Theater, of Toronto, Can., pleased its patrons the week of December 30 with Shaw's comedy, *Misalliance*. "Director Bertram Forsyth," says *The Toronto Globe* in its review of the play, "has very judiciously pruned the play down to sensible proportions without sacrificing any of its best features and has done everything possible to cover up its unusual weaknesses (even for Bernard Shaw's 'drama of ideas') in plot, point, action and situation."

The Vancouver Little Theater, Vancouver, B. C., gave as its special Christmas play *Alice in Wonderland*, adapted from the story by Lewis Carroll. The cast was as follows: King of Hearts, J. B. Farquhar; Queen of Hearts,

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EVERYTHING YOU SAY  
SIR, BUT WILL DEFEND  
TO THE DEATH, ~  
YOUR RIGHT TO  
SAY IT."

four has no more than 60 per cent of interest.

H. E. Pratten, minister of trade and customs, is being active here and there of late and at every opportunity seemingly works in something to the discredit of the motion picture business, of which he is alleged to be a strong opponent. As a setoff to his pernicious attacks the releasing exchanges in this country have organized a Defense League.

Walter Hutchinson, American representative for Fox in the Far East, and who has been back in Sydney for some months, leaves today on his return to New York.

Mrs. Edmund Benson is in a private hospital as a result of a serious motor accident, which occurred last week while on a holiday trip. Mr. Benson is the personal representative for Douglas Fairbanks and associated with United Artists (Aust.), Ltd.

Allan Schurack is now in the exploitation chair at Selznick's head office, Sydney, in lieu of Charles Lacey, who resigned this week.

Chas. J. Wood, manager of the Premier Supply Company, Ltd., of Wellington, N. Z., is here on a brief visit. He is accompanied by his brother, J. H., and they will remain for another week. Chas. J. Wood represents a large German firm of cinema machinery supplies which features, among other things, the Ernmann biograph, and it is with the object of establishing direct representation here that the trip was made. This move probably will meet with opposition from Australian manufacturers.

"It was a bold experiment to take this exquisite classic and, with the aid of amateurs, place it successfully before a discerning audience," said Walter Hunt, the producer, at the conclusion of *Paolo and Francesca* at St. James Hall last week. "But," he went on, "the only hope of presenting the best which the overseas dramatists have to offer lies with the amateurs; things have come to such a pass in Sydney that the illiteracy of many managers and the laziness of actors have made it impossible for lovers of good dramatic literature to see the plays they desire."

A message received in Melbourne last Friday stated that F. W. Thring, director of Electric Theaters, and W. A. Gibson, managing director of Australasian Films, Ltd., and Union Theaters, Ltd., having examined films in America and Britain, left for the continent November 20 to inspect and purchase European films. They may secure British attractions later.

Spencer's Pictures have declared a dividend of sixpence per share, payable November 29. Elite Pictures, Sydney, will pay their usual dividend, threepence per share, tomorrow.

The Fisk Jubilee Singers, under the direction of Tano Fama, played New Plymouth this week to splendid business. This company is meeting with success in every town played.

The Hadji Kader Arabs are proving something of a sensation at the Wintergarden Theater, Brisbane, their whirlwind work being particularly effective.

*The English Pierrots*, which will be seen at St. Kilda shortly, will consist of the following well-known artists: Shell Patterson, Tom Preston, Arthur Hemsley, Carnie Barton, Mahdee Ansell, E. Bruil, Kitty Morton, Harcourt French, Cyril James, Essie Fratus, D. Esdell and C. Ramsdale. E. A. Evans is manager.

Bert Escott and Harry Angers, English comedians, who will be seen in the *Cinderella* pantomime at Christmas, arrived in Melbourne last Monday.

It is stated by J. C. Williamson, Ltd., that Maud Fane will be seen in *Primrose*, a new English musical comedy, in Australia next year.

Gene Morgan, *The Boy for Dirie*, is enjoying a successful season at the Tivoli Theater here.

Frank Ellis and his Californians shortly will be seen at the Palais De Danse, St. Kilda, Melbourne.

Aoral, the Higher Art Dancer (American), is now appearing in a single act, and is playing a season of seven nights at the Palais Theater, Manly (Sydney). For Hugh Huxham, Aoral has her own special lighting and scenery. According to William Oakley, manager for Aoral, the act will make a brief tour of New Zealand very soon en route to America, this completing a tour of the world, covering a period of three years.

The Fredo Bros., equally at home in circus or vaudeville, have just terminated their Fuller engagement, their original contract being extended several times.

Count Philippini, Italian vocalist, is an added attraction at the York Theater, Adelaide.

Jimmy Budd, in his black-face specialty, made his first appearance as a single with George Meirose's show around Newcastle last week. He was an instantaneous success.

Clem Edgares, formerly manager at Newcastle for the Fullers, is now acting in a similar capacity at the Fuller Theater, Sydney. Oldtimers will welcome the genial Clem back to his old position. William Burton, who held the position for a very brief period, will, we understand, return to New Zealand.

Dorothy Varick, entertainer at the piano, who left Sydney last Wednesday on her return to London, was accorded a fine sendoff at the wharf. Among those who bade farewell were Alice and Rosie Lloyd, Squire Wyndham and James Rendall, manager of the Tivoli.

Carleton Chase, who has signed for a year in Fuller revues, celebrated a birthday anniversary Tuesday, when he invited several other performers to an invited

(Continued on page 105)

Impressed by Vaudevillians' Spirit  
Chicago, January 3, 1925.

Editor *The Billboard*:  
Sir—I am dropping you a line to let you know that I am still alive and working hard. It seems harder after playing two and three shows a day and sometimes one to come into Chicago and play five. I shall leave here January 19, only to come back in May and play the five once more.

After leaving stock last April and entering vaudeville one thing that impressed me more than anything else was the generosity, highheartedness and sociability of the majority of the performers. It is the first time I have been on the vaudeville stage and I enjoyed the season immensely.

(Signed) WILFRID B. WHITFIELD.

Nellie's Judgment O. K.

Cleveland, O., January 3, 1925.

Editor *The Billboard*:  
Sir—Nellie Revell sure can pick them. About two years ago she induced Fiske O'Hara to back an Irish kids' basketball team. For the past two years they have played under the name of the Fiske O'Haras. They have played and beaten nearly every team their size in this man's town. They play anywhere, any place, anybody. Here is what happened last week.

The Cleveland paper carried the story about Jimmy Madden, captain of the team, who broke a collar bone in a basketball fracas with St. Ignatius and played thru the game until he fainted from the pain. As a result he will spend a long time in the hospital and will not be able to play basketball for the rest

of the year. And any other player on that team would have done the same. They do not know the meaning of quit. They are the Fiske O'Haras, the gamest bunch of kids in the world—NELLIE REVELL'S "OWN" GANG.

(Signed) JAMES J. KELLY.

Benevolent Use for Radio

Savin Hill, Dorchester, Mass.,

January 5, 1925.

Editor *The Billboard*:  
Sir—Has it occurred to anybody that the star radio menace could be made to serve a benevolent end thru the managers and the broadcasters getting together and deciding on Sunday evening for Star Night on the air?

If we must sacrifice one night a week, why not Sunday night? The only people who seem to have a legitimate objection are the church folks. Their services are always over early enough to allow the faithful to get home and perhaps be compensated for their faithfulness to their church by listening in on the radio to really great artists.

The radio seems to be the only agency likely to bring the American family back to "normalcy". Sunday night, it seems to me, is the logical family night.

(Signed) JAMES A. BLISS.

More Anent Pullmans

Louisville, Ky., January 1, 1925.

Editor *The Billboard*:  
Sir—Some time ago I read an article in *The New York Times* by Walter H. Smith dealing with sleeping on a Pullman car. Now to my notion Mr. Smith has not ridden the Pullman a great deal or he would become immune to such a small thing as this. Should he be thrown in the position of the ordinary performer or, in fact, anyone connected with a large circus, I am sure his argument would be upset, should he make a rather long trip, have his berth made up with feet first, then in the night have the car switched and have it start the other way. This happens quite often, you will agree. I have been sleeping in a Pullman on an average of 30 weeks out of a year for the past 10 years. Now if I paid any attention to a little thing like having my feet or head first it would take about all my time to see to this and my sleeping hours would be small.

I am sure if you get many opinions

from show people you will find it doesn't make any difference. I have been awake many times when the train started and have either feet or head first and awake in a few hours and find that the train has changed. The only difference in a standard Pullman sleeper and the circus sleeper is that the circus sleeper remains made up all the time.

(Signed) WILLIAM WEST,

1324 Berry Boulevard.

**Little Theaters**

(Continued from page 45)

The Comstock Cup and \$250 in cash as first honors in the competitive performances of one-act plays at the Northwestern University. Honorable mention was given the players of the Universities of Kansas and North Carolina. The respective plays of the three troupes were *Riders to the Sea*, by J. M. Synge; *Beauty and the Jacobin*, by Booth Tarkington, and *Will o' the Wisp*, by Doris Holman.

A theater guild has been organized by residents of Lewiston, Wash. This little theater group is planning to put on four plays a season.

*You and I*, Phillips Barry's Harvard prize play, will be presented by the Birmingham Little Theater, under the direction of Bernard Szold, late in January.

The Sacramento (Calif.) Women's Council has petitioned the city to provide for a little theater in the municipal auditorium, with full stage facilities and a seating capacity of 500 people.

The Petit Theater du Vieux Carre, in following its policy of giving its members expressions of the various schools in dramatic art, presented *Cradle Song*, by G. Martinex Sierra, during the week of January 5. Mr. Sierra is the youngest of the established writers for the Spanish stage.

The Little Theater of Spokane, Wash., opened its own little theater December 22 with two one-act plays. The home of this group formerly was the playhouse and gymnasium of a private school for girls. The remodeling has been at a cost of \$500. An additional outlay of \$100 covered the cost of new sets, drapes and curtains.

**AUSTRALIA**

114 Castlereagh Street, Sydney

By MARTIN C. BRENNAN

**SYDNEY, Nov. 26.**—The Prince Edward Theater was unofficially opened last Friday evening before an invitation audience. This house, which occupies one of the most prominent quarters of the city, has entrances in both Elizabeth and Castlereagh streets. In contrast with occasions of the kind, there was no formal ceremony. The Prince Edward embodies all the latest and most beautiful in modern theater construction, the seating capacity is 1,500, an orchestra of 20

films to the program contracted for by the average theater proprietor, in this case Australasian Films, Ltd., will be substituted for, and not made additional to, pictures released in regular programs. The idea has been in the mind of the directors of the picture companies for some time, and the arrival of Mr. Whyte in Australia as producer is the culminating point in the first step toward bigger production.

Archie Martin, publicity manager for J. C. Williamson, Ltd., and Tivoli Theaters, Ltd., left on a tour of England and the continent last week and on the eve of his departure was the recipient of a handsome gold watch by admirers. Mr. Martin, who some years ago operated a wonder show in this country, probably will visit America ere he returns.

Local officers of American Film Releasing Units are endeavoring to raise the price of 1925 releases by 50 per cent. This will meet with strenuous opposition as may be sure. The condition of the picture industry at present is far from good and any further imposition will probably end in disaster. If the quality of the films was consistent there might be something to it, but about one in every

**Home Productions**

The third annual minstrel show given under the auspices of the Kain Club, Wheeling, W. Va., will be held at its auditorium, 36th and Woods streets, February 16 and 17. Howard Ray is in charge of the production.

The Buffalo Players, Inc., will offer a revival of Gilbert & Sullivan's operetta, *Pinafore*, at the Playhouse, Allen street, Buffalo, N. Y., February 9 to 14. It will be produced under the direction of Charles J. Hoban, Jr., director of amateur musical shows. Mrs. Ruth Ashley Smith, featured in the *Chante-Souris*, Jr., last year, will train the chorus.

Mrs. Laura Sherry will direct the Wisconsin Players in their next public performance, to be given at the Pabst Theater, Milwaukee, January 30 and 31. *The Adding Machine*, Elmer Rice's unique comedy-drama of modern life, has been selected to replace Lulu Vollmer's *Sun-Up*, which the players had announced as their next production.

*The Prairie Rose*, a four-act drama, was given December 30 to a packed house at the SS. Peter and Paul Hall, Cumberland, Md. It was under the direction of Leo. H. Ley.

Shakespeare's *Comedy of Errors* was presented recently by the students of St. Xavier College, Cincinnati, at the Odeon Theater, to a highly appreciative audience. A cast of 20 speaking characters took part. This production, the first of three to be presented by the St. Xavier students, was given preference in order to stimulate interest in classical drama.

The Normal Training class of the Blackwell (Okla.) High School recently gave *Adam and Eva* as the annual class play at the High School Auditorium. A large and responsive house greeted the presentation. The cast of characters was well selected thruout and each player gave a splendid portrayal of the author's ideas. Much credit is due Miss Goodson, who directed the play and coached the players individually.

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# MAGIC AND MAGICIANS

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

## Houdini Passed Up by Boston Spiritualist

Houdini's defy that Margery's (Mrs. Crandon) psychic power is not the "real goods", backed up by a substantial wager and challenge that he can detect and duplicate every one of her physical manifestations, is causing a lot of unrest among the spiritualists of Boston.

Two very prominent Bostonians, pledging to deposit \$5,000, have urged me, as have hundreds of others, to accept the far-thing challenge of Houdini and to knock something into, or out, of that gentleman's head," said the Rev. Fred A. Wiggin, for 27 years pastor of Unity Church, in an address at the Massachusetts State Association of Spiritualists' 13th annual convention held recently at the Bellevue Hotel in the Hub City. "But I will not. I do not believe in spiritualism adopting that circus method. It is not consistent with spiritualism to fight back. I have no doubt that Mr. Houdini, a very fine man personally, can apparently duplicate certain physical aspects of spiritualism, but not any more than I, were I an engraver, could duplicate a genuine American dollar bill.

"Like so many of the others, he is still in the stage-coach era of the spiritualistic idea, placing all importance on the physical demonstrations which spiritualists have ceased to consider of importance the last 75 years. He cannot have the phenomena performed by the spirits.

"What do those physical aspects—the primitive aspects of spiritualism—amount to today for any of us? Practically nothing, for spiritualism has been demonstrated to the world. Now we are dealing with the mental and the spiritual side, the religious side, of spiritualism; the side we intend to magnify more and more. Physical phenomena played its part for us and now, having learned from it and used it fully, we are interested rather in finding some new and fuller equipment so that the spiritual world may speak thru it." Rev. Wiggin declared he would like to be given freedom behind the stage to watch Houdini, declaring that whatever Houdini is doing in his apparent duplications of physical manifestations it has no more relation to spiritualism than the teachings of the Indians had to true religion.

## Want More Magic in South

From Richmond, Va., and points south comes word that very few magic shows are seen in that locality and that the few that are witnessed are greatly appreciated by local audiences.

According to J. E. Reed, of Richmond, the most recent magical entertainer seen in his city was Eddie Hill, who did various magic tricks, specializing in card and other manipulations. The patrons, writes Reed, were held spellbound by the performance and many expressed hope that other mystery shows would be seen there soon. This scarcity of magical entertainment, states Reed, is in evidence not only in and around Richmond but in many places in Dixie that he had occasion to visit.

## Dante Baffled Audience

Dante, Europe's foremost magician, appeared in Toledo recently at the Auditorium before an enthusiastic audience. He opened his bag of clever tricks by presenting a rapid series of Thurston-Kellar mysteries. The first section of his program terminated with the sawing-a-woman-in-half trick.

Dante's illusions included an eerie cabinet scene, which has to do with chairs that rise into the air and jump about; "psychic" lights, the Ghost Woman, a mental telepathist who answers personal questions, and other well-known tricks. Featured with the Dante show are Alvin's Musical Wizards, a combination of saxophonists.

## Gysel Has Chance To Win Scientific American Prize

Robert H. Gysel has been notified by The Scientific American Committee on Psychical Research that he is to be given an opportunity to win the prize offered by that publication for manifestation of genuine psychical phenomena.

Outside of that Gysel takes exception to the well-meaning person who sent in his opinion of Gysel as a performer, printed in a recent issue. In next week's issue this page will run a different slant on the "medium" performances as seen by Gysel.



L. Duncan, the "Human Automaton", who is resting after a series of engagements running since last spring. The picture shows the "dummy" in action.

## Gilbert and Burdene Close

The Gilbert and Burdene Attractions, of Kankakee, Ill., closed their magic show, featuring "Hari", magician and illusionist, and will reopen shortly with two new illusions added. These are being built by the Chester Magic Shop of Chicago. New trucks to carry baggage also will be a part of the new show.

While in Chicago Mr. and Mrs. H. L. Gilbert were guests at the home of Harry Chester, where several other well-known magic folks also were being entertained. These included Dr. S. Cunningham, better known as Silver King, and one of the oldest magicians in the business, and Messrs. Thielan and Hellstron and the Rev. Dr. McGuinness.

## Tricking Way Thru College

Virgil Mulkey, who is rapidly gaining recognition as a capable magician, contemplates entering the professional ranks next season. He is now attending college in Eugene, Ore., and with the completion of his studies will either embark on the road with his own show or take a try at vaudeville.

Young Mulkey entertained a unit playing the Western Vaudeville Circuit in Eugene at a Christmas party given for the showfolk by the Heilig Theater management. His program included Spirit Paintings, the Haunted Cabinet and Blocks of Wong H. Mulkey has been dabbling in magic for several years.

## Vonarx Opens

Great Vonarx and his Show of a Thousand Wonders opened recently in Mt. Vernon, Ill. Al Vonarx, who lately returned from a tour of South Africa, is featuring a new illusion, the Vanishing Camel. The production is divided into four sections and the company includes Frank P. Prescott, advance agent; Clarence Auskings, business manager, and the Misses Banks, Jones and White, specialty artistes.

The Vonarx show is booked to play the Ala Circuit of theaters thru Mississippi, Tennessee and Georgia. Virgil Pruitt is handling publicity for the attraction.

## Haag Plays Vaudeville

Arthur L. Haag, who recently arrived home in Jamestown, N. Y., from Louisiana, where he closed as assistant side-show manager and magician with Gollmar Bros' Circus, celebrated by entertaining kiddies at the Masonic Temple. After being home for two weeks he opened in vaudeville, his engagements calling for such appearances for the balance of the winter.

## "Karr" Optimistic About 1925

Frederick La Plano (Karr), who recently was held over for two weeks at Sioux Falls, S. D., and repeated the process at the Strand, Fort Dodge, Ia., the following fortnight, reports business to be unusually good in all the cities he has played. This goes not only for magic shows but theatricals in general. The Strand is reported as being the leading motion picture theater in Fort Dodge.

The automobile, says Mr. La Plano, having made it possible for the owners to leave smaller towns and attend shows in larger cities, makes it worth while for him to play these cities only.

## "Human Automaton" Rests

L. Duncan (James Welch), the "human automaton", is resting at his home town, West Bloomfield, N. Y., following a strenuous season that closed after the holidays. The "automaton" has been appearing in store windows thru New Jersey since last March, working as many as seven different stores in one city. The "doll", writes Duncan, seems to draw record crowds no matter where exhibited, and even his own friends marvel at his uncanny way of standing motionless for hours at a time without batting an eyelash.

## Magic Notes

Madeleine Symons, escape artiste wishes to thank her many friends among the magicians with whom she formerly worked for cards and gifts received from them during the holidays. Especially does she appreciate the efforts of those societies which thought of her so kindly.

Prof. Christensen, "The Mental Marvel", is now located in Washington, D. C., where he is working with Dr. Thise Bhutia Knam as "The Man Who Made Millions Think". He will remain in Washington until April, when he will start his third season with the World's Circus Side-Show. Business in general is good in the capital, says the Professor.

Among the visitors who stopped in the H. C. Evans Magic Shop, Chicago, this past week to visit Joe Berg were La Royal, of Detroit, who is now playing lycium dates; C. Roswell Glover, manufacturing magician and entertainer, of Syracuse, N. Y., and also president of the C. C. S. M., and the great Kolar, of Glencllyn, Ill. The Evans company is now manufacturing some of Mr. Kolar's new tricks.

## Thurston and "Billyboy"

Johnstown, Pa., Jan. 8, 1925.  
Editor The Billboard:  
Sir—I am wondering when the answers to my ad in The Billboard for a second man for the Dante Show will stop coming. I received more than 400 replies before today, when 72 more came. Will answer these applications as soon as possible.  
(Signed) HOWARD THURSTON.

## Berlin News Letter

By O. M. SEIBT

BERLIN, Dec. 27.—Oliver M. Saylor, representing Morris Gest, lately returned from a two weeks' visit to Moscow, where he went to study the development of the Moscow Art Theater since the return of the original company, which spent considerable time in America. Mr. Saylor says that the Moscow Art Theater today is the most active, the strongest, most significant and influential in its entire career of more than a quarter of a century. Nemiro-Dantchenko, cofounder of the Moscow Art Theater, has now developed his ideas of "Synthetic Drama" to the point where he is producing a number of operas and light operas. Mr. Saylor considers the achievement all the more remarkable since the cofounder is now well past 60 and he has had to do his work under the most

(Continued on page 58)

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## QUESTIONS AND ANSWERS

F. G.—Al Jolson was born in Washington, D. C., the son of a Jewish cantor.

Composer — Beethoven's last words were: "I shall hear in heaven." (He had been deaf for years.)

H. I. O.—Pearl White has been in France in recent months, working in motion pictures at the Eclair Studios, Paris.

S. D.—Mrs. Julia Ward Howe wrote The Battle Hymn of the Republic while visiting the army camps near Washington, D. C., during the Civil War.

Wm. H. T.—In reference to the demand for orchestra leaders as outlined in a recent issue of The Billboard, we suggest you communicate with J. E. Horn, care Vincent Lopez, Inc., 1650 Broadway, New York City.

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Buddies of Hugh Norton would like to know if he is raising chickens on his farm at Springwater. (This inquiry bears a New York postmark.)

The Lasses White boys are getting ready to invade Texas and Oklahoma now and hope to see lots of cowboys and Indians.

J. Lester Haberkorn, well-known baritone soloist of the O'Brien show, has become very much interested in chiropractic lately, it is rumored.

Jack McBride, blackface with Charles Morton's *Happytime Revue*, has closed with the show and returned to his home in Grand Saline, Tex., he advises.

Sidney Page is again serving meals to members of Van Arnam's Minstrels, and anyone who has partaken of Sid's meals knows what this means.

The J. A. Coburn Minstrels are reported to be billed around Florida these days, the minstrelsy hasn't heard from the boys on that op'ry for some little time.

Johnnie Myers wants to know: Does Eddie Leahy remember when he practiced golf at Newburg, N. Y., when he was playing the Gus Sun Time? Johnnie was in Boston the first of the year.

The Billy Wehle Company, playing *There She Goes*, at Petersburg, Va., gave a midnight show New Year's Eve, at which the boys of the Neil O'Brien op'ry were present in a body. All voted it a splendid performance.

Bill Conkling, who has signed a life contract with Van Arnam's Minstrels, has been with Mr. Van Arnam since the first show given and has never missed a performance. Some record for a 67-year-young comedian!

The writer sees by *The Baltimore Sun* and other Eastern dailies where a series of copyrighted humorous articles is running nowadays from the pen of Eddie Cantor. While interesting, we still believe a cork artist scores best selling his stuff "in person".

Charley Gano, formerly with Coburn's Minstrels, sent us two very interesting booklet programs of home-talent minstrel shows recently produced for Selma, Grotto, of St. Petersburg, Fla., and the Kiwanis Club, of Richmond, Ind. Gano makes his headquarters in Marion, O.

Jack Addair, "Red" Mack and Leo Addie visited Billy Henderson at Rocky Mount, N. C., when the O'Brien corks played there recently. At Wilson, N. C., Billy also was the center of conversation for Mack Walsh, Johnnie Stevens, Mr. Richards and Lena Dolla, blues singer.

As we go to press word reaches the writer that J. A. Coburn has been sent home from his show very ill. Details are lacking, but we sincerely trust that Mr. Coburn's illness will not keep him confined long and that he will be back with the boys soon.

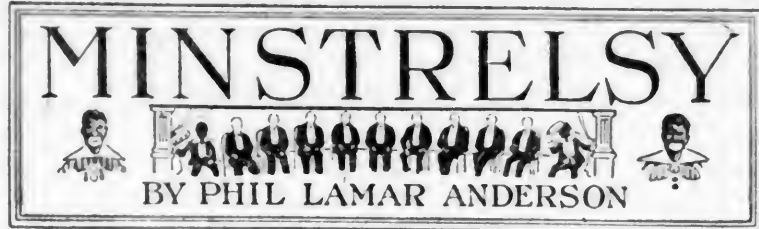
When the O'Brien show played Richmond, Va., Billy Henderson had a few visitors, including Wallace and Powers, playing at the Lyric Theater, and Drane Waters and Hubert Lyons, owners of a tabloid revue playing at the Broadway Theater.

"Sugarfoot" Gaffney, of the Neil O'Brien Minstrels, has just written a 16-verse account of *The Life of a Minstrel Man*, a copy of which came to our desk a few days ago. We'd like to give space

TOGETHER 50 YEARS



McIntyre and Heath, who have a record of 50 years together as a team, delighted large audiences all last week during their appearance at Keith's Theater in Cincinnati. It is rumored that the famous minstrel men will make their farewell tour commencing next September in a big musical-minstrel production.



(Communications to 25-27 Opera Place, Cincinnati, O.)

to the publication of Gaffney's brain baby, but simply do not have it available at this time. Needless to say, if there are any of the boys who would like to get a copy of this interesting account, Gaffney will be only too glad to personally open letters to that effect.

Glen Buckley, who has the band and orchestra with Van Arnam's Minstrels, has worked wonders with a band of but 12 pieces and is said to deserve all the credit of the splendid notices the music end of the show has received this season. Glen is a real trouper, which accounts for his faithfulness.

Walter Witzgall, known to not a few boys in minstrelsy, is at the Tooties Theater, St. Joseph, Mo., with the *Pepper Box Revue*, this week. Writing en route, he said he just received a card from Charles Donlin and a letter from Nate Mulroy, of the Coburn op'ry, in which they commented they are going over fine.

Hank Brown, of the Gus Hill Minstrels, calls this attention: "In *The Billboard's* Minstrelsy of January 3 the Van Arnam show boasted of the oldest and youngest premier ends. In regard to the youngest I haven't anything to say, but as for the oldest, I must say 'No, No, Nannette!' Hi Tom Ward is 73, Billy Chase, 68, and premiering every night with our show."

Eddie Doherty reports that he has split with Frank Meldrum, both of the O'Brien Minstrels, and the acrobatic act they have long been rehearsing will not go to the bookers, as Meldrum couldn't catch Eddie on the triple to the shoulders. Eddie now contemplates breaking in a troupe of turkey buzzards, contending their is a demand for this kind of an act.

A home-talent minstrel show has been rehearsed the past week for the American Legion of Marion, O., to be offered January 12-14, under direction of Charley Gano. He has charge of a similar show in Lakeland, Fla., for presentation February 3 and 4 and will then go to St. Augustine, Fla., to produce for the Elks' show, February 17.

William Emerson, veteran minstrel, whose songs have been heard for more than a score of years, entertained audiences a week ago singing from radio station WLW in Cincinnati. He was accompanied on the piano by his nephew, Billy Waterworth. Mr. Emerson was once a member of the famous Haverly troupe and of the original "Big Four".

Resolved: To keep up my correspondence with the corks better in the forthcoming year than I have done in the past.—Larry Agee, Jr.

Resolved: To try my best to improve my show each season; to keep it clean and free from filth; to treat my brother minstrels and fellow men right at all times and to meet everyone with a smile.—Lasses White.

Frank Harris, black-face comic and a clever dancer, two years ago known along the Joe Spielberg Time in the South when he appeared with Benny Reed's *Follies of the Day Company*, arrived in Cincinnati last week from Fresno, Calif., to join *The Pausy Entertainers*, an eight-man minstrel revue and jazz-band combination. Harris was identified with Hadley's Concert Band, as drummer, on the Coast.

Calm as park cannons, but crammed with ball and powder of humor, McIntyre and Heath, veteran minstrels, last week were dialoging again at Keith's Theater, Cincinnati. Their arrival before the lights at the opening Sunday performance was heralded with all the gusto that might have been accorded a halfback at a grid-iron dinner. The sooty comics confined themselves to restrained verbosity, but, by combining reputation and talent, they set up a shrill hollering of approval.

With due respect to the person who made the statement thru these columns that the 12 Jolly Corks were the originators of the B. P. O. E., writes Frank H. Carr, "Isn't there someone who remembers the four Jolly Corks?" He adds that someone also must remember Charles Vivian around New York. "Let some of the old-time Elks go back a little and trace up from where the Order sprung I think it was the meeting after the snow at a certain place of conviviality of four minstrel performers."

The Hank Brown-Gus Hill Minstrels will be at the Playhouse, Passaic N. J., January 19-21 with the original company, comprised of Hi Tom Ward, Brown, Harris and Brown, Billy Chase, the St. Felix Sisters, Madlyn Fisher, Tommy Hayes, the Smith Jazz Hounds with Ed Nickerson, Danny Harrington, Horace

Crossley, "Great" Gaylor, Charles Roesse and Maurice Dumont, making six acts. The aggregation is making a parade daily and is said to have a fine concert band with Nickerson directing, besides an array of beautiful banners.

"Lasses White and his company of 40 entertainers were booked to show in Jonesboro, Ark., last night," said an item in *The Commercial Appeal*, of Memphis, Tenn., under recent dating. "They played in Paris, Tenn., Friday night and arrived in Memphis yesterday to discover that the only method of getting to Jonesboro in time to fill the engagement was to charter a special train. The minstrel man never batted an eye, but purchased tickets for 125 people and ordered a special train from the Frisco to take him to Jonesboro. Aside from furnishing excellent entertainment, his minstrels sure can 'put on agony' when it is necessary."

Harry T. Lee (one of the very old-timers in minstrelsy), writing from Syracuse, N. Y., states that he is enjoying the life of one retired, after spending 20 years in the profession. "We older men all have dear friends in theatricals and even tho we do not see them it causes a thrill of pleasure to read of them occasionally. One of my dearest friends of long ago appeared three nights in a local playhouse recently and a week later I read an excellent press notice about him in a local paper. But my friend had gone. Had my name appeared in *The Billboard* once in a while he probably would have looked me up."

The holidays in Philadelphia were well represented with minstrelsy, according to Jimmy Cooper, of the Elmsett Welch op'ry. Eddie Leonard and his minstrels were at Keith's Theater, the Dan Fitch Minstrel act appeared at the Allegheny Theater, several cork funsters worked in the smaller houses and the Welch Minstrels held the boards to large crowds daily at their own permanent minstrel home. He says that from the way the people received the corks in the various houses there is no evidence of this branch of the distinctive entertainment passing away. He adds that the Quaker City is strong for minstrels and all cork delineators are well received on visits there.

In the cast of the Grotto home-talent show recently staged under the direction of Charley Gano in St. Petersburg, Fla., appeared the name of Will M. Cressy, once of the team of Cressy and Dayne in vaudeville. Cressy did a monolog in the character of a real estate agent and had the audience in convulsions for nearly half an hour, it is reported. Two years ago when Gano put on a minstrel in that city Cressy did a similar turn, altho using entirely different material. Gano says there is no question but that Cressy is as clever a comedy material writer as one can find anywhere, and that he also knows how to deliver his stuff in a pleasing manner.

Cal Cohen, former minstrel man and circus trouper, now residing in Culver City, Calif., sent the writer a very interesting copy of *Filmograph*, an illustrated publication of Hollywood catering to the artists of the picture colonies, and thru it we joyfully located an old friend and former buddy press agent of the Cinema capital, Jimmy Starr by name. Mr. Cohen in a letter lauds the Christmas issue of *Old Billyboy*, adding that he notices a number of the Texas boys are in the minstrel game, which makes his heart go back to that "grand old State", where he was born at Houston. He says there are not a few of the oldtimers in California now, some of whom are doing well in the movies.

Carl Garrett, popular comedian of the vaudeville and minstrel stage, spent his New Year's vacation with relatives and friends in Richmond, Va. He began his theatrical career in that city about 15 years ago according to a story in *The Times-Dispatch* of Richmond, under the tutelage of Ed P. Lyons, then manager of the Colonial Theater and now sporting editor of *The Denver (Col.) Times*. Following a number of small engagements, Garrett was engaged as stellar comedian with Murphy's Steel Pier Minstrels, the permanent minstrel organization at Atlantic City, and in recent seasons he has alternated between the Atlantic City show and the Keith Circuit. He now is under contract to return to the minstrel company as a featured end man and comedian, the newspaper said.

The Chesterfield Minstrels are looking forward with great pleasure to their date in Cordell, Ok., writes Alec B. Ross, advance agent. The mayor of that city is none other than Carl Copeland, late of Williams, Thomson and Copeland. The Williams of the trio is now interlocutor with the troupe. It will be recalled that

Williams, Thomson and Copeland played big-time vaudeville for more than 11 years. Then Copeland retired and later became the mayor of his home town. Jack Williams went to Ft. Worth, Tex., and became a very successful restaurant and real estate man. When the Chesterfield Minstrels opened in Ft. Worth Jim Swor persuaded his old friend to hit the road once more, and the dean of straight men has been working so well with Swor that Jim has been stopping the show in every town the op'ry has played so far.

An added attraction accompanying the grand opening of the New Arlington Hotel in Hot Springs, Ark., and the dedication of the \$15,000,000 Kemmel Dam Hydro-Electric power project New Year's Day was the Lasses White Minstrels at the Auditorium Theater, writes Robert C. Boyd, of that city. The morning street parade, he said, was made in a drizzling rain, but notwithstanding the matinee was played to a good-sized audience and the night performance was all but S. R. O. He adds: "Lasses and Billy Doss hit the high spots and kept the audience in a constant roar, while 'High Brown' Bobby Burns' *Red Hot Mama* song prompted tumultuous applause. Dan Holt, with *You Gotta Strut It*, was there 40 ways; in fact, the whole company is made up of real 'class' who show speed and action in such ways that bring a continuous ripple of laughs." Manager Spaeth and some of the boys enjoyed a sight-seeing trip 'round the town as guests of Mr. Boyd.

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## A LONDON LETTER

By "COCKAIGNE"

## Cabarets Stay

LONDON, Dec. 26.—From the point of view of the ultra-conventional men of the theater on this side one of the most surprising features of the year's entertainment has been the continuance and development of the cabaret as a permanent attraction in many places in the West End. Beginning as the slightest and lightest supper-time entertainment at the established itself high in the esteem of the publicity man, Major E. O. Leadlay, has the Piccadilly Hotel. Now a new bill, entitled *Playtime at the Piccadilly*, is given three times a night with Renee Riano, the Foshee Sisters, Amelia Allen, an acrobatic dancer, and two French dancers, Les Zenga.

*Chez Fysher* continues to do good business, and the *Coppelia* ballet, produced by C. B. Cochran at the Trocadero Restaurant, has proved not only a most original and attractive entertainment but also has shown what remarkable effects an original and resourceful producer can get from unpretentious means. Cochran seems to be as skillful with a small stage and limited material and personnel as he is with the great spectacular shows with which his name is usually, perhaps unfortunately, associated on this side. Whatever may be said against this new form of entertainment and however unfair may fall the incidents of taxation, there is little doubt that the cabaret in England has come to stay.

## Wanted British Cabaret

So far our cabaret shows have been unlike those of Continental nations inasmuch as they in no way reflect our national temperament or deal in terms of native viewpoint or personality. The cabarets of Paris, Moscow, Berlin and Vienna, altho to a certain extent drawing on international material, are basically and essentially products of the soil—or of the boulevards. With their satires of the movements and personalities of the moment, and with their spontaneity, they are much more closely allied with the mentality of their immediate audiences. The London cabaret, on the other hand, is cosmopolitan rather than English, and such English artists as appear in them seem scarcely to dare to speak, sing or dance in their native idiom. I would hazard a guess that lively business awaits a producer in this field who could give us an English entertainment of novelty and resource comparable to the Russian show recently represented here by Nikita Belaleff. What is true of cabarets also is true of revue. Nigel Playfair, for example, would, I should say, be able to provide us with a most amusing entertainment deriving from familiar sources of folk song, dance and reticement of old show material. And from chats I have had with Cochran I am convinced that he could set London agog with recreations from his great store of English theatrical and artistic archaeology. I confess in strictest confidence to my readers that I have for some time been trying to chivy C. B. C. into putting on a ballet in the manner of the old Rowlandson prints. Then again I am wondering when some cabaret manager will have the ordinary intelligence to recognize that in John Goss we have an interpreter of English folk song who could put most of the world's celebrities in this type of entertainment to bed. There are plenty of other opportunities both in personnel and material which await exploitation at the hands of some not particularly far-sighted impresario.

## Time and Place

Probably before cabaret becomes definitely established in England, or at any rate outside the West End of London, changes will occur not only in the material but also in regard to the time and place of the performance. It arose as, and still is, more or less, an adjunct of hotel eating, and is restricted to the more expensive restaurants. And here again it contrasts definitely with the cabarets of France and Germany, where the show's the thing and the soup and omelet are the incidentals. Here the cabaret is held in hotels where shows are given: there one goes to a cabaret house where meals are served. I am inclined to think that the next 12 months will probably witness not merely a continuance of but a revolution in this form of entertainment.

## The A. A.-Guild Situation

The truce at present existing between the Guild and the A. A. appears to me—and I have gone into the question from all sides—a truce of exhaustion in so far as the A. A. is concerned and of lethargy and indifference so far as the Guild is concerned. If this truce continues without bringing together the artists' side of the Guild and the actors of the Union it will mean the end of the Guild and the end of the A. A.

The Actors' Association has had and still has its chance. If it doesn't take it

## "The Masque of Venice"

Of the plays published in Ernest Benn's series, *Contemporary British Dramatists*, readers may recall that I picked two for specially favorable mention. These were *The Masque of Venice*, by George Dunning Gribble, and Ashley Duker's costume comedy, *The Man With a Lead of Mischief*. The latter, after its successful production by the Stage Society, will be seen shortly at the Haymarket Theater. Gribble's play also is due for production by one of the Sunday

Play societies, and I now learn that J. B. Fagan will include it in his very interesting repertory of the Oxford Players in the coming season. *The Masque of Venice* is in the best tradition of English comedy, and, altho I am too old a bird to pronounce on a play before it has actually been put to the test of rehearsal, I should say that a manager, if he gets an option on it at all for London or Broadway, will have no reason to rue the deal. Among other pieces which the Oxford Players announce will be performed during the Hilary Term are Fagan's own play, *The Earth*, revivals of Shaw's *Heartbreak House* and *Overruled*, Barrie's *The Tartan-Pound* and *Look and The Admirable Crichton*, Galsworthy's *The First and the Last*, Lady Gregory's *The Workhouse Ward* and Milne's *Ward of Plumery*. Two Russian plays, Turgenev's *The Country Cousin* and Tchekov's *The Cherry Orchard*, also are included in the Oxford season.

## J. T. Grein's Ventures

To no one of the present generation does the theater owe more for experimental and daring innovation than to J. T. Grein, well-known critic, translator and manager. Ever since years ago he established the Independent Theater and put G. B. Shaw among other dramatists high in the interest of the British public Grein has done great service to the English stage. Recently, it will be remembered, he endeavored to promote a repertory theater to do plays of foremost dramatic and literary quality in the East End of London, and, for many reasons, this venture did not prove a success. Grein's enthusiasm is undiminished. He is now proposing to give another season of French plays in London, but he is not going to Paris for his actors. He will select his company from among the French players now appearing on the English stage. Jeanne de Casalis, clever young comedienne, now appearing with Tom Douglas in *Fata Morgana*, is likely, I understand, to be leading lady, and Henri de Bray and Georges de Warfaz will also appear.

When some time ago Alice Fredman ceased to be secretary of the Phoenix Society during the crisis in the affairs of that body, to which I referred at the time, it was generally hoped that Miss Fredman's valuable experience in conjunction with the Stage Society and the Phoenix, of which she had been secretary for many years, would be diverted to other theatrical channels. Miss Fredman has now joined forces with J. T. Grein in a venture to be known as the Renaissance Theater, and they will produce a

number of Elizabethan and Restoration comedies and tragedies on a repertory basis.

## Crosland's Last Sonnet

The death of T. W. H. Crosland, poet, satirist and journalist, marks the passing of one of the leading literary lights of the '90s, a great theatergoer and one who as critic and personality had no little influence indirectly upon the English theater. After passing thru a period of extreme poverty and already suffering from the ravages of the disease which proved fatal, Crosland was enabled by the generosity of friends to make a last journey to the Riviera in search of health. But before he left England and while lying in Charing Cross Hospital in almost daily expectation of death he wrote a sonnet to Sybil Thorndike which wonderfully expresses the spirit of this actress-manageress. By the courtesy of Tom Kealy, Crosland's friend and benefactor and Sybil Thorndike's manager, I am permitted to publish this sonnet for the first time in the States. The poem was written after Crosland had seen Miss Thorndike in the *Medea*, in which he considered that she typified a woman fighting against tremendous odds for the sake of her ideals. This he thought so expressive of Miss Thorndike's position in trying to re-establish great tragic works on our stage today.

The sonnet reads:

## TO SYBIL THORNDIKE

For you they might have built a faery tower,  
Filled with all shapes of delicate loveliness,  
Visions that Jove bestows on whom he would bless,  
Dreams that were dreamed by Helen in her bower  
Or fashioned for Danae in the glowing shower:  
Delight which singeth to the wilderness  
And takes the golden day like a caress  
Or slumbers on the midnight like a flower.

Yet there shall be no softness in your reigning,  
And only queens of iron could reign your reigning,  
You who have chosen the agony and the smart  
And wear upon a brow with myrtle flecked  
The steely diadem of the intellect.

## Brevities

Among the new musical pieces shortly to be presented here is the American musical comedy, *No, No, Nanette*, Harry Welchman, who as I announced some weeks ago, is going into management on his own account, has decided to make *The Tamarisk Maid* his first offering. This is likely to be seen in London about the end of January. Jack Buchanan together with June, Elsie Randolph and Veronica Brady opens today at Birmingham with *Boodle*. Jack Hulbert is meantime trying out a new revue, *By the Way*, prior to a West-End run.

*Lightnin'*, the first piece to be given in London by the new international play syndicate, is definitely announced to appear at the Shaftesbury Theater January 26, with Horace Hodges in the cast.

## The Aliens Restriction Order

The new home secretary, Sir William Joynson Hicks, is very severe on the matter of aliens coming here and taking work which he asserts is doing Britshers out of a job. The V. A. F. officials have a very great deal to do with the Permit Department of the Ministry of Labor and there is a series of never-ending queries between the two departments as to the desirability or otherwise of the admission or the remaining here of performing aliens. Bernard Sherek's Agency seems to have an unhappy knack of getting in wrong in these things, as on two separate occasions acts booked by it have been refused their labor permits. It is very curious, but both acts in question were booked and advertised to appear at the Holborn Empire and the refusal was on the identical grounds, namely, that the salary wasn't adequate for the caliber of the act. The first time it was thru a three-handed act being attempted to be brought here from the South of France at a salary of \$75 weekly. Out of this they had to pay traveling expenses and all the other incidentals and also the agent's commission. This time it was a four-handed act and the salary was \$125. There was a complication here. The act came thru on a visit to friends and had been contracted to play Paris. It was a German act and there was some delay in getting the necessary police permits. Sherek evened the matter up by getting them five weeks on the L. T. V. and then came the trouble about the labor permit. The V. A. F. expressed both to the act and the authorities its objection to the low price. Young Sherek got rather annoyed that the V. A. F. should butt in and the upshot was they didn't open. It is unfortunate for Gulliver that this has happened to him twice and at the same hall, but the V. A. F. officials say that if Mr. Gulliver will take these risks and bill acts before he has the legal permission to play them they cannot be blamed for the consequences. There is really no difficulty in getting a labor permit if the act fulfills the requirements, firstly that it is not dispossessing a British act, and secondly that the management is adequately paying for the novelty they desire to import. The V. A. F. is very international in this respect and knows that the interchange of acts with other countries is all to the good of vaudeville, but they deem it their bounden duty to see that there is a certain standard of wage upkeep, failing which the British act would be put in the poor house in double-quick time.

## Colored Team a Success

So successful have Layton and Johnston been that application has been made to extend their labor permit to the end of next September. Here, the V. A. F. welcomed such an extension, because the colored act is getting a good salary and also because they will be working on a vaudeville bill and that means that a certain number of British acts will be working thereon at the same time. Eddie Polo, who is now with Tommy Mostol, is slated, according to Mostol, to be booked with Mostol's revue, *The Golden West*, until next December. Nevertheless, for the moment, the labor permit of Polo runs until the next three months, when it will again come under review.

## Empire Theater and Edelsten Bookings

Poor Chain and Archer have sure been thru heaps and heaps of interviews with the Edelsten office and the V. A. F. folk. It is enough to make them very sore with England and all its ways, but the boys are taking things in a very good manner and trying to straighten things out without the help of any lawyers. It's but a simple story. Ernie Edelsten cabled his office October 31 that they were vacant and November 4 came back a cable from London that they were fixed for the Empire for December 15. From that date to the time they landed, so it's said by the management, they had heard no more from Edelsten or from Chain and Archer. Chain and Archer allege that Edelsten was to arrange for their bill matter, etc. They admit they heard rumors in America as to the Empire closing and when they met the boat on which Willie Soiar did his return he told them not to travel. The boys allege that Willie Edelsten pressed them to travel and that he gave them a guarantee that all would be okeh when they got to London and that it was thru his advice and pressing that they took the trip. Edelsten's London office alleges they cabled Willie in good time, December 3, telling the boys not to come. And that's the thing they've been trying to get straightened out. The Empire management denies all liability and the Edelsten agency says the Empire people are liable. In the meantime the boys are getting their feet cold here as far as vaudeville engagements. True, Percy Athos came to their rescue—in a figurative sense—and placed them in his Princess cabaret show, tho they have to do three shows, but he has so arranged that they can play any London vaudeville house in conjunction. Naturally their cabaret salary is not as big as their music hall one, but it is a very good step toward it. Maybe the Crane Sisters have already let loose on Broadway their version of how things were handled as regards themselves. The V. A. F. had approached the Ministry of Labor as re-

(Continued on page 51)

## FROM LONDON TOWN

The Vaudeville Field  
Billboard Office, 18 Charing Cross Road, W. C. 2  
By "WESTCENT"

## British Ventriloquists

LONDON, Dec. 27.—What is there about the ventriloquial art that makes this type of act as regards its personnel of the brainy type? Take for instance Fred Russell and the late W. H. Clemart, both of whom were founders of the V. A. F. and past presidents of that organization. Clemart's number was second and Russell's third. Then we have men of the type of Arthur Prince, Coram, A. C. Astor, Johnson Clarke, Russell Carr, etc. Russell was the pioneer of the single figure dummy in the person of "Coster Joe", and from this has now gone to the other extreme in operating 20 "dummies", which is a most elaborate and intricate production, illustrating and burlesquing a "breach of promise" trial, with the scene in the Law Courts in the Strand. Russell appears as the counsel for the prosecution and is assisted by "Giadys", in private life Mrs. Fred. The automatons represent the jury and other characters, and the movements of the characters are pneumatically controlled by Fred's feet from a sort of switchboard under "counsel's" table. What with synchronizing these movements with his own acting and the alternating of his voice, three actions in one, can be the better imagined than done. They are dickering for him over your side, and, as America generally gets the best of our acts, it seems there is another one "Off to Philadelphia in the Morning", or at least on his return from South Africa, where he sails for his third visit January 16. Russell is known as "The Artistes K. C." thru his work as chairman of the V. A. F. in pulling off the Award contract of 1919, which, as far as the performer is concerned, is "fool proof". Yes, those vent chaps do want a bit of beating, don't they?

## Das Programm and The Billboard

As is *Billyboy* in American show business, so is *Das Programm* on the Continent of Europe. Now that friendly relationship has been restored between the I. A. L. and the English-speaking nations Max

## London's Capital Theater

This is the one that Al Woods got out of hiring. It was built by Sir Walter Gibbons at a cost of \$1,850,000, and, altho primarily designed as a picture theater, has 20 dressing rooms and will be run with high-class concert artists or acts of that nature. There are also a spacious ballroom and a grillroom and restaurant. The theater itself is on the first floor and reached by elevators. It will hold 2,000. The orchestra is in a sunken pit, which can be raised to stage level by just pressing an electric button. The orchestra has a capacity of 50 chairs. Albert Claverling, one of the lessees, handed Gibbons a check for \$200,000 for the first year's



# Press Agents Advance

Conducted by ALFRED NELSON

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

Jack L. Winn has returned to the road again, this time with a picture, *The Ten Commandments*, as agent. The picture had a run of 33 weeks in Los Angeles and 12 in San Francisco, and is now playing the smaller cities of California. Jack has several plans for next summer. He may go to Spain with Doug. Fairbanks, or he may put out a small circus of his own on the Coast.

### Theatrical Press Representatives

To our readers one and all alike who have written us relative to the requirements of the Theatrical Press Representatives of America for membership we wish to say that all inquiries should be addressed to Frank E. Reid, secretary, Theatrical Press Representatives of America, New Amsterdam Theater Building, 42d street, west of Broadway, New York City.

Mr. Reid will be pleased to receive inquiries and furnish all the information desired by prospective applicants for membership.

### Conference of Agents in Columbus

The *Billboard's* representative in Columbus communicates that there was a recent conference of agents on the wage scale for circus billers held at the Dresher Hotel in Columbus, O., that included such well-known agents as C. W. Finney, Ben Austin, Arthur Hopper, R. M. Harvey, Joe C. Donohue, Tony Ballenger, Wm. H. Horton, Buster Cronin, all well-known general agents of various tented shows; Frank Green, Billy Brown, Richard Cavanaugh, Leo Wynne, Roy Bridgeman, Eddie Richter, Fred Day, John J. Gilson, Wm. McCarthy, Pete Wallace, George Abernathy, Leo Abernathy, Mr. Barnett and Mr. Hutchinson of Minneapolis, Mr. Kern of Cleveland, members of the I. A. B. P. & B. of America. These gentlemen had assembled from all sections of the United States for the conference. Ben Austin jumped in from the Pacific Coast and Clint Finney from Oklahoma.

Billers visiting Columbus are advised to call on Brown and Green at 77 East Chapel, headquarters of Local No. 55, as a warm welcome is always extended to trouper of all branches.

Uncle Joe Hatfield is home in Columbus on his mid-winter vacation from the Al G. Field Show. Others in town are Ike Herbert, Ed Gregory, Harold Richardson, Arthur Witten, Ralph Rodecamp and Harry Thurness.

Local No. 55, while not as large in membership as some of the locals, is certainly full of pep and has 100 per cent real billers in its enrollment.

Col. Sam A. Dawson, in the early part of the season local manager of the Gayety Theater, Washington, D. C., a Columbia Burlesque Circuit house, closed his engagement there several weeks ago and has succeeded Harry Abbott, Sr., as agent in advance of "Sliding Billy Watson" and his show on the Columbia Circuit, joining the show at Washington, D. C.

The *Billboard's* representative in Detroit conveys the information that among the agents in advance of shows seen in that city recently were Walter (Brownie) Brown, billing Mutual Circuit shows for the Cadillac Theater, and billing them like a circus.

Si H. Simon, an old-time agent, has laid aside his bill and cut trunk for the more prosaic calling of program publisher. He is now publishing some 80,000 programs for various theaters in the city, chief among them the Fox Washington Theater, a feature film house, but who looks forward to returning to the big tops when the bluebirds sing in the spring.

Clyde Mallory, who recently closed with George Alabama Florida in advance of one of the Gaites shows, was in town recently in advance of *The Thief of Bagdad*, and his billing of that attraction made the natives sit up and take notice.

Raleigh "Georka" Pinkerton has been engaged by the management of the new Bonstelle playhouse as advertising agent for Jessie Bonstelle's production and presentation of dramatic stock.

F. O. Starz, well-known publicity promoter of the Southwest, is now connected with the Interstate Amusement Company for its circuit of houses thru Texas.

Bert Cole, special representative of the Hagenbeck-Wallace Circus, and Mrs. Cole were guests of Mr. and Mrs. Frank A. Cook of the Ringling-Barnum Circus during the holiday layoff of *Tango Shoes*, with which the Coles are now connected. Bert has been connected with the Hagenbeck-Wallace Circus for the past 24 years.

Robert Halcott is one of the few white agents in advance of colored shows who thoroughly understands the art of catering to both white and colored clientele for colored shows, and he has evidenced this

ability in every city in which he has handled the publicity for L. B. Holtkamp's Famous Georgia Smart Set Minstrels out of Quincy, Ill.

Martin J. Wigert, former agent in advance and manager back with burlesque circuit shows, more recently advertising agent for several theaters in Newark, N. J., communicates that Newark Local 18, I. A. of B. and B., held a recent election at which time the following were elected to office: President, Andrew Brady; vice-president, Leo Franks; secretary-treasurer, Fred Flandreau; recording secretary, Martin J. Wigert; business agent, Charles Sears; sergeant-at-arms, Al Robinson; marshal, E. Guenther, and trustees, James Blake, Gus Price and Harry Hendershaw.

"Jap" Reid, who has been in advance of the Silas Green show, closed with that attraction at Plant City, Fla., thereby leaving an opening for the advancement of his former second man, Claiborne White, who is now handling the advance work for that show. Reid and White are two of the best known colored agents in the business.

Bill Hale, who blazed the trail for three successive seasons of *The Bat*, with the recent close of that show and tour was immediately engaged by Fred Shamberger, Jr., of Baltimore, as press representative in advance of Shamberger's colored company presenting *The Devil-Virgin*, the current week's attraction at the Lafayette Theater, New York City.

Bert Goldberg, brother of Jack Goldberg, is now handling the advance publicity for the colored show, *Seven-Eleven*, over the Wilmer & Vincent Time.

Louie G. King, former promoter of carnivals and more recently second man in advance of *Flashes of the Great White Way*, is evidently making good with that attraction, for he is still with it in the sunny South.

### The Beauty Box

(Continued from page 42)

a single treatment there was a noticeable improvement in the patient's skin, flabby skin was firmed and lines made less noticeable.

"Thus," explained Madame, "do we feed the starved tissues—thru the pores—and restore them gradually to youthful firmness. When the tissues are healthy and firm the skin is young and beautiful."

The name of Madame's cream is Valaze Anthonosor which may be ordered thru The Shopper at \$1.75.

Kathleen Mary Quinlan's Mist of Dawn Peach Face Powder is one of the loveliest powders for the medium or brunet complexions we have ever seen. It is non-greasy and as fine in texture as a silken

thistle fluff. It is the new French shade of peach, which imparts wind-blown freshness to the face, a radiant shade that will appeal particularly to the woman who covets the appearance of vivacity. Exquisitely perfumed. A super-fine quality of powder, selling for \$2 a box. The container is expressive of the artistic and exclusive atmosphere of Miss Quinlan's salon.

### Side Glances

(Continued from page 42)

that no matter how hard she endeavors to sidestep the role of understudy she steps right into it. Recently she went to California for a rest. No sooner had she arrived there than her wide circle of well-meaning friends began to think of her every time a member of a cast became ill. Teris came to the conclusion that California's climate was not so healthful as it was cracked up to be and came back to New York to recuperate from her activities as understudy.

In quest of a bit of diversion she ventured forth to a matinee performance of *Ladies of the Evening*. Just as she had given herself up to the enjoyment of the story she was touched on the shoulder and advised that she was wanted back stage. On going back stage she learned that Allyn Gillin, who plays the role of waitress, was ill and couldn't go on that evening.

Of course, Miss Loring valiantly walked on and saved the play that evening and for a week thereafter. As a reward for her service she was made general understudy. Somehow she could not resist the temptation of understudying Edna Hibbard, but she will attend no more matinees. She now finds her diversion in cross-word puzzles.

CARLOTTA MONTEREY, the classic, dreamy, feminine beauty, who was seen recently in *The Man in Evening Clothes*, has done a daring thing. A fashion photograph of Miss Monterey in the current issue of *Vogue* shows her with her hair clipped close and arranged in mannish sideburns at the side. This formerly classic beauty now rivals in handsomeness the Sheik of Sheiks, Valentino. Perhaps this is the last stand of the bob—its final defiance to fashion's edict that the bob must go.

FLORENCE PENDLETON gave a series of holiday parties at her home recently. When her guests were not playing bridge they played dumbdora. As a result of these parties we are in receipt of a cross-word-puzzle book, inscribed "First prize to the best little dumbdora in New York". It is the first prize we ever won playing anything.

### Hotels

(Continued from page 48)

the particularly notable features is the Green Room, which is a lounge exclusively for men and women of the stage. There is an entire floor set apart also for the theatrical people, where there is no maid service or other disturbance until after the noon hour.

### Hotel St. Louis

Sid Shaw, an ex-theatrical performer, communicates that the old Alamac Hotel at the northwest corner of 14th and Chestnut streets, St. Louis, is now under new management and has been rechristened the Hotel St. Louis.

The personnel of the hotel now includes F. G. Morse, proprietor; Sid Shaw, manager; Marcella Shaw, assistant manager; Edward Kann, George Semer and Ernest

Boughner, clerks. Each and every one of them is familiar with the requirements of theatrical guests. Prospective guests can rest assured that everyone connected with the new Hotel St. Louis has been busily engaged since its reorganization in supervising the renovation, redecoration and furnishing of that hotel in preparation for their catering to theatrical professionals and outdoor showmen who will find a warm welcome awaiting them at the St. Louis.

### Isaac's New Hotel in Springfield

Fred Isaac, former proprietor of the New Haynes Hotel at Springfield, Mass., who retired from the hotel business in that city for the purpose of operating a much larger hotel in New York City, has given up the idea of going to New York at present and has taken over the Crown Hotel in Springfield, which he will operate as a theatrical hotel.

Mr. Isaac is well known to theatrical folks who have enjoyed his hospitality at the New Haynes Hotel in Springfield for several years past, and Joe Dicks, publicity promoter for the New Crown Hotel, assures us that theatrical professionals will find every convenience and comfort at the Crown at an exceptionally low theatrical rate.

### Corona Hotel Has Banquet

Clyde Grifflith communicates that New Year's Eve was gaily celebrated at the Corona Restaurant in the Corona Hotel, Buffalo, N. Y. Several entertainers from *Blossom Time* and Shea's Theater offered novel entertainment. Dancing was enjoyed by all in attendance. The music was furnished by Charles McKinley's *Midnight Serenaders*, a popular five-piece jazz band. Among the other entertainers on the bill were Mildred Bohn, blues singer; Princess Tutulia, exponent of Orientalism; Curly Egan, who offered a clever impersonation of Frisco, and Ruth Murray, who did a series of toe dances and finished her act with a startling and beautiful butterfly dance. Harry Most was toastmaster, Billy Penard master of ceremonies.

The ballroom was gaily decorated and much credit must be given Mr. Most, the manager, for his excellent taste in decorating the huge room. Many of the boys about town attended the miniature Mardi Gras. Among them were Vic Jewels, manager of the Corona Hotel; Harry Abbott, manager of the Corinthian Theater, Rochester; Roy Van and Jake and Ben Levine, directing manager and local manager of the Garden Theater.

### From London Town

(Continued from page 50)

gards these girls, suggesting that Edelsten should have to repatriate them and their mother, but this wasn't necessary as the salary for two weeks given them in addition to the one week they drew was sufficient to get them back and even a government department had to admit that one is not stranded when in a possession of a check near \$1,000. But then there is that guarantee given by Willie Edelsten. Do you get us?

### Sir Alfred Butt on the Aquitania

There must be some very important negotiations on hand when we have Sir Alfred leaving England on Christmas Eve—a day when every Britisher having a home loves to be in it or else be the guest of a friend. From what we have heard and seen we believe there will be some anxious interviews in America of those acts we have already cabled you, who were also booked for the Empire Theater by Ernest Edelsten. Joe Cook (thanks for Christmas cards, Joe), Frank Fay, Watson Sisters, Walter C. Kelly. There were salaries in this bunch running up to \$4,000 a week, and the contracts were for six weeks. Edelsten advises all concerned that they are fast contracts and if that is the case then they will have to be played or paid. Jean Bedini is on the same boat, and he asserts that *Rose Marie* is some show and a sure winner. Jean expects to get back here next May or June.

## THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.

899 Main Street Buffalo, N. Y.

### Office of Grand Secretary-Treasurer

We extend greetings for the New Year to all subordinate lodges, their officers and members, hoping that 1925 will be a most prosperous year financially, fraternally, socially and with a large increase in membership.

We are on the last lap toward the time when the records of this office will be presented to the Finance Committee of the Grand Lodge. Let them show to the Grand Lodge that we have progressed in the past two years and that the outlook for the future is of the brightest.

Great credit is due the various secretaries for their efforts in behalf of their lodge and we are sure that they have all done their best. Let us hope that the members have appreciated their efforts and re-elected them for another year.

Once more we bring to your attention the date of the next Grand Lodge session and advise the practicability of having your lodge represented at that time. Do not sit back and when it is all over find fault with what has been done, but get on the job, for that is the only way you can promote legislation and formulate laws for the benefit of all lodges. The date is week of July 13, 1925, Place, San Francisco. Any information wanted will be cheerfully given by this office.

The contributor this week is Brother Orville M. Hamler, secretary of Altoona Lodge.

### Buffalo Lodge No. 18

Brother Al. Beckerich, manager of Loew's Theater, acted as host at a dinner

given on the stage at that house Christmas night after the regular performance. This brother is a past master in this line of work. About 100 were seated at the feast, including the Mayor of Buffalo, Frank X. Schwab, as honored guest; performers, musicians and all the attaches of the house. Brother Dan Murphy, carpenter, showed his adaptability by leading the orchestra in several selections.

Brother Charles Otto, treasurer at Majestic Theater, was operated on for appendicitis at the General Hospital December 29. He is coming along nicely and expects to be on the job again shortly.

Brother Martin Connor, who has been confined to his home with an attack of pleurisy, is reported better.

### Altoona Lodge No. 32

We are proud to report that this lodge is growing, and, from the interest manifest, we have big hopes for the future.

At a recent election all the old officers were re-elected without a dissenting vote. They are as follows: President, Charles Bruner; vice-president, Ed. Blair; recording secretary, Orville Hamler; financial secretary, George Lowder; treasurer, William Phillips; marshal, Grover Williams; chaplain, John Gilday; sergeant-at-arms, Vin Bender, and trustees, Russell, Tritle and Zinn.

Much of the credit for the founding of Altoona Lodge must be given to Brother Percy Kauffman, of Pittsburgh Lodge, to whom we extend thanks. We are growing every meeting and all *Billyboy* enthusiasts.



ONLY \$100 DOWN AND \$30 A MONTH

You'll look the world over and never find another opportunity like this.

This ideal bungalow, 45 minutes from Broadway. Gas, water, electricity; 2 minutes from railroad station and Bay; boating, barbing, fishing, tennis and golf. Call, phone or write MR. KINK, 429 Seventh Avenue New York. Chickering 5770.

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507 N. Broadway, ST. LOUIS, MO.



## Picked Up by the Page

Last week FLORNOY MILLER spent a day in the city, jumping in from *Runnin' Wild* for a few hours with his family as the show went from a New England stand to the Majestic Theater, Buffalo, where it opened a week's engagement January 5. While in town he took occasion to attend a performance of a show in which he is interested as the author. Between acts he discussed the work of the company with its star and stage manager. It happened that the Page was present and urged to remain. This is part of what we heard:

"Nothing but the best that is in everyone will do. If they can't work together, can't co-ordinate to give a satisfactory entertainment, then one or both should be let go. Don't hold people who are obstinate, who place their personal preferences or dislikes above their work. You can't afford it, even if it should be your best friend. It is not your show. It is not the property of your manager nor yet mine. No, not the owners' show. It belongs to the people who pay at each performance. The rest of us are mere instruments. When the public quits registering approval of the show at the box office this or any other show is done. A show can't live on reputation. Every performer and every performance must be the best. I wouldn't let my own brother get away from that standard in a show in which I am concerned."

That speech told a lot. It explains most vividly why the author and star of *Shuffle Along*, *Runnin' Wild* and a number of preceding things has been a success. More Flornoy Miller types of mind will mean more progress for the show business, and that goes for the whole business.

EDWARD JOHNSON, known the show world over as "Black Carl", one time magician, but of late years connected with the business end of the shows, remained in town when *Runnin' Wild* resumed its road tour Christmas Day. He had been "on the front" with MILLER AND LYLES' attractions for several years and is reputed to be the best informed Negro who has ever functioned in that manner. He has assumed the management of the Dressing Room Club. Already there is a very noticeable revival of interest at the 131st street clubhouse.

Dropped by the Lincoln Theater Saturday, January 3, at matinee time and found the audience jammed back to the street doors and enjoying most thoroughly the second week of DRAKE & WALKER'S *Bombay Girls*. It is remarkable how this show continues to draw. DRAKE certainly knows how to gauge the desire of his audiences.

Learned at the time that MRS. MARY DOWNS, owner of the theater, was obliged to go under medical treatment for a nervous breakdown New Year's Day. While deeply sorry for her, we can understand the cause leading up to it. Managing three big enterprises is no job enough, to say nothing of supervising the packing of tremendous-sized and most unique Christmas baskets such as we know went out with her cards and holiday greetings.

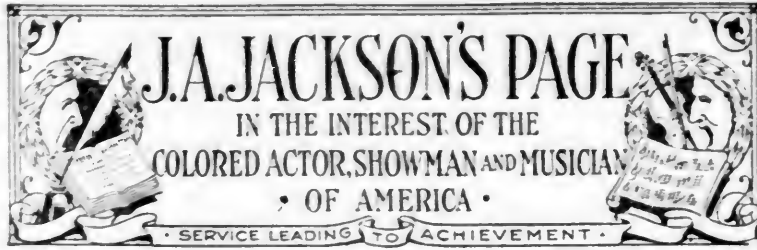
We have at last seen an approximately perfect Negro monthly magazine. The January number of *The Messenger*, a special theatrical edition, has come to our desk. It is a work of art that will challenge comparison with any publication issued in America. It is 80 pages of dignified presentation of the story of Negro progress. CHANDLER OWEN and A. PHILLIP RANDOLPH, its editors, have presented a profusely illustrated journal with a dozen special articles by men who know wherof they write, including a story by the Page.

Other contributors are OTTO H. KHAN, ALAN DALE, EUGENE O'NEILL, PAUL ROBESON and DORA COLE NORMAN. In addition to the work of Staff Editors THEOPHILUS LEWIS, GEORGE S. SCHUYLER and J. A. ROGERS. A significant thing about the issue is that it contains a high percentage of expensive and artistic advertising of a commercial character, and has been successfully brought out without resorting to the BLACK JACK method of advertisement soliciting that usually has been the rule in such special theatrical editions. S. H. Dudley, Charles Turpin, St. Louis theater owner, and Whitney and Tutt are subjects of special treatment, and they richly deserve it, for they truly represent the circuit, the theater and the performer, the essential elements of showlife.

The January *Messenger* marks an epoch in Negro journalism.

Now comes Tuskegee Institute with the big declaration that the showman and performer are to be given more consideration in the seats of learning, in the centers of culture and in the history of Race achievement. Secretary ALBION HOLSEY, in a lengthy interview in *The Billboard* offices, recently set forth a plan for a pageant of historic history that will be a feature at Tuskegee this winter. The episodes and characterizations depicted will be explained by the dramatic director and their bearing upon Race history and value to our progress outlined to the students. The script will be available to other schools to the end that the Race performers will be encouraged to continue their harmonious work and become even better and more useful instruments of culture and harmony. It's a great move.

New York State has a new set of officials. Gov. Al. Smith was inaugurated with all the other officials of the opposite political party, Republican. The Attorney



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

General has named his staff, and among them as an Assistant Attorney General is the name of CLAYTON T. A. FRENCH. He succeeds COUNSELLOR McDUGGAL to office.

Upper Seventh avenue, New York, is becoming a real theatrical center. In the Lafayette Theater lobby on a recent evening we met WALTER FORBISH, of the *Shuffle Along*; WILLIAM HALE, business manager of the *Demi-Virgin* Company; H. D. COLLINS, the agent; LOUIS AZORSKY, who may leave town with *Shuffle*; ROBERT LEVY, who has assembled a company, and "DOC" OYLER, of Miller Bros., 101 Ranch Show, who was a visitor at the up-town house, and inside we found MR. MAYNARD, of the K. & E. office, and three vaudeville agents in the boxes. The show world is noticing Harlem.

*Broadway to Dixie* left the Broadhurst Theater January 5 and went to the Majestic Theater in Boston. However, we were not long without a representation on Broadway, for PAUL ROBESON opened January 12 at the Punch and Judy Theater in *The Emperor Jones*.

## Another Deacons' Corner

Deacons' Corner, No. 17, chartered more than a year ago, was finally set up with a complete organization of local Masons interested in the traveling show-folks at Cincinnati by Ike Paul, a musician in the Roosevelt Theater, that city, who will function as the Senior Deacon of the corner. The club starts with a membership of 18 active and 6 associate members, and with a group of officers of very high Masonic standing. The Senior is a 32 deg. Mason, so are Chas. McCoy, the secretary, and Joe Arnold, chairman of the board of directors. Others on the board are Howard Greer, 33 deg.; E. S. Townsend, 32 deg.; John Johnson, 32 deg.; John Thomas, 32 deg.; Thomas D. Porter, 32 deg.; Bert Ferguson, 32 deg.; is chairman of the entertainment committee, J. J. Wilson, 32 deg. chaplain, and Richard Britton, 32 deg. marshal.

The organization meeting was held January 3 and the corner is now prepared to extend fraternal courtesies and assistance to the performers and other travelers of their connection who may wander into the Queen City. The initial session was some affair.

Incidentally, the 1925 cards of the national organization have made their appearance and the Prince Hall performer who is without the new issue will be likely to miss a lot of pleasure.

## Whitney and Tutt

Whitney and Tutt are touring the T. O. B. A. circuit with a well-balanced tabloid company presenting four productions, all royalty free because they wrote them, and all with records for big city success. The shows are being presented with special scenery and costumes for each production.

*Between and Between*, *Keep Pit, Up and Down* and *Who Struck John* are the names of the pieces. Ina Duncan, Mabel Ridley, Edna Barr, Wilbur White, Charles Hawkins, Joe Purnell, Homer Tutt and Salem T. Whitney are the principals. The chorus includes Hilda Bendischer, Arlyne Brooks, Irene Landry, Janet White, Bobbie Fredericks and Hazel Terry.

The company has not only proven to be one of the best drawing attractions traveling over the time, a fact that is attested by the number of return engagements played in the bigger houses of the circuit, but the character of the personnel is such that it has commanded more than the usual respect and social attention. Mr. Whitney addressed the Business Club at Columbus, O., and has been the guest of a number of business, professional and fraternal organizations during the months this unit has been on tour. This information has come to us via local newspaper exchanges.

The contribution this show has made to the general advance of the profession among our people this season is only equaled by the value of the clever writings Mr. Whitney has contributed to the press of the Race. His "Salem Sez" has become almost as authoritative and entertaining a column as that of many of the more generally known columnists of the country. He is a keen observer and a good wordsmith.

The show played the Belmont Theater, Pensacola, Fla., week of January 5.

**MARRIAGES, BIRTHS, ENGAGEMENTS, DIVORCES AND DEATHS—** all news to our readers. Help us to give you plenty of it. Send in all such notices to the editors. It will be gladly printed if fresh and authentic.

## "The Demi-Virgin"

The colored company presenting the Al Woods Broadway success, *The Demi-Virgin*, that had been on tour for about six weeks and came into New York a very much disrupted organization, due to the loss of a number of its people who went to another dramatic organization, opened to a fair-sized audience in the Lafayette Theater Monday, January 5. While the show was reorganized by Manager Hale to keep this contract for its final booking, in fairness to the people who filled the vacancies we accord it a review.

The show is so surefire in the matter of situation and lines that it is actor proof. Therefore it was but natural that the business should have increased daily. As a matter of personal tribute, Manager Hale was obliged to be host every night to groups of white patrons that included many of the biggest people in the show world.

There were 15 people in the cast. That does not include Sam Craig, who filled a bit in the first act. This stage manager of the house took bows on every appearance. Some actor is Sam.

Alonzo Fenderson and Rudolph Gray, of the men, and Evelyn Mason, Marie Young, Marion Taylor and Daisy Pizarro were excellent in their respective characters. Miss Young is a great character actress. Princess Helena, billed as an exponent of Hawaiian national dances, put on an Oriental dance that would have caused any outdoor show in the world to be pinched at its first performance. She is a remarkable dancer of the sort that is put on for a "blow-off" in low-brow shows. It was sensuous, but we failed to see the artistry in her work. It appealed too frankly to the low brows, the sort of thing that goes for stag dinners on the Q. T. It drew patronage but marred the piece.

The show was played with spirit, except that some of the performers talked in too low tones. Osborn Winfield as Sir Gerald Sidney either misconceived the part entirely or he is too decidedly stony in his mannerisms to be a successful act. The cast: Movie Director, Alfred Cheste; His Assistant, LeRoy Smith; His Cameraman, Jos. Du Point; His Second Cameraman, Richard Pincus; Amy Altenby, Marie Hicks; Dot Madison, Babette Jackson; Fay Winthrop, Baby Green; Cora Montague, Daisy Pizarro; Wanda Boreasca, Princess Helena; Aunt Zeffie, Marie Young; Betty Wilson, Marion Taylor; "Chick" Beldon, Alonzo Fenderson; Gloria Graham, Evelyn Mason; Sir Gerald Sidney, Osborn Winfield, and Wally Dean, Rudolph Gray.

The scenery and properties of the original production were used and the costuming was absolutely faultless.

## The Page Gets Decorated

Some months since the editor of this page journeyed to Richmond, Va., where he was exalted to the 33d degree of Masonry by the United Supreme Council of the Southern Jurisdiction, A. A. S. Rite, Prince Hall connection. It seems that having been instrumental in the organization of the Deacons' Club of theatrical craftsmen was somewhat responsible for the honor that was conferred. As a sort of confirmation of that idea, Billy King, national president of the Deacons, began doing things behind my back with the result that there arrived at our office recently a beautiful Baldric, emblematic of the last degree of Masonry. It is the gift of a number of a group of fraternal friends, the majority of them showfolks, Masonic officials and newspaper men, all Deacons; in fact, the people whose interest is closer relations between the showfolks and their audiences has made the club a pronounced success. The Page is grateful. He is proud of his decoration and proud of the Deacons.

## Cincy Liked "Bojangles"

*The Cincinnati Enquirer* had the following to say about "Bojangles": Bill Robinson when he played Keith's Theater in that city New Year's week. Praise from a conservative source, proving that real ability is recognized everywhere. It reads: "Bill Johnson, a dusky entertainer, and called the 'dark cloud of joy', easily lives up to his billing. Johnson dances with the ease and precision characteristic of his Race. Tap and step dancing which is as nearly perfect in a rhythmic sense as human instinct can make it is Johnson's chief contribution to the program. He introduces a decided novelty in the form of a stair-case dance, utilizing the various steps for rhythmic effects. Display of cleverness is the outstanding feature of Johnson's act, and the word doesn't do half justice."

## Warning to the 'Movie Struck'

A story that originates, according to its date line, in Los Angeles, has been appearing under splash headlines in the colored weeklies under the heading "Great Demand for Colored Film Actors". The effect of this story is, to say the least, pernicious.

In common with the rest of humanity our young folks are "movie mad". It seems that all of them would like to appear in the movies. The offices of the trade journals have been pestered to death with inquiries about how to get into the film companies. Stories such as the one under discussion encourage these film-struck ones to abandon less spectacular vocations, their schools and mere jobs to seek the elusive fame so glibly promised by implication in that story.

The story reports that 500 calls were received in 1924 at one office, specializing in Negro talent. There is no doubt of the truth of that, but this office has on file the names of 67 film workers who are booked with reasonable steadiness from that same office. Lord knows how many more are registered in that office, waiting to catch the crumbs—the atmosphere and mob-scene jobs—mere day's work at long intervals.

If those 67 worked absolutely equitably there would have been less than eight jobs each during the whole year. Had those jobs been divided among the whole registered list there would have been but little employment for each. So don't rush to California. It is hard for white performers, and much more so for Negroes, for the whites may find occasional work there; but the Negro's usual avenues to work are filled with Japanese, Chinese and Mexicans.

Another thing to keep in mind is the fact that when the film directors want Negro types in the white companies they want real Negroes. For once the genuine article comes into its own.

Where the lighter person happens to be acquainted with casting offices, and if he is of the special type that can be adapted, he or she may work as a Mexican, East Indian, Caribbean, Arabian, Moor, etc., thru the scale of darker races. Even in this, if the parts are "fat" with opportunities the white artists have become so expert in the art of makeup that they have all the advantage of being given first choice at the work available.

We share with the California writer a degree of pleasure in reporting progress for our folks in the "movies", but the burden of responsibility that must rest with some one for encouraging the thousands of light-headed and beautiful girls to chase a probable wild-o'-the-wisp prompts us to set warning signals.

## Dudley Praises McClennon

Praise from an authoritative is appreciated by anyone. George McClennon has certainly received some from a high source in a letter that S. H. Dudley has sent to this office. Mr. Dudley witnessed the clarinet-playing comedians work at the Gaiety Theater in Washington a few weeks since and immediately penned a letter that contained the following:

"I have heard performers use the words 'I or we stopped the show,' but that could be taken in two ways. The show could be going good until it got down to this act and the act so bad that it stopped the show from going over, and the other way is the way that George McClennon stops it by the audience not allowing anything to come on until they have had enough of George."

"I witnessed this at the Gaiety Theater in Washington, D. C., last week, where I went to see this young colored comedian. George is versatile and is really capable of doing more than his present opportunities afford him. I met Mr. Cain, manager of the show, who says he is going to provide a better situation for George next year."

"George is the biggest hit I have seen at the Gaiety, not excluding myself when I appeared there with Dave Marion for two seasons. I do wish that we had more young comedians that possessed the talent that George McClennon does. It would mean so much to the profession. He is a perfect gentleman on and off the stage and is well liked and respected by the entire company. He is reopening a way for colored talent with burlesque shows, which had so much trouble with colored acts they had almost decided to not use them any more. George McClennon is not only a hit with the show but a credit to the colored show profession. George is a union act and my one best wish is that he will continue to hit in every city just as hard as he did in Washington."

## Racing Game Growing

New Year's Day Savannah, Ga., presented auto races again, this time as part of the National Racing system being promoted by Lucien C. Headen, who in the past few months has conducted similar affairs in Indianapolis, Chicago and New York. As in those cities, he operated in conjunction with a local committee. At Savannah he was associated with a local committee that included Wm. McKelvey, J. G. Lemon and J. H. Butler, men who are entitled to credit as the pioneer promoters of Negro auto and motorcycle racing since they have been conducting semi-annual affairs in Savannah for more than four years. Part of the proceeds were devoted to charity.



## Minstrel and Tent Show Talk

### Airship in Doubt

Rastus Airship, who spent about 10 years in charge of the minstrel on the Sparks Circus, and who is now touring the T. O. B. A. circuit with Airship and Fobbe's Variety Dancers, played Macon, Ga., the headquarters of the circus. Of course, he visited Mr. Sparks and the folks with the result that he is now between two opinions as to where he will work next summer.

Airship had been associated while on the Sparks show with Prof. Mason, side-show band leader, who is engaged in a similar capacity with the 161 Ranch for next season. While in Macon he and the other acts on the bill were the Christmas dinner guests of Charles Douglas, manager of the theater. Among those present were Doorkey Singleton, Boatner and Jones and DeWayman Niles. While there he arranged for the establishment of a Deacons' Corner in Macon, and Mr. Douglas has offered clubroom space in his hotel adjoining the theater for the purpose. Airship is becoming some fraternal "jiner". While playing Dallas he became a Pythian.

### Holtkamp Minstrels in Chicago

L. B. Holtkamp's Smart Set Minstrels played the Grand Theater, Chicago, January 4 to 11, giving the show two Sundays in the big town. The Southside took kindly to the spick and span parade, the talented production that Bubber Mack staged and the novelties carried with the company in the way of props and scenic equipment.

Great Adams, Cuban Edards and Nellie Worth provide the show with three unusual novelty acts, just two more than is usually found in an olio. W. A. Payne is the interlocutor.

Prior to the Chicago engagement the minstrels played the Colonial Theater in Detroit and kept the big house of 1,700 capacity well filled with an audience that was more than 90 per cent white. The Chicago engagement prevented the acceptance of an offer from Bert Walker, house manager, for an additional week. The show has had many requests for return bookings.

Mr. Holtkamp is increasing the number of people to 45, and it is expected that the show will invade eastern territory this season.

### Down in Dixie Minstrels Protest

Writing from the Opera House at Oxford, N. Y., members of the Down in Dixie Minstrels protest against a complimentary story concerning the show that appeared in the Christmas issue of *The Billboard*. That story went to press December 4 and was made from the contents of a letter from a member of the company.

Since then the show has been abandoned by its manager and the boys have been struggling manfully for their continued existence on a co-operative basis after having received assistance from friendly people in several towns. The citizens of Carthage, N. Y., were especially generous. Mr. and Mrs. Robinson, Mr. and Mrs. Champion, Mr. and Mrs. Everett, the Grand Union Hotel and the management of the Carthage Opera House are credited with rendering kindly help. Callender Hall was donated for two benefits.

The boys left the town for Utica, where they picked up three additional performers and sent Leo Scott ahead "wild-cattin'" the show under its original title, which they have assumed the right to use because of salaries alleged to be due. J. Norman Ebron, C. V. Scott, Mr. Glover, Prince Douglas, Mr. Craig, Bob Toussant and Leo Scott constitute the present group.

### T. B. A. A. Chartered

Dan Michales, carnival man, announces that he has secured a charter from the State of New York for the Travelers' Benevolent Association of America, an organization designed to relieve the distress of traveling persons. Dan is the president, T. McDonald, vice-president; Thomas Ramsey, treasurer, and Morris Ramsey, secretary. These, with James Tucker, P. Ramsey, H. N. Smith, Lee Yokely, H. H. Brown and Fred Michaels constitute the board of directors. The organization has opened offices at 522 Lenox avenue, New York.

### Reopen Portsmouth House

The Colonial Theater, Portsmouth, Va., one of the largest theaters in the country catering to Negro patronage, has been taken over by Wm. J. Miller, a white man who for 10 years operated a pool room catering to the same trade in that town.

The house, which seats 1,200 and is thoroughly modern, will be reopened January 19 with an attraction that H. D. Collins, New York agent, has been commissioned to select. Mr. Miller proposes to operate the house on a purely percentage basis, offering from 50 to 70 per cent, according to the size and drawing power of the attraction submitted. One, two, three-night and full-week engagements are to be considered. The territory has a drawing population of 100,000 colored people. At the scale of prices suited to the neighborhood, the house can gross \$800 or better per day.

## Eliza Scandals

Virginia Liston has selected the title *Eliza Scandals* for the tabloid company that the record singer is heading under the direction of Sam Gray, her husband. The show opened a tour of the T. O. B. A. houses at the Palace Theater, Norfolk, Va., and the plot of the piece appealed to the whole audience very favorably, according to report.

The "Titanic blues singer", as Miss Liston is billed, is featuring *Weeping Willow Blues* and *You Don't Know My Mind*. Both proved to be hits.

Dinah Scott is the comedian with the show and Gray is doing the character work. Henrietta Leggett and Ethel McCoy are the soubrettes. Either one would be enough for the average small show. Hazel Springer is a dancing specialist. Frank (Bozo) Bailey is another. Gertrude Scott is a comedienne and she shares the laughs with the male Scott with credit. These people are supported by a capable chorus that was trained by Miss Liston personally.

"Speedy" Williams, a local critic, advises that the show is "big-time stuff" and the cleanest show the Tidewater town has seen this season.

The Lee Marshall Revue, after completing a tour of the Pantages Circuit at Omaha, Neb., late in December, has been contracted for a return engagement over the time. The act played the Capital Theater, Jackson, Mich., during Christmas week, with Grand Rapids following.

## From a Toledo Daily

With featured three bank headlines, the following comment upon the Gonzelle White Company recently appeared in a Toledo daily paper.

"The Rivoli is rounding out the old year in music—it will start the new year right—saying its respects, farewells and promises in the jazziest of jazz and the brand of humor that carries a clean bill of health and a series of laughs. Gonzelle White's jazzers, Dixie entertainers, are more than jazzers—they're entertainers—so far ahead of the run-of-stage that there's no comparison with their act and the usual syncopators' efforts. A couple of men dance, do floor acrobatics and make themselves outstanding principals on ability alone. Nothing but talent is employed in this act and the players earn every round of applause."

## Going Big in Paris

Word comes from the Emma Maitland group of colored girls at the Moulin Rouge in Paris, France, that despite the efforts of some of the white girls who came from America with them to create dissension, the show opened with every promise of success. The French public is taking kindly to them, and their co-workers have become reconciled to harmonious work after a few malcontents were obliged to return to America with their prejudices.

## Here and There Among the Folks

*Runnin' Wild* played the week of January 5 at the Majestic Theater, Buffalo, N. Y.

N. E. Perkins was ill for some weeks past in New York, but is again about and able to greet friends.

Florentine Finley, after a long siege of illness, has teamed with James Stevens. The act is being booked by the H. D. Collins office.

Gene Bell, who is staging a revue in a new cabaret in Kansas City, Mo., advises that the T. O. B. A. has offered to book him and his wife again.

The Gaines Brothers, acrobats, were not in New York long before they were sent out from the Jack Linder office with a fistful of contracts. Nothing like being guilty of having the goods.

Jackson and Taylor began the new year in the Keith house in New Brunswick. They have special billing, and at the Strand Theater in Halifax justified it, according to local reviews.

Dave and Alice Pickett are at their home in Aitkin, Minn., after a 20-day season in the Dakotas that was very profitable, according to a letter from the pioneer of Negro white-faced make-up artists.

Billy and Mae Willis are at their home in Baltimore, having closed with the Cornell-Wade tabloid company. Billy Willis, a performer of the old school, says he will not work under department handicaps.

Long and Jackson, Cato and Sheftell and the Sheftell Revue are presenting the whole program in theaters in Michigan. At Bay City Mrs. Cora Parks, a former member of the company, entertained the performers with a holiday party.

"Happy" Winbush, of the team of Winbush and Wallace, had the pleasure of playing his home town, Durham, N. C., Christmas week, with his mother, whom he had not seen in 20 years. He is with the Dad James Company.

Mrs. Ben Marshall, wife of the stage carpenter of the *Shuffle Along* show, went from her home in Indianapolis to New York, where she joined her husband on the show for a few weeks and left New York with the company to tour a bit.

H. L. Pryor, Jack Carter, Evelyn Ellis, Ruth Carr, Margaret Brown and James Downs are in the cast of the dramatic stock company that Robert Levy opened in the Dunbar Theater, Philadelphia.

presenting *The Night Call* as the first offering.

The Palace Theater, Lake Charles, La., has been reopened as a vaudeville house playing T. O. B. A. bookings. The manager and owner, S. B. Mancuso, opened it January 5 with J. A. B. Taylor as stage manager. The Jules McGarr Company was the first attraction.

After showing at the Lafayette Theater Lomax and Blue were taken over by the Jack Linder office for a tour of its circuit in upper New York and Jersey. They played Saugerties, Perth Amboy, Trenton and finish at Brunswick January 17. The act is a nice blend of operatic singing and modern dancing.

Will Masten, Virgie Richards and Joe Russell, with the *Shake Your Feet* Company, are spending the month in Keith houses in the vicinity of New York, playing Yonkers, Jersey City and Norwich. Newspaper comments on the act in New England have been uniformly complimentary.

King Oliver's jazz band suffered the loss of a big library of music and Lillian Hardaway Henderson, pianist with the band, was injured in a fire that caused \$30,000 damage to the Lincoln Gardens in Chicago. J. C. Clark, by heroic work, saved the instruments of the entire organization.

George Pickett, of New Haven, Conn., is again home after touring the eastern territory and going as far west as Omaha with the Yale Musical clubs. On his return he stopped in New York long enough to get hold of the new Deacons' Manual and see Charles Thorpe at musical headquarters in Harlem. Sure he called at *The Billboard* offices.

The Andrew Bishop Players, after doing a week's engagement and two weeks' rehearsal at Nashville, Tenn., went to Louisville, Ky., week of January 5, where they began a return tour of the T. O. B. A. The company includes Andrew Bishop, Cleo Desmond, Arthur Ray, James and Zadie Jackson, Sidney Kirkpatrick and Laura Bowman. Paid in Full was their initial offering.

Fred Jenkins advises that the Ethiopian Serenaders are playing thru Florida. The show, with a Miss Hunter as leading lady, has had the pleasure of opening two new T. O. B. A. theaters, the Princess at Lakeland and the Central at St. Petersburg, Fla. They were in the Grand Theater at Palm Beach Christmas week. Wm. Bright owns the attraction and Mark Thomas is the pianist.

## They Do Notice Clean Actors and Shows

"The entire company deserves commendation. The plays were high class, inspiring and free from smutty jokes. . . . Atlanta is proud of the Lafayette Players, not only because of their exceptional ability as actors but because they are clean actors with a clean show."

Thus speaks *The Atlanta Independent* in a six-inch lead editorial in its issue of January 1 about Evelyn Freer, Edward Thompson and the Lafayette Players who have been appearing in a two-week engagement in the Georgia capital. The city, the home of six colleges and the center of big Negro business, two factors that combine to create and maintain a highly cultured group of Race people, is typical of many cities of the South. These groups have not yet been tapped by organized theatricals. It is a big undeveloped field.

Ben Davis, president of the National Negro Press Association, and the most emphatic editorial writer of the Race, is a conservative and unpurchasable publisher. The vigor of this editorial tells volumes to performers and managers alike, if they will but heed. To the Page it proves that the constructive work we began nearly five years since is bearing fruit. It marks the beginning of a new day in the theatricals of the Negro.

## A Fine Christmas Present?

Lucille Hagermin, record singer, and Cyril Fullerton, her pianist, had a nice dinner, Christmas tree and some packages of presents all prepared for Bobbie Vinson and Billy Jackson, two girls who have been with the act that had just been passed on by the bookers as being acceptable and was to be accorded 10 weeks of excellent booking after the usual breaking-in period had just been finished. Failure of the girls to attend the Christmas festivities led to the disclosure that they had left the city and further communication with them in their Philadelphia home elicited the further information that they were not going to rejoin the act. Miss Hagermin has been obliged to cancel all contracts, and is obliged to again build up an act.

## Kelly Miller To Broadcast Sanhedrin

Kelly Miller, dean of Howard University, Washington, D. C., and the promoting spirit that brought together nearly 500 representatives of more than 60 Negro organizations in the All-Negro Sanhedrin early last year in Chicago and for the first time in the history of America presented to the world his Race in a united effort to better its condition, will broadcast a report of the sessions by radio soon.

Beginning December 23 he did a lecture tour, appearing at Detroit, Indianapolis, Columbus, Zanesville, Huntington and Charleston, W. Va. Show folks were involved in the Sanhedrin thru the Colored Actors' Union, the National Association of Colored Fair Officials and the Deacons' Club, all of which were represented by credentialed delegates.

## Manager Praises Minstrels

Holtkamp's Georgia Smart Set Minstrels, colored troupe, opened in Chicago Sunday night, January 4, at the Avenue Theater, to a packed house, according to a wire received from H. Johnson, manager of the theater, the first show ever to do a turnaway business at the Avenue, the house having been closed for some time.

Johnson states that the show is 100 per cent entertaining from start to finish, with wonderful scenery and costumes, and, in his opinion, is the best attraction of the kind to visit Chicago.

**WANTED QUICK**—For GREEN RIVER MINSTRELS, Chorus Girls, Musicians and Performers. Write or wire JULE WEAVER, Manager, care The Billboard, Cincinnati, Ohio.

**COLONIAL THEATRE**, High and Chestnut Sts., Portsmouth, Va. Portsmouth's best Race house. Full night's receipts, \$1,000. First-class attractions only. Better than ever. Percentage only. Address Wm. MILLER, Care Colonial Theatre.

## Acts and Managers

communicate with THEATRE OWNERS' BOOKING ASSOCIATION for all matters theatrical (Colored). Offices, 412 Volunteer Building, Chattanooga, Tenn.

## Brown and Marguerite

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Main Offices and Printing Works: THE BILLBOARD BUILDING, 25-27 Opera Place, Cincinnati, Ohio.

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Vol. XXXVII. JAN. 17. No. 3

Editorial Comment

WE WERE glad to see the threatened trouble between the circuses and Billers' Alliance avoided thru the granting of concessions by each side. For a while the situation was rather serious—in fact, a break was imminent. From St. Louis the scene of the controversy was switched to Chicago, then to Columbus, O., where the settlement was reached. At the Columbus conference there were 10 circuses represented by agents, and on the union's side there were three international of-

ficers, accompanied by four representatives of the circus branch of the billposters' organization. The conference was rather spirited at the beginning, but gradually resolved itself into a sort of love feast and was characterized by all present as being the most harmonious of any meeting ever held by these representatives.

The Billers' Alliance originally asked for \$35 a week and no holdback and for a long time stood pat on this. The salary of billposters had been \$90 a month. The circus agents finally agreed to grant an increase of \$20, or \$110 a month, provided that the holdback was left as it had been—\$10 a month for six consecutive months—and that the other conditions regarding the holdback remain as in the previous agreement. This met with the approval of the representatives of the billposters' union, who also consented to having the circus men employ some students as usual. These students, at the end of 60 days, are to be examined by a committee composed of the steward, the boss billposter and a third man on the

fact of Evan Powell and the private secretary of Lord Northcliffe claiming they possess messages without being conclusively proved does not necessarily make it true. All this, I am afraid, has a tendency to cause a certain class of people to lose their stability and keep them chasing shadows. I would like very much to see Evan Powell come to America and show his 'wares.' We wonder if the challenge will be accepted—yes, we wonder.

THE big plum in the carnival field, the Canadian National Exhibition at Toronto, has again fallen to Johnny J. Jones, as mentioned in the news columns of our last issue.

This makes the fifth year—not consecutive, however—that the Johnny J. Jones Exposition has been awarded the contract for the midway features at this wonderful exhibition, the leader in this country.

Mr. Jones' organization made its first appearance at the Canadian National Exhibition in 1919 and was re-engaged in 1920. Then it lost out for two years

THE ADVANCING "MOVIES"

THE recent public deposition of an official in the motion picture world to the effect that the million-dollar picture is happily a thing of the past, at least from the publicity point of view, comes at a time when an appreciable change in motion picture values is being offered. The great and glittering dollar, and with it the fabulously overpaid screen star of other days, is about to make way for the one real and determining factor in this twentieth century art—the motion picture director.

In the early stages of the pictures, once the nickelodeon and two-reel period was passed, the outstanding issue of this art industry was screen personality, first and last. It became a regular scramble and gamble in sure-fire screen stars. The high cost of production also rose in competitive waves until the publicists were handling seven figures with as much ease as a reparation committee. There was David Wark Griffith, of course, who always managed to keep his pictures on a higher directional level than most of his brothers of the megaphone, and again and again there were outstanding films which earned a generous word of appreciation for their fine direction.

Within the past year, however, the importance of the man at the helm has been demonstrated in one film after another. Ernst Lubitsch, Dimitri Buchowetzki and Victor Seastrom have been added to the local ranks from continental sources, and have helped to advance the technique of the "movies" considerably. The fact that Mr. Seastrom's latest picture, a somber, tragic affair from an Andreyev play, could have played recently a two weeks' Broadway engagement to a spectacular box-office record is proof enough that the public is ready to uphold a fine director's hand.

Intelligent, artistic and entertaining pictures can only come from discriminating directors. It is they who are the guardians of filmatic destinies. Out of the rank and file they are forging into the limelight, making their place secure and their pictures worthy of this winged art. Who can say what the films will be like in another decade, in two? When it is remembered that the first important feature film was produced barely 10 years ago, and that today the motion picture has become a distinct and often glowing art, there should be a considerable hesitancy before dismissing this infant prodigy from the company of the grown-up arts. The "movies" are indeed advancing. The day of the directors is at hand.

—CHRISTIAN SCIENCE MONITOR.

car and if approved will be allowed a salary of \$75 a month for the balance of the first year on the car with the same holdback as the others, the union to issue them "apprentice cards" for that year. The "apprentice card" will not allow them to work in a shop or on the road—only with a circus. Meal money and lodging remains as it has been.

HOUDINI thinks those reported spirit messages from Lord Northcliffe should be stopped unless it is proved beyond a shadow of doubt that they really emanate from the spirit of that great editor. Having known Lord Northcliffe for almost a quarter of a century, Houdini is out with a challenge, saying: "I am willing to pay to any reputable charity the sum of \$1,000 if the medium quoted, Evan Powell, will get in touch with my friend and report to me the subject matter of which I spoke to him for three hours on two consecutive days at a luncheon in 1900 during my engagement at the Alhambra Theater before Lord Northcliffe was so prominent and he was seeking American material. The mere

—1921 and '22, when C. A. Wortham's World's Greatest Exposition was booked instead. In 1923 the contract went back to Mr. Jones, and he has been getting it consecutively since.

Engaging the Johnny J. Jones Exposition for the fifth time speaks volumes for the faith the C. N. E. officials must have in Mr. Jones and for the class and caliber of attractions, riding devices, etc., which he carries.

Incidentally, the pleasure of obtaining the 1925 contract for Mr. Jones was W. C. Fleming's, that honor for the four other years going to A. H. Barkley.

Speaking of a dramatic critic's reviews, The Denver Post says: "A correspondent writes in to relate that a dramatic critic's reviews don't amount to much because they are the opinions of only one man. So were Newton's ideas of gravitation and Columbus' belief that the world was round."

Lawrence Tibbett, the 28-year-old American baritone, still has New York talking about the ovation which he received in Falstaff. "No doubt," com-

Theatrical Notes

James O'Neill recently purchased the Iris Theater, Bellefourche, S. D., from Thomas Kirby, taking possession at once.

Ed Hunter of Kearney, Neb., has taken over the Hostetter interests in the Donelson Theater, Central City, Neb.

The Orpheum Theater, Lawton, Ok., has reopened after being dark for several months. The house has been completely remodeled and refinished.

The Strand, a picture theater in Curtis street, Denver, Col., which closed several months ago, has been purchased and reopened by the Melton Theaters, Inc.

Manager R. J. Charles has made extensive improvements on the Liberty Theater, Vador, Wash. It also has been redecorated and new seats installed.

The Stewart Theater, Puyallup, Wash., has been completely remodeled and redecorated. George Blanchard is manager in charge.

The Majestic Theater, Butler, Pa., which recently was secured by the Harris Amusement Company of Pittsburgh from J. D. Dunmyer, is being redecorated and refurbished.

The New State, St. Paul, Minn., the second independent cinema theater in the down-town district there, opened New Year's Eve. It was formerly known as the Lyric. Oliver Rowe and William A. Mustard, partners in several theater ventures there, are the proprietors.

Louis I. and Bernard Shapiro have purchased from the I. R. B. Realty Company, Inc., the Hughes Theater, 186th street and Hughes avenue, the Bronx, New York. It seats 1,200. The buyers will manage the theater. The property was held at \$150,000.

Abraham Liebling, editor of The Jewish Press, has purchased the Vernon Theater Building, E. 61st street and Vernon avenue, Chicago. Besides the theater, it contains seven stores and eight flats. (Continued on page 105)

ments The New York World, "he will be another Bispham, with the whole world talking about his voice."

There seems to be a better feeling between Cincinnati theater managers and union stagehands since the banquet which was tendered them and members of the city's administrative body and newspaper men by William Elliott, business representative of Local No. 5, I. A. T. S. E. The affair was a big social success to say the least.

The Canadian Government Bureau of Statistics, in its latest crop report, estimates the wheat crop at 271,622,000 bushels for 1924, which is 20,000,000 less than the previous estimate. The final estimate for 1923 was 474,199,000 bushels.

Lack of galleries, quality of productions and high admission prices—these were some of the reasons outlined in the New York press last week why the radio is having such effect upon theater attendance.

Over here we have the so-called "Coffee and Cake Circuit". In London they have what is termed the "Tea and Cake Tour".

New Orleans is now holding what promises to be the greatest Mardi Gras it has staged in the past 25 years.

The value of advertising to show business depends upon its truthfulness.

Vaudeville heads tell us that big-time vaudeville is taking a somewhat back seat for small time, in point of popularity. More jumps for the artistes, but, then again, more split-week houses mean more acts can be employed.

Tex Austin is to stage a rodeo in London again this year—"mebbe". We say "mebbe" because it's going to be a rather stiff proposition. No function of that nature ever received the international publicity that Tex's did last year—after it was held.



# Converting Spenders Into Builders

By Fred High

**L**URING boys from the street and away from loafing places, separating them from idle companions, is a big problem, and setting them to work is a real achievement. All of which has been done by the good citizens of Savanna, Ill. Yes, even better still. Not only did they take the boys off the streets but in one case the Rotary Club took one young boy off a crutch and put him on a horn. The club has aided a number of little fellows to overcome their physical handicaps that threatened them with defeat in the race of life.

All of this was done thru the organization at Savanna of a boys' band. This band and what it has accomplished is the basis of this story.

That this is a big story is evidenced by the fact that during the past three years Savanna boys and their grown-up friends have spent \$12,000 for band instruments alone, to say nothing of what has been spent for instruction, music, uniforms and other necessary accoutrement.

We take it that the Mayor of Savanna is probably in the best position to know what the band is doing for the city. Therefore his views are of the greatest value. Mayor Harry Secor says:

"The Savanna Boys' Band is the miracle of Savanna. It was started by Rev. G. F. Bremicker, pastor of the Presbyterian Church. It has grown, we claim, to be the largest boys' band in the United States. The band now numbers about 200 boys and includes all sizes and ages, from the fourth grade up to high school, from the public and parochial schools.

"The band is conducted in co-operation with the schools of the city, but any boy in the city is welcome to join. The citizens have backed the movement with both their moral and financial support, without which the movement would have been impossible."

Continuing, the Mayor said: "Unhesitatingly I say that the boys' band is a big factor in our public life. The boys have generously given their services at all public occasions and they assist in many more or less private affairs with their music. Several concerts have been rendered by them and always to packed houses. Just now they are giving free concerts at the high-school gymnasium, and the big crowds that attend is evidence of the large place which the organization holds in the hearts of Savanna people."

When asked what value this activity is to Savanna the Mayor said: "The boys' band is unquestionably a big factor in our civic life. It stamps Savanna as one of the forward-looking, progressive cities of the State and nation. As an advertising medium alone it is worth many thousands of dollars to our business men. That this is not merely our view of their worth is shown by the favorable newspaper comment from outside cities, where the boys excite wonder and admiration not only for their achievement but for the spirit of Savanna that makes this organization possible.

"The importance of the boys' band as a social factor should not be overlooked, for the band lends snap and vitality to all our civic affairs and is an asset of which we are all proud. In fact, it is the big show number in all our local activities.

"But," said His Honor, "the value of the band to the boys themselves in the way of musical experience and social discipline is incalculable."

Then, as a sort of afterthought, he said: "We must not forget that these boys will be the men of tomorrow. The more we can develop for them now the better citizens Savanna will have when these youngsters take their places in our ranks. And this is the biggest asset of all."

**W**HAT is the history of this organization? Who first conceived the idea of such a venture?

There is a church community club at Savanna that has attracted some unusual attention. It is conducted by Rev. G. F. Bremicker, one of those all-too-rare, hustling, likable, manly ministers who just don't know the difference between Sunday and Saturday or between the Lord's Day and Thor's Day. To him all days are just days and a part of our life and a part of eternity. This little club holds monthly get-together meetings, with a supper and an address, at which times the fostering of the real spirit of community service and brotherly love is set forth as the reason for holding these meetings. The writer was the speaker at one of these gatherings, and, as is his usual custom under such circumstances, he put in his spare time inquiring about the local activities of the city. This little railroad city, which the census of 1920 showed to have a population of 3,237 people, soon revealed the material for this story.

A few minutes after we discovered this boys' band we were conducting a sort of senatorial investigation to run down and bring to justice the one who was responsible for its being. We didn't need a subpoena or an order from the United States Senate to enable us to fasten that responsibility upon the sky pilot who

guides the destinies of the community club, Rev. G. F. Bremicker. Rev. Bremicker had had some experience with band work in Ismay, Mont., where he gathered together 24 boys in that little Montana village of 300 inhabitants. So, like most good things, this Savanna idea developed out of a doer's experience and not merely out of an idler's head.

The problem of organizing a boys' band in Savanna was discussed with various individuals. After some delay the citizens decided that they would back the proposition and formed an organization thru which to promote the undertaking. The first newspaper article setting forth the plans in some detail appeared in August of 1921. About September 4 the boys of the city were called to a meeting at the Furath Opera House. One hundred answered the call. The representatives of various music houses were present to arrange for the purchase of the various instruments, but with this method no progress was made. In fact, it resulted in nothing but chaos. But this was merely a setback. For three weeks following this meeting Rev. Bremicker practically lived at the telephone, calling and urging those who had applied for membership in the organization to meet again. The parents were interested in having the boys organized and the boys were more than ready to do their part. It was but natural that a boys' band association should be the outgrowth of this co-operation. The banks of Savanna agreed to let the boys purchase their instruments by paying 25 per cent down and the balance in monthly installments. This made it easy, financially, for the boys to handle the proposition. In short the banks financed the band, pinning their faith to the boys of Savanna. Each boy agreed to pay 50 cents a lesson for a period of six weeks, and after that other arrangements were made for instructions.

The boys secured the services of Harley Booth, a former resident of Savanna

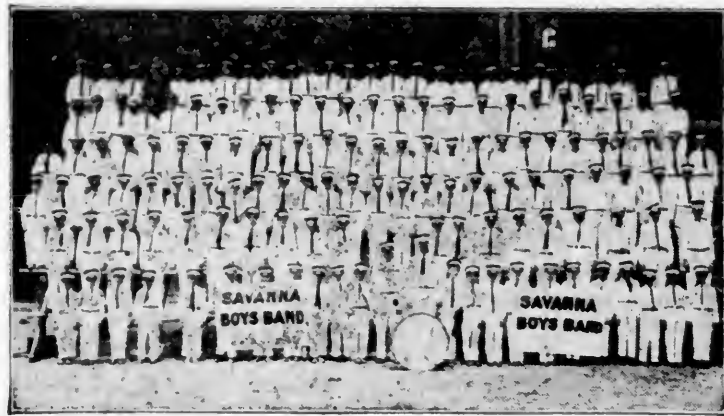
Farmers' State Farm Convention. It was estimated that more than 40,000 visitors were in attendance. The business men furnished the transportation, taking the boys to DeKalb in automobiles, and the boys made a wonderful impression.

One of the other big engagements of the band was a trip to Rockford, Ill., taken under the supervision of the Shriner's of Savanna. The boys made the trip to Rockford in a private car. They paraded the streets at the head of the Shriner's Club and then gave a concert in the evening. The band not only made a fine impression on the people of Rockford but advertised Savanna in a way that is still resulting in tangible benefits to the city.

At the close of the summer activities this organization of 75 real live boys was fairly overrunning with pep. So much enthusiasm had been aroused among the boys who had not yet joined the organization that a plan was agitated to place the supervision of the organization in the hands of the school board. The high school board voted \$500 and the grade school also voted \$500 for the support of the organization. It was arranged to make the director of the band a member of the faculty of both schools, to give the boys who were not members of the band an opportunity to enjoy the benefits of this musical instruction.

An announcement was made thru the local press that a second band was to be started. A meeting was called for all the parents and the boys eligible to meet with a committee to make proper distribution of instruments, and also to arrange for the financial side of the proposition. One hundred boys made application for membership in the second band.

**W**HEN the first band was organized each member bought whatever make of instrument that the boy or his parents thought best. The result was an assembly of instruments ranging from



SAVANNA (ILL.) BOYS' BAND

and present leader of the Clinton (Ia.) Band, to train this first group in the use of their instruments, the course to cover a period of six weeks. On December 27, 1921, the boys gave their first concert at the Furath Opera House. The boys played exceptionally well, showing some real musical ability and a capacity for hard work. The Savanna people were greatly surprised at the progress which had been made and were delighted with the achievement.

Further arrangements could not be made with Mr. Booth, so Rev. Bremicker was selected to act as conductor. A rehearsal was held every Saturday morning. During the week the different groups were placed under the supervision of various members of the senior band, under whom they took their training. Some idea of the interest taken by the boys themselves can be gained when it is stated that daily rehearsals were from 7:30 to 8:30 a.m., and that these boys, whose ages ranged anywhere from 6 to 18, maintained an average attendance of 90 per cent at these rehearsals, including the most severe winter weather. Rev. Bremicker remarked: "If I could only get my church attendance up to that high average I would feel that the millennium was close at hand."

On March 26, 1922, the boys gave their second concert. For this concert they were in uniform. These fifty outfits had been purchased by a committee of Savanna business men. They consisted of an overseas cap, khaki shirt, black tie and long khaki trousers and tan shoes. The total cost of these uniforms for the entire membership was about \$1,000.

The boys were later taken on a tour of the county by Savanna business men, playing at Millidgeville, Chadwick, Mt. Carroll, Lanark and other towns of the county. This was the initial engagement of a series thruout the county. During the summer months the boys gave many concerts in Savanna, Lanark, Chadwick and the other towns of the county. In fact, they averaged two concerts a week during the entire summer. One of the outstanding engagements of the band was at DeKalb, Ill., where it played at the

best made in America to the poorest made in the world. But when the second lot was purchased Rev. Bremicker was sent to Chicago commissioned to purchase instruments for the boys who were to make up band No. 2.

Right here we must turn aside from the story long enough to point out a lesson which each merchant and each clerk in America should have indelibly imprinted on his consciousness. Here it is:

Rev. Bremicker wandered into one of the stores that spends scads of money advertising itself much after the manner of *The Chicago Daily Tribune*. A young clerk asked the usual parrot-like question, "Can we do anything for you?" The Savanna parson, who had in his pocket the commission to purchase \$5,000 worth of hand instruments, failed to impress the young thing by replying: "I hope so, for I want to purchase about \$5,000 worth of band instruments." But what is a mere sale of \$5,000 when the memory of a party is still engrossing a young mind and the strains of a jazz craze is knocking reason from its throne? The small-town hand enthusiast was allowed to shift from one foot to the other while a 25-cent purchase was done up and the dream of youth was left undisturbed. The \$5,000 commission weighed heavily on the parson's conscience and finally he grew impatient of delay after delay and inattention after inattention. So he bolted forth and wended his way to a place of business where a real salesman soon extracted \$4,500 from him, and he went on his way rejoicing in the fact that he had been blessed by being driven from a music house where his presence was an affront and forced into one that has grown great and waxed strong by understanding that the purchasing public is as much interested in the service that is rendered as it is in the quality of the goods delivered.

The new instruments were shipped to Savanna and distributed to the boys by November 1, 1922. Rehearsals began immediately. The boys gave their first concert December 18, just six weeks after they had begun their rehearsals, playing practically the same set of selections

which the first band had used in its initial concert. A second concert was given within three months, which evidenced further progress in the boys' work as a band.

The distribution of instruments to this second group was so made that there was a band for each of the grade schools and also for the high school. Of course, in these organizations, all of the boys, whether of the first or second bands, were to become affiliated. Then a little later the high-school band and the first band joined hands and furnished the concerts for the season of 1923. The boys were invited to make a second tour of the county under the supervision of the business men. For this tour the boys were reuniformed. The citizenship committee purchased the caps, which were blue with white stripe, and the boys purchased the long, white trousers, the white, soft-collared shirt and the black tie. The boys were drilled in marching, and when they marched down the street for their initial appearance they presented a real picture.

Last October the boys were promised a real treat in the way of a spring tour if they would but prepare to do their part. They were promised a tour that would include such cities as Dubuque, Cedar Rapids, Clinton and Davenport, all in Iowa. At this point town pride stepped in and said: "We want our boys to have the best training that we can procure for them." Local boundaries were wiped out and first a Dubuque and then a Chicago bandmaster were secured and set to work training the boys. Yes, this cost some more money, so a day of solicitation was inaugurated and each family was requested to give 25 cents a month for a period of six months. This campaign was carried out with marked success. The citizens of Savanna pledged more than \$1,000 for this purpose.

Angelo Rockwell, of Dubuque, gave private instruction to the boys for a period of seven weeks. Then Albert Cook, who is director of the Chicago Police Band, the Elks' Band and the Commandery Band, all of Chicago, and who directed the Klites Band on its tour around the world, was invited to visit Savanna and give the finishing touches to the band.

We have said a great deal about the boys' band of Savanna, but we are certain that we haven't even begun the real story of what that organization means to the people of Savanna and the boys and their parents.

One of the greatest assets that any town, any organization and any company can have is that of a real sense of appreciation of the worth of its friends, its neighbors, its patrons and even its enemies.

Savanna shows its real worth by the appreciation it shows the boys who are furnishing the music that is so valuable to the town and that is doing so much to put that little railroad center on the map.

The band recently went to Davenport, Ia., where the boys gave a concert for the radio fans, who listen in by the hundreds of thousands from the Palmer Chiropractic Radio Station, which is one of the largest and most popular radio-casting plants in the country. How many listened in on this program it is hard to estimate. But there are now millions of radio fans who are looking to this new field for their entertainment and information. So it is estimated that two millions heard this program.

Another evidence of the success of the boys' band is found in the fact that of the original 75 boys who joined the band not one boy has dropped out. It is estimated that already these boys have entertained more than a million people with their music and they are planning still greater things for the future.

Originally the boys practiced from 7 to 8 a.m. Now they practice from 7:30 to 8:30 a.m. The doors close exactly at 7:30. The average age of the boys is 11 years. They number among them besides Americans the children of Italian, German, Canadian, Jewish and Mexican parents. The heaviest boy weighs 131 pounds, the smallest boy 60 pounds. This small boy came into the world short of weight, as he only tipped the beam at one pound. But he is catching up. The shortest is three feet and the tallest is six feet, two inches.

The Rotarians, of course, do not tell of what they have done for the boys who would not be able to join their fellows in playing in the band if it were not for the kindly assistance that they receive from the men who practice what they preach.

One little fellow was compelled to use a crutch, as one of his legs was drawn up so that his foot didn't touch the ground by ten inches. He was sent to Chicago and put in the hands of a specialist. His leg was straightened out. The little fellow was taken off his crutch and placed on a horn. Today he is able to take his place in the ranks, marching with any of them. If this isn't practical, applied Christianity, then what is?

This, then, is the fundamentally sound way of inducing the youth of our nation to become a living part of the developing, constructive machinery of life, and by their activity to change the course over which they must travel in such a way that it will lead them and those who follow to higher realms of usefulness and service both to themselves and to humanity.

This is exactly what Maurice Maeterlinck meant when he said, "It is the way in which hours of leisure are spent that determines, as much as war and labor, the moral worth of a nation."





## FOX PLANS EFFORT FOR BETTER FILMS

"Best Minds" in Theater, Pictures and Literature To Pass Judgment on Photoplay Scripts

New York, Jan. 10.—The Fox Film Corporation this week announced plans for the organization of a committee of the nation's "best minds" in drama, pictures and literature which will officiate as an observation board, passing judgment on all scripts and in other ways co-operating with the Fox men toward producing better films. The announced object of the project is to eliminate bunk from the cinema plays and to present stories with the punch emphasized but the exaggeration reduced.

Among those invited to act on the committee are: Heywood Brown, Irving S. Cobb, Alexander Woolcott, Carl Van Doren, Maxwell Anderson, George Ade, Rex Beach, Edna Ferber, Eugene O'Neill, Winchell Smith, Robert Edmond Jones, Frances Marion, Forrest Halsey, Joseph Hergesheimer, S. Jay Kaufman and Willa Cather. Eight members of the board will be selected from this list.

Monthly meetings of the committee are intended with William Fox, Winfield R. Sheehan, general manager of Fox Films, and Maurice S. Revnes, production manager. The duties of the members of the board will not interfere with their present occupations. Generous compensation will be offered. After a script has been rewritten by a trained newspaperman or professional writer, it will be passed on by the board, a member of which will go with it to California to make suggestions to the director.

## Metro-Goldwyn Interested In Foreign Properties?

New York, Jan. 10.—Arthur Loew, manager of the foreign department of Metro-Goldwyn Distributing Corporation, sailed from New York Wednesday, on the Paris, on his customary twice-a-year European trip to survey film conditions abroad.

Mr. Loew, who was accompanied by Mrs. Loew, will be in Europe two months. During his trip, in addition to visiting all Metro-Goldwyn offices abroad, he will confer with exhibitors and will investigate theater properties in England and on the continent.

Whether or not this is to be construed that the Loew organization and Metro-Goldwyn would be favorably inclined toward extending its present theater holdings by acquiring theater properties abroad, this phase of Arthur Loew's present trip will be watched with considerable interest by the industry generally.

## Charnas President Again

Cleveland, Jan. 10.—With the entire reorganization of the Standard Film Service Company of this city, Harry Charnas, who retired as president and general manager of the concern last year, is once more occupying his old position. Mr. Charnas and Jesse C. Fishman, who was one of the organizers of the company, have secured control thru acquiring the stock owned by Louis Greenstein and Maurice Lebensberger.

Plans announced call for the combining of Standard and Film Classics into a separate organization which will maintain for Film Classics to handle the distribution of Warner films. Physical distribution of the Warner pictures will be made thru the medium of Standard.

## Zoning System Costs \$14,000

Albany, N. Y., Jan. 10.—It costs \$14,000 per year to run the zoning system in New York State, according to information given at a meeting of representatives of the Albany zone members of the State M. P. T. O. A., at the Ten Eyck recently. The matter of censorship has been left in charge of the legislative committee.

## To Attack Big Combines

New York, Jan. 10.—The Theater Owners' Chamber of Commerce put on war paint at a meeting Wednesday afternoon when it launched an attack against combinations of big producers, distributors and exhibitors, declaring that the domination of such powerful groups is inimical to the welfare of the independent motion picture owner. Nathan Burkan has been engaged as counsel for the organization.

## IT STRIKES ME---

LOOKING backwards, as is the usual custom at this time, a few of the brightly-colored balloons of 1924 which attracted the eye for a short period and then sprung leaks and ignominiously sank to earth come to mind. It might be worth the time and space to recall these things, if only for the value of the example they point: that the majority of the fireworks exhibitions which now and again light up the motion picture skies are but short-lived explosions and portend nothing of importance.

One of the first things that comes to mind is the demonstration plan of distribution advanced by the Famous Players-Lasky Corporation with a great show and which quickly sank into the limbo of forgotten things. Famous Players was going to run its pictures in "demonstration" theaters in the various key cities, and then sell them to the theater owners on the basis of the business they did at the box office. It didn't take long, however, for the Famous Players officials to find out what a hare-brained idea this was, so there was a quick choking and a secret funeral for the demonstration plan.

The exhibitors, too, do their share of hollow hollering. Take the Theater Owners' Chamber of Commerce, for instance. You'll go a long way before you'll find such another prosperous, soundly organized and solidly established exhibitor organization as this. It has some great deeds of valor and accomplishment to its credit, too. But during the last year or two the T. O. C. C. has threshed around like a disconnected piston rod on an engine; it has made a lot of clatter, but hasn't got anywhere. The T. O. C. C., not so long ago, rose up on its hind legs and declared to the wide world that it was going to lick the stuffings out of Famous Players-Lasky for overselling its so-called Famous Forty. There were a couple of interesting statements issued, which drew fire from Famous Players' headquarters, and several more or less exciting meetings were held, at which the New York exhibitors resolved to file their individual claims and complaints of overselling and then present them en bloc to Famous Players. And that was the end of that. The idea was buried under the statement of the T. O. C. C. that it was going to present a complaint to the Federal Trade Commission against Loew for tying up New York bookings. But nothing came of that, either. They start a lot of things in the T. O. C. C.

The Independent Motion Picture Producers and Distributors' Association was going to do some great things, too. They held meetings and everything. They still hold meetings. They were going to get together and open up co-operative exchanges in those key centers in which they had no representation. They were also going to hire some big man to head their organization—another Will Hays. Both matters never got past the announcement stage. The meetings bring a lot of publicity in the trade press, tho, so the organization serves at least some purpose. These are only a few of the *Fizzles of 1924*. You can recollect some others yourself.

Just about the sourest pill of many moons is the frosty reception Metro-Goldwyn's *Greed* got in New York. Metro took it off after about five weeks at the Cosmopolitan Theater, and didn't even announce that it was closing. It's no joke, spending a lot of money and time and publicity on a picture and then getting the razzberry, and I don't mean to gloat over Metro-Goldwyn. What gets me, tho, is that Metro still holds on to Erich Von Stroheim, the man who made the picture, and has even allowed him to direct another big picture, *The Merry Widow*. After what Stroheim did to Universal with *Foolish Wives*, and to them with *Greed*, it gets me dizzy wondering why they do those things.

## New Lessee of Criterion To Play 12 French Films

New York, Jan. 10.—Twelve French pictures will be played at the Criterion Theater under the auspices of the Societe Francaise de Romana Filmes, which has leased the house from Famous Players-Lasky. The first production will be *The Miracle of Wolves*, based on a French legend which is affectionately regarded by the French people.

Back of the Societe Francaise de Romana Filmes is said to be a powerful French bank, in addition to a committee which is as follows: Cornelius Vanderbilt, Myron Herrick, William Wrigley, R. A. C. Smith, General Colman Du Pont and Rodman Wanamaker.

The agreement calls for an occupancy of the theater with a month to month option. The Societe will take over the entire staff of the house.

## Board of Review Luncheon

New York, Jan. 10.—The annual luncheon of the National Board of Review will take place at the Waldorf Saturday, January 17, in connection with a conference arranged by the National Committee for Better Films, scheduled for January 15 to 17. At the luncheon the speakers will include: "Roxy," William De Mille, Adolphe Menjou, Robert Sherwood, "Danny," John Emerson, M. J. O'Toole, Christopher Morley, Everett Dean Martin, director of Cooper Union Forum; Irwin Wheeler, owner of the model playhouses in Rye and New Canaan, and Dr. James J. Walsh.

## Oregon "Movie" House Buys Rain Insurance

Portland, Ore., Jan. 10.—Indicating disbelief in the somewhat worn allegation to the effect that "it ain't goin' to rain no mo'", a local theater recently applied for weather insurance—and got it.

There is nothing unique about insuring carnivals, baseball games and football exhibitions against the sometimes unkindly activities of the weatherman, but the taking out of \$14,000 worth of insurance to protect the box office in event of inclement weather proved a novel transaction in Portland. The policy was written by Lloyd's at a cost of \$2,100 and covered a picture for a week's run. The management of the house took the unusual step following an exceptional stretch of cold weather which left a noticeable impression upon the receipts.

## Old Films in Explosion

New York, Jan. 10.—An explosion not planned by a scenario writer occurred in an old studio at Second street and Central avenue, Ridgefield Park, N. J., recently, when seven tons of obsolete film exploded. The blast shook the village and caved in the roof of the studio, causing damage estimated at \$100,000. Three young men and two girls in the vicinity escaped without injuries.

It was at this old studio that Charlie Chaplin, "Fatty" Arbuckle, Mary Pickford and other screen favorites acted their way into the focus of the public eye. The studio is now used as a reclaiming plant.

## BRITISH INDUSTRY IS NOW INANIMATE

Producers Blame Influx of American-Made Films for Situation--- Declare Pictures Escape Taxes

London, England, Jan. 10.—England's film industry is inanimate. Not a picture is in production, according to the advice, which quote British producers as assigning the blame for the entire situation upon the influx of American-made films. Photoplays made in the United States have no difficulty in sweeping Britain in floods largely owing to the fact that there is no English import tariff on pictures. The situation results in the dropping of rental prices, with the English producer at the unfortunate end of the deal.

English exhibitors feel that trouble may be brewing for them in the possibilities of American firms forming combines designed to push up rental prices. With the British industry inactive, the houses will be left practically at the mercy of the foreign (American) concerns.

Complaint is also registered that American films escape taxes, becoming exempt thru their sale to English corporations. In every respect the situation appears gloomy, the only fairly bright spot on the horizon being the indefinite announcement of the Stoll Company that it may resume operations in January. Happily, however, the inertia of the industry does not place an extremely cruel pressure upon the film-workers, as the principals are obtained from the stage and the extras do not go in for professionalism as supers do in America.

## Committees Named

New York, Jan. 10.—The new executive committee of the I. M. P. D. A., just selected by President L. E. Chadwick, held its initial meeting Thursday. Comprising the committee are: Joe Brandt, C. B. C., chairman; W. E. Shallenberger, Arrow Film; W. Ray Johnston, Rayart; Whitman Bennett; Oscar A. Price, Tri-Stone; Jesse J. Goldberg; William Steiner; I. E. Chadwick.

Other committees appointed for 1925 are as follows: Finance Committee—W. E. Shallenberger, Oscar A. Price, Samuel Sax, Lumas Film, Ben Wilson, Nathan Ilirsh, Ayvon, F. M. Sanford, I. E. Chadwick. Membership Committee—Jesse J. Goldberg, chairman; Jack Cohn, James D. Barton, I. E. Chadwick, ex-officio. Publicity Committee—Charles B. Hoy, chairman; Louis Weiss, I. E. Chadwick. Arbitration Committee—Oscar A. Price, Whitman Bennett, Arthur A. Lee, Lee Bradford, I. E. Chadwick.

The first annual report of the organization indicates that 191 claims were filed against exchanges in various sections of the country during the past year, involving \$385,250. The claims adjusted total \$2, representative of \$216,822. Claims still pending amount to 76 and involve \$168,528.

## Pathe News Broadcasts Talks on Its Service

New York, Jan. 10.—Plans have been perfected by Pathe News for a nationwide tieup with radio broadcast stations in conjunction with its semi-weekly news-reel service. Under the arrangements that have been worked out with broadcasting stations across the continent, an interesting radio talk based on the current Pathe News release and human-interest phases of the news-reel service will be broadcast twice a week.

Arrangements for this semi-weekly broadcast have been definitely made with 10 broadcasting stations, representing every section of the country. Negotiations are under way which assure a large number of additional stations coming in within the next few days. The 10 stations already definitely lined up are WEEF at Boston, WHK of Cleveland, WHO at Des Moines, WCK at St. Louis, WLW of Cincinnati, WKY at Oklahoma City, WCBE at New Orleans, KFRC of San Francisco, KFOA at Seattle and WCAY at Milwaukee. The first talk was broadcast by Station WLW Thursday, January 8.

## Crawford Leaves Associated

New York, Jan. 10.—Rumor has it that John Woody will soon be elected vice-president and treasurer of Associated Exhibitors, succeeding Roy Crawford, who has resigned to attend to his father's theatrical ventures in the West. Jay Gove is again working as general sales manager.



REVIEWS

By EDDY

"Ridin' Pretty"

Universal

Take William Desmond, add five cow-punchers from an Arizona ranch and then place the concoction in San Francisco and you have the props and setting for the new Universal attraction, *Ridin' Pretty*. The star of the outfit wears his most engaging smile thruout in addition to his ranch and city wardrobe. His mounts vary from a broncho to an automobile, motorcycle and train. He makes love in his usual bashful fashion. And that's about all he does.

According to the story, based on a tale entitled *Love's Lariat*, Sky Parker learns that his uncle has died and bequeathed him a fortune. It is a condition of the will that he must live in the deceased's palatial Frisco residence for one year. Just why this requirement is made is not clear, but anyway, it's in the scenario. Sky, selects his companions thru the medium of a race to the station, the first five to arrive receiving round-trip tickets for the metropolitan entertainment and sight-seeing tour.

Upon arriving in the city near the Golden Gate Sky falls into the clutches of a rascally cousin, played in a wish-washy manner by Stanhope Wheatcroft, who, with Ann Forrest as Mazie, is scheming to "gyp" the rancher of his inheritance. Again the story weakens at this point inasmuch as it arouses the reviewer's interest in the plans to be pursued in the dastardly deed, but keeps the process a secret.

Considerable feet of film are devoted to the hectic adventures of the cowboys, who behave precisely as movie cow-punchers always do when they explore a metropolis. They tote six-shooters around, ride workhorses which they appropriate from a brewery stable and perform as if anticipated. It is difficult to understand just why a squad of mounted police finds it necessary to pursue the "hard ridin'" Westerners, on heavy workhorses, a mile or so before overtaking them and even then with the assistance of Desmond's lariat.

The girl in the case, which is largely a bad one, develops love for smiling Bill Desmond and decides to go straight, and does so straight to a railroad train which is leaving the city. The hero pursues, first in a roadster and then on a motorcycle. One of the pseudo-thrills scheduled, but which does not succeed in registering, comes when the auto goes over an embankment, lands at the bottom in perfectly horrible condition, but both occupants are deposited gently. When Desmond finally overtakes his runaway sweetheart the matter is adjusted happily.

Ann Forrest is seen as Mazie, in love with the rancher. She is saccharin sweet in her attitude towards the official smiler of the film, but her acting is pale. Billy Gillis, as Moonshine, steals the high honors away from the principals. He plays his bits of comedy admirably. Gargoyle shooting is a popular pastime with him.

"A Thief in Paradise"

First National

First National's photoplay, *A Thief in Paradise*, rises noticeably above the average run of films of recent vintage. It is one of the best acted pieces of silver-sheet work I have seen during the past few days, taking in consideration the entire cast. Splendid interpretations grasp the attention on the few occasions the plot shows signs of weakness.

The lone exception to the blanket praise of the players is Claude Gillingwater, impersonating Noel Jardine, father of the prodigal son of the story. Mr. Gillingwater, altho introduced as a decrepit old man, sometimes forgets his senility. Other times he exaggerates his anger. He looks like a double for former Premier Lloyd George.

Especially effective is the photography. Many of the interiors and exteriors are of rare beauty. Doris Kenyon, as Helen Saville, not only conveys beauty to the screen but also contributes authentic acting in the emotional scenes. Miss Kenyon, I think, is climbing to more elevated ground on the Thesman planet. Ronald Colman, remembered for his work with Lillian Gish in *The White Sister*, continues along lines of improvement. A real, passionate Rosa Carmine is found in Aileen Pringle. Another capable member of the cast is Alec Francis.

The story, adapted by Frances Marlon from the novel, *The Worldings*, by Leonard Merriek, tells of Maurice Blake, derelict and beachcomber, existing in an isolated section of the China coast. After a fight with Philip Jardine, a fellow-beachcomber, over a pearl, Jardine is killed by a shark and the submarine scenes depicting the incident strike home. At the suggestion of Rosa, Jardine's half-caste companion, Blake takes the money just arrived for Jardine, who ran away from home while a boy, and goes to San Francisco to impersonate the dead man, having in mind Noel Jardine's fortune. Rosa accompanies him. The masquerader has the good luck (or misfortune, as it at first appears) to fall in love with Helen Saville and finally declares his affection. Their marriage ensues. On the night of their honey-

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moon, conscience-stricken, Blake seeks his bride to confess his deception, but is preceded by the jealous Rosa, who gives Helen the impression that he is her lover. There follows a quarrel between Blake and Helen and he tries to find escape from his tribulations via the suicide route, after acknowledging his true identity to Noel and Helen. The revolver shot does not prove effective and Blake lives to receive the forgiveness of both Jardine and Helen.

In all probability the film, which is a George Fitzmaurice production, will make a favorable impression at the box office.

"Wife of the Centaur"

Metro-Goldwyn

Any King Vidor production is a good picture to this reviewer, and *Wife of the Centaur* is no exception to the rule, in a general way of speaking. Of course, the story roams about pretty freely and the central character is not quite as clearly drawn as the book original, tho, for the matter of that, the book itself was nothing to go into raptures about. Cyril Hume's novel, upon which the picture is based, was like a rag-picker's hovel—full of pieces of silk and pieces of burlap. The picture rarely reaches any silklike texture, corresponding in the main to good quality cotton. The picture holds the interest, however, but not on account of the story; rather, it is the splendid direction of Vidor, and the fine performances given under his guidance by John Gilbert and Eleanor Boardman that makes *Wife of the Centaur* worth while. At the same time I have no sort of idea that the general public will go daffy over the picture. You've got to have a punchy yarn to please hollo!

Credit is due the person or persons who adapted the story to the screen for the capable manner in which the too-sexy portions of the novel have been chopped out and the usable portions neatly sewn together. I venture to remark, tho, that in the slicing the author's idea of the leading character has been a trifle thinned out.

While Gilbert has the chief role, the greenest palm really should go to Miss Boardman for her entirely artistic performance. Gilbert, who is just about the handsomest devil on the screen, is at all times easy to watch, but somehow he just misses being as good as he could be. But Miss Boardman makes capital of the most trifling bit of business, and in the more substantial moments of the play seems almost inspired.

Aileen Pringle doesn't quite fit her part, tho she does the best she can with it. The late Kate Lester appears in the supporting cast, along with William Haines, Kate Price, Jacquelin Gadsdon, Bruce Covington, Philo McCullough (without his mustache), Lincoln Stedman and William Orlamond.

Gilbert plays the role of Jeffrey Dwyer, college poet and sensualist, who falls in love with Inez Martin, a gal with a vivid personality. Jeff is mad about her and, inspired by his love, writes a novel. Joan Converse, sister of one of his school-mates, is in love with him, and Joan is as sweet and lovable as they make them. But Jeff has no eyes for her. Then Inez, after engaging herself to him, throws him down, and Jeff goes on a bat that lasts several months. He finally comes to himself, and the first thing he does is to call Joan on the phone, make a date with her and spend a real old-fashioned afternoon with her touring the Museum of Natural History. There he suddenly proposes marriage to her. She puts off answering him until tomorrow, just to be feminine.

Then he goes home to his lodgings and finds none other than Inez waiting for him. Inez has carried another chap and has tired of her hubby. She turns back to Jeff, but he, tho he still feels the old attraction, remembers Joan and they part. Jeff and Joan get married and go up into the Adirondacks to live. After a bit Jeff gets kind of fed up with the quiet home life, and when he accidentally meets Inez on the road one day and learns that she is living in a village five miles from his house he finds a new interest in life. He takes her home and chats with her a while, and when he leaves it is mutually understood that he will be received by her any night he calls, regardless of the hour. But Jeff gets conscience-stricken and doesn't call for several months. Then one wintry night, when the snow is on the ground, he can't stand it any longer, so he writes a note to Joan—who is asleep—telling her he is going to Inez, and hikes off over the hills on a pair of skis—all up hill. He climbs into Inez's room and is joyfully received. But after a few minutes they start arguing and Jeff suddenly realizes that Joan is the real thing, so he leaves Inez flat. He moons about down on the porch until daybreak and then hops on his skis and swarms down the hills back

to his home. He gets there after Joan has arisen and looks madly about for his note. He finds it gone, and when Joan comes in with his breakfast he asks her about it and she hands it to him without a word. He looks it over and is impressed by something. This particular "something" was too subtle for this reviewer; whether she had or had not opened the envelope and read the note I could not quite decide. At any rate, Jeff falls upon his knees and begs forgiveness and promises to be good, so everything ends happily.

H. E. SHUMLIN.

"So Big"

First National

Imagine, if you can, Colleen Moore, she of *Flaming Youth* and *The Painted Flapper* fame, in the role of a tear-stained, sympathetic mother guiding her son thru infancy into youth. If you chance to see *So Big*, First National's screen version of Edna Ferber's popular novel, you will observe Miss Moore carrying this heavy part and carrying it cleverly most of the time. And you will possibly speculate concerning just why she happened to be selected to convey drab, work-a-day Selina Peake De Jong to the silver sheet.

*So Big* does not attain heights of glory but it does contrive to be a good afternoon (or evening's) entertainment. Part of its locale is in High Prairie, in the farming country outside of Chicago, about 1887. Selina, a young school teacher who tries matrimony with unimaginative, hard-working Pervus De Jong, is thrown upon her own weak resources at his death. Her sole pleasure is her son, known as So Big, but when *So Big* becomes "more big" he develops an interest in a flirtatious matron and thereby causes his mother to shed more tears. One of the most unconvincing scenes of the story occurs when Selina goes to Mrs. Storm's home to frustrate her plan to elope with So Big. When the mother blocks the doorway with her feeble frame the philandering wife meekly gives up the ghost and makes no effort to evade her unwelcomed guardian.

To again find fault with the film: The "dawn of love" scene in which So Big registers love (according to the subtitle) for Mrs. Storm is one of the most shallow bits the picture affords. Obviously Ben Lyon makes a determined attempt to reproduce the emotional effect called for in the scenario, but he lacks the power to put it across. Previously his attentions to the adventurous wife have been of the brotherly variety and did not savor of the love malady.

Miss Moore finds considerable muttering to do in impersonating Selina. But thru her various transitions she sticks close to the character as the author created her and secures the approval of the average moviegoer. John Bowers, as De Jong, her husband, provides a remarkably intelligent and sympathetic performance. It is also refreshing to discover Wallace Beery severed (temporarily, at least) from his customary villainous actions and to watch him plod thru life as the stolid and at periods humorous Dutch farmer, Gladys Brockwell, cast as his wife, shows understanding of the role.

Charles Brabin in directing the production has kept faith with the costumes and customs of the last century. The film ought to please the box office.

"East of Suez"

Paramount

*East of Suez* is a somewhat excitement-devoid version of the stage play by W. Somerset Maugham which serves to bring the face of Pola Negri to the screen again. It is a Raoul Walsh production, released thru Paramount.

China in general and Shanghai in particular are the background for the story, which has to do with the love of an Englishman for a half caste. His uncle, the British consul, realizing that an alliance between the two would result in social ostracism, tries to induce him to forsake the girl and assigns him to a diplomatic commission. Conway, the Britisher, refuses until he sees his sweetheart sail off in company with a poker-faced Chinese nobleman. Dalsy, however, is under the influence of one of these mysterious Oriental potentis and does not come to until the mandarin, or whatever he is, attacks her. She is rescued by Rockcliffe Fellows, cast as Harry Anderson, who is infatuated with her. Later they are married and find happiness temporarily until the weight of ostracism feels heavy upon Anderson's shoulders. Conway turns up again to be mistaken

for Anderson and consequently assaulted. Altho his assailant is armed with a dagger, Conway escapes with merely a head wound, which, of course, incapacitates him only for a few moments. The attack was engineered by Daisy's Chinese mother, who was also responsible for the kidnaping earlier in the film, her intention being to marry the girl to the nobleman of her own race. Finally poisoned wine eliminates Anderson and paves the way for a happy ending, that is, for Conway and the Eurasian girl.

Miss Negri fits into the role of Daisy nicely as far as looks go, but in some scenes does not take advantage of the emotional opportunities offered. Mr. Lowe's performance of a straight part as Conway is pleasant to watch. Rockcliffe Fellows does reasonably well as Anderson. The most expressive acting done by Sojim Kamiyama, the yellow-skinned nobleman, is accomplished by his hands.

Probably *East of Suez* will be favorably regarded by the average audience.

"Tomorrow's Love"

Paramount

There is very little about *Tomorrow's Love* to recommend it to audiences that appreciate good pictures. It happens the film has what scenario writers term a plot, but it is absolutely colorless. In addition to the feeble story the cast does not succeed in saving the day, or, to be more exact, the film. Both small-town and metropolitan movie enthusiasts alike will undoubtedly find the play boring.

Press notices heralding the production stress the fact that it concerns matrimony and associated troubles. This is not a misstatement, as the film performs this obligation with commendable accuracy. Right there the commendation thins down.

*Tomorrow's Love* opens in the honeymoon stage of matrimony when both Pat O'Malley and Agnes Ayres (his silver-sheet wife) pledge themselves to an anti-nagging career. A year later they are converted into domestic combatants, with each trying to outdo the other in critical attacks. Matters come to a head when Pat's wife locates him at the apartment of an orthodox gold digger, an old flame, who has designs upon his bank balance. Altho Pat has visited the place solely for the purpose of soaking his feet and in other ways reducing an unenthusiastic head cold, his wife is inclined to misconstrue the situation and immediately begins divorce proceedings. When his spouse seeks forgetfulness in European scenery the husband falls under the baneful influence of the shekel-collecting woman.

Fate decrees that the wife return to America a few hours prior to the effecting of the interlocutory decree. Upon learning that Pat is nearing the altar in company with the gold digger she stages a "thrilling" automobile ride home which reminds me of the old Helen Holmes vehicles. Driving her car at tremendous speed she jumps over a partly opened drawbridge and afterwards, with the speedometer registering in the vicinity of 70 miles an hour, abruptly halts the auto in time to avoid a grade crossing accident. Not satisfied with this thrill, Miss Ayres races the train and produces a hair-breadth escape when she gets over another crossing a few feet ahead of the oncoming engine. The finale of the mad-cap stunt occurs in the yard of her home when she is upset, both mentally and physically, the machine tipping over. Then, with the aid of a loving grandma, who, by the way, gives a good performance, she throws a monkeywrench in the proposed matrimonial works by enticing Pat into the bathroom where she is robbed in a towel or something that resembles one. The picture comes to a much-appreciated conclusion when the gold digger's broken heart is mended with checkbook plaster.

Next to Mr. O'Malley and Miss Ayres most of the work of the piece falls upon Jane Winton, former *Ziegfeld Follies* beauty, who portrays the scamp. Miss Winton, altho easy to look upon and graceful and having appealing eyes, is not the type to adopt screen vamping as an occupation, not yet at least. Other members of the cast are Ruby Lafayette, Raymond Hatton and Dale Fuller.

The film is based on Charles Brackett's *Saturday Evening Post* story, *Interlocutory*. Clever subtitles lessen the tediousness of the production.

Believe World's Long-Run Record Made in Australia

New York, Jan. 10.—What is believed to be a world's record for the presentation of a motion picture in a city of 150,000 has been established at Auckland, New Zealand, in connection with the premiere engagement of Cecil B. De Mille's Paramount special, *The Ten Commandments*. Managing Director John W. Hicks, Jr., of the Paramount-Australasian organization, has called E. E. Shaur, director of the foreign department of the Famous Players-Lasky Corporation, that it has been found necessary to extend the engagement of *The Ten Commandments* from six to nine weeks to care for the demand for seats, and that another three weeks' extension probably will be required.

A 12-week engagement in a city of size of Auckland is believed to be for any picture in any part of (62)



Priscilla Dean To Tour

New York, Jan. 10.—January 18, at the Main Street Theater in Kansas City, Mo., Priscilla Dean will commence a seven-week tour of elaborately staged personal appearances. Miss Dean will carry a complete set of special scenery and props for a full-stage setting that will represent one of the Egyptian scenes in the Hunt Stromberg production, A Cafe in Cairo. This setting will be dressed with a number of Nubians, beautiful harem girls and soothsayers, and burning incense will create the atmosphere of the East. Miss Dean will make her appearance attired in the harem costume she wears in A Cafe in Cairo, and supported by her leading man, will play one of the dramatic scenes of the picture.

The act was especially prepared for the star by Hunt Stromberg, and is so constructed that it may be played as a prolog or as a "break-in" when the scene in the picture is reached on the screen.

Miss Dean will be accompanied on the tour by her leading man, and preceded by an advance agent who, in addition to handling the advance publicity, will recruit and costume local talent to fill the parts of the Nubians and harem girls. Following her appearance in Kansas City, she will appear at the Capitol, Detroit, and the Lafayette, Buffalo, before coming into New York.

Many Ball Reservations

New York, Jan. 10.—Reservations for boxes and tickets in connection with the big supper and ball, scheduled for Saturday evening, January 17, at the Hotel Astor, under the auspices of the Theater Owners' Chamber of Commerce, are fairly swamping the committee in charge of the arrangements. Chairman William Brandt announces that boxes have been reserved by the following: Carl Laemmle, William Fox, Marcus Loew, Adolph Zukor, Samuel Zierler, Hiram Abrams, Herbert R. Eberstein, Harry German, J. S. Woody and Richard A. Rowland. Stars who are expected to be in attendance are Anna Q. Nilsson, Ben Lyon, Wallace Beery, Bessie Love, Milton Sills, John Bowers, Marguerite de La Motte, Dagmar Gadowsky, Dorothy Gish, Thomas Meighan, Richard Dix, William De Mille, Clara Kimball Young, Larry Semon, Bebe Daniels, Johnny Hines, Carol Dempster, Lillian Gish and Betty Bronson.

Nils Granlund has charge of the entertainment, in which Broadway's best shows will be represented. Music for the dancing will be concocted by Vincent Lopez and His Pennsylvania Orchestra.

Mrs. Wallace Reid on Tour

New York, Jan. 10.—Accompanying her new film, Broken Laws, Mrs. Wallace Reid is occupied with a personal appearance tour thru practically every big circuit of theaters in the East. Powerful exploitation efforts are being made to make the picture even more of a box-office success than Human Wreckage.

The Loew Theater Circuit has booked Mrs. Reid for early presentation in the following key cities: Pittsburgh, Toronto, Buffalo, Washington, Toledo and St. Louis. The picture will be presented independent of Mrs. Reid's tour at other Loew houses.

Broken Laws will make its New York bow Sunday, January 18, at B. S. Moss' Cameo Theater. The production was directed by R. William Neill. The story is by Adela Rogers St. Johns and was adapted for the screen by Marion Jackson and Bradley King. In the cast are: Percy Marmont, Ramsey Wallace, Jacqueline Saunders, Arthur Ranklin, Virginia Lee Corbin, Pat Moore, Jane Wray and others.

"Crimson Runner" Completed

The Crimson Runner, Hunt Stromberg's picture of chaotic social life in Vienna, in which Priscilla Dean is starred, has been completed and turned over to the film editors for final cutting.

This story was especially written for the star by Harvey Gates and Hunt Stromberg has given it a cast that includes Taylor Holmes, Ward Crane, Alan Hale, Mitchell Lewis, Bernard Siegel, James Neill, Charles H. Maltes, Elsa de Lindt and Arthur Millette.

Tom Forman directed, with Sol Polito in personal charge of the camera work. It will be released by Producers Distributing Corporation March 2.

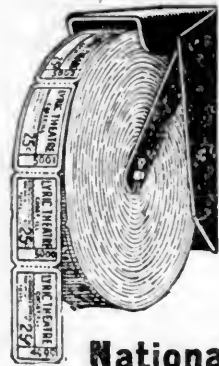
Ena Gregory a Wampas Candidate

Ena Gregory, Hal Roach's comedy star, who has been featured in numerous comedies as well as in such pictures as In the Palace of the King, has been selected as one of the 25 candidates for the Wampas, to be entered as a representative of the Independent Pictures Corporation.

Miss Gregory, who is 17 years old, has lately completed her first production, Cold Nerve, in which Bill Cody is starred.

Griffith Going to Famous

New York, Jan. 10.—D. W. Griffith will go to Famous Players-Lasky about month when he completes work on his production for United Artists organization, which is available concerning his initial venture on the productions he will make.



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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Six Units To Work for Associated Producers

New York, Jan. 10.—According to J. S. Woody, general manager of the Associated Exhibitors, six producing units will start to work making pictures during the month of January. Four of these companies will work in Eastern studios, while one unit will produce in Los Angeles and the other at Tacoma, Wash.

Of the four Eastern units, the first to begin work will be the company working under the direction of Whitman Bennett in the making of a society drama at the Whitman Bennett studios. The adaptation of a popular story has already been made, with operations in progress at the studios for the building of sets. To date the director and cast for the picture have not been settled, but Mr. Bennett expects to announce the names of the principals soon. This will be the second picture produced by Whitman Bennett on the Associated Exhibitors' program. The first has been completed and will be released under the title of Back to Life, and features Patsy Ruth Miller.

The St. Regis Pictures Corporation will also start this month on the production of The Million-Dollar Doll. The director, with star and cast, will be announced at a later date. The picture will be produced in or near New York City.

Oscar Price will start to work around the middle of the month on Manhattan Madness.

The fourth picture to be made this month for the Associated Exhibitors in the East will be Henri Bergere's production of Fifty Fifty. It was first made by Norma Talmadge for the old Triangle Company and was considered one of the best selling pictures of that organization.

At Los Angeles Monty Banks will produce his second picture for the Associated Exhibitors. The title of this production will be Breakers Ahead. It is a seafaring comedy drama.

The H. C. Weaver productions will start work on their first Associated picture this month at Tacoma, Wash. The title of this picture is Hearts and Fists, and is a screen adaptation of the magazine story of the same name.

The Eastern production will be under the direct supervision of J. S. Woody, who will okeh all stars, directors and other important connections concerning the pictures. Arthur S. Kane, president of the Associated Exhibitors, will supervise productions on the West Coast.

Cortez Begins "The Spaniard"

Los Angeles, Jan. 10.—With Ricardo Cortez in the title role, production has started on The Spaniard at Famous Players-Lasky's Hollywood Studio. This Paramount picture will give Cortez his big chance on the screen, which has been earned by his excellent work in Feet of Clay, Argentine Love and The Swan.

Jetta Goudal arrived from New York a few days ago to play the featured feminine lead. Noah Beery is portraying an important characterisation. Raoul Walsh, who directed Pola Negri in East of Suez, is the producer. The screen adaptation of The Spaniard was made by J. T. O'Donohoe from the popular British novel. Howard Greer, creator of Paramount fashions, has made a veritable fashion show in the costuming.

Color Process Used

New York, Jan. 10.—Exteriors for The White Mice, which Wilson-Wethered Productions, Inc., will make in colors, are to be taken in Cuba. E. H. Griffith, director of the film, and Clayton B. Davis, production manager for Wilson-Wethered Productions, have returned to New York after looking over the situation on the island.

The Peerless Studios at Fort Lee are the scene of the interiors for the production, the story of which comes from Richard Harding Davis' popular novel of adventure. The Kelley color process will be used in doing the picture.

Olcott To Direct Pola Negri

Los Angeles, Jan. 10.—Sidney Olcott, Paramount producer, recently arrived in Hollywood from New York to direct Pola Negri in The Charmer. The Charmer is an adaptation of Henry Barlele's famous English novel, Mariposa, which was adapted to the screen by Sada Cowan. Miss Negri will play the role of a wild Spanish mountain girl who over night works famous dancer.

Christies Plan To Improve Their New Hollywood Studio

Los Angeles, Jan. 10.—Christie Brothers are planning to expend \$200,000 in improving the Hollywood studio, located at the corner of Santa Monica avenue and Las Palmas, which they recently purchased at a cost of \$20,000. The studio will be used for the Producers' Distributing Corporation producers' output. William Siström, recently production manager of the Columbia Pictures Corporation, heads the operating company.

The studio will be devoted to the purposes of all producers associated with the distributing corporation, and it will be there the Christie players will make their feature-length pictures. The old studios on Sunset boulevard will continue as the scene of the production of their short comedies.

Tenants on the lot include Harold Lloyd, Belasco Productions, headed by A. H. Sebastian; Metropolitan Pictures, Inc.; Renaud Hoffman and Hunt Stromberg productions.

Charles H. Christie acquired the studio from C. E. Toberman, owner of much theatrical and studio property in this vicinity. Under the terms of the transaction the property, fronting on Santa Monica avenue and running approximately 50 feet, will be retained by Toberman, who is interested in erecting business blocks. As this part of the property was formerly used as an entrance, the size of the studio area is not diminished by the agreement.

Out of Sister's Will

New York, Jan. 10.—No mention is made of Helene Chadwick, screen luminary, in the will of her sister, Margaret Louise Chadwick Maffucci, which was probated in Surrogate's Court Tuesday. Both Miss Chadwick and her mother, Louise Chadwick, who is also not mentioned in the document, are content to let the deceased's entire property go to her husband, Mauri Maffucci, 235 West 71st street. After the debts have been paid the estate will amount to approximately \$10,000. Mr. Maffucci has been named executor of the will. Mrs. Maffucci died November 23, 1923, at the Presbyterian Hospital, Newark.

Florey Burned

New York, Jan. 10.—Robert Florey, technical assistant to Al Santell in the production of Parisian Nights, was severely burned on the left hand and arm while filming some artillery scenes a few days ago. Mr. Florey insisted on continuing with his work and returned to Los Angeles with the company, altho he suffered painful injuries. In company with others Mr. Florey was holding a big "flare" in each hand, which were used to give the proper lighting to the scene, when one of them exploded.

Dix for "Men and Women"

Richard Dix has been engaged by William de Mille to play a featured role in his next production Men and Women, according to an announcement by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production. Men and Women was adapted to the screen by Clara Beranger from the stage success by Henry C. de Mille, father of the producer-director, and David Belasco.

Carl Stern Resigns

Seattle, Wash., Jan. 10.—Carl Stern, practically the oldest man on Seattle's Film Row in point of years of service, has ended his connection with the branch office of Metro-Goldwyn here as manager. Continued ill health led to his resignation. Mr. Stern is planning to visit California and then come East for a while. S. D. Perkins has been appointed to succeed Mr. Stern.

Berlin News Letter

(Continued from page 47) trying conditions imaginable. Despite his are the productions sparkle with youth. One of the most interesting developments of Mr. Saylor's Russian trip is the possibility of establishing a Russo-American Theatrical Foundation, the rough draft of which, as proposed by Nemiro-

Dantchenko, he is taking back to New York to submit to Morris Gest.

Clifford C. Fischer, American impresario, arrived here on his way from Paris. He tells the writer that he has leased the Ronacher Theater in Vienna in conjunction with Leo Singer, of midget fame, for three years; opening with big-time vaudeville Christmas Day. He has secured Grock for a headliner, and others in the first program will be Mile, Parysis, famous French soubret; Six Galenos, Italian triple-somersault acrobats; Torcat's Roosters, Harry Allister, impersonator; a Spanish sister team and a score of other standard acts direct from Paris. With the Apollo, Vienna, opening a few days later with vaudeville under Jules Marx, as reported previously, there is stiff opposition in store. Hagenbeck's Circus in Vienna complains, like all other places of amusement, of extremely poor business.

W. Schmidt, general manager of the Wintergarten, has returned from Paris and says there is little suitable big-time material at the vaudeville houses, but notwithstanding he has booked some attractions from the Alhambra and the Empire. Little Tich, who already is booked for Munich, may be seen shortly at the Wintergarten, also the famous French clowns, Fratellinis. The Moulin Rouge, which was destroyed by fire in 1915, has again postponed its opening, which was finally set for December 12. Mr. Schmidt visited in Paris all the four circuses and has found some acts for the Wintergarten. Business at the Wintergarten has improved during the past few weeks.

Roland's Boxing Girls, which starred last season on the Columbia Burlesque Circuit in America, have been booked for the Folies Bergere, Paris, for February, M. Derval having seen the act here recently.

The Thalla is having another shot after its recent breakdown, this time with wrestling matches and added vaudeville attractions, opening tomorrow under different management. Iwan Padoubny, famous Russian champion wrestler, is the drawing card.

James Klein's revue from the Komische Oper goes to Cologne for January and February, booked thru Spadoni. There also will be a revue at the Tivoli, Hanover, henceforth, after disappointing results with vaudeville. The Grosse Schauspielhaus revue also will go on tour shortly, having been signed for Munich, Dresden, Leipzig and Cologne. Berlin's latest cabaret, Roland of Berlin, also is staging a revue in January in the style of the Nelson productions, which are successful. The Apollo burlesque show comes off after the holidays on account of poor business.

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### POSSIBILITIES OF THE PLATFORM IN FORMING CHRISTIAN CITIZENSHIP

By Rev. William Matthew Holderby, General Director of the Christian Family Crusade, Chicago

No non-Christian nation has ever preserved its liberties. This historical observation should call to the minds of statesmen on the one hand and religionists on the other the mutual obligation to America to work for the deeper trenching of those ideals of social life that have defined for us the status of a Christian nation. The basis for a hope that America's life shall be preserved is that Christian citizenship shall be the impulse that shall carry forward the national purposes from generation to generation. It is no sectarian appeal that is urged when this note of Christian patriotism is sounded to the ears of the citizenship of the nation.

One generation can destroy America. Unless each generation receives the heritage of its fathers as a sacred trust to be perpetuated and added to, it can destroy the fruits of a century. In other words, if the true principles of Americanism, respect for law and order, maintenance of those elements of justice, freedom and clean living, which have been handed down to us from the sacrifices of the Revolutionary War, thru the bloodshed of the Civil War and preserved for us thru the consecration of the World War, are to live forever, the must live in us.

A plea, therefore, must be made for the things that make America great. Dangers are at hand. A noted Chicago physician recently asserted we are a dying race. Crime is more rampant than ever. Divorce and insanity are increasing with amazing rapidity. The class spirit is rising until it seems the red tide is at hand. All sorts of dangers menace us, but the worst are from within—fast and loose living. A flagrant disrespect for law because of no use for God. They have destroyed other great civilizations and they can destroy ours.

Never was there an hour when men ought more strongly to plead for the fundamentals of American life—the home, the school and the church that lie at the back of all that American citizenship represents. When they break the nation goes. The church for a long time has been losing. Now the home life is in great danger. Less than 15 per cent of the 3,000,000 people in Chicago own their homes. The rest are renters, for the most part living in flats. Many are good citizens. Many are not. But it all tends to break up that home spirit that makes for a real family.

The bolsheviks and others who menace the nation are men without family ties, wanderers, irresponsible, with nothing to tie them to responsibility. They have nothing to lose. The people who have always, and do now, form the backbone of the republic, the God-fearing, law-abiding citizens, who love their families, their homes, their State and their nation, have the supreme task of preserving America. And in doing it they can do nothing better than go back to the principles of our fathers—belief in America and America's destiny, faith in God, religion in the home and every-day life, and strenuous endeavor to live the lives that good citizens should. If we do not, and America loses her vision and her place of service in the world, then the noble deeds of the men who gave their lives for this nation will have been but useless.

The platform as it has served its purpose for America's political life can never be displaced as the one means to incite patriotic devotion to the nation. No substitute can ever be found for the magnetic appeal of the orator's voice and the dramatic manner of his emphatic gesture. The history of the platform in America's life has been the history of the development of her political ideals. There never has been a day in America's life when there was so little of discussion of those vital things that are the strength of our republic. This forum must be restored for a new generation if they be brought with the gripping purpose to be worthy of the heritage of their godly forebears who represented in their day the strength and purpose of true American citizenship.

For the fact that the pulpit must plead the principles of faith in God in the way that separates church and State, the platform must do in an equally organized way the service that promotes patriotism. The State owes it to its citizens to inculcate in them the principles of morality.

Thus the possibilities of the platform and the pulpit as twin forces are of the

same service as the two rails that bear the loaded train to its destination. America is groping for a way out of present fogs of thought. A true leadership of Christian statesmanship has wonderful opportunity to crown its effort with successes of appeal that shall be second to none in the vital effect that has been made on the trend of American history by men who were privileged to occupy the platform in the crisis of our national life.

From somewhere must come a cry of such portentous meaning as shall stir America today. No substitute for the human pleading will ever avail for this need. No mechanical means for conveying this voice can compensate for the

four other universities in the country. He is known as a brilliant speaker, with a clear, mellow voice and a fluent command of English. Tsurumi also is well known as an author of books dealing with political and historical subjects.

Reno

"Jim", the talented goose; a pair of fire doves that perform with great intelligence, an enchanted rabbit and a guinea pig, whose troubles are revealed in two chapters, are some of the pets used by Reno, the magician. A few of the features on Reno's program are the Wizard's Omelet, the Garden of Flora, the Mysterious Cornucopia, the Aerial Treasury, Neptune's Fishery, the Magi's Vision, Empress Eugenie's Kerchief, Hatched, Matched and Dispatched—a romance in the life of a pair of doves—and Pharaoh's Vision, a tale of the Nile and a breeze from the Pyramids.

Marie C. Brehm

Marie C. Brehm is delivering lectures on *Christian Citizenship*. Her home is at Long Beach, Calif. A recent review of her work says: "Miss Brehm was born in Sandusky, O., and lived there 20 years, then moved to Illinois and taught school. She then became interested in W. C. T. U.

pany upon the platform, hence I to add this bit of description work.

People often wonder as to their nationality. Every member of the Mountaineers' company is a native of most of them having been reared in the Italian Alps.

Their musical education was acquired in their own native towns among a music-loving people. Professional abilities brought them to America, here it did not take them long to add their repertoire the modern instruments and the modern music. However, they love their own native music the best. They excel in heavy operatic music, for which Italy is famed. Their native folk songs play a most important part in their program—using the stringed instruments as accompaniment.

Every member of the company speaks good English. They all came from Italy at different times, and from different parts; and strange as it may seem they met in Cleveland, O., in musical circles, first playing together in some of the city's big orchestras.

### Popular Radio Singer Uses Platform Music

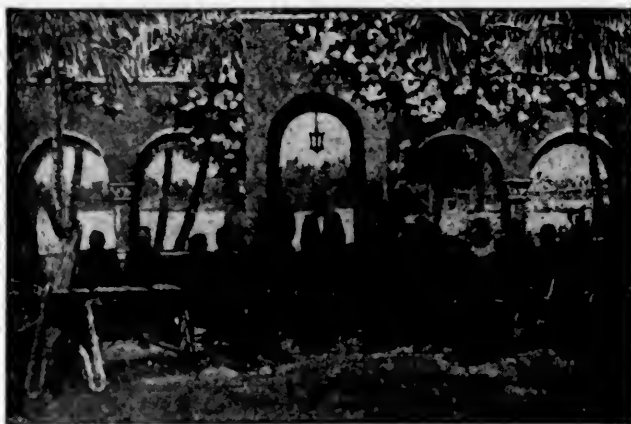
Radio fans who have heard the KYW programs will remember the voice of Polly Willis. I am mentioning her here first because she got her inspiration from the music of the platform and second, because the music she sings is the music of the platform—just the selections which are best suited to lyceum concert work. This little girl, who is slight in form, but mighty in voice, came from a little town, Platte, S. D. Most of the folks who are doing big things came from little towns. Perhaps it is because that out West they have lots of room and do things in a big way, with plenty of room to develop in every direction.

Polly Willis left "Main Street" and came to Chicago, where she could get high-class instruction. She has a soprano voice of surpassing sweetness and, while cultivating it and giving it a polish under one of Chicago's best known instructors, she is becoming acquainted with thousands of people most every night over the radio.

She is a member of the artist staff of KYW, and many of you who read these lines are familiar with her voice and have learned to look forward to her songs.

If you have not heard Miss Polly tune in on KYW January 16, when she will

### BACHMAN'S MILLION-DOLLAR BAND



Myron Bachman, of Bachman's Million-Dollar Band, advises that the attraction has signed for 20 weeks with the Redpath-Harrison Chautauquas for next summer. This band was featured on the Loar Independent Chautauquas for the past three years or more. Its engagement with Redpath will begin in the South just one week after the close of the organization's present winter season in Tampa, Fla. Mr. Bachman and his brother, Harold, who is the director, are Chicago boys, and have succeeded in establishing one of the best bands presented at chautauquas.

lack of the element of emphasis that mobile face, flashing eye, emphatic gesture and the pause and poise that human personality provides.

Every community of America must have developed for itself an appreciation of the spoken word and men must be developed who can develop this appreciation for such service. Both pulpit and platform are failing to make it worth while for audiences to listen. It is equally the lack of a high tone from the platform that has made for the decadence in what has been one of America's most invaluable aids to educate her citizens to a personal responsibility to national needs. With a divine sanction of the method of public speaking to accomplish the purpose to which God has set Himself, what an equal opportunity and an equally divine sanction rests upon the human pleader who will interpret to the masses their responsibility for an earthly citizenship.

### People of the Platform

Yusuke Tsurumi  
 Yusuke Tsurumi, a son-in-law of Viscount Goto, former Minister of Foreign Affairs, is regarded as one of Japan's foremost statesmen and the best exponent of the social and political problems and tendencies of present-day Japan.

After graduating from the Tokyo Imperial University with high honors he entered the Civil Service, first in the Colonial Office, and progressed to the Department of Railways, from whence he was selected at 10 different times to attend international conferences, his knowledge of history having given him the wide grasp of world relationships which has so singularly fitted him to treat with peoples of all nations.

Last summer he spoke before the Institute of Politics at Williamstown and in

work for the State. In 1906 she was appointed special lecturer on scientific temperance by the general assembly of the Presbyterian church and served in that capacity for 10 years. Former President Taft appointed her a representative of the U. S. to the World's Congress on the Alcoholic Question, held in London. In 1911 she represented the Federal Council of Churches at the World Congress in Holland at the Hague. The late President Woodrow Wilson appointed her as a delegate to Milan, Italy, in 1913. She was on the chautauqua platform 15 years."

C. N. Hofman

One of the speakers of whom we have not heard so much on the regular lyceum courses is C. N. Hofman, traveler.

Mr. Hofman, together with his wife, left Holland in 1921 to win a wager, it is said, for 50,000 guilders made by a Holland sporting club that they could not travel around the world within four years, with no money and dressed in the quaint costume of the inhabitants of Vollandam, a little village on the border of the Zuider Zee.

Mr. Hofman has already traveled thru Europe, Egypt, Africa, Palestine, Turkey, Persia, India and China. He planned to leave before the holidays for California, from whence he takes his course to South America and from there to Japan. From Japan the traveler will go to Holland, and if he succeeds in reaching the homeland before October, 1925, will win the wager.

I am glad to give these little sketches that we may all know one another better and become more proud of the call of the platform.

Five Musical Mountaineers

I believe that I recently have read as many favorable items in regard to the Five Musical Mountaineers as any com-



give Clay Smith's latest popular song, *Drifting To You*, a Charles Roat publication, or any one of a dozen other songs which would fit into your lyceum program.

Little Lapert Boggs, who was on the independent chautauqua programs last summer with the Boggs & Bailey Company, was at the Fisher Theater, Danville, Ill., recently, singing the part of Peter Pan in the prolog for that film while presented there. This is his second appearance in that sort of a role in Danville, as he sang in the prolog for *The Covered Wagon* a few weeks ago. This genius is only about 10 years of age. He has that intense joy of work and the willingness to apply himself that insures success. There are grown-ups artists who take themselves more seriously or who meet with a greater degree of success that I (32)



# News Notes

Lacey, until 1919 a Presbyterian, is making big this season the Nebraska Circuit for White. This is Lacey's first season bureau, which immediately following the coming two seasons the sterling qualities of his heart possessed by U. G. we congratulate White & Brown.

Louis Gerhardt Duo, always popular is more popular this year than in Texas and in Oklahoma. These folks are often invited back to spend the Sunday with some prominent family; frequently are entertained as "free" guests in homes. Folks like these help the lyceum's future.

Fred High, who has been spending the holiday vacation at his home in Waynesburg, Pa., has been re-elected chairman of the program committee of the Chicago Kiwanis Club.

The C. E. Booth Bureau will hold its agents convention this week. This bureau started under many handicaps and in spite of that booked a good first-year business and is not complaining of hard times.

Hugh Wilson, of Darlington, Wis., old time Redpath representative, has been in Chicago for the past week, stopping at the Lorraine and attending Redpath conferences.

I have just received a letter from one of our well-known entertainers. He recently was ill and for some time his recovery was doubtful. He sends the result of the illness in the following lines:

### THE MODERN TROUBADOUR

When King Arthur ruled his kingdom Centuries ago or more,  
He called from out his casement window For his royal troubadour.  
And the lute strings came a-humming  
And the fool got on the job,  
And the harpist came a-harping,  
And the viol gave a sob.  
And in those old days the twanging  
Of the harp strings thru the land  
Said the troubadours were coming,  
Making just a one-night stand.  
And the old time entertainers  
Rode their old time bony nags,  
Cantering thru the ancient country  
With their fiddles and their bags.  
And the modern troubadours have  
Heard again the royal call,  
When His Majesty, The People,  
Give a royal, lusty bawl.  
And these later entertainers—  
Troubadours of long ago—  
Hear the call and heed the summons  
To the little one-night show.  
At the door you hear the champing  
Of their tireless metal steeds—  
Sired by Ford and damned by Millions—  
Iron nags of wondrous breeds.  
Years pass by and custom changes.  
Old King Arthur rules no more,  
But we still demand the service  
Of the modern troubadour.  
—MUSTAFA FEE.

The Redpath-Harrison Bureau held its convention of representatives December 30, 31 and January 1 and 2 at the office of the bureau in the Kimball Building, Chicago.

The Emerson Lyceum Bureau held its representatives' convocation recently. The meetings were held partly in the Chicago offices of the bureau and partly at the Hyde Park Y. M. C. A. Six of the representatives stopped at the Hotel Lorraine during their stay in the city. The Lorraine is rapidly become the lyceum hotel of Chicago. It is a central location where platformists may meet friendly faces of others in the same line of work. I am always glad to meet platform people there at my room, 336. Make it your headquarters.

Clayton Hamilton, well-known author and play critic, is filling lecture engagements in Ohio.

Some of the communities of Pennsylvania are enjoying University Extension Courses this season of considerable educational value. A report comes to me from one small town as follows: "The course chosen is *Educational Psychology*, by John P. Lozo, of State College, was sent to conduct the course. The course will consist of 16 lessons of two hours each, and the class will meet in the P. M. building every Monday night until the course is completed. By the organization of this course each teacher will

receive two semester hour credits in college. The course will cost each teacher \$14 and the price of the textbook, \$2. It is certainly an ambitious program and one that should prove of exceptional value.

Mrs. Hubble, of Milford, Mich., is presenting a lecture descriptive of her recent tour of the world. Her manner of presentation is unique. She wears a Betsy Ross costume and is presented to the audience by her husband, who is dressed as Uncle Sam. She carries 12 costumes brought from 12 of the countries visited and uses these on 12 of the local young ladies. Good reports are being received in regard to her work.

Smith Damron, of Macomb, Ill., recently was in Chicago for several days attending the Redpath conference.

W. I. Atkinson is back at his work in Waterloo, Ia., pushing the interests of the Western Lyceum Bureau aggressively in that State.

One of the musical attractions which I have been hearing particularly good things about this season is The Alexander Four. A West Virginia clipping, just received, says: "Those whose joy in music is instrumental color and tonal variety—and there must be a number of them if the audience was a criterion—had a gala night Wednesday in the high school auditorium where the Alexander Novelty Four played at the second number of the United Lyceum Course under the auspices of the high school.

"The program was arranged to display the peculiar timbre of the instruments. First there was an ensemble of tone and melody by the banjo, saxophone, violin and piano which immediately set the artistes right with the listeners. The duet which followed featured Mr. Alexander with the saxophone and a scholarly violin solo by Miss Miller, which earned repeated encores. *Faust* and *Il Trovatore* as interpreted by Mr. and Mrs. Alexander with saxophones was sprightly and rapid and marked by a world of melody."

We are all "just folks" and like to have our efforts appreciated, hence the following fine letter from the well-known lecturer, E. J. Powell, brought happiness with the new year to me. I am reproducing the letter first because I like it and secondly because I think there is a good healthy note of optimism in it. It reads as follows:

"Dear Mr. Flude:  
For some time I have intended writing you and thanking you for your continued optimism in your articles. I especially needed your articles about the small towns. Mr. Flude, save for one year spent in wonderful California, 9 out of every 10 of my towns have been small ones, and I only get about a half dozen colleges a year to lecture to. I have greedily hugged these few special dates, large towns and colleges, to my somewhat egotistic heart and have been forgetting those wonderful people back at the cross-road towns, who appreciate my serious thinking as well as the larger towns do, but who do lack something of the high sense of humor I find in what I have called my 'better towns'. I am going back with some of the vision you have instilled into me after your trip with Dennis' towns which are still smaller than I have been making on circuit lyceum courses ever since 1915. "I have appreciated your discerning criticisms of myself and of other lecturers. You seem to understand what our aims are, and you give us men who try to tell the people something new as much credit as the man who merely carries his heart upon his sleeve and brags about his wonderful family and his great destiny—the man who calls himself inspirational rather than thought-provoking.

"Here's wishing both you and *The Billboard* a prosperous year. I read you both every week with pleasure and profit. Somehow when I am waiting between trains at some cold, damp depot, not a friend in sight, I can buy up town a copy of *The Billboard* and, turning to your department, it seems that 'there be more with us than there be against us', for my fellow workers stand out with their labors, their toils and inspirations."

I have just received the year book of the White Entertainment Bureau, of Boston. It is a fine piece of printing and a splendid list. It also contains some very good philosophy. Here is a bit of it under the caption "Are You Running on High?":

Are you driving yourself as you drive your motor? Are you intoxicated with your business success to such an extent

that you are constantly speeding ahead without a glance at the scenery along the way?

"Do you ever look at the engine? Is it properly oiled with a bit of home life and an occasional evening at the theater?"

"Do you ever stop to consider the passengers in the back seat—your family—and that perhaps they would enjoy an occasional way-side picnic, or a few weeks' vacation in the country?"

"Have you ever stopped to think that a change in speed is sometimes beneficial? Throw into intermediate or low gear once in a while. It will relieve the strain on the engine, and you will overcome obstacles on your business road much easier and safer.

"On a long journey it isn't necessary to pass every one on the road. Safe and sane driving gets you to your destination hours ahead of the speed man who is compelled to stop on account of tire and engine trouble.

"Slow down at crossings and the sign of 'Danger Ahead'. Give your engine a drink of water at the spring of Contentment. Oil it with the milk of human kindness. Fill your carburetor with a rich mixture of love for and devotion to children. Generate your spark from your contact with your fellow man and your love of nature and things beautiful."

A controversy in which a well-known platform lecturer is involved is raging in Chicago. The Rev. Major Thornton Mills is the speaker involved and the question which is uppermost is whether he shall be continued as pastor of that church. There is no question as to the ability of Dr. Mills to present able sermons and neither is there any question as to the value of his work there in adding to the growth of the church. The entire controversy hinges upon the question of his orthodoxy and his bringing into the church certain members thought by some to be undesirable. *The Chicago Tribune*, in commenting on the affair, said: "During the World War Mr. Mills, as a major, had worked about Puget Sound, where he had been attached to the 'Loyal Loggers and Lumbermen' association. Here it was his job to fight the activities of the I. W. W., and to keep peace between some 150,000 workmen and their employers.

"Dr. Mills accepted the pastorate, and Sunday, September 21, 1921, preached his first sermon in the church that owns the Pilgrim baptismal font.

"Immediately, his parishioners yesterday pointed out, he began to recruit new blood into the church. But some of this blood, so one side insists, wasn't especially 'blue'. As a matter of fact, they maintain, it belonged to 'park agitators' who had formerly talked and harangued over in Washington square, just opposite the church. "Open forums were instituted. Prominent men of varying denominations and sometimes of none, so the opposers of the plan charge, were invited to these noon-day meetings to speak on religious and civic affairs. The membership grew.

"Presently Dr. Ben L. Reitman, head of Hobo College, and his wife joined the church. Dr. Reitman was put in charge of the adult Bible class. Class enrollment, so Dr. Reitman declares, increased.

"Then Dr. Mills, at the invitation of his friend, went to speak at Hobo College. "Work for the unemployed," he had frequently declared, "is the surest way to get the country out of the crime wave."

A bit later and there came, thruout the church world, a discussion of the fundamentalist and modernist controversy.

"Dr. Mills, so his congregation felt, didn't hesitate to cast his lot with the modernists. In his Christmas sermon the pastor 'virtually denied the virgin birth of Christ,' some of his parishioners declared. He added that any conception of true love was an immaculate conception.

"The next evening the church council held a meeting.

"Victor Lawson, it is understood, was one of the leaders in the plan to force Dr. Mills to leave. Mary Pomeroy Green, 1149 North La Salle street, was another. So was Dr. G. W. Wagner, a trustee, and Victor W. Nelson, Sunday school superintendent.

"The resolutions were adopted with an alleged two-fold context: not enough orthodoxy; too much association with the hobos.

"Dr. Wagner last night denied that any resignation has been asked for. "The Congregational church," he explained, "does not specify any particular time limit for a pastor's office. At our meeting last week we passed resolutions asking Dr. Mills to make such a time limit. We suggested that June 30, 1925, was a satisfactory time."

Dr. Reitman, on the other side of the controversy, doesn't think June 30 is a satisfactory time.

"Dr. Mills," Ben Reitman said, "is doing a splendid work up there. He has brought many boys and men into the church; made them stop drinking. Some are now holding the first real positions they ever had in their lives."

Dr. Mills' many platform friends will await the outcome of the controversy with much interest, with hope that his valuable work in Chicago will be continued.

To many platformists C. E. Booth is best known as a bureau manager, and it may surprise some to hear of him as a

lecturer. On numerous occasions he has taken to the platform, however, with good results. Recently he was called to lecture before a church body near Chicago and that lecture resulted in a call to give a series of addresses before the same body. His series will consist of more than a dozen lectures under the general heading of *Foundations of Civilization*.

A somewhat notable company of entertainers spent the holiday week in Chicago. The company consisted of Dolly Stewart, pianist and entertainer; Allan Murray, baritone, and Edward Hanes, violinist, all of Australia. The company just finished a season with Ellison & White and is looking over the field for another year. They have received most excellent reports on their work.



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### (Continued on page 62)

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DIRECTORY

(Continued from page 61)

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The Peppy Ten Ladies' Dance Orchestra. Immediate bookings New York and Pennsylvania. RICHARD WHITE, Hotel Corona, Buffalo, N. Y.

AT LIBERTY—BOB RAILEY'S SINGING. Dance Orchestra of five pieces; resorts or hotels. Address BOB RAILEY, Marshall, Mo. Jan 24

DANCE ORCHESTRA NOW BOOKING FOR summer resort season. Must be contracted this month. P. O. BOX 4266, Jacksonville, Florida. Jan 17

DANCE ORCHESTRA—THE COLLEGIATE Entertainers are now receiving offers for summer engagements. Members are all college musicians and are now playing in Springfield and nearby cities. MANAGEMENT OF R. W. SHADE, 41 West College Street, Springfield, Ohio.

"HAP" HEAD AND HIS BAND NOW BOOKING engagements for ballrooms, hotels, banquets, etc., thru Iowa, Illinois, Missouri and Nebraska. "Red-Hot" five-piece combination, with vocal trio, ballad singer and novelty singer. Band is composed of young, neat, gentlemanly fellows; all high-class dance musicians and members of A. F. of M. Absolutely guarantee to please or don't pay us. Write or wire for open time. "HAP" HEAD, 131 S. Ransom St., Ottumwa, Iowa.

ILLINOIS ACES DESIRES PERMANENT ENGAGEMENT with hotel or resort. At Liberty, February 1. A high-class five or six-piece orchestra, consisting of piano, drums, banjo, trumpet and saxophone; can add violin. Each man an artist. Don't misrepresent. Write, stating all in first. PAUL FRAZIER, 403 W. Monroe St., Bloomington, Illinois.

MACK'S ORCHESTRA NOW BOOKING SEASON. Piano, banjo, trumpet, sax and drums. Can furnish more pieces. Managers of dance halls, resorts and pavilions write MACK'S ORCHESTRA, La Crosse, Wis.

"VARSITY SIX" AT LIBERTY—ON OR after the fifteenth of January, 1925. All college boys wanting to book South preferably. This is a professional band, so same lay off. Bookers take notice. Address VARSITY SIX, 98 East Woodruff Ave., Columbus, Ohio. Jan 24

BLACK AND BROWN ORCHESTRA of Danville, Ill., 7 pieces. Tuxedo, neat appearance. Will consider steady engagements; cabaret, road house or permanent stuff. All read music. Just off tour; get quick. Write or wire. BLACK AND BROWN ORCHESTRA, Terrace Hotel, Danville, Illinois.

MOONLIGHT SERENADERS—A Hot Band. Piano, Sax, doubling on Clarinet, Banjo, Trumpet, Drums. Will like to book a permanent summer engagement. At Liberty in June. Get first best of references. For particulars write HERMAN RUDY, 93 N. Kendall St., Battle Creek, Mich. Will travel.

SNAPPY ORCHESTRA of Conservatory Schooled Musicians and Singers open for dance, hotel or resort engagements about April first. Write in now and state full particulars. MANAGER, Original Black Cat Orchestra, 1640 N. Mason Ave., Chicago, Illinois.

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STRAIGHT MAN—Baritone voice, appearance, experience and ability. Play Scotch Bagpipes. Wife, chorus, pony. Consider single engagement. Ticket? Yes. TOM DILLON, 1823 Hospital Street, New Orleans, Louisiana. Jan 17

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AT LIBERTY—Man and Wife for rep. show. Man, juvenile leads, magic specialties, fake piano; age 27; 5 ft., 9 in. Wife, comedy characters, some ingenue, song and dance specialties; 24, 5 ft., 3 in. Good wardrobe on and off. Years' experience. Reliable. Got a Ford. Wire at once. THOS. MCNEELY, 54 N. 20th St., Paris, Texas.

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Frank A. Carl—Glassblower. Would like to hear from side-show manager with real outfit desiring first-class all-round glass worker with 20 years' experience. Write FRANK A. CARL, Rebersburg, Pa.

ACROBAT AT LIBERTY—GROUND TUMBLER and comedy man. Also top-notch comedian for ring act. Can join reliable act immediately. Address ACROBAT, care Billboard, New York City.

AT LIBERTY—CIRCUS BOOKKEEPER OR Carnival Secretary March 1 or sooner if absolutely necessary. Middle aged, sober, reliable, experienced. Can furnish best of references. FORD AGNEW, 23 South Tenth St., St. Louis, Missouri.

AT LIBERTY—FAMILY FOUR VERSATILE Novelty Performers; five silent acts; singing, dancing, up in farces; high-diving dog. Tickets if far. Responsible managers only. Address TIERNEY FAMILY, 4004 Fourth St., W., Detroit, Michigan.

AT LIBERTY FOR INDOOR CIRCUSES, BAZAARS or indoor events of any kind. The Parents (Lady and Gent), 3 first-class different and complete circus acts. For prices and description of the acts wire or write our permanent address. THE PARENTOS, Box 15, Tidioute, Pennsylvania.

RAMSEY TROUPE—FOUR TO SIX CIRCUS acts for indoor circuses and bazaars. For particulars write BOX 16, Wilmore, Pa. Jan 17

AERIAL COWDENS—Two feature double acts, Lady and Gent. Spectacular double trapeze and comedy revolving ladder; indoor circus, bazaars, celebrations. For terms and particulars address 229 Patterson St., Chester, Pennsylvania. Jan 31

SCOTCH BAGPIPER—The unbeatable ballroom. Flashy Scotch wardrobe; clown or straight. Make second openings. Sober and reliable. TOM DILLON, 1823 Hospital Street, New Orleans, La. Jan 17

SCOTCH PIPER AT LIBERTY. Could also furnish extra large Bass Drum and teach some one to play drum. FRANCIS X. HENNESSY, Permanent Address care Billboard, 1193 Broadway, New York City.

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AT LIBERTY, for 1925, A-1 Electrician, married. Wife and self; can do anything around show. Write MARSE COY AND WIFE, 137 18th St., Wheeling, West Virginia.

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First-Class Operator — 11 years' experience. Power's and Simplex. Also post bills. Nonunion. References. Desire to locate in South. Address WILSON HAYS, Box 242, Hampton, Va.

AT LIBERTY—MAN WITH PICTURE MACHINE and nice line of pictures. A-1 operator and electrician. Can work in all after-pieces, and do singles. Good salesman and will make myself generally useful. Please state your limit. I am also experienced with all electric work, including spots. Write. HARRY WEST, Athens, Georgia.

AT LIBERTY, after February first, first-class Projectionist. Experienced any equipment. Non-union. Will act as Operator, Manager and Exploitation Man. Can put any picture over big. Young man, 21 years, sober and reliable; best references. Prefer small Southern town. Will wait at \$18.00 per week; will do all work around theatre. Also sell slide advertising service. If your house is losing money let me show you what hard work and a little publicity will do. Write immediately. R. GREGORY, 316 W. Mulberry St., Baltimore, Md.

AT LIBERTY—Experienced Projectionist. Operate Simplex, Power, and any electrical equipment. Best screen results. Steady, reliable. Salary optional. Locate anywhere. Write FINKEL, 5223 Arch St., Philadelphia, Pennsylvania. Jan 24

AT LIBERTY—First-class Operator. Locate anywhere permanent. Handle any equipment; perfect projection; A-1 references. State salary. Write, wire. PROJECTIONIST, 2110-A East College Ave., St. Louis, Missouri.

AT LIBERTY MUSICIANS
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A Hot Trumpeter Doubling Melophone. Feature choruses. Prefer second trumpet. Age 24. Can join at once. Wire CHUCK FLESHER, 816 Walnut St., Philadelphia, Pa.

At Liberty—A-1 Trombone. Only picture or vaudeville house considered. Thoroughly experienced. Address TROMBONIST, 61 Liberty St., Oshkosh, Wisconsin.

At Liberty—A-1 Cellist. Very reliable; experienced in hotel, theatre and concert trio. Excellent instrument, fine tone. Member of Boston. (Mass.) Local. Address CELLO, 206 College Street, Birmingham, Alabama. Jan 17

At Liberty — A-1 Violinist, double Tenor Sax. Desire work with first-class theatre or dance orchestra. Address VIOLINIST, Box 276, Ripon, Wis.

At Liberty — A-1 Violinist. leader or baton conductor. Union. Fine tone. Vaudeville or pictures. Big library; tuxedo. ARTEMUS SMITH, 6105 Langley Ave., Chicago.

At Liberty—Clarinetist, Experienced theatre man wants orchestra position. Union. 152 EAST SECOND ST., Corning, New York.

At Liberty—Dance Trombonist. Young; neat; union. Will travel or go on location. Will consider only good, steady job. TROMBONIST, Box 103, Inwood, Iowa.

At Liberty—French Horn. Experienced band and orchestra. Young; good appearance. Write or wire F. VELARDI, General Delivery, Jacksonville, Fla.

At Liberty Jan. 20—Feature Alto Sax., doubling straight Bb Soprano Sax., Clarinet and Bass Clarinet. Get wonderful tone on all instruments. All late effects. Read, fake, improvise, transpose and rapid sight reader. Complete wardrobe; neat appearance. Managers looking for real musician wire stating top salary. East preferred. Unreliable promoters please do not answer. PAUL F. DONNELLY, Marion Hotel, Albuquerque, New Mexico.

At Liberty Jan. 24—Clarinetist, experienced in vaudeville and pictures. Good tone and technic. Double Saxophone. Union. Prefer Northern or Eastern States. CLARINETIST, 440 W. Delaware Ave., Toledo, Ohio.

At Liberty—Trumpeter. Experienced in vaudeville, pictures, road shows and all lines. Address TRUMPETER, 122 Bradford St., Albany, N. Y. Jan 17

At Liberty—Violinist Doubling Piano. Prefers hotel or any good proposition. Union; young; experienced. WALTER RUESCH, 4623 Tennessee Ave., St. Louis, Mo.

A-1 Clarinetist at Liberty on account house closing. CLARINETIST, care Academy of Music, Roanoke, Va.

A-1 Clarinetist — Doubling Violin. 15 years' vaudeville and picture theatre orchestras; desires permanent engagement in first-class theatre orchestra. Married; union. C-BOX 692, care Billboard, Cincinnati.

A-1 Clarinetist — Experienced all lines. CLAUDE PICKETT, 1025 West Eighth St., Des Moines, Iowa. Jan 17

A-1 Clarinetist — Thoroughly experienced in theatre and hotel. Double Saxophone. R. F. STANBURY, 622 Sixth St., Huntington, W. Va. Jan 24

A-1 Cellist Doubling Tenor Banjo. Experienced in theater, hotel and dance work. Good reader and musician. Union; wishes steady engagement with good orchestra. MUSICIAN, 1019 South 4th St., Louisville, Ky.

A-1 Feature Trombone—Read, fake and improvise. "Jug tone" solos. Join after February 1. MUSICIAN, Apartment 12, Nangus Hotel, Detroit.

A-1 Flute and Piccolo — Double good, loud tenor banjo. Union. ED MORAN, 115 Market, Hot Springs, Arkansas.

A-1 Hot Trio To Join Jazz band, Piano, Violin and Tenor Sax. Can double any sax. All can improvise, memorize. Young; good personality; union. Wire or write TRIO, care Everhart's Temple of Music, Frederick, Maryland.

A-1 Organist Desires Change. Large modern library. Fifteen years' experience. Alone or with orchestra. Man. C-BOX 689, care Billboard, Cincinnati, O.

A-1 String Bass—Thoroughly experienced all lines. Positively guaranteed satisfaction. ALEX SHIVAK, 418 12th St., Huntington, W. Va.

A-1 Violinist at Liberty Jan. 22. Experienced all lines. Young; reliable. A. F. M. C. P. MALICK, 230 Watson Ave., Fairmont, W. Va. Jan 24

Bass Drummer, Strong Baritone, open for season 1925. Also desire to hear from theatre wishing trombone. JOE GOETZ, General Delivery, P. O., Beaumont, Texas.

(Continued on Page 64)



Clarinetist — Experienced in pictures and vaudeville theatres. Double Alto Saxophone. Union. Write or wire. KLOMAN, 2733 Stoddard St., St. Louis, Mo.

Cellist — Union; Good Tone. Prefer hotel, cafe, small theatre. LEO ANDERSON, 334 West Main, Decatur, Ill.

Dance Drummer — Read Anything; young; union; double sax. Go anywhere. RAY LUBY, 234 South 12th St., Richmond, Indiana.

Drummer, Tymp., Bells—Fully experienced, vaudeville, pictures. C-BOX 458, Billboard, Cincinnati. Jan17

Drummer, Xylophone, Bells—Experienced musician desires steady engagement. Write or wire R. K. WENTWORTH, Maryland Hotel, Annapolis, Maryland.

Experienced Clarinet for vaudeville or pictures. CLARINET, 1738 Verner Ave., N. S., Pittsburgh, Pa.

Experienced Lady Musicians for dance work. NELLIE CHANDLER, care Billboard, Cincinnati. Jan17

Experienced Viola Player at Liberty for theater or concert work. Union. Go anywhere. WILLIAM H. TEAGUE, 6 Walnut Ave., Beverly, Mass. Jan31

First-Class Violinist — Fifteen years' experience. Age 30. Union. Reliable. Wants position, pictures or vaudeville. Side man. D. SALAZAR, 404 W. Campbell St., Roanoke, Va. Jan24

Flute and Piccolo. Union. Experienced; open for engagement in first-class theatre. Address FLUTIST, 186 Park Ave., Medford, Wisconsin. Jan31

Flutist—A-1, Thoroughly Experienced in first-class theater. Union. DAN MCCARTHY, 83 Pearl St., Wellsboro, Pa.

Flutist — Picture Theater or Industrial Band. Experienced; reliable; references. FLUTIST, 1161 Lagonda Ave., Springfield, Ohio. Jan17

Good Vaudeville Drummer. Union. Bells, tymp. Can open immediately. L. A. COOK, 321 Liberty St., Flint, Michigan. Jan24

Hot Rhythmic Dance Drummer, sight reader and handles arrangements. Eight years' experience; age, 23; union; gold outfit; tuxedo; plenty references. Wants to hear from fast dance or vaudeville band. F. H. GAILOE, 313 Caldonia St., Lockport, N. Y.

Lady Drummer or Trombonist. Play either equally well; sight reader and improvise; know tempos, have rhythm, pep and personality. Prefer dance and concert entertaining in hotel or cafe. No vaudeville. A. F. of M. Address DRUMMER, care Billboard, Kansas City, Mo.

Organist—Expert. Any Make. Thoroughly experienced playing pictures. Large library; classical; popular; synchronize; best references; union; immediate engagement. LEON YACKLY, 644 West Walnut, Lancaster, Pa. Jan17

Organist — First - Class, Reliable man. Excellent references. Guarantee satisfaction. ORGANIST, 5 Young's Court, Charleston, W. Va. Jan31

Trombone—Union. Vaudeville, pictures; absolutely dependable. Will go anywhere if steady work. LEO CRONK, 114 Green St., Lancaster, Pa. Jan17

Trombonist—Union; Routined. Band or orchestra. Address TROMBONIST, 1226 East 4th St., Chicago.

Trombonist — Young, Experienced B. and O., wishes to troupe. Will consider location. Address EARL J. HENRY, Mapleton, Iowa.

Trumpet—Experienced Vaudeville theatre, dance; young; married; union. Can furnish other instruments. Prefer Central States. CHAS. CASSADY, Crawfordsville, Ind.

Trumpet Player at Liberty—Union. W. F. BROOKS, 118 Maple St., Waterbury, Conn.

Tympanist, Drummer, Xylophonist. Locate. Consider shop band paying extra for band work. Married, reliable. DRUMMER, 202 W. Church, Knoxville, Tenn.

ALTO SAXOPHONIST AND LEADER FOR dramatic stock company. Have real library. Play saxophone solos. Four years on dramatic stock. Been off road for four months on account of sickness. Have my own car. SAXOPHONIST, 225 Marsden St., Houston, Texas.

AT LIBERTY—A-1 CLARINETIST. CALL CLARINETIST, 102 Main St., Piqueton, Ohio. Jan24

AT LIBERTY—A-1 DRUMMER, PLAYS XYLOPHONES, BELLS, TYMPANI; experienced in all lines; age, 23; will go anywhere. Write. HENRY E. GEUTHIER, 3 Hersey St., Salem, Massachusetts.

AT LIBERTY—BANJOIST FOR VAUDEVILLE or dance orchestra. Age, 21; union; hot. State salary and length of engagement. BANJOIST, 327 Lincoln Ave., Newcastle, Indiana.

AT LIBERTY — COMPETENT CORNETIST, double B. & O. or double baritone T-C in band or B-flat sax. parts in orchestra on baritone. Am first-class baritonist. Have library for small band. Also direct band. Am also an experienced piano tuner. H. UEBERGAN, R. 3, Jacksonville, Arkansas.

AT LIBERTY—LADY ORGANIST. EXPERIENCED; reliable; union; complete, large library; good references; no vaudeville. Wishes position South only. 17 WEST BEAVER ST., Jacksonville, Florida.

AT LIBERTY—MONSTER EB TUBA PLAYER for small concert, band sale, or any kind of show band. I can keep up with a house truck. Write. H. L. SAWYER, Winter Haven, Florida. Jan17

A-1 DRUMMER—XYLOPHONES, MARIMBA, Bells, Drums, full line of effects, etc. Reliable; age, 27; union. Theatre preferred. Vaudeville, musical, 12 years' experience. Disappointment cause of this ad. BOB CASTOR, New Indiana Theatre, Bedford, Indiana.

AT LIBERTY—A-1 TRUMPET. EXPERIENCED vaudeville. Desires change. Played here past seven seasons. At present the Mishler Theatre. F. BELL, 1420 10th St., Altoona, Pennsylvania.

A-1 OBOE—COMPETENT, RELIABLE AND EXPERIENCED in all lines. Plenty of technique. Full resonant French tone. Pictures preferred. Union. O. W. LUNDBORG, 3308 Grand River, Detroit, Michigan. Jan31

A-1 ROUTINED FLUTIST AT LIBERTY—Double Saxophone. Theatre closed. Union. C. CASTEL, 1322 Buchanan Avenue, St. Joseph, Missouri. Jan24

A-1 VIOLINIST, DOUBLING TENOR BANJO, for dance orchestra, picture theatre or cafe. Young, sober, neat appearance and reliable. Reason for my ad being in so long, getting stung by unreliable parties. So do not misrepresent. I don't. HARRY PETERSON, Box 513, Hopkins, Minn.

A-1 VIOLINIST—EXPERIENCED PHOTOPLAY leader. Fine library. VIOLINIST, 117 Caldwell, Louisville, Kentucky.

BANDMASTER, A-1 CORNETIST — UNION. Good library. Young man. Available for coming season. WALTER SCHOFIELD, Ironwood, Michigan.

BANJO ARTIST WISHES TO JOIN AN ORCHESTRA. Boston or vicinity preferred. AL SANGUINET, 61 Wellington St., Worcester, Massachusetts. Jan24

CIRCUS FRENCH HORN OPEN FOR ENGAGEMENT for coming season. Write. MUSICIAN, 18 Elm St., Webster, Mass. Feb1

CLARINET - PIANO - JOINT. THOROUGHLY experienced. No grind considered. Address C. P., care Billboard, Kansas City, Mo.

DANCE DRUMMER AND ALTO SAXOPHONE at Liberty on two weeks' notice. Drummer has gold outfit. Saxophone double straight B-flat. Both read, fake; are young and union. Prefer joint engagement but will hire singly. Photo on request. Write or wire. H. A. LEONARD, 1344 West Main St., Zanesville, O.

DANCE DRUMMER AT LIBERTY—6 YEARS' experience. Have good set. Only first-class orchestra considered. CLAUDE TAYLOR, Caddo Gap, Arkansas.

DANCE DRUMMER WITH EXPERIENCE, APPEARANCE AND PEP. Consider anything reasonable, including orchestra with tab. Six years' experience, two present organizations. Ex-college man. Do not read. Address C-BOX 691, care Billboard, Cincinnati.

DANCE TRUMPET — TRUMPET — DANCE — Trumpet, doubling valve trombone, also clarinet. Reliable orchestras preferably East. Answer, join on wire. TRUMPET, 2260 Wabash Ave., Terre Haute, Ind. Jan24

DANCE VIOLINIST AT LIBERTY—WANT TO locate where there is plenty of dance work. Good library. AL PIPHER, Morris, Ill. Feb7

DRUMMER AT LIBERTY—B. & O. ALL lines. Write or wire. FRANK D. OPIE, Martinsburg, West Virginia.

DRUMMER — PEDAL TYMPANI. EXPERIENCED both legitimate and jazz. Theatre preferred. Recently with well-known Victor recording orchestra. ZENOR, 1718 Penn., Joplin, Missouri.

DRUMMER, XYLOPHONES, BELLS; EXPERIENCED; at Liberty. MUSICIAN, 57 East 120th St., New York City.

FAST DRUMMER AND ALTO SAX.—YOUNG. experienced. Prefer traveling orchestra. S. THOMPSON, Elgin, Minn.

HOT TRUMPET — EXPERIENCED THEATRE, etc. Absolutely cut legit., also dirt. Young, sober, reliable, union, tone. Disappointment reason for ad. State all first letter. No grind. GLENN WOODFORD, 322 Oxford Ave., Eau Claire, Wisconsin. Jan24

LEADER (VIOLIN) OR SIDEMAN—LONG EXPERIENCE vaudeville, motion pictures, musical comedy and tabloid. Large library. Union. Address LEADER, No. 1 Walnut St., Hudson Falls, N. Y. Jan24

ORCHESTRA LEADER "VIOLIN"—NON-union. Wants location in good town. Picture theatre or first-class dance orchestra. Experience in best theatres. Large library. Consider small towns if permanent. Write or wire. E. C. BICKFORD, Albany, Missouri.

ORGANIST AT LIBERTY—GOOD LIBRARY. Steady. Union. MRS. ELLA McBRIDE, 2623 Rock'lm, Davenport, Iowa. Jan24

SOUSAPIONIST AT LIBERTY—DOUBLE ALTO and tenor saxophone; experienced in all lines. Union. Have good instruments, silver. Congenial, sober and reliable. Prefer winter engagement in Florida, or South. GEO. J. MACK, 1204 Westminster, St. Louis, Mo.

TROMBONIST—EXPERIENCED VAUDEVILLE, pictures. Union. Must be permanent. HARRY WALKER, 601 East 170th St., New York City. Jan17

RECOGNIZED BANDMASTER DESIRES PERMANENT engagement with municipal, institution, school or other bands (and orchestras). Real salary; contract. Musical duty only. Married. C-BOX 667, Billboard, Cincinnati, O. Jan24

TROMBONE—THEATRE EXPERIENCE; ALL lines; vaudeville, pictures and road shows. For season or permanently. Also routine in concert band. BEN KETCHUM, McAlpin Hotel, Tampa, Florida. Feb1

TRUMPET—EXPERIENCED KEITH VAUDEVILLE, hotel, pictures, etc. Legitimate and hot; mute effects; sight reader; special arrangements; tuxedo; single. TRUMPETER, 403 Center St., Stevens Point, Wisconsin.

LONG RUN DRAMATIC PLAY RECORDS

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

IN NEW YORK

Table with columns: PLAY, STAR, THEATER, OPENING NO. OF DATE, PERFS. Lists plays like 'Able's Irish Rose', 'Badges', 'Bluffing Bluffers', etc.

IN CHICAGO

Table with columns: PLAY, STAR, THEATER, OPENING NO. OF DATE, PERFS. Lists plays like 'Able's Irish Rose', 'Appearance', 'Goose Hangs High', etc.

IN BOSTON

Table with columns: PLAY, STAR, THEATER, OPENING NO. OF DATE, PERFS. Lists plays like 'Best People, The', 'Cobra', 'Expressing Willie', etc.

IN PHILADELPHIA

Table with columns: PLAY, STAR, THEATER, OPENING NO. OF DATE, PERFS. Lists plays like 'Beggars on Horseback', 'For All of Us', 'Marjorie', etc.

IN LOS ANGELES

Table with columns: PLAY, STAR, THEATER, OPENING NO. OF DATE, PERFS. Lists plays like 'Darlings, The', 'It's a Boy', 'Just Married', etc.

AT LIBERTY—BANJOIST. WANTS POSITION with orchestra, dance, theatre or vaudeville; 8 years' experience; A-1 references; tuxedo; will send photo upon request; union. Address EDWIN PARKS, 1041 15th St., Milwaukee, Wisconsin. Jan17

AT LIBERTY, JANUARY 24—DANCE TROMBONIST, doubling euphonium. Would consider high-class dance or cafe engagement. Banjo Alex write. Union. C-BOX 697, care of Billboard, Cincinnati.

AT LIBERTY JANUARY 24—SAXOPHONIST, Alto and Tenor. Reads music as written. Good tone. Union. Prefer Northern or Eastern States. C-BOX 698, care of Billboard, Cincinnati.

AT LIBERTY—LADY FLUTE AND PICCOLO Player, young, pleasing personality. RUTH HAYNES, Billboard, New York.

AT LIBERTY—VIOLINIST. 13 YEARS' EXPERIENCE in picture and vaudeville theatres. Fine library. F. E. LOCHNER, Mitchell, South Dakota. Jan24

A-1 LADIES TRIO—VIOLIN, CELLO, PIANO. We play concert and popular music, also solos. Have large library; wide experience; can lead vaudeville and cue pictures correctly. Can furnish very best of references. 106 N. WASHINGTON ST., Abingdon, Illinois.

BANDMASTER—EXPERIENCED IN CLASS and individual instruction, desires engagement with advanced municipal or industrial band. Prefer town 5,000 to 10,000 in Middle West where can have few private pupils (teach violin); music only. Married. Write all essentials (don't wire). Address BANDMASTER, care Secretary, A. F. M., 113 North Avon St., Rockford, Illinois.

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TRUMPET PLAYER - THOROUGHLY ROU...
found in vaudeville and pictures. Wire, V. BELFIELD, 911 Neosho St., Emporia, Kansas. Jan17

VIOLIN LEADER WANTS CHANGE OF LOCA...
tion. 15 years' experience all lines of thea...
playing. Large comprehensive library. Union. C. B. NASH, 403 Leavenworth St., Manhattan, Kansas. Jan24

VIOLINIST - LEADER - REAL LIBRARY.
Years of experience; all lines; pictures spe...
cial study. Come on two weeks' notice, possi...
bly sooner. Union. Disappointment, misrep...
resentation cause of this ad. Go anywhere if...
permanent. E. SKINNER, General Delivery, Raleigh, North Carolina. Jan24

YOUNG MAN-CAPABLE, ENERGETIC, EX...
perienced in theater work, desires employ...
ment as house or assistant manager, willing...
to be generally useful and would double on...
drums. Also experienced Lady Pianiste, large...
library. High with excellent references, des...
ire change of location. Anything reliable...
considered. Vaudeville acts write us. Must...
give week's notice. Write C-BOX 690, care...
Billboard, Cincinnati. Jan24

AT LIBERTY-Trap Drummer. Ten years' thea...
trical experience. Union. Single. Best of refer...
ences. Could furnish young man, A-1 Saxophone, and...
bling Trombone. DRUMMER, Box 204, Seann, Iowa. Jan21

A-1 Eb SAX, doubling "Hot" and Legitimate Clarin...
et. Night tea er and faker. Formerly at Merry...
Gardens and other Chicago "high spots" (ferry...
location) but will troupe. Do rub character and...
eyes. Collocate tips. Now playing in Chicago. Pa...
y your wares. A. T. X., care Billboard, Chicago. Jan21

COMPETENT VIOLINIST-LEADER or Side Man
with good library and twenty years' experience in...
all lines. des. permanent theatre engagement. Address J. MARTIN, 491 East 14th St., New York City. Jan27

VIOLINIST AND Bb TUBA PLAYER wants loca...
tion. Twenty years' experience in theatre and...
music work. Piano tuner and repairer. "MUSICIAN" 1114 Parcel Ave., Chicago, Ill. Feb7

AT LIBERTY FOR PARKS AND FAIRS
50 WORD, CASH (First Line Large Black Type)
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Figure at One Rate Only-See Note Below.

AT LIBERTY-TWO DE VIERTEL BROS.
Original grunch killers. Three feature acts.
Reliable Agents and secretaries write, 413
North Seventh Street, Manitowoc, Wis. Jan24

THE ORIGINAL AND ONLY BONNETTE
Brothers. New England's famous acrobats and
high-class aerial artists. Three sensa...
tional acts. Season now booking. Permanent
address, Bradford, N. H. Feb7

GAYLOR BROS.-Four free acts: faira, celebrations;
two artistic frog; European hand-head balancers;
Chinese novelty juggler. Comedy troupe of Dora,
3015 17th St., Detroit, Michigan. Jan27

AT LIBERTY PIANO PLAYERS
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25 WORD, CASH (First Line and Name Black Type)
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Figure at One Rate Only-See Note Below.

A-1 Pianist-Leader-Fourteen
years' experience, vaudeville or pictures. Li...
brary. Only first-class engagement considered.
Write or write, GEORGE R. FRASER, Acad...
emy of Music, Roanoke, Virginia. Jan21

A-1 Pianist-Leader-Large Li...
brary. State all. C-BOX 678, Billboard,
Cincinnati. Jan21

A-1 Piano-Leader. Thoroughly
experienced vaudeville, pictures, etc. Large
modern library. Male. Formerly leader of
Keith, Loew houses. care Billboard, Cincinnati,
Ohio. Jan21

A-1 Theatre Pianiste and
Drummer. Both experienced in all branches.
Large music library. Drummer, complete line
effects, bells and marimbo-symphonic. Write
or wire, stating working conditions and size
of orchestra. All correspondence answered.
ROY K. WENTWORTH, Maryland Hotel, An...
napolis, Maryland. Jan21

AT LIBERTY-A-1 PIANIST. 5 YEARS' EX...
perience in vaudeville, dance and cafe work.
Just finished a 10-month tour with 8-piece
vaudeville band, playing vaudeville and pic...
ture theatres. Prefer joining first-class vaude...
ville jazz band or a singing and dance act.
Can memorize, fake and read special arrange...
ments. Age, 23; good stage appearance; union...
tended. Wire or write full particulars. ART
WILLMERS, 1395 West 14th St., Duquaque, Ia.
Jan21

ORCHESTRA PIANIST, TRAP DRUMMER
with machine tympani, and clarinet doubling
alto sax at liberty on two weeks' notice.
Thoroughly experienced all lines. Good readers.
Hardly standard and popular. Union. Only
high-class jobs considered. Address C-BOX
557, care Billboard, Cincinnati. Jan31

PIANIST AT LIBERTY-WORK ACTS, DOG...
ble bits. EDW. BAILEY, Oswego, New York.
Jan21

PIANIST-25; LEAD OR SIDE; EXPERI...
enced thoroughly dance, tabloids or vaudeville
act. Union. Read, fake, transpose, arrange;
positively first class. Immediate availability.
HARRY LUDWIG, Elks' Club, Charleston,
West Virginia. Jan17

AT LIBERTY-A-1 Dance Pianist. Consider any
and proposition. Tuzedo, Union. Write or wire.
PIANIST, 439 So. Miles Ave., Los Angeles, Calif.
Jan21

AT LIBERTY, January 21. Pianist. Read fairly
good, fake, straight or bits in acts. Play small
parts; do one specialty. TOM DEE, Gen. Del.,
Boston, Massachusetts. Jan17

AT LIBERTY-Lady Piano Player for med. Read
and fake, work acts; Personality good; modern
wardrobe. Answer quick. JEWELL WINTZEL,
Lewis, Iowa. Jan21

AT LIBERTY-Pianist, single. Orchestra experi...
ence. Prefer dance orchestra, vaudeville or pic...
ture work. EDIE LAMBIE, 615 East Spring St.,
Appleton, Wisconsin. Jan21

LADY PIANIST. Address to C-BOX 688, care
Billboard, Cincinnati, also the sufficient time for the
forwarding and receiving of an answer. State the
salary. Jan21

PIANIST-Experienced in all lines: movies, vaude...
ville, alone or with orchestra; union. State salary
and all particulars. JOHN OTTO, 37 Bonner St.,
Dayton, Ohio. Jan21

AT LIBERTY SINGERS
50 WORD, CASH (First Line Large Black Type)
25 WORD, CASH (First Line and Name Black Type)
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YOUNG MAN-AGE 26. NOW EMPLOYED.
wants chance to train voice in evenings at
show or for music publisher; have good voice.
R. CHASE, 5616 No. Market, St. Louis, Mo.
Jan21

AT LIBERTY VAUDEVILLE ARTISTS
50 WORD, CASH (First Line Large Black Type)
25 WORD, CASH (First Line and Name Black Type)
10 WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only-See Note Below.

At Liberty-Jack Carley.
R. F. S. D. comedian or straight; up in acts;
specialties; double piano. Billboard, Cincinnati,
Ohio. Jan21

At Liberty-Magician-Ventri...
quist. Capable, experienced performer. Feat...
ure acts. Change for week, STANLEY, M. V.,
General Delivery, Buffalo, N. Y. Jan21

Sword Swallower. April 1. Age
24. Address MILO, Billboard, 1493 Broad...
way, New York City. Jan31

AT LIBERTY-HAUFF AND HAUFF. GUY.
Irish, Jew, few straight, Eve, chorus and
bits. Wire at once. GUY HAUFF, Hotel
Casale, Corning, New York. Jan17

BLACKFACE COMEDIAN AND PIANO PLAY...
er at liberty for medicine or vaudeville show.
George West, blackface comedian, put on acts,
change specialties each night, some dancing.
Miss Gertrude Steele, pianist, and work in
acts. Address GEORGE WEST, 614 Harrison
Ave., S. W., Canton, Ohio. Jan21

EARL THE WIZARD-ACCOUNT SHOW
closing. Magician and cartoonist. Something
different. I deliver the goods. Play small
parts. Reliable shows address EARL THE
WIZARD, Zolfo Springs, Florida. Jan17

ECCENTRIC COMEDIAN-FRONT AND BACK
bending. LOU JACOB, 323 West 43d St.,
New York City. Longacre 6893, telephone.
Jan21

FRANCIS K. HENNESSY. IRISH PIPER.
Scotch piper; vocalist (musician); Irish step
and Scotch Highland dancer. Play parts,
vaudeville. Would join musical act, Burlesque,
Irish comedian or lady singer partner. Perma...
nent address, care Billboard, 1493, Broadway,
New York City. Jan21

OMAR FOUR-BOOKING INDEPENDENT EN...
gagements through Indiana. W. E. BLACK...
WELL, Lebanon, Indiana. Jan31

AT LIBERTY-Comedian, Singer, Dancer. Put over
all acts. Fast change 10 nights. State all; wire
or write B. B. HARRIS, General Delivery, Colum...
bus, Ohio. Jan24

AT LIBERTY-First-Class Black-Face Comedian.
Put on all the old and some new acts; do the
comedy and knock 'em out of their seats. Good
vocalist and dancer, ventriloquist, burlesque music,
bone solo; play Cornet, Banjo, Trill Violin, Saxo...
phone Baritone, a Little Piano and then some.
B. B., 25 Cottage St., Danbury, Connecticut.
Jan21

AT LIBERTY-Vietorelli's Famous Showgraphs. All
my own new designs. Great card to get big concert
with tent show. Also Vietorelli's Art Turns. VIC...
TORELLI'S, Chagrin Falls, Ohio. Jan21

A-1 COMEDY JUGGLER and Slack-Wire Performer
at liberty to join standard act or partner, Lady or
Gent. Adress C-BOX 696, care Billboard, Cincin...
nati, Ohio. Jan21

A-1 TRAPEZE ARTISTE. small, attractive, for
vaudeville. BOX 121, care Billboard, 1193 Broad...
way, New York City. Jan21

READ-Attention! Been with the best of musicians
doing assistant prep work; vaudeville acts or
road shows write me. Capable, reliable young
man. Salary? Ticket? Any proposition appreciated.
Am neat in appearance and single. C-BOX 695,
Billboard, Cincinnati, Ohio. Jan21

TALL SLIM COMEDIAN would like to join com...
edy act or would consider club partner. Write
ARTHUR FRYKHOLM, 3931 Hill Ave., New
York City. Jan21

VAUDEVILLE TRIO. Man and two Ladies, at
liberty January 15th. Change for week. Go any...
where. Helaine managers only. One plays piano
or organ; tab, musical comedy or anything that
sells. A low time to forward mail. VAUDEVILLE
TRIO, Box 999, Newark, Delaware. Jan21

VERSATILE COMEDIAN-Med., vaude., tab., pro...
ducer. Change for two weeks. Put on all acts;
play Bono. TEX MACK, Hotel Hudson, Cincin...
nati, Ohio. Jan21

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CLASSIFIED
COMMERCIAL
ADVERTISEMENTS

ACTS, SONGS AND PARODIES

50 WORD, CASH. NO ADV. LESS THAN 25c.
25 WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only-See Note Below.

Acts, Plays, Minstrels. Lists
for stamp. E. L. GAMBLE, Playwright,
East Liverpool, Ohio. Jan17

Acts, Sketches, Exclusive
songs, monologues, guaranteed success by
vaudeville's leading authors. CARSON &
D'ARVILLE, 560 West 10th, New York City.
Jan17

The Hebbie Jebbie Blues- I
got 'em-you want 'em. Big song hit. Classy
Fox-Trot. Orchestra parts? Yes. Send pro...
gram. PAUL F. KELLOGG, 4601 Moran St.,
Detroit, Michigan. Feb7

Vaudeville Author. Write for
terms. WARD BROWN, 967 Bergen St.,
Brooklyn, N. Y. Jan31

Acts, Plays, Minstrels Written.
Terms for stamp. E. L. GAMBLE, Play...
wright, East Liverpool, Ohio. Jan17

AGENTS AND SOLICITORS
WANTED

70 WORD, CASH. NO ADV. LESS THAN 25c.
50 WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only-See Note Below.

Advertisers - 25-Word Ad. in
40 Magazines, \$4.00. Free list. For quick
results order now, get list later. Proof fur...
nished. JOHN R. ADVERTISERS, 2030 John
R., Detroit, Michigan. Jan21

Agents-Don't Sell for Others.
Manufacture your own products. We have
formulas for high-grade Furniture and Silver
Polishes. One thousand per cent profit can
be made on either. Send one dollar for either
Formula or two dollars for both. Our For...
mulas produce Polishes that will sell, sell and
sell again. THE HARGRIN COMPANY, P. O.
Box 58, Phillipsburg, New Jersey. Jan24

Agents - Make \$100 Weekly.
Free samples. Genuine gold window letters.
No experience. METALLIC CO., 442 North
Clark, Chicago. Jan21

Big Money Selling New House...
hold Cleaning Set. Washes and dries win...
dows. Sweeps, scrubs, mops. All complete,
only \$2.95. Over half profit. Write HARPER
BRUSH WORKS, 320 Grames St., Fairfield, Ia.
Jan31

Cross Comic Puzzles-Full of
hidden laughs. Develop wit and humor. Great
for parties, parties, jokes-in the Sample, 10c.
B. JACK PANSY, 21 East 14th St., New York.
Jan21

Earn Big Money Fast Apply...
ing Gold Initials to Autos. Every owner buys
\$1.35 profit on \$1.50 sales. Particulars and
samples free. Write quick. LITHOGRAM CO.,
Dept. 10, East Orange, New Jersey. Jan21

Enormous Profits for Dealers
handling our second-hand clothing line. We
also start men and women in this business.
Experience unnecessary. AMERICAN JOB...
BING HOUSE, Dept. 10, 2936 Grand Ave.,
Chicago. Jan31

Ku Klux Klan Agents Koining
money selling Klan jewelry. Dime brings
lucky Kluxer Pocket-piece and Katalog. BOX
524-B, Omaha, Nebraska. Jan21

Rummage Sales Make \$50.00
daily. Offer wonderful values. We start
you. CLIFCROS, 608 Division St., Chicago.
Jan21

Save Auto Owners \$50.00 a
year. Sell "Gasology Charts". Big profits. Send
\$1.00 for 25 charts, \$3.00 for 100. Sample
10c. Money-back guarantee. Don't delay
Send at once. BULLOCK PUBLISHING CO.,
1501 E. 53th St., Chicago. Jan17

The Agents' and Buyers' Guide
tells where to buy everything. Copy 50-
WILSON, Box 74, Madison Square Station, New
York. Jan21

"The Best Stunt I Ever Saw,"
people say when Lightning Polishing Floor
and Cloth are demonstrated. 100% to 150%
profit. Live agents claim no. Write for free
samples. LIGHTNING PRODUCTS CORPORA...
TION, 1773 Greenwood Ave., Chicago. Jan17

Wonderful Invention Elimin...
ates Needles for phonographs. Preserves
records. Abolishes scratching. Day's supply
in pocket. \$30 daily. Sample on approval if
requested. EVERPLAY, Desk C-12, McClurg
Bldg., Chicago. Jan31

AGENTS-BE INDEPENDENT. MAKE BIG
profits with our Soap, Toilet Articles and
Household Necessities. Get free sample case
offer. HO-RO-CO., 2704 Dodder, St. Louis,
Missouri. Jan31

AGENTS-BEST SELLER, JEM RUBBER RE...
pair for tires and tubes. Supersedes vul...
canization at a saving of over 200 per cent.
Put it on cold, it vulcanizes itself in two
minutes and is guaranteed to last the life
of the tire or tube. Sells to every auto owner
and accessory dealer. For particulars how to
make big money and free samples address
AMAZON RUBBER CO., Dept. 706, Philadel...
phia, Pennsylvania. Jan31

AGENTS-CLOSED INTENSIFIERS, 50 EACH.
RELIABLE, Utica, N. Y. Jan31

AGENTS-MEN AND WOMEN. IT IS EASY
to sell when you have what the public wants.
Every man and woman wants a good complexion.
It is easy to sell Quivero Gold Beauty Clay,
fresh, direct from nature's clay deposits. Write
for agents' prices. M. STEVENS WAGNER,
Clements, Kansas. Jan31

AGENTS-MEN AND WOMEN. 35 MILLION
women are anxiously waiting to buy the
3-in-1 Hot Water Bottle-Icebag-Fountain Sy...
ringe Combination. Commission daily. No
delivering. Write for startling money-making
plan. LOBL MANUFACTURING CORPORA...
TION, Middletown, Massachusetts. Feb23

AGENTS FOR EMBOSSED DISPLAY SIGNS
in brilliant color designs. Storekeepers buy
on sight. Protected territory. Large commis...
sions to right men. Details free. Sample, 10c.
ARTISTIC SIGN WORKS, 799 Broadway, New
York City. Jan31

AGENTS MAKE 500% PROFIT HANDLING
Auto Monograms, New Pictures, Window Let...
ters, Transfer Flags, Novelty Signs, Catalog
free. HINTON CO., 1153 No. Wells St., Chi...
cago. Jan21

AGENTS-OPERATE OUR MONEY-MAKERS
at home. Be independent. Send silver dime.
We start you. BROOKING NOVELTY CO.,
South Summit St., Indianapolis, Indiana.
Jan21

AGENTS SELL OUR RED OR GREEN DICE
Rings. Samples, two, \$1.00; dozen, \$3.50;
postage paid. CASTROP NOVELTY SHOP,
Ironton, Ohio. Jan21

AGENTS-SELL TWO SHIRTS FOR PRICE OF
one. Walton Duplex Shirts are reversible.
Make \$15-\$25 daily. We deliver, collect. Write
for "Your Opportunity". WALTON DUPLEX
CO., 131 Brooks Bldg., Chicago. Jan24

AGENTS-SOMETHING NEW. PATENTED
Weinger Shop selling every home. Nothing
else like it. Popular price. Big profit. We
deliver. E-N MFG CO., Dept. 60, Delphos, O.
Jan24

AGENTS-\$5 HOUR. SELL ASTOR SILK
and Knit Neckties. Send \$2.00 for special
spring assorted sample outfit or ask for our
proposition. ASTOR NECKWEAR CO., 318-A
Broadway, New York. Jan21

BIG MILLS. DOING INTERNATIONAL BUSI...
ness, seeks representative for distinctive C.
S. C. Tailor-Made Shirts. "Built on Honor to
Honor Their Maker". Direct to wearer, \$29
daily easy. Tremendous demand. Big repeater.
Outfit and samples free. Act quick. CHICAGO
SHIRT CO., 210 Chicago Shirt Bldg., Chicago,
Illinois. Jan21

BUILD SPENDID BUSINESS MAKING
Chipped Glass Number and Name Plates.
Particulars free. SIMPLEX CO., Dept. 97, 1133
Broadway, New York. Jan31

CAN YOU SELL COLORED PEOPLE? WRITE
BECKER CHEMICAL CO., St. Louis, Mo.
Jan21

DEMONSTRATORS, AGENTS-EMBROIDERY
Guide Braider, \$4.99 hundred; retails 50c;
shipped C. O. D. Particulars, sample free.
Write or wire, Colbert Barners, \$10.00 hun...
dred; sample, 25c. A. COLBERT, Box 548,
Ocean Park, California. Jan31

I PAY MEN \$100 A WEEK SELLING OUR
fine made-to-measure, all-wool Suits, direct
to wearer. All one price, \$31.50. Biggest
values. Highest commissions in advance. We
deliver and collect. 650 swatch samples fur...
nished. Write today. State selling experience
fully. W. Z. GIBSON, INC., 161 W. Harrison
St., Dept. A-45, Chicago. Jan31

AGENTS-\$15-\$30 DAILY SELLING "SWING...
up", the great accident preventer. Every au...
to driver wants one! 100% profit. Free offer.
INDUSTRIAL DEVELOPMENT CORP., Dept.
25, Bridgeport, Conn. Jan31

"BARGAINS", THE MAGAZINE FOR MONEY
makers. Sample copy free. BARGAIN, 1313
South Oakley, Chicago. Feb7

CARD SIGNS FOR EVERY BUSINESS. BIG
profits for agents. Sample, 10c. SIGNS,
519 St. Louis, New Orleans. Jan17

EARN \$10 DAILY SILVERING MIRRORS,
Kettles, Refinishing Metalware, Headlights,
Chandeliers, Stoves, Tableware, Bedsteads Out...
fits furnished. ROBERTSON-DEGIE LABORA...
TORIES, 1433 Broadway, New York. Feb21

FORTUNE MAKER - THREAD-CUTTING
Tumbler. Ev-type bys. 25c seller, \$1.50
gross, prepaid; sample, 15c. AUTOMOTE
MFG. CO., 3753 Mont cello, Chicago. Jan24

FREE BOOK-START YOUR OWN LITTLE
Mail Order Business. Business outfit fur...
nished. PIER, 873 Cortland St., New York. x
Jan21

(Continued on Page 66)



GET OUR FREE SAMPLE CASE—TOILET Articles, Perfumes and Specialties. Wonderfully profitable. LA DERMA CO., Dept. R5, St. Louis. Jan31

HERE THEY ARE—FIFTY FAST SELLERS. Everybody needs and buys. Fifty dollars weekly easily made. B. & G. RUBBER CO., Dept. 687, Pittsburgh, Pennsylvania. feb7

KNOCKOUT DOLLAR SELLER—HEMSTITCHING and Plot Edging Attachment. New invention; fits any sewing machine. Sample, 50c. postpaid. Wonderful discounts to agents. EL PASO SEWING MACHINE CO., Phoenix Hotel Bldg., El Paso, Texas. Jan31

MARVELOUS NEW INVENTION—400% PROFIT; Johnson's Liquid Quick Mend. Tremendous demand. Plan unique; act quick. Over hundred other fast-selling specialties. J. E. JOHNSON & CO., Dept. 62, 321 W. Chicago Ave., Chicago, Illinois. Jan31x

MEDICINE AGENTS WANTED. W. H. DUTTON, 813 East Sixth, Little Rock, Ark. Jan17

MODERN NOVELTY SIGNS READY SELLERS to all Stores. Write for particulars and sample. MODERN PROCESS SIGNS, 123 S. Curlew, Baltimore, Md. Jan31

NEW WONDERFUL SELLER—80c PROFIT every dollar sale. Deliver on spot. License unnecessary. Sample free. MISSION FACTORY L, 519 North Halsted St., Chicago, Ill. Jan31

NEW \$1.00 ARTICLE—SELLS 7 OUT OF 10 housekeepers. Your profit, 65c. MORGAN MFG. CO., 443 S. Dearborn, Chicago. Jan31

NO DULL TIMES IN THE FOOD BUSINESS. Selling Federal Pure Food Products is the greatest, surest and safest business in the world today and here is your opportunity to get into it. You can make \$3,000, \$5,000, \$10,000 or more per year; the only limit is your ability to take care of the business. You will need no experience or money to get into this business, as we send you our handsome \$15.00 sample case on trust and teach you everything you need to know. No dull times, for the people must eat and our food products are the fastest selling, surest and quickest repeat-order goods in the world. Sell on sight in every home where food is used. Repeat orders immediately and every week thereafter. A real big business all your own. Every new customer adds a great deal to your weekly income. Your business once established has a market value just like a store and can be easily sold. The greatest money-making opportunity of your lifetime, because you risk absolutely nothing, as we guarantee your sales and we will not let you fail. Remember, guaranteed. Best products, biggest sellers, surest repeat orders. No capital or experience is required. We furnish capital and everything necessary for you to become a Federal distributor. Exclusive territory will be given honest men or women who write at once. FEDERAL PURE-FOOD COMPANY, 2309 Archer Avenue, Dept. C, Chicago, Ill. Largest packers of pure-food specialties in the world. Reference, any bank, Dun or Bradstreet rating agency, express or railway company in America.

FITCHMEN'S CASES, TRIPODS AND TRICKS —Money Mystery Samples, 15c. CAESAR SUPPLIES, 18 West Delaware Place, Chicago. Jan31

POLMET POLISHING CLOTH REMOVES TARNS from all metals without the use of liquid, paste or powder. Our agents say it sells like "hot cakes". Retail 25c; sample free. A. H. GALE CO., 15 Edinboro St., Boston, Mass. feb7

SELF-THREADING NEEDLES, NEEDLE Books, Machine Needles—Find sales in every home. Fine side lines, easily carried, big profits. Sample and catalogue free. LEE BROTHERS, 143 East 23d St., New York City. feb7

SELL BOOKS BY MAIL—USE OUR MONEY-making circulars at one-fourth cost. Enormous profits on sales. Particulars free. A. ELFCO, 525 South Dearborn, Chicago. Jan31

SELL JIFFY CHOPPERS, \$10.00 DAILY. JIFFY CHOPPER CO., Lansing, Mich. Jan31

SELL TIRE REPAIR MATERIAL — \$15.00 daily. CAPITAL TIRE SALES, Lansing, Michigan. feb7

SELL UNION LABEL, ALL-WOOL, MADE-TO-Measure Men's Clothing direct to wearer for \$24.50. SCOTT SYSTEM, Boston. feb28

SUPER-CLEAN WONDER CLEANER SELLS on sight. Repeat business great profits large. Write. HOFFMAN PRODUCTS CO., Box 840-A, Cincinnati, Ohio. Jan31

TAILORING OR RAINCOAT AGENTS—FREE. Raincoat, free. Something new. Suits made-to-measure, \$25.00, with Raincoat free. Our men already making \$75.00 to \$150.00 weekly on this new plan. Also big Raincoat sellers, \$3.95. Satisfied customers everywhere. Commissions paid daily. Biggest outfit now ready. Get busy. Offer will soon be withdrawn. ELLIOTT BRADLEY, INC., 241 W. Van Buren, Dept. M-600, Chicago. Jan24

TOY DEALERS—HERE IS TOP MONEY FOR 1925. 5,000 dozen now ready. Drums, Toy Joy Aeroplanes that gets it. \$1.00 brings in \$3.00. Every girl and boy wants one. It's up to you to supply them. Send today. \$1.00 per dozen. Sample, 15c. 2961 1/2 Cottage Grove Ave., Chicago, Ill. Jan31

YOUNG MEN WHO WANT TO MAKE THEIR spare time pay from \$20 to \$50 a week are offered an opportunity to sell an article which every man buys on sight, made by Ingersoll, the dollar watch man; retails for \$1; you don't need to be a salesman, merely to show it to sell. Big profits, quick sales and constant repeat business. Write today. ROBT. H. INGERSOLL, 476 Broadway, Dept. 40, New York. Jan31

WE START YOU WITHOUT A DOLLAR—Soaps, Extracts, Perfumes, Toilet Goods. Experience unnecessary. CARNATION CO., Dept. 235, St. Louis. Jan31

WHY WORK FOR OTHERS? Automobile Enamel, ninety per cent profit. Formula, instructions, one dollar. GUY FINCH, Newton, Iowa. Jan17

\$10 DAILY SILVERING MIRRORS, PLATING and refinishing lamps, reflectors, autos, beds, chandeliers by new method. Outfits furnished. Write GUNMETAL CO., Ave. G, Decatur, Ill. Jan17

A BUSINESS OF YOUR OWN—Make and sell Chipped Glass Name and Number Plates, Check-boards, Signs. Large booklet free. E. PALMER, 501, Wooster, Ohio. Jan31

AGENTS—N-R-G Laundry Tablets, the old reliable money-maker for live agents. Millions sold; 200% profit; sales waiting for you. Clothes washed spotlessly clean in 10 minutes without rubbing. Free sample. N-R-G COMPANY, 732-G N. Franklin, Chicago. Jan31

AGENTS sell Wolverine Laundry Soap. Wonderful repeater and good profit maker. Free auto to hustlers. WOLVERINE SOAP CO., Dept. C20, Grand Rapids, Michigan. Jan31

RAINCOATS—Full line guaranteed Raincoats. Top-coats, Overcoats, \$3.95 to \$22.00. Commissions 25% to 30%. We deliver. HYDRO RAINCOAT CO., 3510 Polk, Dept. 926, Chicago. Jan31

WANT Distributing Agents for Hanslick, the new original powdered handsoap. Removes grease, grime, ink, paint and most anything from the hands without injury to skin. Every mechanic and auto owner; everybody who gets his hands dirty will be a customer. Great opportunity for hustler to get a business. Full information and sample free. SOLAR PRODUCTS COMPANY, 124 West Lake, Chicago. Jan31

FOR SALE—TRAINED MONKEYS. EXTRA large Rhesus Monkey, very tame, rides two-wheeled bicycle, mounts and rides between objects, Monk and Bicycle, \$250.00. Small, tame Female Rhesus Monkey, works loose good blind foot, makes long jump and walks rolling globe, no props, \$100.00. Young Female Drill Baboon, right for training, \$60.00. Lively Male Sooty Managhey, very bright, \$40.00. All monkeys young and perfectly sound and healthy. H. L. MORRIS, 1400 Avon Terrace, Los Angeles, California. Jan31

FOR SALE—TROUPE OF 7 DOGS AND props. MADAM BONNIE LUCAS, Plain City, Ohio. Jan31

PARROTS ON HAND AT ALL TIMES. PAN-AMERICAN BIRD CO., Laredo, Tex. Jan31

CANARIES—REAL LIVE CANARIES, \$12.00 dozen; \$90.00 hundred. Wire and Enameled Cages, \$10.00 dozen. Prompt, safe, satisfactory shipments. Largest bird and dog store in Missouri or the South. NATIONAL PET SHOPS, St. Louis, Missouri. Jan31

SIX BEAUTIFUL SPITZ PUPS, NOW SIX months old. Also one White Cockatoo. Write or wire. MRS. J. E. SMYTHE, Batesville, Ark. Jan31

ATTORNEY AT LAW 5c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below. Don't Worry About Troubles, difficulties, etc. For advice and prompt action regarding all legal matters or money due, consult LAWYER WALLACE, 2304 Michigan Ave., Chicago, Illinois. Jan24

LONG RUN MUSICAL PLAY RECORDS

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

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries like 'Annie Dear', 'Artists and Models of 1924', 'Betty Lee', etc.

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries like 'Lollipop', 'Music Box Revue', 'No. No. Nanette', etc.

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries like 'Be Yourself', 'China Rose', 'Dixie to Broadway', etc.

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries like 'Dream Girl', 'Greenwich Village Follies', 'Stepping Stones', etc.

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entry 'Carroll's, Harry, Pickings'.

\$300.00 a MONTH to distribute every-day Household Necessity in rural and small-town districts. No money needed. million-dollar firm behind it. Write for particulars and state territory desired. A. F. JOHNSON, 611 W. Lake, Chicago. Jan31

ANIMALS, BIRDS AND PETS 5c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Big Type Zebus for Sale—The kind with the big bump. DR. T. M. NEAL, Wharton, Texas. Jan17

For Sale—Two Tame Coyotes, nine months old. Address J. H. HICKMAN, May St., Owensboro, Ky. Jan17

Want Giant Monkeys, Baboon or Ape for cash. W. E. SOLDNER, Sallina, Kansas. Jan31

ALIVE—TWO MONSTROUS PORCUPINES, only \$10. FLINT, North Waterford, Maine. Jan31

CLASSY REGISTERED BULL PUPS, \$15.00; Bull-dogs. 501 Rockwood, Dallas, Texas. Jan31

FOR SALE—PEDIGREED WHITE COLLIES. Prices low. WESTERN KENNELS, Walsenburg, Col. Jan24

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.

ATTENTION!—GREAT BARGAIN. 2 DIMES brings \$5.00 in value. PERFECTION, 1709 Box 535, Scranton, Pennsylvania. Jan21

COLUMBIA LABORATORIES, SOAP SPECIALISTS, 18 Columbia Heights, Brooklyn, N. Y. Our principal business is manufacturing Medicated Soap for large advertisers. A field with enormous possibilities and colossal achievements. We put out some stock brands at about cost, any of which will serve as an excellent medium for a tryout. Take any of these goods; make them your own; start your selling campaign. Leave the manufacturing to us. Jan31

INCH DISPLAY ADVERTISEMENT, 168 magazines, year, \$50. WOOD'S POPULAR SERVICES, Atlantic City. Jan31

PATENTS—WRITE FOR OUR FREE GUIDE Books and "Record of Invention Blank" before disclosing inventions. Send model or sketch of your invention for our free examination and instructions. VICTOR J. EVANS & CO., 9th and G, Washington, D. C. Jan31

RESPONSIBLE AGENTS, SALESMEN, STORE-keepers, etc. Own your own Slot Machine. Buy them from your profits while operating. We will sell you Mills Counter O. K. Mint Vendors on down payment, balance as the nickels roll in. Used machine but in good condition and will take in as many nickels as new ones. You pay from your profits and get into the big money through this opportunity. Don't delay; start today. THE ATTRACTO DISTRIBUTING SYSTEM, 4023 Cottage Grove, Chicago, Illinois. Jan31

START A MAIL ORDER BUSINESS—NEW plans in Business Progress each month. Three months' trial subscription, including other money-making business chances, 25c. PRUITT PUBLISHERS, 734-B Cherry, Kansas City, Missouri. Jan31

START A MAIL ORDER BUSINESS. WHOLESALE lists and sample circulars free. Printing and Linotype Composition. ENTERPRISE PRESS, Corfu, New York. feb7x

WE START YOU IN BUSINESS, furnish everything, men and women, \$39.00 to \$109.00 weekly operating our New System Specialty Candy Factories anywhere. Opportunity lifetime booklet free. W. HILLYER BAGSDALE, Drawer 98, East Orange, New Jersey. Jan31

24 WORDS, 355 RURAL WEEKLIES, \$14.20. ADMEYER, 4112-B Harford, St. Louis, Mo. Jan31

CARTOONS 5c 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 Pop and reputation. Chalk-Talk Crayons, Perforated Fake Sheets, Rag Pictures. Big list free. BALDA ART SERVICE, Oshkosh, Wis. Jan17

CHALK-TALKERS' PICTURE STUNTS—32 trick drawings, evolutions, smoke, rag and novelty pictures, \$1.00. H. BJORKLUND'S CHALK-TALK SERVICE, 1919 Lincoln St., N. E., Minneapolis, Minn. Jan17

DRAWINGS AND CUTS TO ORDER. ARTIST CRESSMAN, Washington, N. J. feb7

TRICK CARTOONS FOR CHALK TALKERS. Two new programs with beginners' instructions, \$1.00. Particulars free. "It's all in the System." FOOTLIGHT CARTOON SYSTEM, Portsmouth, Ohio. feb21

CONCESSIONS WANTED 7c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

COOK HOUSE, SIDE SHOWS AND ALL CONCESSIONS wanted. Season opens May 1. Transport on our trucks, and you can use your truck if you have one. SOUTHERN TIER SHOWS, Box 494, Elmira, New York. Jan31

WANTED — MECHANICAL CITY. SEND full details and description. Not too high priced. Address BOX F, care Billboard, St. Louis, Missouri. Jan31

COSTUMES, WARDROBES AND UNIFORMS 7c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

APPAREL—USED CLOTHING, STREET AND theatrical, cheap. MRS. F. L. TIPTON, 4336 Charlotte, Kansas City, Mo. Telephone, Hyde Park 6724. Jan31

CHORUS DRESSES, SATEEN, SIX PINK, SIX blue, six red, new, \$25 takes all; six Feather-Trimmed Silk Dresses, \$12; six Black Patent Oil Cloth Dresses, with hats, \$12; Sateen Drops, six cents square foot. GERTRUDE LEHMAN, 13 West Court St., Cincinnati, Ohio. Jan31

CHORUS WARDROBE, ALL KINDS, 10 TO 150 acts, including big trunk of good stuff. Big bargain, entire lot, Flashy, First \$80.00. Small Curtains, \$3.00. WALLACE, 1834 No. Halsted, Chicago. Jan31

EVENING, CHARACTER, STREET WARDrobe, Slides, Lobster-trope. Lowest prices. Enclose stamp. SEYMOUR, 1416 Broadway, Dept. 202, New York. Jan31

FOR SALE—EIGHT GOOD BAND REGULATION Uniforms. Price, twenty dollars. ELLIS FLINT, Monroe, Louisiana. Jan31

MINSTREL SUITS, FLASHY, COMPLETE \$5.00; Prince Albert Coats, \$4.00; English Cut aways, \$4.00; Knie, Charlie Chaplin Comedy Suits, complete, \$3.00; Coats, \$1.50; Full Dress Coats, \$2.00. Big bundle Masquerade Costumes, \$5.00; Men's Street Wear Suits, \$5.00, \$8.00, all sizes, good condition. Stamps for list. WALLACE, 1834 No. Halsted, Chicago. Jan31

BUSINESS OPPORTUNITIES 5c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Amazing Income Business. — Anyone, Anywhere. Writing addresses. Dime brings supplies. NEW CENTURY SUPPLY, Enid, Oklahoma. Jan31

Entire Seven-Acre Lake. — 20 lease. Swimming, bath houses, canoes, established resort. HUTCHES, Allendale, Northern New Jersey. Jan31

Hall, Large, With Gallery, 85x 65 floor space. All improvements, fine location for studio or any other business, near subway. LORENZINI'S CASINO PARK, 100 to 101st St., Fourth Ave., Brooklyn. Phone 2709 Shore Road. Jan17

Hungarian Bond Free — Send \$1.13 for one 1,000 and one 2,000 mark German Government Bond and receive free one Hungarian Bond. Ten kinds foreign coins, 25 cents. Ten kinds German currency, 35 cents. SOUTHERN SALES, 602 Flatiron, Fort Worth, Texas. Jan17x



Genuine Sioux Indian Costumes and... Work at prices you can afford to buy.

MILLS LIBERTY BELLS, \$40; MILLS CHECK... Boy, \$50. UNIVERSAL COMPANY, Yonkers

YOUR FAVORITE BEVERAGES AND OTHER... Formula. Free valuable information THE

INSTRUCTIONS AND PLANS

60 WORD, CASH. NO ADV. LESS THAN 25c... 60 WORD, CASH. ATTRACTIVE FIRST LINE.

Advertisements under this head must be confined to instructions... HELP WADDELL, Champion Wire

Great Strength—You Can Easily obtain full particulars, 10c. Write PROF. DRYER, Box 1850, Chicago.

Scientific Methods of Self-Defense

Boxing, Wrestling, Jiu-Jitsu. Complete illustrated booklet, postpaid, \$1.00. Free circular. HELP WADDELL, Champion Wire

BOOKS, MAGAZINES, MAGIC, JUGGLING. KNETZGER, Duquoin, Illinois, Jan17

CAN YOU DRAW! CHALK-TALKING IS EASY and profitable. Particulars. TRUMAN'S STUDIO, Box 792, Perryville, O. Jan17

CARUSO SANG BEAUTIFULLY. YOU CAN, too (without teacher). Guaranteed proven secret, complete, \$2.00. SIMPLEX METHOD, 4112 Hartford, St. Louis, Mo. Jan31x

HARMONY CORRESPONDENCE INSTRUCTION, 25c lesson. UNIVERSAL MUSICAL SERVICE, 2545 Cooper Avenue, Brooklyn, N. Y. Feb7

INSTRUCTIONS FOR STAGE CARTOONING and Chalk Talking, with 23 trick cartoon stunts, for \$1.00. Particulars free. BALDA ART SERVICE, Studio, Oshkosh, Wis. Jan17

JUST WHAT YOU HAVE BEEN LOOKING for—A quick, easy and inexpensive method of learning to play the Piano. Bellderwelle's Self-Instructor in Piano Harmony and Ear Playing (copyrighted July, 1919) has made it so easy to play by ear that it requires but a few days' time—right in your own home. And the price is only three dollars. Then our guarantee to refund your money if you are not satisfied and return the book within five days protects even this small investment. HARMONY MUSIC CO., 5652 Glenview Ave., Cincinnati, Ohio.

USE NOVELTY PROHIBITION CARTOON IN your act, showing man drinking from glass; as contents disappear, his nose reddens. Details complete with 11 other bits, \$1.00. L. E. WILCOX, Dept. M, 3553 Clinton Ave., Minneapolis, Minnesota.

THEATRICAL SCENE PAINTING TAUGHT BY mail. Practical low-priced correspondence course. We sell Lithographed Colored Scenery Models. Send stamps for literature. ENKE-BOLL ART ACADEMY, Omaha, Nebraska.

MAGICAL APPARATUS

(Nearly New and Not Priced) 60 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Laurice Magical Shop, 799 Broadway, Brooklyn, New York. Feb7

BEST VENTRILOQUIST FIGURES IN THE World. SHAW, Victoria, Mo. Jan24

CHESTER MAGIC SHOP—ANYTHING IN Magic. List for stamp. Full Dress Coats and Trousers to match, \$7.00. 408 North State, Chicago.

ELECTRICAL EFFECTS—CLOUDS, WAVES, Ripples, Waterfalls, Fire, Flowers. SPOT-LIGHT NEWTON, 244 West 14th Street, New York. Mar21

FOR SALE—ELECTRIC MINDREADING ACT. Can be used without wires or direct with batteries. Packed in suit case. First \$17.50. DETROIT BIRD STORE, Detroit, Michigan.

PLAY LODGES, CLUBS OR VAUDEVILLE with our Magic, Mind Reading, Crystal Gazing, Spiritualistic and Escape Acts. Easy work; big returns. We teach you how. Six cents brings catalog; none free. Low prices; prompt service. GEO. A. RICE, Auburn, New York. Jan31

PROFESSIONAL MINDREADERS, CRYSTAL Gazers—We are the largest manufacturers of mental equipment. Largest catalogue. Stamps appreciated. 1925 Planetary readings are ready. Sample, 50c. NELSON ENTERPRISES, 1297 Fair, Columbus, Ohio.

THREE GOOD ILLUSIONS, LIKE NEW, \$125, or will sell separate. H. B. LILLY, 1619 7th St., Parkersburg, W. Va.

MISCELLANEOUS FOR SALE

75 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

OLD THEATRICAL PROGRAMS FOR SALE. Here's an opportunity to add to your collection of programs. A descriptive list will be mailed upon request. Address F. G. K., Box 872, Cincinnati, Ohio.

MUSICAL INSTRUMENTS AND ACCESSORIES

FOR SALE—WANTED TO BUY. 60 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

For Sale—String Bass. Write ALBERT CLEGG, 113 Ann St., Eau Claire, Wisconsin.

ORIENTAL BEADED PEARL COSTUMES AND Head Dresses, \$25.00; three sets Tab. Dresses of Ions, including trunk and other pieces, \$30.00, complete; Ladies' Persian Costumes, \$15.00; Spanish Shawls, embroidered, \$25.00 to \$75.00; plain, \$20.00 to \$30.00; Cowboy Chaps, \$25.00; Hats, \$6.00. Spanish Man, Woman, \$20.00. STANLEY, 306 W. 22d St., New York.

UNIFORM COATS, NEARLY NEW, \$2.50, ROCCO FALCE, 250 Mott St., New York. Jan17

UNIFORM COATS, \$4.00; CAPS, \$1.00; TUXEDO Coats, \$6.00. JANDORF, 229 West 97th St., New York City.

EXCHANGE OR SWAP

60 WORD, CASH. NO ADV. LESS THAN 25c. 75 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

For Sale or Exchange—Two

Large Band Orchestras. Address J. H. RICKMAN, May St., Owensboro, Ky. Jan17

25 BALL GUM MACHINES AND 150 BALBA Perfume Machines, trade for Operator Bells or Mint Venders. S. GROSSMAN, Herkimer, New York.

FOR RENT, LEASE OR SALE

75 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

FOR SALE—A SCHOOL OF MUSIC WITH A monthly cash income of \$300.00, including all equipment, located in the South. For particulars address C-BOX 694, care of Billboard, Cincinnati, Ohio.

FOR SALE—NEW GOODS

75 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

America's First and Greatest self-operating base-ball pitching machine. Just part base-ball people want the batting part of game. Send for booklet and particulars. NEAL MFG. CO., 1310 Elm Street, Dallas, Texas. Jan17

The County Fair (Film) Pos-

ters for sale. Brand new posters, ones, three, six, twenty-four and half-sheets, cuts, mats, on the motion-picture film "The County Fair". Price ten cents per sheet. TRUE FILM COMPANY, Dallas Texas. Jan17

ENTIRELY NEW SLOT MACHINES FOR OPERATORS, \$5.00 up. CHARLES FLEISCHER, 438 Hopkinson Ave., Brooklyn, New York. Jan 17

LADIES' LEATHERETTE HANDBAGS—RUBBER, hand-made, broad, fringed, 3 sizes, \$1.48, \$1.98, \$3.50. ADDA PEARCE, Drexel Park, Adrian, Michigan.

FOR SALE—SE COND-HAND GOODS

60 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Long-Eakin Crispette Outfit. Good as new, \$150.00. MR. GLASGOW, 284 Ludlow Rd., Cleveland, Ohio.

Slot Machines Bought, Sold, leased, repaired. OHIO NOVELTY CO., 40 Stone Block, Warren, Ohio. Feb21

BALLOON AND THREE PARACHUTES, GOOD condition. Price reasonable. GOLDIE THOMPSON, 505 E. East St., Indianapolis, Ind.

BALLOONS, PARACHUTES, SUPPLIES. J. A. PARK, Newcomertown, Ohio. Feb21

CANDY FLOSS MACHINE, ALL ELECTRIC. Sacrifice \$100. Brand new. PARCELL, 163 East 35th, New York. Jan17

COMPLETE PENNY ARCADE OUTFIT FOR sale. Write for prices. M. MUNYER, 69 Main St., Brooklyn, New York. Jan17

FISH POND, EVANS MAKE, COMPLETE WITH Motor and Fish, only used four months, \$100; Kinzey Rotary Popcorn Machine, large size, with Motor, \$75; Shooting Gallery, long range, now running in store room here, complete with Motor and Guns, \$200; 2 Dally Aluminum Wheels, 30 inch, \$20 each. H. F. JONES, 35 Commerce St., Montgomery, Alabama.

FOR SALE—COTTON CANDY MACHINE, ONE Peerless Popcorn Machine, one 6-Gal. Candy Kettle, one Pineapple Snow Machine. J. H. RITZERT, 5112 W. Chicago Ave., Chicago, Ill.

FOR SALE—PENNY ARCADE MACHINES. Also will buy Slot Machines and Penny Arcade Machines. J. DEMARCO, 5063 Newport Ave., Ocean Beach, Calif. Jan24

40c EACH, 1,000 GOVERNMENT NEW SIG-301 Flags, 5x8 ft., seven different kinds of beautiful colors. Great for decoration of all kinds. Fine material. Sell all or part. WEIL'S CURIOSITY SHOP, 20 South Second St., Philadelphia, Pennsylvania.

MINT MACHINES FOR SALE, CHEAP. C-BOX 669, care Billboard, Cincinnati.

NICKEL MINT VENDERS—4 MILLS, 2 JENNINGS, 1 Silver King, \$45.00 each. MUNYER, 69 Main St., Brooklyn, N. Y. Jan17

OLD SHOWMAN'S STORAGE, 1227 COLLEGE Ave., Philadelphia, sells used Candy Floss Machines, Santaco Ice Cream Sandwich Machines, Long-Eakin Crispette Outfits, Wafler Irons Griddles, Burners. Feb57

PENNY ARCADES AND OPERATORS—SOMETHING NEW! Something different! Legal everywhere. Automatic Pistol Penny Slot Machine. Shoots a steel ball. Write for our special 20-day introductory offer. NOVELTY MACHINE CO., 62 Main St., Brooklyn, N. Y.

PILL PAKER MACHINES, CARDS LIGHT electrically. A legal game of skill. Sensation at beaches last season. Bargain. BOX 134, Billboard, 1493 Broadway, New York City. Jan24

POPCORN POPPERS, SLIGHTLY USED, \$55 up. NORTHSIDE CO., 1306 Fifth, Des Moines, Iowa. Jan17

ROLLER COASTER CARS, CHAINS, MACHINERY, fine equipment, cheap. Trollic, portable, \$2,500. Lease, low rent, electric free. 114 E St., Northwest, Washington, D. C.

SELLING OUT—BARGAINS IN MILLS MACHINES: 20 Mills Counter Mint Venders, in perfect condition, round glass, \$50.00 each, in operation and appearance good as new; 50 Mills Firely Electric Shock Machines, very little used, good as new, \$5.00 each; 50 Mills Wizard Fortune Tellers, perfect condition, good as new, \$8.00 each; 40 Mills Target Practice Machines, hardly used, \$8.50 each; 2 Mills Chuck Boys (six-way machines), with venders attached, perfect condition, \$70.00 each; 2 Mills and 1 Cattle Floor Style O. K. Gum Venders, absolutely perfect condition, cost \$200.00 each, price \$75.00 each; 10 Penny-Back Pistol Target Practice Machines, \$10.00 each. Above prices F. O. B. Norfolk, Va. One-third deposit must accompany order. Address C. T. MATTHEWS, 1009 Moran Ave., Norfolk, Va. Jan17

60c PER GROSS, PUCK PUSH TOGETHER Bachelor Buttons, packed gross in box. (Can be sold 6 for 10c in package. Great for street-men and house canvassing, carnivals. Order at once, only 1,000 gross. WEIL'S CURIOSITY SHOP, 20 So. 2d St., Philadelphia, 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. Also Brownies, Eagles, Nationals, Judges, Owls and all styles and makes too numerous to mention. Send in your old Operator Bells and let us make them into money-getting 2-bit machines with our improved coin detector and pay-out slides. Our construction is fool proof and made for long-distance operator with our improved parts. We do machine repair work of all kinds. Address: P. O. BOX 179, North Side Station, Pittsburgh, Pennsylvania. Jan21

\$6.50 HEAVY KHAKI USED CANVAS COVERS, 8x15 feet, purchased 1,200 from United States Government sale, all hemmed with rope, cost \$25.00, for carnivals, streetmen, camping, awnings, painters, trucks, porches. Sent by parcel post and express anywhere. Get list of other merchandise. WEIL'S CURIOSITY SHOP, 20 South Second St., Philadelphia, Pa.

SLOT MACHINES—WANTED TO BUY slightly used Mills Counter O. K. Mint Venders. C. J. HOLBACH, 2533 Dupont, So., Minneapolis, Minnesota. Jan17

WE REPAIR AND REBUILD SLOT MACHINES, any make. Labor charges, \$10, plus cost of new parts. Re-kickling, \$7.50; rebuilt Iron Bells, \$25. Machines, any condition, taken on new ones. TOTEM NOVELTY CO., Annona, Illinois. Jan31

WHIRL-O-BALL GAME FOR SALE, LIKE NEW, price \$225.00, cost \$400.00. BOX 131, Caledonia, Minnesota. Jan21x

\$35.00 GENUINE BUFFALO SLEEPING BAG, good condition, very rare, also \$25.00 for Buffalo Auto Robe. Bargain. WEIL'S CURIOSITY SHOP, 20 South 2d St., Philadelphia, Pa.

FORMULAS

BOOK FORM, PAMPHLETS OR SHEETS. 60 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Solidified Liniment—Easy To manufacture. Formula, \$1.00. LANG, 493 East 16th Street, New York City, N. Y.

AUTOMOBILE ENAMEL AND FURNITURE Gloss Formula, 24c. No stamps. H. N. SMITH, Box 298, Kokomo, Indiana.

SPIT-FIRE, HAIR STRAITENER, IRON Solder, Transference, Foot Powder, Less Coal. All 6 50c, or any one 10c. PITMAN LABORATORY, Formula Dept., Parksville, Ky. Jan17

STOP RHEUMATISM, QUICK! SATISFACTION guaranteed. 25c Particulars, stamp. PROF. WALLIE BARNES, 282-B Muncie, Ind.

TEN EXCELLENT PERFUME FORMULAS, 25c. FLETCHER, Box 383, Jefferson City, Mo. Jan17

YOU CAN RECEIVE 25 LETTERS A DAY each containing \$1.00; legitimate. Working plan and formula, \$1 bill. W. M. GREEN, 822 E. Douglas, Wichita, Kansas. Feb28

20 GUARANTEED FORMULAS FOR A SELF-addressed envelope and dime. FORMULA WIZARD, Parksville, Kentucky. Jan31

250 VALUABLE FORMULAS, 10c; 500 FORMULAS, 25c. RODGERS COMPANY, 843 Locust, Cincinnati. Jan24

FURNISHED ROOMS

30 WORD, CASH. NO ADV. LESS THAN 25c. 50 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

RICHTON'S 13 ROOMING HOUSES, ALL IN Cincinnati, Ohio. Casual 1493-W for rooms.

HELP WANTED

60 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Wanted—Fast Ground Tum-

bler immediately for acrobatic troupe. ALBERT ACKERMANN, Westmpster Hotel, Chicago, Illinois. Jan17

Wanted—Performers and Mu-

sicians for Honest Ed's Show. Performers that double two or more circus acts. Trap drummer for B. and O. Baritone player that doubles saxophone. Also canvas men. Write or wire. ED STREET, Hebronville, Texas.

FAT PEOPLE—FAT PEOPLE—WANT TO hear from Fat People at all times. Year 'round work. KARN BROS., care Rubin & Cherry Shows, Montgomery, Ala. Mar7

LIVE WIRE BOOKER WANTED FOR NOV. 17—Ladies' Dance Orchestra. RICHARD WHITE, Hotel Corona, Buffalo, N. Y.

MAN WANTED—CITY OR COUNTRY. OLD-established company will supply capital and start you in your own permanent business selling necessities people must buy every day. Experience unnecessary. Write McCONNON & CO., Factory M85, Winona, Minnesota.

MEN WANTING FOREST RANGER POSITIONS; \$1,500-\$2,400 year. Write for free particulars of exams. MOKANE, A-33, Denver, Colo. Jan31

WANTED—A HYPNOTIC SUBJECT, PREFER-ably a young lady. Send picture when writing. P. O. BOX 193, Prairie du Chien, Wisconsin. Jan24

WANTED—GIRL SINGER, EXPERIENCED IN vaudeville, who can dance Scotch fling or willing to learn. Write particulars and vaudeville experience, with late photo. FRANCIS X. HENNESSY, Billboard, 1493 Broadway, New York City.

WANTED—VAUDEVILLE ACTS, ALSO CLEVER Principals to work in acts. JOHN H. BENTLEY AGENCY, 177 North State, Chicago. Feb7

YOUNG LADY FOR VAUDEVILLE TROUPE. We work the entire year. A good place for amateur. Send photo for information; same will be returned. F. P. HOUDINA CO., Billboard, Chicago.

HELP WANTED—MUSICIANS

60 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Jazz Orchestra Going to Flor-

ida is invited to make offer to Piano Leader with first-class Nash car. Fast, well dressed, ambitious bunch only considered. DICK TOPE, 174 Washington St., Atlanta, Ga.

Wanted at Once—A-1 Lady

musicians on all instruments for long Southern engagement. Include photo, state lowest salary. Join on wire. JACK JOYEUX, Cumberland Gap, Tennessee.

Wanted at Once—Pianist or

organist for pictures "male". Salary, forty dollars. No Sunday work. American Photo-play Instrument and piano. This theatre never closes. Shows will be extra good, sober and reliable. Three shows daily. Must play fillers and feature; must play popular and all class of music. Nice place to work. Never any labor trouble here. Position open now. Prepay wires. KEYSTONE THEATRE, Towanda, Pennsylvania.

NOTICE TO MUSICIANS—WE HOLD OFFICIAL road call on Powersock, Variety and Orpheum theaters, Lawrence, Kan.; Marshall Theater, Manhattan, Kan. E. B. MARTIN, Sec'y Local No. 269, I. A. T. S. E. Jan 17

WANTED—A-1 BASS TEAM AND SAX. Team for red-hot dance orchestra. Singers preferred. Must read and fake. Write or wire. ORCH. MANAGER, 1702 Third St., Wausau, Wisconsin.

INFORMATION WANTED

75 WORD, CASH. NO ADV. LESS THAN 25c. 60 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Wanted To Know at Home Ad-dress of T. J. Kirby, Jr. T. J. KIRBY, Columbus, Texas.

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.

(Continued on Page 68)



**BAND AND ORCHESTRA INSTRUMENTS**  
Everything for the Band and Orchestra, including Music. We carry complete lines of Buescher Instruments, Pencil and Muller Clarinets, Pedal Clarinets, Vega Banjos, Ludwig Drums and Traps, Violins and Supplies. Send for our Special Bargain List of Rebuilt Instruments, same as new, including Buescher late model Alto Saxophone, brass, fine condition, in case, at \$80.00; Conn Alto Sax., latest model, silver plated, gold bell, like new, in case, \$95.00; Vega Trumpet, brass, a fine instrument, in case, \$42.00; Courtoisier Coucal Bore Trumpet, brass, just like new, in case, \$35.00; Vega specially made Trombone, gold plated, extra fine, in case, \$45.00; Harwood Tenor Saxophone, late model, brass finish. Many other just as good bargains as these. We sell, exchange and repair. Free subscription to Musical Booster magazine and catalog sent to all who write. Kansas City's original "Professional House". **CRAWFORD-BUTAN COMPANY**, 1017 Grand Ave., Kansas City, Mo. "Deal with the Professional House." Jan 31

**CONN BARITONE SAXOPHONE, SILVER**, with Case, \$90. Like new. **FRANK J. NOVAK**, Elberon, Iowa.

**FOR SALE - A FOUR-OCTAVE UNA-FON**, Deagan, in A-1 condition, with new twelve-volt Willard battery, crated, ready to ship, \$23.00 cash. **WM. E. GEORGE**, 1224 H St., N. E., Washington, District of Columbia.

**FOR SALE-DEAGAN XYLOPHONE, NO. 844**, like new, floor rack for pit use, raised rack for solo, case. Price, \$45.00. **KENNETH CHATHAM**, Orleans, Indiana.

**FOR SALE-LEEDY BASS DRUM IN FIBER** case, 30 dollars, a real bargain. Deagan Song Bells, 3 octaves, 65 dollars, in case, good as new. One Leedy and one Ludwig Drum Outfit, with Deagan Parsifal Bells, cheap. **DRUMMER**, care Joseph's Orchestra, Bisbee, North Dakota.

**HOLTON-CLARKE CORNET, SILVER**, \$35.00. Conn Trombone, silver, \$30.00. **DAVE READ**, National Home Band, Hampton, Virginia.

**KING SAXELLO-THE LATEST DESIGNED** Bb Soprano Saxophone. Great for vaudeville or the novelty orchestra, because of the unusual attention it attracts. The body of the Saxello hangs the same as the Alto, making most comfortable playing position, striking appearance. Write for catalogues King Band Instruments, New and Used Instruments, Band and Orchestra Music. Repairing. The house with professional service. **KANSAS CITY MUSIC CO.**, 1212 McGee, Kansas City, Mo.

**MUSICAL GLASSES-THE MOST WONDERFUL** pure and beautiful tones can be produced by a touch of the finger. Send for catalogue. **A. O. BRAUNESS**, 9512 109th St., Richmond Hill, New York. Jan 24

**NEW, SHOP-WORN OLDS TROMBONES**; Buescher, Conn Saxophones and Trumpets. Inventory sale. **CARL WALTERSDORF**, Creston, Iowa. Feb 7

**SAXOPHONE-ALTO, HOLTON, BRASS, NEW**, never played, fine case, \$50. **JAY LAWRENCE**, Coshocton, Ohio. Jan 24

**20 SETS CHORUS WARDROBE, INCLUDING** Trunk, \$80; 10 Band Coats, Green, \$30; 10 Blues, \$30; 10 Brown, \$30; Minstrel Suits, \$5.00. Stamp for list. **WALLACE**, 1834 No. Halsted St., Chicago.

**MUSICIANS SERVICE**

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**ORCHESTRA LEADERS, SECURE QUICK** bookings! Send \$1.00 and receive the clearest, classiest, quickest action booking letter ever produced. Worth a hundred to you. **SPEED-O-TYPE LETTER SERVICE**, 3306 Washington Blvd., Chicago.

**PARTNERS WANTED FOR ACTS**

(NO INVESTMENT)  
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**Wanted Partner-Party Hav-**ing M. P. and Vandeville Tent Show outfit to join me in small motorized road show coming season or will buy an outfit cheap for cash. Address **HARRY SHORT**, Adix Hotel, Boone, Iowa.

**GIRL OR YOUNG MAN FOR VAUDEVILLE** Act. **ROGERS**, Billboard, 1493 Broadway, New York City.

**GIRL TO "TEAM UP" FOR VAUDEVILLE**. Write **KOTTLER**, 971 65th St., Brooklyn, New York.

**PARTNER TO WORK WITH YOUNG LADY** who sings, dances, plays Piccolo, Scottish Reel and Bass Drum. **RUTH VOLLMER**, Somerset, Massachusetts.

**WANTED-PARTNER, LADY SINGER FOR** refined Scotch-Irish playlet. Experienced vaudeville band singer. Age between 25-45. Kindly state all particulars in first letter. Send 1924 photo. **FRANCIS X. HENNESSY**, Billboard, 1493 Broadway, New York City.

**YOUNG LADY OR GENTLEMAN WITH SOME** ability, to form an act. Prefer one who can sing or dance and help secure booking. Address **F. F.**, Box 133, Billboard, 1493 Broadway, New York City.

**PERSONAL**

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**DAVE - SENT PACKAGE TO ADDRESS** given December 20th from Mrs. Adaline, 5 Kings St. Still sick. No hat yet. **SEELY**.

**SALESMEN WANTED**

70 WORD. CASH. NO ADV. LESS THAN 25c.  
90 WORD. CASH. ATTRACTIVE FIRST LINE.  
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**DISTRIBUTORS-AMAZING NEW INVENTION** selling \$2. Seals 3,500 envelopes hour. Tremendous demand; exclusive territories available. **REDE CO.**, Dept. MC, Colonial Bldg., Boston, Massachusetts. Jan 31

**DISTRIBUTORS - SCREW-HOLDING SCREW** Driver. Handiest tool ever invented. Unlimited market; exclusive territories; big repeat earnings. Write **COBURN TOOL**, 736N Boylston, Boston, Massachusetts. Jan 31

**DISTRIBUTORS - WONDERFUL PRICING** system for all stores. Absolute protection; immediate sales; tremendous earnings. **MILLEN MFG.**, Dept. LC, 100 Boylston, Boston, Massachusetts. Jan 31

**RESPONSIBLE REPRESENTATIVES WANTED** for new marvelous Pocket Cigar Lighter. Sells on moment's demonstration to consumers and dealers. Big profits and exclusive territory rights. Send for particulars and selling plans. Enclose 35c stamps for sample. **MASTERLITE CORP.**, 112 East 23d St., New York.

**SALESMEN, DISTRICT MANAGERS, 60% COM-**mission. 125 varieties highest grade Brushes. Exclusive territory. **BOX 124**, Station A, Hartford, Connecticut.

**TAILORING SALESMAN - \$100-\$150 WEEK** selling union, hand-tailored, made-to-measure Suits and Overcoats, \$25-\$35. Liberal commissions advanced. **WOOD & CO.**, 651 Wells, Chicago. Jan 24

**USED SCENERY BARGAINS-STATE SIZES** wanted. **KINGSLEY STUDIO**, Alton, Ill.

**2ND-HAND SHOW PROPERTY FOR SALE**

60 WORD. CASH. NO ADV. LESS THAN 25c.  
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Figure at One Rate Only-See Note Below.

**Aeroplane Swing for Sale**

First-class condition, newly painted, ready to run, \$1,200 cash. **COLEMAN BROS.** SHOWS, Middletown, Conn. Jan 24

**Allan Herschell Carouselle**

Three abreast; large Wurliizer Organ; all engine; top like new. Great bargain if sold quick. Address **LESTER E. STALEY**, 615 Sixth St., N. W., Washington, D. C.

**Ball Game Hood, Fly, Three**

dozen Arkansas Kids, complete outfit, excellent condition, fifty dollars. **HOWARD BENSON**, 154 West Monroe Street, Chicago, Ill.

**For Sale - 40x60 Push Pole,**

12-oz. Ekahl top, poles and stakes, used three months; seats for 500; piano; 8 pressure light lanterns, etc., quick sale, \$775. **L. J. MAHONEY**, 86 Lorain Ave., Columbus, O. Hill-top 1715 M.

**A BURLESQUE ON BURLESQUE**

By MEADE AND HOCK

**JIMMY COOPER**, Harry Stepe, Dave Marlon, Billy Watson and Barney Gerard were cut for a good time, but had no lady friends until they ran across Lena Daly and Mollie Williams, who were invited to *Come Along* if they would be *Good Little Devils*. So the party was on and the *Happy Go Lucky* bunch started out to see the *Bathing Beauties*, which was supposed to be the *Best Show in Town*, until someone suggested to see the *Silk Stocking Revue*, as that was among the *Record Breakers*, according to the critics. It was getting late and something had to be done, so Harry said *Step on It* and let's cut out the *Monkey Shines* and either see *Broadway by Night* or *Take a Look at the Red Pepper Revue*, as that is filled with *Wine, Women and Song*. They fooled around for some time trying to decide just what to do, and lost more time watching the policeman operate the *Stop and Go* signal. A scalper next came up and sold them tickets for the *Follies of the Day*. Then they got started. *Step This Way*, said a taxi driver, and he too began *Rumm'n' Wild* until he reached the theater, and they found out that he was a bit *Hippity Hop*, which accounted for his wild dash. When they were seated it was discovered that the tickets were counterfeit, and they were asked to leave the house and warned against the *Golden Crooks*. It was now past show time, so it was decided to take in a cabaret, and all agreed to *Go to It* if they could have a few *Happy Moments* there. The waiter asked the party if they were *Fast Steppers*, and, finding them o. k., said *Let's Go*. Then the fun began. A prohibition agent sat near by and ordered the waiter to *Come Along*, breaking up the party and causing the papers to be filled with stories that should have been in the *Town Scandals* column. The next day they were the *Talk of the Town*, even outdoing the *Hollywood Follies*. The only one to suffer to any extent was the waiter, who is now playing *Peek-a-Boo* with a girl in the cell across the way, who was one of the *Nitties* of 1924, causing the waiter to accept the *Temptations* of 1924.

**SCHOOLS**

(DRAMATIC, MUSICAL AND DANCING)  
60 WORD. CASH. NO ADV. LESS THAN 25c.  
70 WORD. CASH. ATTRACTIVE FIRST LINE.  
NOTICE!

No advertising copy accepted for insertion under "Schools" that refers to instructions by mail or any training or coaching taught by mail. No ads of acts or plays written. This copy must be strictly sent to Schools or Studios and refer to Grammatic Art. Music and Dancing taught in the studio. Figure at One Rate Only-See Note Below.

**READ THIS CAREFULLY**-Do you want to win success on the stage, also wealth and fame? The Harvey Thomas method is the surest way. Every style of dancing taught-Soft Shoe, Buck and Wing, Eccentric, Waltz-Clog, Spanish, Jigging, Triple-Battle, Spitz, Acrobatic, etc. Beginners trained until ready for the stage. Bookings by my agency and simulations. We give no diplomas, but issue contracts instead. Special Home Mail Course Study. Soft Shoe, Buck and Wing, Waltz-Clog, \$2.00 each; three for \$5.00. Send money order, stamps, cash or check. **HARVEY THOMAS DANCING SCHOOL**, 33 Floor, 59 E. Van Buren St., Chicago. Oct 17-1925

**VENTRILOQUISM - POSITIVE GUARANTEE** to make you a Ventriloquist in ten lessons. Hear free demonstration of voice throwing by **MARIE GREER MACDONALD**, World's Greatest Ventriloquist, 2529 Madison St., Chicago, Ill. Catalog mailed. Feb 21

**VOICE SPECIALIST-J. BURLINGTON RIGG**, vocalion record artist, toured world. Pupils trained for light opera, concert, vaudeville, church, lyceum, chautauqua. 60d, 64 E. Van Buren St., Chicago. Feb 7

**SCENERY AND BANNERS**

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Figure at One Rate Only-See Note Below.

**ARTISTIC MODERN SCENERY, DYE DROPS**, Banners, at greatly reduced prices if you order now. Send dimensions for prices and catalogue. **ENKEBOLL SCENIC CO.**, Omaha, Nebraska. Jan 31

**SATEEN SCENERY BARGAINS-STATE SIZE** desired. **M. DENNY**, 5701 Cherokee Ave., Tampa, Florida. Jan 24

**One Good-as-New Cook House**

Tent for sale. Particulars, **T. W. LEGGETT**, 1245 30th Street, N. W., Washington, D. C.

**COMPLETE CONCESSION - ROLL-O-RACER**, with top, sixteen by sixteen; awnings four ways. Used three weeks. Quick sale, \$150. **CONCESSION**, 1420 Scott, Houston, Texas.

**CRAZY HOUSE, GALLATEA ILLUSION, CRE-**ation, Tents. **PEARSON SHOWS**, Ramsey, Illinois. Jan 24

**FOR SALE - COMPLETE 5-CIR CIRCUS**, three Original Built Baggage Cars, 62, 71 and 74 feet in length; 8x-Wheel Trunks, automobile doors each end; two sleepers, Miniature Cages, Baggage Wagons, Tents, Seats, B. & W. and Carlide Lights. All equipment in best of condition; no junk. Will sell separate or as whole. If interested come and look it over or write. **KING BROS.**, Mrs. Walter L. Main Circus, Jackson and River Sts., Louisville, Ky. Jan 21

**FOR SALE-SLOT MACHINES, FIVE AND** twenty-five-cent play, Jennings make. Address **H. E. SPANGLER**, 823 East Philadelphia St., York, Pennsylvania. Jan 17

**FOR SALE - TWELVE-HORSE, PORTABLE** Kentucky Derby, perfect mechanical condition. Write **LOUIS SCHEINER**, 461 Washington St., Portland, Oregon. Jan 17

**FOR SALE-420 VENEERED OPERA CHAIRS**, 18". Wurliizer Electric Theatre Piano. **CHAS. TAYLOR**, 4535 Newberry, St. Louis, Missouri.

**LAUGHING MIRRORS-MADE OF GIANT** plate, two size, never used. Candy Floss Machines, hand and electric power. **RAY SHOW PROPERTY EXCHANGE**, 1339 S. Broadway, St. Louis, Missouri.

**TWO THOUSAND SHEETS NEW TOM PAPER** and Bill Trunk, \$100.00; four Tom Drops, diamond dye, and Trunk, \$10.00; two Large Dragons, five Snakes for Ten Nights, in trunk, \$25.00. **E. C. JONES**, Little Bloux, Iowa.

**TENT, 30x50, WITH SEATS, \$50.00; 30 REELS** Western Comedy and Drama, will trade for Religious Pictures. Write me what you have. **S. F. ROGERS**, Norfolk, Arkansas.

**100-FT ROUND TOP, 3 40-FT. MIDDLES, 10-**ft. Wall, need 8 weeks; 90-ft. Round Top, 10-ft. Wall, used one season. Poles and stakes. Price right. **PEARL VAN**, Northville, N. Y.

**SONGS FOR SALE**

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Figure at One Rate Only-See Note Below.

**"THE IRISH ARE IRISH, THAT'S ALL"**, A wonderful Irish waltz, and "I Need You Now", peppy fox-trot; going fast. Sheet music. Both songs together, 25 cents. **HOUSTON F. BURDGE**, Publisher, 105 Route 1, Lakewood, New Jersey.

**TATTOOING SUPPLIES**

(Designs, Machines, Formulas)  
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Figure at One Rate Only-See Note Below.

**FOURTEEN LATEST TATTOO DESIGNS, 25c.** **ZEIS**, Box 142, Saint Paul, Minn. Jan 24

**GUARANTEED MACHINES, \$2.50; SWITCH-**board Illinois, \$2.50; 50 New Photos, \$3.50; 20 Sheets, 18x24, \$5.00. New price list free. **WATERS, MFG.**, 1050 Randolph, Detroit. Jan 31

**PAIR BEST MACHINES, FIVE DOLLARS.** **WAGNER**, 208 Bowery, New York. Mar 14

**TATTOOING SUPPLIES - ILLUSTRATED** catalogue free. **WM. FOWKES**, 8430 John R., Detroit, Michigan. Jan 31

**TENTS FOR SALE**

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**FOR SALE-40x80 DRAMATIC END TENT,** 9-ft. Wall, trimmed red, good condition, bargain, \$175.00. **DR. MANSFIELD**, Tidouite, Pa.

**THEATRICAL PRINTING**

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**Curtiss, Continental, Ohio.** Mar 21

**Foster, Chicago, Catalogs, Ad-**vertising, Commercial Printing, 4342 N. Robey. Jan 24

**Job Printing, Neat Work, At-**tractive display. Send for price list. **ARTHUR BROS.**, 5100 Bangor, Detroit, Mich. Jan 17

**5,000 (6x9) Heralds, \$5. Any** printing, cash with order, 1,000 for \$1.25. Prompt delivery. **ANDERSON, PRINTER**, 8th and Plum, Cincinnati, Ohio. Reference, Brickton Bank, Cincinnati. Jan 17

**5,000 6x9 Heralds, \$5. 5,000** 9x12 Heralds, \$10. Quick service. **WILSON PRINTING CO.**, Michigan City, Ind. Jan 24

**AT FIVE PRINTING-250 LETTERHEADS** at wholesale, neatly printed, \$2.50; 500, \$4. Postpaid. **COLE BROS.**, 400 South Halsted, Chicago. Jan 31

**BEST PRINTING-1,000 6x9 HERALDS, \$1.25;** 5,000, \$5.00; 100 Hammermill Bond Letterheads and 100 good Envelopes, \$1.00; 100 Cards, 500; 500 Gummed Labels, 2x2 1/2, \$1.25. Good work. Quick delivery. **NEWS**, Soperton, Georgia.

**LETTERHEADS, ENVELOPES, 50 EACH, \$1.** postpaid. **STANLEY BENT**, Hopkins, Ia. Jan 24

**LOOK!-250 COLORED BOND LETTERHEADS,** prepared, \$1.00. Envelopes same price. Blue, pink, canary, goldenrod, green, white. Stock colors and designs used free. Samples, 2c. **BLANCHARD PRINT SHOP**, Hopkinton, Iowa.

**SPECIAL TRIAL OFFER-150 BLUE BOND** Letterheads, 150 Envelopes, \$1.75. **ECONOMIC SPECIALTY CO.**, Leonia, N. J. Jan 24

**200 LETTERHEADS, ENVELOPES OR CARDS** absolutely free, if you order our "Wonder Set", \$1.98; printing in two colors, \$2.85, prepaid. **C. O. D. Samples**, 10c. **CONCERN**, Gowrie, Iowa. Jan 24

**250 EACH HIGH-GRADE REGULAR SIZE** Bond Letterheads and Envelopes, average wording, \$1.00; 500 either, \$2.75; 1,000, \$4.00. 500 fine Business Cards, \$2.00, postpaid, cash or C. O. D. Booking and Acts' Contracts. Agents' Reports with baggage contract attached. Daily Reports, Calls, Slide Contracts, etc. **TODD PRINTING CO.**, 17-19 East Second St., Cincinnati, Ohio.

**500 "NEARGRAVURE" PRINTED LETTER-**heads-Envelopes, \$4.75, postpaid. **SOLLIDAY'S**, Knox, Indiana. Jan 17

**500 8 1/2x5 1/2 LETTERHEADS, 20 WORDS** printed, \$1.25; 500 35 Word Toppers, \$1.10, postpaid. **KING PRINTERS**, Warron, Illinois.

**5,000 6x9 CIRCULARS, \$5.00; 1,000, \$1.80.** 1,000 Letterheads or Envelopes, \$3.00. **NATIONAL PRESS**, 215 West 115th, New York.

**TYPEWRITERS FOR SALE**

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Figure at One Rate Only-See Note Below.

**\$18.50 OLIVER TYPEWRITER, NO. 9, FINE** writer and condition, cost \$45.00. Other makes on hand. Send for list. **WELL'S CURIOSITY SHOP**, 20 South Second St., Philadelphia, Pennsylvania.

**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.**



WANTED TO BUY, LEASE OR RENT

50 WORD. CASH. NO ADV. LESS THAN 25c. 70 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

ARCANE MACHINES IN UNLIMITED numbers wanted. Higher price paid. L. NELSON, 92 Prince St., New York City, Jan24

Want To Buy. 1 Small Piano. Address G. C. LOOMIS, Coates House, Kansas City, Mo.

ARCANE MACHINES, ALSO MINT VENDERS, wanted for cash. B. LEVY, 105 Fulton St., Brooklyn, New York. feb7

CALLIE DICE MACHINES WANTED. TOTEM NOVELTY CO., Aurora, Illinois. feb14

WANT MILLS 25c DEWEYS. TOTEM NOVELTY CO., Aurora, Illinois. Jan31

WANTED—TENTS, CANDY FLOSS MACHINES. Anything in concession line. May cash ROSETTER, Albany, Ohio. Jan31

16-FT. SHOOTING GALLERY, MOVING Targets. Will pay cash. ORON KEENAN, Excelsior, Minnesota.

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

FILMS FOR SALE—2D-HAND

70 WORD. CASH. NO ADV. LESS THAN 25c. 90 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Exclusive Film Stock—Broncho Billy single-reel Westerns, new 88; weeklies, \$4.00 postpaid. Call of the Wild, \$75.00. Eyes of the World, 7 reels, \$100.00. Boomarang, 7 reels, \$85. Child for Sale, 5 reels, \$90.00. Fairy stories, religious subjects, 2 reel comedies and Westerns, 5, 6 and 7-reel features, special subjects. Life of Christ. Tom's Cabin, etc. Complete list free. MOTSCO, 724 South Wabash Ave., Chicago. Jan31

For Sale—Fourteen Reels

films, tale Henry, Tom Mix, Hootock Animals; three reels in the Sun, Texas Guitman; others. First \$35.00 gets them. RIPPPEL SHOW, Orange, Va. Jan24

Get Our New List of Westerns.

Features, Comedies. KEYSTONE FILMS, Altoona, Pennsylvania.

Guaranteed Conditioned Westerns.

Features. Low prices. Big supply. ROSHON, Altoona, Pennsylvania.

Slashing New Year Sale—Best

Film money can buy. Wonderful assortment of super-special features; Westerns, comedies, weeklies and educational. All the famous movie stars. Prices rock-bottom. Posters free. Your money's worth guaranteed. Genuine list free. MONARCH FILMS, Memphis, Tenn. Jan31

The Best of All Editions—

Original 5-reel Passion Play, Life of Christ, Uncle Tom's Cabin, Joseph and His Brethren, Dante's Inferno, Jesse James, Custer's Last Fight, Finger of Justice, and many other big specials. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago.

BARGAINS—FEATURES, COMEDIES, WESTERN. Send for list. REGENT FILM CO., 127 Vine St., Philadelphia, Pa. Jan31

"DANTE'S INFERNO", 5 REELS, BRAND new print. Full line flashy advertising; original Milano, Italy, production. Real money-making opportunity. BUFFALO FILM SERVICE, 390 Hickory St., Buffalo, New York.

DURING THE ROUNDUP, 2 REELS, FINE condition, paper, \$10.00; Good Single Reels, \$5.00 each. H. A. GLASS, Olden, Missouri.

"IRELAND IN REVOLT", 6 REELS, TWO excellent prints, flashy advertising. The only real story of Ireland's fight for independence actually taken in Ireland. First \$150.00 takes the two prints and advertising. BUFFALO FILM SERVICE, 390 Hickory St., Buffalo, New York.

ONLY THOSE WHO ARE DISGUSTED WITH junk need apply for our lists. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago.

"IGNORANCE", 5 REELS, EXCELLENT print. Full line flashy advertising; sensational underworld production; big box office attraction. BUFFALO FILM SERVICE, 390 Hickory St., Buffalo, New York.

SERIALS—PERFECT CONDITION, PAPER complete. Bargains. H. B. JOHNSTON, 308 S. Dearborn St., Chicago, Ill. feb28x

THIRTY REELS, \$1 TO \$3. WILL SWAP. RECTOR, Marshall, Illinois.

YOU WON'T GET BIT IF YOU DEAL WITH MONARCH FILMS, Memphis, Tenn. Genuine list.

\$1 PER REEL CASH WITH ORDER. SINGLE, two, three, four-reel dramas and Sensational Subjects. Some Comedies and Westerns. Good condition. Any quantity. LOUIS SILVERMAN, 1012 Forbes Street, Pittsburgh, Pa.

5-REEL WESTERN OR DRAMA AND STEEL Shipping Case, \$11; Comedy, \$5; News Weekly, \$3. RAY, 324 Fifth Ave., New York.

3,000 REELS FILMS FOR SALE. WE HAVE an excellent assortment of different films which are in good condition. These consist of one and two-reel assorted Comedies, Novelty Single-Reelers, two-reel Westerns, five-reel Assorted Westerns, six and seven-reel Dramas. Prices very reasonable. Will send list to buyers who mean business only. POST OFFICE BOX 2309, Denver, Col. Jan21

"MARRIAGE", 5 REELS, GOOD CONDITION. plenty advertising. Features Catherine Gallagher. Real bargain at \$50.00. BUFFALO FILM SERVICE, 390 Hickory St., Buffalo, New York.

FOR SALE OR TRADE—FILMS

70 WORD. CASH. NO ADV. LESS THAN 25c. 90 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Exchange or Swap—5 and 6 reels Features; 1 and 2 Reels comedies; Fort Wayne Times; all good. A. S. FLEEMAN, Ewing, Illinois.

Life of Christ or Passion Play.

Complete in three reels or five reels. Uncle Tom's Cabin, five reels. New prints only. MOTSCO, 724 South Wabash Ave., Chicago. Jan31

M. P. ACCESSORIES FOR SALE—NEW

50 WORD. CASH. NO ADV. LESS THAN 25c. 100 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

25 Portable Cosmograph Moving Picture Machines.

New; motor drive; stereopticon attachments; Mazda equipped; screen, rewinder, lenses. While they last, \$107.00. 25 new semi-portable Monarch machines—choice calcium, Mazda or arc attachments, screen rewinder; complete outfit, \$110.00. Send \$10 deposit, balance C. O. D. Examination allowed. MONARCH THEATRE SUPPLY CO., 724 South Wabash Ave., Chicago. Jan31

MOVING PICTURE MACHINES, SCREENS, Opera Chairs, Fire-Proof Booths, Film Cabinets and complete Moving Picture Outfits.

Write for catalogue. MOVIE SUPPLY CO., 544 S. Wabash Ave., Chicago, Illinois. feb7

2ND-HAND M. P. ACCESSORIES FOR SALE

70 WORD. CASH. NO ADV. LESS THAN 25c. 90 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Films Rented and Sold.

Moving picture projectors sold at lowest prices. Movie Cameras, \$40.00; Tripod, \$20.00; new Motor-Driven Suit Case Projector, \$75.00. Write for bargain price list K. RAY, 324 Fifth Ave., New York. Jan31x

Absolutely Guaranteed Rebuilt

Projectors, Powers, Simplex, Motiograph, Edison, Royal, Monarch, Also Acme, DeVry, Holmes, American Suitcase Portable Machines. All theater supplies and equipment. Get our prices first. MONARCH THEATRE SUPPLY CO., Memphis, Tenn. Jan31

Large Stock Rebuilt Machines,

Powers, Simplex, Motiograph, Monarch, Edison, Royal, etc. Used Opera Chairs, Rheostats, Compensars, portable machines, all makes. Write for bargain list. MONARCH THEATRE SUPPLY CO., 724 South Wabash Ave., Chicago. Jan31

EVERYTHING IN MOTION PICTURES. COMPLETE short stories for small machines. Unlimited stock of every description. State your requirements. METROPOLITAN MOTION PICTURE CO., 116 Market St., Newark, N. J.

INDEPENDENT PICTURES, USED MACHINES.

601 Munford Court, Kansas City, Mo. Jan24

MOVING PICTURE MACHINES, SCREENS,

Portable Projectors, Stereopticons, Spot Lights, Booths, Opera Chairs and everything required for movies. MOVIE SUPPLY CO., 544 S. Wabash Ave., Chicago, Illinois. feb7

NEW STEREOPICONS—STANDARD EXHIBITION size, having imported French lenses, \$15; nickel plated, \$18; aluminum, \$20; double dissolving, \$40; 110-volt Rheostat, with arc or 500-watt Mazda burner, \$7. Illustrations free. GRONBERG MFG. CO., 1510 Jackson Blvd., Chicago, Ill., Makers. Jan24

POWER'S FIVE COMPLETE, MAZDA; 5-REEL Feature and Comedy, all for \$75.00. \$10.00 deposit, balance C. O. D.; subject examination. L. A. THOMPSON, 85 Locust St., Aurora, Ill.

POWER'S 6 MACHINE, BEST SHAPE, FOR \$105; Wm. Hart 5-reel Western, \$15.00; 10 Comedy Westerns, \$3 a reel; Chaplin Five-Reelers, \$10.00; Power's Lampshade and Burner, \$8.00. DR. MANSFIELD, Tidouite, Pa.

SACRIFICING COMPLETE ROAD SHOW OUTFIT, Powers' Machine, Films, Accessories, dirt cheap. GROBARICK, Eldridge Park, Trenton, New Jersey.

SIMPLEX, POWERS AND MOTIOGRAPH MACHINES Rebuilt. First-class condition. Big bargains. Second-hand Chairs, etc. Write us your needs. ATLAS MOVING PICTURE CO., 536 South Dearborn St., Chicago, Illinois. feb28

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Bliss Light for Projection.

Best grade Pastils, 821 Spring Street, Peoria, Illinois. feb21

Highest Cash Prices Paid For

used Moving Picture Machines and all equipment. What have you for sale? MONARCH THEATRE SUPPLY CO., 724 South Wabash Ave., Chicago. Jan31

Wanted—Tillie's Punctured

Romance. Print must be in good condition. State your lowest price in first letter and represent the true condition. Address D. VOLOSHIN, 488 Norfolk St., Mattapan, Mass.

COMPLETE M. P. OUTFIT—1 OR 2 STAND-ard Machines, 400 or 500 Chairs, Generators, etc. Will buy separate. State price in first letter. Address C. E. HENDERSON, Box 174, Olive Hill, Kentucky.

SPOT CASH FOR DeVRY AND ACME MACHINES. Every letter answered. Prompt attention. GROBARICK, Eldridge Park, Trenton, New Jersey.

WE PAY BIGGEST PRICES FOR USED MOVING PICTURE MACHINES, Opera Chairs, etc. What have you for sale? MOVIE SUPPLY CO., 544 S. Wabash Ave., Chicago, Ill. feb7x

ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

The Billboard forwards all mail to professionals free of charge. Members of the profession are invited, while on the road, to have their mail forwarded in care of The Billboard, and it will be forwarded promptly.

When no date is given the week of January 12-17 is to be supplied.

- Apollon, D. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 19-21.
Arbuckle, Corinne (Fulton) Brooklyn 16-17.
Archer & Belford (Lynch) Carbonate, Pa.
Ardath, Fred J. (Majestic) Ft. Worth, Tex.
Arona Bros. (Nixon) Philadelphia.
Arley, B. (Bushwick) Brooklyn; (Royal) New York 19-24.
Arms, Frances (Coliseum) New York.
Armit Bros. (Temple) Rochester, N. Y.
Atheron, Lottie (Keith) Savannah, Ga.
Atlantic City Four (Edumet) S. Chicago 12-24.
Austin & Arnold (Gates) Brooklyn 15-17.
Avalon Four (Gayety) Detroit; (Empire) Toronto 19-24.
Avon Comedy Four (Palace) New York.
Babb, Syrell & Loraine (Orpheum) Des Moines, Ia., 15-17.
Babcock & Bolly (Palace) Bridgeport, Conn.
Bacardie Trio (Palace) Superior, Wis. 18-21; (Lyric) Duluth, Minn., 22-24.
Baker, Belle (Palace) New York.
Baker, Bert, Revue (Roll) Wilkes-Barre, Pa.
Baker, Doc, Revue (Majestic) San Antonio, Tex.
Balkan Wanderers (Bijou) Birmingham, Ala.
Bankoff & Co. (Pantages) Hamilton, Can.
Banquet of Song & Dance (Pantages) Denver; (Pantages) Pueblo 22-24.
Baregre, Rodolfo (Keith) North Platte, Neb.
Barger, Miller & Barger (Tivoli) Hamilton, Ont., Can.; (Madam) Mt. Clemens, Mich., 18-21; (Forest Park) Forest Park, Ill., 22-24.
Barnes & Hill (Victoria) New York 15-17.
Barrett & Farman (Straud) Washington.

- Bernard & Betts (Americann) Chicago 19-21.
Bernard (Melba) Dallas, Tex.
Bent & Partner (Keith) Indianapolis.
Berron & Foster (Alhambra) New York.
Berry, Harry, & Miss (Palace) Flint, Mich., 15-17; (Strand) Saginaw 18-22.
Betts & Partner (Roll) Worcester, Mass.
Beyan & Hart (Keith) Dayton, O.
Biban, Leonore, Co. (Keystone) Philadelphia.
Bill, Genevieve & Leo (Pantages) Spokane; (Pantages) Seattle 19-24.
Blum, Jules, Co. (Hipp) McKeesport, Pa.
Blue Bird (Orpheum) New York.
Blue (Keith) Washington.
Bobbe & Stark (Pantages) Vancouver, Can.
Bohemian Life (Keith) Chattanooga, Tenn.
Bohemian Nights (Delancey St.) New York 15-17.
Boland & Hopkins (State) Buffalo.
Bollinger & Reynolds (Grand) Shreveport, La.
Bond & Adams (Keystone) Philadelphia.
Bond, Raymond, & Co. (Majestic) Milwaukee.
Bordner & Boyer (World) Omaha; (Pantages) Kansas City 19-24.
Boston's Riding School (Orpheum) Portland, Ore.; (Orpheum) San Francisco 19-24.
Boston Faddettes (Franklin) New York.
Bower, Louise, Revue (Lyric) Birmingham, Ala.
Boydell, Jean (Orpheum) Sioux City, Ia., 15-17.
Brack, FIVE (Royal) New York.
Bradley & Stevens (Orpheum) Hannibal, Mo., 15-17; (Columbia) Columbia 19-22; (Princess) Kirksville 23-24.
Brady & Wells (Orpheum) Madison, Wis., 15-17.
Bragdon, Morrissey & Co. (State) Buffalo.
Brande & Pollo Revue (Greely Sq.) New York 15-17.
Braminos, The (Main St.) Kansas City.
Brava, Lola, & Co. (Strand) Washington.
Brennan & Winnie (Playhouse) Passaic, N. J.
Brewster, Bobbie, Co. (Grand) Shreveport, La.
Brice, Lew (Orpheum) Vancouver, Can.; (Orpheum) Seattle 19-21.
Brightons, The (Majestic) Milwaukee.
Briscow & Rann (Keith) Portland, Me.
Broadway Dramas (Keith) Ottawa, Can.
Broadway Entertainers (Lincoln Sq.) New York 15-17.
Broken Toys (Rialto) St. Louis 15-17; (Seventh St.) Minneapolis 19-24.
Brooks, Philson & Ducaan (Allegheny) Philadelphia.
Brower, Walter (Keith) Indianapolis.

CHAS. ALTHOFF Address EDW. S. KELLER. Palace Theatre Bldg., New York.

- Anna (Orpheum) Champaign, Ill., 15-17.
Anson & Nils (Golden Gate) San Francisco.
Anson, Josephine (State) Nantucket, Va.
Anson & Okey (Lincoln Sq.) New York 15-17.
Anderson Girls (Pantages) Spokane; (Pantages) Seattle 19-21.
Anderson & Burt (Orpheum) Denver; (Palace) Chicago 19-24.
Anderson & Bravae (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 19-21.
Andersons (Palace) Cleveland.
Annie (Strand) Shenandoah, Pa.
Anthony & Marcellie (Waldorf) Waltham, Mass., 15-17; (Colonial) Newport, R. I., 22-24.
Antique Shop (O. H.) Galveston, Tex., 15-17.

WIGS M A S K S. MAK-F-UP ETC. Crop Wigs, \$1.50; Character, \$1.75; Dress, \$2.00; Bobbed, \$2.50 up; Natural, plain, \$3.00; Inlaid, 75c. A. RAUCH, 23-27 Third Ave., New York.





#25A

Ryde's Minstrels (American) New York 15-17.  
 Hyman & Mann Co. (Temple) Detroit.  
 Hymers, John B., & Co. (Orpheum) Joliet, Ill., 15-17.

I

Iback's Entertainers (Orpheum) Oklahoma City, Ok., 15-17.  
 Ice Carnival (Pantages) Toronto; (Pantages) Hamilton 19-24.  
 Imhoff, Roger, Co. (Maryland) Baltimore.  
 In Argentine (Lyric) Hoboken, N. J., 15-17.  
 In China (Poll) Bridgeport, Conn.  
 Indian Jazz Revue (Majestic) Springfield, Ill., 15-17; (Majestic) Milwaukee 19-24.  
 Innes Bros. (Princess) Montreal.  
 Iola, Princess, Show (New Grand) Mexico, Mo.; (Opera House) Louisiana 19-24.  
 Ishikawa Bros. (Seventh St.) Minneapolis; (Majestic) Milwaukee 19-24.

J

Jackson Troupe (Pantages) Kansas City; (Pantages) Memphis 19-24.  
 Jackson & Mack (Fulton) Brooklyn 15-17.  
 Jant & George (Palace) Cincinnati.  
 Jant of France (Metropolitan) Brooklyn.  
 Janis, Ed, Revue (Orpheum) Tulsa, Ok., 15-17.  
 Janis & Chaplow (Pantages) Spokane 19-24.  
 Jans & Whalen (81st St.) New York.  
 Jardon, Dorothy (Palace) Chicago; (Orpheum) St. Louis 19-24.  
 Jarvis Revue (Pantages) Los Angeles; (Pantages) San Diego 19-24.  
 Jarvis & Harrison (Keith) Toledo, O.  
 Jay, Nellie, & Co. (Orpheum) Madison, Wis., 15-17.  
 Jean & Jacques (Delancey St.) New York 15-17.  
 Jemma, Aunt (Princess) Montreal.  
 Jenay & Nyllin (Majestic) Chicago.  
 Jewell, Morton, Co. (Keith) Winston-Salem, N. C.  
 Johnny's New Car (Palace) South Bend, Ind., 15-17; (Majestic) Chicago 19-24.  
 Johnson & Walker (Palace) Rockford, Ill., 15-17.  
 Johnson & Baker (Orpheum) Omaha.  
 Jolly Corks, Five (State-Lake) Chicago.  
 Johnson, Harry (Forsyth) Atlanta, Ga.  
 Jordan & Hayea (23d St.) New York.  
 Juggernaut (Orpheum) San Francisco; (Orpheum) Oakland 19-24.  
 Just a Pal (Lyric) Mobile, Ala.

K

Kandy Krooka (Strand) Washington.  
 Kane & Herman (Shea) Buffalo.  
 Kara (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.  
 Karatseff (Orpheum) San Francisco; (Orpheum) Los Angeles 19-24.  
 Karbe & Sisters (Pantages) Spokane 19-24.  
 Kate & Wiley (Pantages) Edmonton, Can.; (Pantages) Calgary 19-24.  
 Kavanagh, Stan (Orpheum) Sioux City, Ia., 15-17.  
 Keating, Chas., Co. (Proctor) Troy, N. Y.  
 Keller Sisters & Lynch (Majestic) Ft. Worth, Tex.  
 Kelly & Dearborn (Maryland) Baltimore.  
 Kelly, Walter C. (Orpheum) Denver.  
 Kelton, Bert (Keith) Syracuse, N. Y.  
 Kenna, Chas. (Majestic) Milwaukee.  
 Kennedy & Martin (Pantages) San Francisco; (Pantages) Los Angeles 19-24.  
 Kennedy, Harold (Pantages) Los Angeles; (Pantages) San Diego 19-24.  
 Kennedy & Kramer (Pantages) Salt Lake City; (Orpheum) Ogden 19-24.  
 Kennedy, Jas., & Co. (Loew) Richmond Hill, N. Y., 15-17.  
 Kennedy, Wm. A., Co. (Albee) Providence, R. I.  
 Keno & Green (O. H.) Galveston, Tex., 15-17.  
 Kent & Allen (Garrick) Norristown, Pa.  
 Keo, Taki & Yoki (Earle) Philadelphia.  
 Kerenak, Vera (Majestic) Ft. Worth, Tex.  
 Ketch & Wilma (Loew) Montreal.  
 Keyes, Nelson (Orpheum) San Francisco 12-24.  
 Keyhole Kameos (Rialto) Louisville, Ky.  
 Kids of 1925 (Gordon's Scollay Sq.) Boston.  
 Kikutas Japs (Golden Gate) San Francisco; (Orpheum) Los Angeles 19-24.  
 King & Batty (Fidelity) Hazelton, Pa.  
 King & Irwin (Pantages) San Diego, Calif.; (Hoyt) Long Beach 19-24.  
 Kinney, Hubert, Innovations (Grand) Atlanta, Ga.  
 Kipper, Janet, & Orch. (Fuller) Kalamazoo, Mich., 15-17; (Palace) Detroit 19-24.  
 Kirkland, P. (Columbia) Far Rockaway, N. Y.  
 Kismet Sisters (Proctor) Newark, N. J.  
 Kle, Mel (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 19-24.  
 Klein Bros. (Majestic) Dallas, Tex.  
 Kleks, Les (Pantages) Salt Lake City; (Orpheum) Ogden 19-24.  
 Kraemer, Berdie (Bijou) Birmingham, Ala.  
 Kral & Lamont (Wichita) Wichita Falls, Tex., 15-17.  
 Kramer & Boyle (Palace) New Haven, Conn.  
 Krass & White (O. H.) Galveston, Tex., 15-17.  
 Kross, C. & E. (Aldine) Wilmington, Del.  
 Kubs, Three White (Towers) Camden, N. J.  
 Kyle, Howard (Golden Gate) San Francisco.

L

LaBrenzia (Orpheum) Oakland, Calif.; (Hill St.) Los Angeles 19-24.  
 Laboneme Quartet (World) Omaha; (Pantages) Kansas City 19-24.  
 LaMarr, Leona (Pantages) San Francisco; (Pantages) Los Angeles 19-24.  
 LaPari, Jack & Rita (Loew) London, Can., 15-17.  
 La Pelarica Trio (Imperial) Montreal.  
 LaR & Mercedes (Maryland) Baltimore.  
 LaRue & Portia (Shea) Buffalo.  
 Laird, Horace, & Jester (Palace) Morristown, N. J., 15-17.  
 Lambert (Pantages) San Diego, Calif.; (Hoyt) Long Beach 19-24.  
 Land of Fantasy (Poll) Scranton, Pa.  
 Landis, Joyce, Co. (Edgemont) Chester, Pa.  
 Lane & Traversa Revue (Grand) Evansville, Ind., 15-17.  
 Lang & Haley (Keith) Boston.  
 Langford & Fredericks (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.  
 Langston, H. H. (Pantages) Los Angeles; (Pantages) San Diego 19-24.  
 Larne, Grace (Keith) Philadelphia.  
 Laughlin, J. & J. (Orpheum) Ogden, Utah; (Pantages) Denver 19-24.  
 Lavel Sisters (Keith) Philadelphia.  
 Law & Rogers (Palace) Brooklyn 15-17.  
 Lea, Emil, Co. (Colonial) Erie, Pa.  
 Leavitt & Lockwood (Davis) Pittsburgh.

Leddy & Leddy (Playhouse) Passaic, N. J.  
 Lee, J. & K. (Forsyth) Atlanta, Ga.  
 Leitzel, Lillian (Keith) Cincinnati.  
 Lemaux & Young (Kearse) Charleston, W. Va.  
 Leonard, Eddie, Co. (Shea) Buffalo.  
 Leonard & Wilson (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.  
 LeMaure & Rabston (Pantages) Minneapolis; (Pantages) Regina, Can., 19-24.  
 Le-Roy, Talma & Bosco (Orpheum) Los Angeles; (Hill St.) Los Angeles 19-24.  
 Lester & Stewart (Majestic) Johnstown, Pa.  
 Lester, Great (Orpheum) Los Angeles; (Hill St.) Los Angeles 19-24.  
 Levler, Jack (Gordon's Scollay Sq.) Boston.  
 Lewis & Dody (Boulevard) New York 15-17.  
 Lewis, Mazette, Co. (Victoria) Steubenville, O.  
 Lewis & Norton (Keystone) Philadelphia.  
 Lewis, Sid (Pantages) Toronto; (Pantages) Hamilton 19-24.  
 Libonati (Palace) Waterbury, Conn.  
 Lindber, Fred, Co. (Pantages) Hamilton, Can.  
 Little Maid, Three (Kearse) Charleston, W. Va.  
 Little Revue (Majestic) Chicago.  
 Lloyd & D'Horty (58th St.) New York.  
 Lloyd, Arthur (Grand) Oshkosh, Wis., 15-17.  
 Lloyd & Rosalie (State) Buffalo.  
 Lloyd, Herbert (Pantages) San Diego, Calif.; (Hoyt) Long Beach 19-24.  
 Lloyd & Brice (Albee) Providence, R. I.  
 Lola, Gerlie & Senia (Pantages) Minneapolis; (Pantages) Regina, Can., 19-24.  
 Lordens, Three (Rialto) Louisville, Ky.  
 Lorimer & Hudson (Orpheum) Ogden, Utah; (Pantages) Denver 19-24.  
 Lorraine Sisters (Palace) Milwaukee; (Palace) Chicago 19-24.  
 Love According to Hoyle (State) Cleveland.  
 Love Boat (Earle) Philadelphia.  
 Love, Montague (Majestic) Johnstown, Pa.  
 Love Nest (Majestic) Springfield, Ill., 15-17; (Empress) Decatur 19-24.  
 Lovenberg Sisters & Neary (Keith) Ottawa, Can.  
 Lowery, Ed (Keith) Columbus, O.  
 Loyal, Sylvia (Majestic) San Antonio, Tex.  
 Lucas & Inez (Hipp.) Youngstown, O.  
 Lucas, Jimmy (Alhambra) New York.  
 Lumars, The (Miller) Milwaukee.  
 Luster Bros. (State) Buffalo.  
 Lydell & Macy (Proctor) Newark, N. J.  
 Lynch, Judge (Majestic) Dallas, Tex.  
 Lyons, Jimmy (Greely Sq.) New York 15-17.  
 Lytell & Faut (Orpheum) Oklahoma City, Ok., 15-17.

M

Mack & Manua (Edgemont) Chester, Pa.  
 Mack & Stanton (Colonial) Allentown, Pa.  
 Mack & LaRue (81st St.) New York.  
 Mack & Brantley (Pantages) Los Angeles; (Pantages) San Diego 19-24.  
 Mack & Williams (Pantages) Tacoma, Wash., 19-24.  
 Mack, Dana, & Co. (Pantages) Edmonton, Can.; (Pantages) Calgary 19-24.  
 Mack, Jerry, & Co. (Palace) St. Paul 15-17; (Seventh St.) Minneapolis 19-24.  
 Mahoney & Ceell (Grand) Clarkburg, W. Va.  
 Mailen & Case (Keith) Chattanooga, Tenn.  
 Manning & Glass (Orpheum) Winnipeg, Can.; (Orpheum) Calgary 19-24; (Orpheum) Vancouver 22-24.  
 Manning & Ball (Palace) Baltimore; (Gayety) Washington 18-24.  
 Marcus & Booth (Pantages) San Francisco 19-24.  
 Marks, Joe, Co. (Keith) Ottawa, Can.  
 Mason-Keefer Co. (Princess) Montreal.  
 Mason, Lee, & Sunny (Palace) Orange, N. J.  
 Maxwell, The (Pantages) Pueblo, Col.; (World) Omaha 19-24.  
 Maxwell & Stone (Orpheum) Champaign, Ill., 15-17; (Grand) St. Louis 19-24.  
 Maxi & Bobby (Pantages) Salt Lake City; (Orpheum) Ogden 19-24.  
 Mayer, Lottie, Co. (Pantages) Los Angeles; (Pantages) San Diego 19-24.  
 McAuliffe, Jack (Capitol) Trenton, N. J.  
 McAnnas, The (Pantages) Portland, Ore.  
 McCane, Mabel (Orpheum) Seattle; (Orpheum) Portland 19-24.  
 McCormack & Roga (Proctor) Albany, N. Y.  
 McCormack, John, Jr. (Tasmania Club) New York; (Pantages) Newark, N. J., 19-24.  
 McCormack & Wallace (Keith) West Palm Beach, Fla.  
 McCullough, Carl (Keith) Ottawa, Can.  
 McElmott, Billy (Keith) West Palm Beach, Fla.  
 McElvitt, Kelly & Quinn (National) New York 15-17.  
 McDonald Trio (Emery) Providence, R. I.  
 McGoos, Chas., & Co. (National) New York 15-17.  
 McIntyre & Heath (Keith) Columbus, O.  
 McIntyre, The (Orpheum) New York 15-17.  
 McKay & Ardine (Majestic) Ft. Worth, Tex.  
 McKay, Neil (Riverside) New York.  
 McKay, May, & Sisters (Crescent) New Orleans.  
 McKenna Trio (Harris) Pittsburgh.  
 McLanahan & Evans (Palace) Pittsfield, Mass.  
 McLellan & Carson (Flatbush) Brooklyn.  
 McLrae & Clegg (Orpheum) Seattle; (Orpheum) Portland 19-24.  
 Maker & Redford (Orpheum) Portland, Ore.; (Orpheum) San Francisco 19-24.  
 Maree, Madame, & Pals (Loew's Boulevard) New York 19-24; (Loew's American) New York 22-24.  
 Marie & Marlowe (Grand) Philadelphia.  
 Marino & Martin (Emery) Providence, R. I.  
 Markel & Gay (Keith) Boston.  
 Marlowe, Mary (Grand) St. Louis; (Majestic) Milwaukee 19-24.  
 Marsh, Nile (Hipp.) Sacramento, Calif.; (Hipp.) San Francisco 19-24.  
 Martells, The (Pantages) Hamilton, Can.  
 Masters & Grayce (Pantages) Spokane; (Pantages) Seattle 19-24.  
 Matthews, Sherrill (Aldine) Wilmington, Del.  
 Mattison, Lee, Co. (Colonial) Lancaster, Pa.  
 Maura, Rose, Revue (Rialto) Elgin, Ill., 15-17.  
 Medley & Dupree (Palace) Manchester, N. H.  
 Meenan & Newman (Regent) New York.  
 Mehlinger, Artie (Orpheum) Ogden, Utah; (Pantages) Denver 19-24.  
 Melrose & Brooks (Victoria) Steubenville, O.  
 Mellon & Reun (Rialto) St. Louis 15-17; (Majestic) Bloomington, Ill., 19-24.  
 Maukin (Colonial) Lancaster, Pa.  
 Meredith & Smozer (Lyric) Birmingham, Ala.  
 Meredith, The (Princess) Montreal.  
 Merodith & Band (Majestic) Houston, Tex.  
 Merriam, Billy & Eva (New Grand) Mexico, Mo.; (Opera House) Louisiana 19-24.  
 Merritt & Corhan (Lyceum) Canton, O.  
 Meyers & Hanford (Loew) Montreal.

Micahna (Keith) Portland, Me.; (Keith) Lowell, Mass., 19-24.  
 Mills-Vincent Revue (Englewood) Chicago 15-17.  
 Miller & Fears (Miller) Milwaukee.  
 Miller, May, Co. (Keystone) Philadelphia.  
 Miller & Wilson (Strand) Stamford, Conn.  
 Miller & Bradford (Chateau) Chicago 15-17.  
 Miller, Ernie (Majestic) Johnstown, Pa.  
 Mills & Kimball (Empress) Grand Rapids, Mich.  
 Miner & Brown (Majestic) Cedar Rapids, Ia., 15-17; (Seventh St.) Minneapolis 19-24.  
 Mitchell Bros. (Broadway) New York.  
 Montana (Binghamton) Binghamton, N. Y.  
 Monte & Lyons (Pantages) Denver; (Pantages) Pueblo 22-24.  
 Moore, Geo. W. (American) New York 15-17.  
 Moore & Freed (Majestic) Dallas, Tex.  
 Moore's, Pattle, Band (Empress) Grand Rapids, Mich.  
 Moore, Joan (Towers) Camden, N. J.  
 Moore, Mely, Revue (Sheridan Sq.) Pittsburgh.  
 Moore & Megley Show No. 2 (Columbia) Davenport, Ia., 15-17.  
 Moore-Megley Show No. 1 (Majestic) Bloomington, Ill., 15-17.  
 Moore's, Al, Band (Palace) New York.  
 Morati & Iarris (Kearse) Charleston, W. Va.  
 Moretti, Helen (Pantages) Denver; (Pantages) Pueblo 22-24.  
 Morgan, J. & B. (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 19-24.  
 Morgan & Moran (Hipp.) McKeesport, Pa.  
 Moro & Yaco (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.  
 Moro Castle Revue (Wichita) Wichita Falls, Tex., 15-17.  
 Morgan & Gray (Boulevard) New York 15-17.  
 Morrill, Clark (Palace) Pittsfield, Mass.  
 Morris & Townea (Pantages) Memphis.  
 Morris, Lily (Maryland) Baltimore.  
 Morris, Wm., & Co. (Orpheum) St. Louis; (Orpheum) Kansas City 19-24.  
 Morris, Will (State) Chicago 15-17.  
 Morrison's Band (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.  
 Morton, Geo. (State) Cleveland.  
 Morton, Jas. C., & Co. (Gates) Brooklyn 15-17.  
 Movie Masque (Pantages) Spokane 19-24.  
 Mullane & Daughter (Palace) New Orleans.  
 Mullen & Franca (Grand) Macon, Ga.  
 Mulroy, McNece & Ridge (Wichita) Wichita Falls, Tex., 15-17.  
 Murand & Leo (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.  
 Murdock & Kennedy Sisters (Orpheum) Quincy, Ill., 15-17.  
 Murdock & Mayo (Flatbush) Brooklyn.  
 Murphy, Bob (American) New York 15-17.  
 Murray & Allan (Palace) St. Paul 15-17.  
 Murray Girls (Valley) Lansing, Pa.  
 Murray & Gerrish (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 19-24.  
 Myra, Mildred (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.

N

Nagafys, The (Capitol) Trenton, N. J.  
 Nash & O'Donnell (Keith) Washington.  
 Nathan & Walsh (Fuller) Kalamazoo, Mich., 15-17; (Post) Battle Creek 19-24; (Lerner) Elkhart, Ind., 22-24.  
 Nazarro, Nat, & Buck & Bubbles (Loew) Richmond Hill, N. Y., 15-17.  
 Nazarro, Cliff (Pantages) Portland, Ore.  
 Neff, Johnny (Harris) Pittsburgh.  
 Neilson, Alma, Co. (Keith) Indianapolis.  
 Nelson, Helen (State) Nanticoke, Pa.  
 Nelson Family (Hipp.) New York.  
 Nelson, Bob & Olive (Baldwin) Royal Oak, Mich., 15-17.  
 Nelson, Bob (Strand) Washington.  
 Nelsons, Juggling (Pantages) San Francisco; (Pantages) Los Angeles 19-24.  
 Nelson, Eddie (Grand) Philadelphia.  
 Nevada, Lloyd, & Co. (Shea) Akron, O.; (Rialto) Amsterdam, N. Y., 19-24; (Glove) Gloversville 22-24.  
 Nevius, Paul, Co. (Keith) Savannah, Ga.  
 Newell & Most (Palace) Cleveland.  
 Niebe (Broadway) Springfield, Mass., 15-17.  
 Nolan, Paul (Hill St.) Los Angeles.  
 Nonette (Keith) Washington.  
 Norstrom, Marie (Temple) Rochester, N. Y.  
 Norma & Violin (Aron) Watertown, N. Y.  
 Norman & Olsen (Pantages) Edmonton, Can.; (Pantages) Calgary 19-24.  
 Norrain, Nada (Majestic) Springfield, Ill., 15-17.  
 North, Sport, & Co. (Grand) St. Louis 15-17.  
 Norton, Virginia (Pantages) Vancouver, Can.  
 Norton & Brower (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.  
 Norworth, Jack (Maryland) Baltimore.

O

Odeo (Earle) Philadelphia.  
 Odva & Seals (Orpheum) San Francisco; (Golden Gate) San Francisco 19-24.  
 Oliver & Olsen (Orpheum) Madison, Wis., 15-17.  
 Olsen & Johnson (Hennepin) Minneapolis.  
 One, Ben Nee (Pantages) Hamilton, Can.  
 Onrl, Archie (Grand) Clarkburg, W. Va.  
 Orantos, Three (Orpheum) Vancouver, Can.; (Orpheum) Seattle 19-24.  
 Ordway, Laura (Arcade) Jacksonville, Fla.  
 Oriental Sereaders (Pantages) Kansas City; (Pantages) Memphis 19-24.  
 Osterman, Jack (Shea) Toronto.  
 Otto Bros. (Keith) Savannah, Ga.  
 Owen & De Vere (Valley) Lansing, Pa.  
 O'Brien & Josephine (Pantages) Portland, Ore.  
 O'Connell, Nell (O. H.) Galveston, Tex., 15-17.  
 O'Connell Sisters (Palace) New Haven, Conn.  
 O'Neil & Plunkett (Pantages) Pueblo, Col.; (World) Omaha 19-24.  
 O'Neil, Nance, & Co. (Palace) Milwaukee.

P

Pacanna (Palace) New Orleans.  
 Phillips & Ellsworth (Franklin) New York.  
 Padula, Margaret (125th St.) New York.  
 Page, Jimmy & Betty (Delancey St.) New York 15-17.  
 Palumbo's Canine (Empress) Grand Rapids, Mich.  
 Palmer, Gaston (Keith) Toledo, O.  
 Palmer, Gladys, & Co. (Palace) Brooklyn 15-17.  
 Pan-American Four (Keith) Toledo, O.  
 Pantheon Singers (Grand) St. Louis.  
 Pasquall, Mme. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 19-24.  
 Patricola (Keith) Winston-Salem, N. C.  
 Pauline (Colonial) Allentown, Pa.  
 Perrone & Oliver (Colonial) Lancaster, Pa.  
 Perry & Wagner (Orpheum) Joliet, Ill., 15-17; (Grand) St. Louis 19-24.  
 Pettley, Five (Empire) Lawrence, Mass., 15-17; (Poll) Worcester 19-24; (Poll) Springfield 22-24.

Pepito (Maryland) Baltimore.  
 Phillips, Mr. & Mrs. (Orpheum) Germantown Pa.  
 Philbrick & Deveau (Albee) Providence, R. I.  
 Pickfords, The (Orpheum) Denver.  
 Pierottys, The (Maryland) Baltimore.  
 Pietro (Keith) West Palm Beach, Fla.  
 Pigeon Cabaret (Boston) Boston.  
 Pike, Raymond (Victoria) Steubenville, O.  
 Pilcer & Douglas (Rivera) Brooklyn.  
 Pinto & Boyle (Bijou) Birmingham, Ala.  
 Pinton, Gen., Co. (Hipp.) Pottsville, Pa.  
 Plantation Days (Rialto) Racine, Wis.  
 Pollard, Snub (Orpheum) Portland, Ore.; (Golden Gate) San Francisco 19-24.  
 Polly & Oz (Orpheum) Oklahoma City, Ok., 15-17.  
 Porter & Henderson (American) Chicago 15-17.  
 Potter & Gamble (American) New York 15-17.  
 Powell, Jack, Sextet (Fulton) Brooklyn 15-17.  
 Power's Elephants (Orpheum) Vancouver, Can.; (Orpheum) Seattle 19-24.  
 Powers Duo (Grand) Atlanta, Ga.  
 Preston & Isobel (Loew) London, Can., 15-17.  
 Princess Minstrel (Chateau) Chicago 15-17.  
 Princeton & Watson (State-Lake) Chicago; (Hennepin) Minneapolis 19-24.  
 Purl, Billy, & Co. (Orpheum) Galesburg, Ill., 15-17; (Majestic) Bloomington 19-24.

Q

Quinn, Jack, & Teddy (Roxbury) Roxbury, N. Y.; (Liberty) Liberty 19-24.  
 Quinn, Vic, & Orchestra (Safe) New York.  
 Quincey Four (Rivera) Brooklyn.

R

Rapp, Harry (Grand) St. Louis; (Majestic) Chicago 19-24.  
 Racine & Ray (State) New York.  
 Radjah, Princess (Majestic) Dallas, Tex.  
 Randall, Jo Jo (Grand) Clarkburg, W. Va.  
 Randall, Toots, & Co. (Strand) Owosso, Mich., 15-17; (Regent) Bay City 19-24; (Capitol) Jackson 22-24.  
 Rankin, Joseph (Hipp.) McKeesport, Pa.  
 Rasch, A., Ballet (Keith) Boston.  
 Rath Bros. (Keith) Philadelphia.  
 Raymond & Royce (State) Memphis, Tenn.  
 Raymond, Emma, Trio (Gates) Brooklyn 15-17.  
 Rebellon, The (Proctor) Newark, N. J.  
 Redford & Wallace (Strand) Washington.  
 Redmond & Wells (Keith) Indianapolis.  
 Reed & Rae (Edgemont) Chester, Pa.  
 Reed & Baker (Keystone) Philadelphia.  
 Reeves, Birdie (Orpheum) Omaha.  
 Reichen, Joe (Pantages) Regina, Can.; (Pantages) Saskatoon 19-24.  
 Reilly, Larry (Allegheny) Philadelphia.  
 Reilly, Robert, & Co. (Pantages) Toronto; (Pantages) Hamilton 19-24.  
 Remos, Paul, & Co. (Majestic) Dallas, Tex.  
 Renes, Four (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.  
 Renard & West (Lincoln Sq.) New York 15-17.  
 Reno (Englewood) Chicago 15-17.  
 Resista (Rialto) St. Louis 15-17.  
 Rest Cure (Royal) New York.  
 Retter, Dezzo (Keith) Indianapolis.  
 Revue of Revue (Miller) Milwaukee.  
 Reynolds & Donegan (Arcade) Jacksonville Fla.  
 Reynolds, Jim (Broadway) Springfield, Mass., 15-17.

R

Reyes, Juan (Hamilton) New York.  
 Rhea & Santora (Palace) New York.  
 Rial, The (Pantages) Memphis.  
 Rialto Four (Rialto) Galia, N. Y.  
 Ricardo, Irene (Shea) Buffalo.  
 Rice & Cady (Majestic) Milwaukee.  
 Rich & Banta (Yonge St.) Toronto.  
 Richardson, F. (Poll) Worcester, Mass.  
 Richte, Will, & Co. (Kedzie) Chicago 15-17.  
 Rickard & Gray (Rialto) Chicago.  
 Road to Starland (Davis) Pittsburgh.  
 Roberts, Joe (Pantages) Salt Lake City; (Orpheum) Ogden 19-24.  
 Robey & Gould (Orpheum) Germantown, Pa.  
 Robins, A. (Nixon) Philadelphia.  
 Robinson, Bill (Palace) Milwaukee.  
 Robinson & Pierce (Keith) Winston-Salem, N. C.  
 Rockwell, Dr. G. (Princess) Montreal.  
 Rodero & Maley (Lyric) Richmond, Va.  
 Rolles, W. J., & Co. (Keith) Toledo, O.; (Keith) Cleveland 19-24.  
 Roma Bros. (Aron) Watertown, N. Y.  
 Romalne, Don, Co. (Poll) Wilkes-Barre, Pa.  
 Romance of Romany (Broadway) Springfield, Mass., 15-17.  
 Rome & Gant (Edgemont) Chester, Pa.  
 Rome & Bolton (Pantages) Salt Lake City; (Orpheum) Ogden 19-24.  
 Roode & Francis (O. H.) Galveston, Tex., 15-17.  
 Rooney & Bent (State-Lake) Chicago.  
 Rose Revue (Palace) Cincinnati.  
 Rose, Harry (Orpheum) Brooklyn.  
 Rosemary & Marjorie (Keith) Lowell, Mass.  
 Rosler's K9 Twins (Seventh St.) Minneapolis.  
 Rosini, Carl (Pantages) Denver; (Pantages) Pueblo 22-24.  
 Ross & Edwards (Pantages) San Francisco; (Pantages) Los Angeles 19-24.  
 Roth Kids (Foley) Hazelton, Pa.  
 Roth & Drake (Pantages) Pueblo, Col.; (World) Omaha 19-24.  
 Roulettes, The (Grand) Macon, Ga.  
 Roy & Arthur (Majestic) Chicago.  
 Royal Guards, Two (Melba) Dallas, Tex.  
 Royce, Ruby, & Sisters (Cross-Keys) Philadelphia.  
 Royce, Ruth (Flatbush) Brooklyn.  
 Royce & Maye Revue (Palace) Chicago; (Orpheum) Omaha 19-24.  
 Rozellas, The (Arcade) Jacksonville, Fla.  
 Rubini & Ross (Poll) Wilkes-Barre, Pa.  
 Ruby Trio (Lyric) Birmingham, Ala.  
 Rucker, Virginia, & Boys (Loew) London, Can., 15-17.  
 Rudell & Donegan (State) New York.  
 Russ, Buck & Pete (Cross Keys) Philadelphia.  
 Russell & Marconi (Roanoke) Roanoke, Va.  
 Russell, Marie (105th St.) Cleveland.  
 Russian Scandals (Pantages) San Diego, Calif.; (Hoyt) Long Beach 19-24.  
 Ryan & Lee (Palace) Waterbury, Conn.  
 Ryan, Weber & Ryan (Majestic) Little Rock, Ark., 15-17.  
 Rydell, C., Revue (Harris) Pittsburgh.

S

Sabina, F. & T. (Orpheum) Omaha.  
 Sale, Chic (Orpheum) Omaha.  
 Salle & Robles (Palace) Cincinnati.  
 Salt & Pepper (Keith) Ottawa, Can.  
 Samspel & Leonhard (Majestic) Cedar Rapids, Ia., 15-17.  
 Samsel, Rae (Palace) Cleveland.  
 Santell, Great (Orpheum) Germantown, Pa.  
 Santrey & Seymour (Temple) Detroit.



Santucci (Orpheum) Tulsa, Ok., 15-17.  
 Sargent & Marvin (Orpheum) Oakland, Calif.  
 Saxton & Belasco (Majestic) Houston, Tex.  
 Saxton & Farrell (Lyric) Birmingham, Ala.  
 Schichtl's Wonderettes (Orpheum) Quincy, Ill., 15-17.  
 Schuler, Ann, Co. (Keith) Chattanooga, Tenn.  
 Schwartz & Clifford (Grand) St. Louis; (Majestic) Chicago 19-24.  
 Seamon, Primm, & Co. (Emery) Providence, R. I.  
 Seamon, Chas. F. (Miller) Milwaukee.  
 Seebachs, The (Pantages) San Francisco; (Pantages) Los Angeles 19-24.  
 Seeley, Blossom, Co. (Bushwick) Brooklyn.  
 Seminary Mary (Pantages) San Francisco 19-24.  
 Senators, Three (Victoria) Steubenville, O.  
 Senna & Webber (Colonial) Bethlehem, Pa., 15-17.  
 Senna & Weber (Colonial) Bethlehem, Pa.  
 Senter, Boyd, & Co. (Keith) Cincinnati.  
 Seymour, H. & A. (Temple) Detroit.  
 Seymour & Jeanette (Temple) Rochester, N. Y.  
 Shannon & Van Horn (Palace) Springfield, Mass.  
 Shayne, Al (Lyric) Hoboken, N. J., 15-17.  
 Shaw, Allan (Pantages) San Diego, Calif.; (Hoyt) Long Beach 19-24.  
 Shaw, Lillian (Keith) Cincinnati.  
 Sheffelt Revue (Palace) Detroit; (Cinderella) Detroit 19-21; (Temple) Grand Rapids 19-24.  
 Shepherd, Bert (Orpheum) Oakland, Calif.; (Orpheum) Fresno 22-24.  
 Sherman, Van & Hyman (Pantages) Portland, Ore.  
 Sherwood, B., & Bro. (Keith) Toledo, O.  
 Sherwood's Band (Palace) St. Paul 15-17.  
 Shields, J. & H. (Albee) Providence, R. I.  
 Shone & Squires (Jefferson) New York.  
 Shriner & Fitzsimmons (World) Omaha; (Pantages) Kansas City 19-24.  
 Slamese Troupe (1st St.) New York.  
 Slogfried, W. & M. (Poll) Scranton, Pa.  
 Singer's Midgets (Proctor) Troy, N. Y.  
 Skate Classics (Pantages) Spokane; (Pantages) Seattle 19-24.  
 Skelly & Helt Revue (Columbia) Far Rockaway, N. Y.  
 Slatko Revue (Pantages) Tacoma, Wash., 19-24.  
 Smarty's Party (Orpheum) Brooklyn.  
 Smith & Sawyer (56th St.) New York.  
 Smith, Willie (Majestic) Paterson, N. J.  
 Snow & Sigworth (State) Nanticoke, Pa.  
 Snow & Narine (Avon) Watertown, N. Y.  
 Solar, Willie (Orpheum) San Francisco; (Orpheum) Fresno 22-24.  
 Specht, Paul, Band (Orpheum) Germantown, Pa.  
 Stedman, A. & F. (Golden Gate) San Francisco; (Orpheum) Oakland 19-24.  
 Spencer & Carroll (125th St.) New York.  
 Spinnettes, Five (Palace) New York.  
 Stanley & Birnes (Capitol) Hartford, Conn.  
 Stanley, Joe, Co. (Majestic) Paterson, N. J.  
 Stanley, Jos. B., Co. (Princess) Montreal.  
 Stanley, Tripp & Mowatt (Hoyt) Long Beach, Calif.; (Palace) Salt Lake City 19-24.  
 Stanley & Wilson (Colonial) Erie, Pa.  
 Stanton, V. & E. (Orpheum) Sioux City, Ia., 15-17.  
 Stanton Revue (Garrick) Norristown, Pa.  
 Steinbach, Bruno (Orpheum) Vancouver, Can.; (Orpheum) Seattle 19-24.  
 Stephens & Hollister (Bushwick) Brooklyn.  
 Stepping Around (Emery) Providence, R. I.  
 Sterling, Nellie, Co. (Grand) Macon, Ga., 15-17.  
 Steschenko, Ivan (Palace) Brooklyn 15-17.  
 Stevens & Loveloy Revue (Loew) Montreal.  
 Stewart & Lash (Loew) Montreal.  
 Stewart & Olive (Keith) Winston-Salem, N. C.  
 Stontenborough, L. (Keith) Syracuse, N. Y.  
 Stutz & Bingham (Majestic) Houston, Tex.  
 Summers & Hunt (Pantages) Edmonton, Can.; (Pantages) Calgary 19-21.  
 Suter, Ann (Capitol) Hartford, Conn.  
 Sweeney & Rooney (Poll) Scranton, Pa.  
 Swift, Tom, Co. (Keith) Philadelphia.  
 Sydel, Paul (Pantages) San Francisco 19-24.  
 Sylvester & Vance (Lincoln Hipp.) Chicago 15-17; (Orpheum) Galesburg 19-21.  
 Syncoated Toes (Binghamton) Binghamton, N. Y.

**T**  
 Taka, T., & Y. Taro (Temple) Rochester, N. Y.  
 Takawas, The (Towers) Camden, N. J.  
 Tanguay, Eva (Orpheum) Brooklyn.  
 Tannen, Julius (Temple) Detroit.  
 Tasmanians, Three (Pantages) Toronto; (Pantages) Hamilton 19-24.  
 Taylor & Markley (Temple) Syracuse, N. Y.  
 Teddy, Wrestling Bear (Grand) Atlanta, Ga.  
 Telephone Tangle (Grand) Evansville, Ind., 15-17; (Grand) St. Louis 19-24.  
 Telma, Norma (Keith) Columbus, O.  
 Temple Four (Hipp.) Youngstown, O.  
 Templeton, Mercer (Hipp.) Pittsfield, Pa.  
 Terry, Ethel Gray (Orpheum) Denver; (Hennepin) Minneapolis 19-24.  
 Test, The (Albee) Providence, R. I.  
 Texas Comedy Four (Irving) Carbondale, Pa.  
 Thaler's Circus (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.  
 Thornton, Jim (Empress) Grand Rapids, Mich.  
 Thursty & Birmingham (Franklin) New York.  
 Timberg, Herman (Proctor) Newark, N. J.  
 Tom, Dick & Harry (Gordon's) Washington St., Boston.  
 Tony & George (Palace) South Bend, Ind., 15-17.  
 Toomer, Henry B., Co. (Seventh St.) Minneapolis; (Palace) St. Paul 19-21.  
 Tracey & McBride (Empire) Lawrence, Mass.  
 Trenelle Trio (Arcade) Jacksonville, Fla.  
 Trentini, Mimi (Hipp.) New York.  
 Trevette, Irene (American) New York 15-17.  
 Trovato (Gates) Brooklyn.  
 Tucker, Sophie, Co. (Davis) Pittsburgh.  
 Turno & Jackson (Strand) Shenandoah, Pa.  
 Tuscano Bros. (Keith) Philadelphia.  
 Tyrell, Allen, Co. (Imperial) Montreal.

**U**  
 Ullis & Clark (Pantages) San Francisco 19-24.

**V**  
 Vadie Dancers (Pantages) San Francisco; (Pantages) Los Angeles 19-24.  
 Valdo, Meers & Valdo (Rialto) Louisville, Ky.  
 Vale, John, & Co. (Grand) Evansville, Ind., 15-17.  
 Valentine, G., Co. (Palace) Cleveland.  
 Valerio, Don (Orpheum) Fresno, Calif.; (Orpheum) Oakland 19-24.  
 Van & O'Donnell (American) New York 15-17.  
 Van & Schenck (Orpheum) Denver; (Hennepin) Minneapolis 19-24.  
 Van Hoven (Orpheum) Fresno, Calif.; (Orpheum) Oakland 19-24.  
 Vanderbills, The (Grand) Philadelphia.

Vega, Mannel (Grand) Evansville, Ind., 15-17.  
 Venetian Five (Keith) West Palm Beach, Fla.  
 Vincent, Chaire (Proctor) Mt. Vernon, N. Y.  
 Vine & Temple (Pantages) Spokane 19-24.  
 Visser Co. (Pantages) San Francisco 19-24.  
 Vox & Talbot (Greeley Sq.) New York 15-17.

**W**  
 Wallethka, Princess (Orpheum) New York 15-17.  
 Waldman, T. & A. (Proctor) Yonkers, N. Y.  
 Walker, Marshall (Globe) Philadelphia.  
 Wallace & Cappel (Irving) Carbondale, Pa.  
 Wally, Richard (Orpheum) Oklaboma City, Ok., 15-17.  
 Walmesley & Keating (Orpheum) Oklaboma City, Ok., 15-17.  
 Walsh & Ellis (Wm. Penn) Philadelphia.  
 Walters & Walters (Orpheum) Seattle; (Orpheum) Portland 19-24.  
 Walters, Three (Loew) Memphis; (Crescent) New Orleans 19-24.  
 Wand & Seal (Pantages) Toronto; (Pantages) Hamilton 19-24.  
 Wania & Stanton Revue (State) Memphis, Tenn.  
 Wanizer & Palmer (Keith) Syracuse, N. Y.  
 Ward & Bohman (National) New York 15-17.  
 Ward & Dooley (Riverside) New York.  
 Ward & Hart (Keith) Lowell, Mass.  
 Ward & Van (Hipp.) New York.  
 Ward, Will J. (Imperial) Montreal.  
 Waring, Nelson (Globe) Philadelphia.  
 Warren & Hayes (Grand) Atlanta, Ga.  
 Warren, Herbert, Co. (Imperial) Montreal.  
 Waters & Dancer (Orpheum) Denver; (Orpheum) Omaha 19-24.  
 Watson Sisters (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 19-24.  
 Watts & Hawley (Earle) Philadelphia.  
 Wayland, Ben & Fred (Dixie) Uplontown, Pa.; (Orpheum) Huntington, W. Va., 19-24.  
 Wayne, Clifford, Trio (Kearse) Charleston, W. Va.  
 Weaver Bros. (Columbia) Far Rockaway, N. Y.  
 Webb's Entertainers (Orpheum) Kansas City.  
 Weber & Ridnor (Orpheum) Los Angeles; (Hill St.) Los Angeles 19-24.  
 Wedding Ring (Pantages) Los Angeles; (Pantages) San Diego 19-24.  
 Waiman, Harry, & Debutantes (Electric) Joplin, Mo., 15-17; (Main St.) Kansas City 19-24.  
 Welsh, E. Minstrels (Sheridan Sq.) Pittsburgh.  
 West & McGinty (Keith) Boston.  
 West, Arthur (Cross Keys) Philadelphia.  
 Weston & Elaine (Orpheum) Kansas City; (Orpheum) Winnipeg, Can., 19-24.  
 Weston & Scramm (Loew) Richmond Hill, N. Y., 15-17.  
 Weyman Co. (Orpheum) Brooklyn.  
 Wheeler Trio (Aldine) Wilmington, Del.  
 Whelan, Albert (Orpheum) Brooklyn.  
 White & Puck (Palace) Cleveland.  
 White Deer, Princess (Hipp.) New York.  
 White, Elsie, & Co. (Lincoln Sq.) New York 15-17.  
 White, Frances (Princess) Montreal.  
 White, Gonzell, Jazzers (Palace) Detroit.  
 White Sisters (Keith) Philadelphia.  
 Whitehead, Joe (23d St.) New York.  
 Whitelaw, A. (Poll) Bridgeport, Conn.  
 Whitting & Burt (Albee) Providence, R. I.  
 Wigginsville (Towers) Camden, N. J.  
 Wilbert, Raymond (Pantages) Edmonton, Can.; (Pantages) Calgary 19-21.  
 Wilkins & Wilkens (Arcade) Jacksonville, Fla.  
 Wilkins & Lide Orch. (105th St.) Cleveland.  
 Willard (State) Washington, Pa.  
 Williams & Young (Englewood) Chicago 15-17.  
 Williams, Herbert (Orpheum) Los Angeles.  
 Williams, Rogers (Kajal) Reading, Pa.  
 Willie Bros. (Palace) Waterbury, Conn.  
 Willie's Reception (State) Washington, Pa.  
 Wilson, Al H. (Grand) Atlanta, Ga.  
 Wilson Bros. (Grand) Shreveport, La.  
 Wilson, Charles (Keith) Cincinnati.  
 Wilson, Jack, & Co. (Yonge St.) Toronto.  
 Wilson, L. & M. (Earle) Philadelphia.  
 Wilton Sisters (Keith) Boston.  
 Winchill & Briscoe (Gordon's) Washington St., Boston.  
 Winters, Musical (Forsyth) Atlanta, Ga.  
 Withers, Charles (Colonial) Bethlehem, Pa.  
 Witt & Winters (Grand) Oklhos, Wis., 15-17.  
 Wood & White (Majestic) San Antonio, Tex.  
 Woods-Francis Revue (Grand) St. Louis.  
 Worden Bros. (Majestic) Milwaukee.  
 Wrecker, The (Edgemont) Chester, Pa.  
 Wynne, Elfrida, Co. (Pantages) Pueblo, Col.; (World) Omaha 19-24.  
 Wyoming Duo (Rialto) Racine, Wis., 22-24.

**Y**  
 Yarmark (State) Cleveland.  
 Yates & Carson (Delaney St.) New York 15-17.  
 Yeoman, George (Pantages) Tacoma, Wash., 19-24.  
 Yong Wang & Co. (Majestic) Ft. Worth, Tex.  
 Yorke & King (Palace) Chicago; (Orpheum) St. Louis 19-24.  
 Yorke & Lord (Strand) New York.  
 Yosco, Bob (Strand) Greensburg, Pa.  
 You Gotta Dance (Cross Keys) Philadelphia.  
 Young, Margaret (Keith) Indianapolis.  
 Yvette (Pantages) Memphis.

**Z**  
 Zaza & Adele Revue (Melba) Dallas, Tex.  
 Zehava (Rialto) St. Louis 15-17.  
 Zedda Bros. (Pantages) Vancouver, Can.  
 Zellis Sisters (Foley) Hazelton, Pa.  
 Zemaer & DeVaro (Orpheum) Wichita, Kan., 15-17; (Globe) Kansas City, Mo., 19-21; (Electric) St. Joseph 22-21.  
 Zuhn & Dreiss (Keith) Portland, Me.

Flonzaley Quartet: (Jordan Hall) Boston 15.  
 Gabriowitsch, Ossip: (Academy) Brooklyn 17.  
 Graveure, Louis: Pittsburgh 14.  
 Helfe, Jascha: Seattle, Wash., 14; (Casino) San Francisco, Calif., 18.  
 Hess, Myra: (Sinton Hotel) Cincinnati 19; (Jordan Hall) Boston 24.  
 Homer, Mimi., & Louise Homer Silrea: (Carnegie Hall) Pittsburgh 22.  
 Hopper, De Wolf, Opera Co.: Bay City, Mich., 14; Kalamazoo 15; Muskegon 16.  
 Huberman, Bronislaw: Buffalo 16; (Emery) Cincinnati 21.  
 Hutcheson, Ernest: (Carnegie Hall) New York 17.  
 Ivogun, Maria: Seattle, Wash., 23; (Auditorium) Portland, Ore., 24.  
 Jacobsen, Sascha: New York City 19.  
 Kibaleich, Russian Chorus: (Carnegie Hall) Pittsburgh 15; Ann Arbor, Mich., 19.  
 Kreisler, Fritz: (Symphony Hall) Boston 18; (Carnegie Hall) New York 19.  
 Lamond, Frederic: Rochester, N. Y., 22.  
 Landowska, Wanda: (Aeolian Hall) New York 16.  
 Leginska, Mimi.: (Jordan Hall) Boston 17.  
 McCormack, John: Buffalo 15; (Syria Mosque) Pittsburgh 23.  
 Macbeth, Florence: Rochester, N. Y., 15.  
 Metropolitan Opera Co.: (Metropolitan) New York Nov. 5, indef.  
 Moran, Joseph: (Newmore Hall) Philadelphia 15.  
 Morris, Harold: (Jordan Hall) Boston 22.  
 Nikisch, Mischa: Pittsburgh 15.  
 New York Symphony Orch.: Baltimore 14; Philadelphia 15; Brooklyn 17.  
 Ney, Elly: (Carnegie Hall) New York 17.  
 Pawlowa, Anna, & Ballet: (Pabst) Milwaukee 17; St. Paul 20.  
 Rachmaninoff: Washington 14; New Orleans 23.  
 Itza, Virginia: Des Moines, Ia., 15.  
 Salmond, Felix: Buffalo 16; (Emery) Cincinnati 21.  
 Samaroff, Olga: (Carnegie Hall) New York 17.  
 Schaufel, Lawrence: (Aeolian Hall) New York 14.  
 Scall, Arno: (Carnegie Hall) New York 14.  
 Sinfonia Trio: Des Moines, Ia., 15.  
 St. Denis, Ruth, & Co., Walter F. Burke, mgr.: Pueblo, Col., 14; Cheyenne, Wyo., 15; Colorado Springs, Col., 16; Denver 17; Topka, Kan., 19; Kansas City, Mo., 20; Lexington 21; Columbia 22; Nashville, Tenn., 24.  
 St. Olaf Choir, F. M. Christianson, mgr.: Denver, Col., 15; Pueblo 17; Lindenberg, Kan., 18; St. Joseph, Mo., 19; Kansas City 20; St. Louis 21; Des Moines, Ia., 22; Cedar Falls 23; Northfield, Minn., 24.  
 Tertis, Lionel: Baltimore 14; Buffalo 16; (Emery) Cincinnati 21.  
 Thomas, John Charles: Washington 15.  
 Van der Veer, Nevada: (Town Hall) New York 14.  
 Werrenrath, Reinald: Birmingham, Ala., 15.  
 Whiteman, Paul, & His Orch.: Asheville, N. C., 14; Atlanta, Ga., 15; Knoxville, Tenn., 18; Chattanooga 17; Nashville 19; Memphis, 20; Birmingham, Ala., 21; Montgomery 22; Mobile 23; New Orleans 24.

**DRAMATIC & MUSICAL**  
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose: (Studebaker) Chicago Dec. 23, 1923-Jan. 31, 1925.  
 Able's Irish Rose: (Republic) New York May 22, 1922, indef.  
 Able's Irish Rose: (Missouri) Kansas City, Mo., Nov. 9, indef.  
 Able's Irish Rose: York, Pa., 14-17; Lebanon 19-21; Williamsport 22-24.  
 Annie Dear, with Billie Burke: (Times Square) New York Nov. 4, indef.  
 Applause: (La Salle) Chicago Sept. 29, indef.  
 Artists and Models of 1924: (Astor) New York Oct. 15, indef.  
 Artists and Models: (Auditorium) Baltimore 12-17.  
 Badges: (Ambassador) New York Dec. 3, indef.  
 Barrymore, Ethel: (Ohio) Cleveland, O., 12-17; (Hartman) Columbus 19-21; Springfield 22; Dayton 23; Toledo 24.  
 Be Yourself: (Tremont) Boston Dec. 22, indef.  
 Behan, George, in the Greatest Love of All, E. S. Bittelheim, mgr.: (Raymond) Pasadena, Calif., 10-15; (Warfield) San Francisco 17-23.  
 Beggar on Horseback: (Lyric) Philadelphia Dec. 15, indef.  
 Best People, The: (New Park) Boston, Dec. 22, indef.  
 Betty Lee: (44th St.) New York Dec. 25, indef.  
 Blossom Time (No. 2): Lowstown, Id., 15; Spokane, Wash., 16-17; LaGrande, Ore., 19; Baker City 20; Boise, Id., 21.  
 Bridge, Al, Players: (Garden) Kansas City, Mo., indef.  
 Bringing Up Father (E. J. Carpenter's): (Lurie) Oakland, Calif., 12-17.  
 Candida: (Equity-48th St.) New York Dec. 12, indef.  
 Carnival, with Elsie Ferguson: (Cort) New York Dec. 29, indef.  
 Carroll's Earl, Vanities, with Joe Cook: (Colonial) Boston Jan. 5, indef.  
 Charlotte's Revue of 1924: (Alvin) Pittsburgh 12-17.  
 Chauve-Souris: (49th St.) New York Jan. 11, indef.  
 China Rose: (Princess) Toronto, Can., 12-17.  
 Chocolate Dandies, with Sisde & Blake: (Macaulay) Louisville, Ky., 15-17; (Grand) Cincinnati 18-24.  
 Cobra: (Plymouth) Boston Dec. 22, indef.  
 Cow, Jane: (Garrick) Detroit 12-17.  
 Dancing Mothers: (Maxine Elliott) New York Aug. 11, indef.  
 Desire Under the Elms: (Greenwich Village) New York Nov. 10, indef.  
 Dixie to Broadway, with Florence Mills: (Majestic) Boston Jan. 5, indef.  
 Dream Girl, with Fay Halter: (Chestnut St.) Philadelphia Dec. 22, indef.  
 Elizabethan Players, Pierre Pelletier, mgr.: Cherryville, Kan., 11; Cedarvale 15.  
 Emerger Jones, The (Punch & Judy) New York Jan. 12, indef.  
 Expressing Willie: (Wilbur) Boston Jan. 5, indef.  
 Firebrand, The, with Joseph Schildkraut: (Metropolitan) New York Oct. 15, indef.  
 Flashes of Great White Way, Ed H. Lester, mgr.: Hattisburg, Miss., 11; McComb 15; Natchez, 16; Vicksburg 17; Baton Rouge, La., 18; Greenville, Miss., 19; Greenwood 20; Clarkdale 21; Helena, Ark., 22; Pine Bluff 23.  
 Follow Me, I. M. Weingarden, mgr.: (Globe) Cleveland, O., 12-17.  
 Foot Loose: St. Augustine, Fla., 14; Palatka 15; Orlando 16; Ocala 17; St. Petersburg 19-20; Plant City 21; Lakeland 22; Tampa 23-24.  
 For All of Us, with Wm. Hodge: (Adelphi) Philadelphia Dec. 22, indef.  
 Four Knaves and a Joker, with Lionel Barrymore: (Elding) New York Jan. 13, indef.  
 Goose Hangs High: (Princess) Chicago Nov. 3-Jan. 17.  
 Grab Bag, The, with Ed Wynn: (Globe) New York Oct. 6, indef.  
 Graves Bros.' Musical Comedy Co., Al Clark, mgr.: (Columbia) Columbia, S. C., indef.  
 Greenwich Village Follies: (Shubert) Philadelphia Jan. 5-17.  
 Greenwich Village Follies: (Hanna) Cleveland 11-17.  
 Guardsman, The: (Garrick) New York Oct. 13, indef.  
 Hampden, Walter: (Shubert) New York Dec. 22, indef.  
 Harem, The, with Lenore Ulric: (Belasco) New York Dec. 2, indef.  
 Haunted House, with Wallace Eddinger: (National) Washington 12-17.  
 High Stakes: (Great Northern) Chicago Dec. 21, indef.  
 I'll Say She Is, with Max Bros.: (Casino) New York May 19, indef.  
 In the Next Room: (Selwyn) Boston Dec. 22, indef.  
 Is Zat So: (30th St.) New York Jan. 5, indef.  
 Isabel, with Margaret Lawrence: (Empire) New York Jan. 13, indef.  
 Just Married: Huntsville, Ala., 14; Albany 15; Nashville, Tenn., 16-17.  
 Kid Boots, with Eddie Cantor: (Selwyn) New York Dec. 31, 1923, indef.  
 Kiki, with Marguerite Bliser: (Teller's Shubert) Brooklyn 12-17.  
 King, Will, Co.: (Strand) San Francisco, Calif., Oct. 4, indef.  
 Ladies of the Evening: (Lyceum) New York Dec. 23, indef.  
 Lady, Be Good: (Liberty) New York Dec. 1, indef.  
 Lass O'Laughter: (Comedy) New York Jan. 5, indef.  
 Leiber, Fritz: San Francisco, Calif., 12-24.  
 Little Jessie James, Chas. Hunt, mgr.: El Paso, Ark., 13; Monroe, La., 16; Alexandria 17; Shreveport 18-19; Lake Charles 20; Baton Rouge 21; Natchez, Miss., 22; Vicksburg 23; Jackson 24.  
 Little Jessie James: Jersey City, N. J., 12-17.  
 Little Clay Cart, The: (Neighborhood) New York Dec. 5, indef.  
 Little Miss Bluebeard, with Irene Bordoni: (Hickson) Chicago Dec. 22-Jan. 18.  
 Little Joe James: (Powers) Grand Rapids, Mich., 12-17.  
 Lollipop, with Ada May: (Selwyn) Chicago Dec. 28, indef.  
 Love Song, The: (Century) New York Jan. 13, indef.  
 Madame Pompadour, with Wilda Bennett: (Martin Beck) New York Nov. 10, indef.  
 Marjorie: (Walnut St.) Philadelphia 12-17.  
 Meet the Wife: (Broad) Newark, N. J., 12-17; Brooklyn 19-24.  
 Merton of the Movies: Des Moines, Ia., 15-17; St. Louis, Mo., 18-24.  
 Milgrim's Progress, with Louis Mann: (Wallack's) New York Dec. 22, indef.  
 Mink: (Booth) New York Sept. 24, indef.  
 Mr. Battling Butler: (Foll) Washington 12-17.  
 Mrs. Partridge Presents: (Belmont) New York Jan. 5, indef.  
 Music Box Revue: (Music Box) New York Dec. 1, indef.  
 Music Box Revue: (Illinois) Chicago Dec. 22, indef.  
 My Girl: (Vanderbilt) New York Nov. 24, indef.  
 My Son: (Nora Bayes) New York Sept. 17, indef.  
 New Brooms: (Fulton) New York Nov. 17, indef.  
 No. No, Nanette: (New Detroit) Detroit 12-17.  
 No. No, Nanette: (Sam H. Harris) Chicago May 4, indef.  
 O'Flara, Fiske, in The Big Mogul: (Central) Chicago Jan. 11, indef.  
 Old English, with George Arliss: (Ritz) New York Dec. 23, indef.  
 Paolo and Francesca: (Booth) New York Dec. 30, indef.  
 Parasites: (Shubert) Cincinnati 12-17.  
 Passing Show: (Apollo) Chicago Dec. 21, indef.  
 Patience: (Provincetown) New York Dec. 29, indef.  
 Peter Pan, with Marilyn Miller: (Knickerbocker) New York Nov. 6, indef.  
 Pigs: (Little) New York Sept. 1, indef.  
 Plain Jane: (Woods) Chicago Dec. 21, indef.  
 Pretty Little Puss: (Adelphi) Chicago Dec. 21, indef.  
 Professional: (Garrick) New York Jan. 12, indef.  
 Quarantine: (Henry Miller's) New York Dec. 10, indef.  
 Rain (No. 2): Hot Springs, Ark., 15; Pine Bluff 16; Helena 17; Memphis, Tenn., 19-21; Clarkdale, Miss., 22; Greenwood 23; Greenville 24.  
 Rain, with Joanne Engels: (Broad) Philadelphia Jan. 12, indef.  
 Ritz Revue, with Charlotte Greenwood: (Shubert) Boston Dec. 23, indef.  
 Rivals, The: (Hollis) Boston 12-24.  
 Robson, May: (Biltmore) Los Angeles, Calif., 12-17; (Lurie) Oakland 19-24.  
 Rose Marie: (Royal Alexandra) Toronto, Can., 12-17.  
 Rose-Marie: (Imperial) New York Sept. 2, indef.  
 Saint Jane: (Grand) Cincinnati 12-17; (Detroit) O. 11; Detroit 18-21.  
 Sakura, with Walker Whiteside: (Playhouse) Chicago Dec. 21, indef.  
 Sally: Selma, Ala., 11; Meridian, Miss., 15; Mobile, Ala., 16-17; New Orleans, La., 18-24.  
 Sap, The, with Raymond Hitchcock: (Belasco) Washington 12-17.  
 Selwyla Pitzla: (Frolic) New York Dec. 29, indef.  
 Seventh H Avenue: (American) St. Louis 12-17; Champaign, Ill., 19; Bloomington 20; Peoria 21; Davenport, Ia., 22; Des Moines 23-24.  
 Seventh Heaven: (Majestic) Buffalo 12-17.  
 Shall We Join the Ladies: (Empire) New York Jan. 13, indef.  
 Shepherd of the Hills, with W. B. Patton, Frank B. Smith, mgr.: Muskogee, Ok., 15; Ft. Smith, Ark., 16; Fayetteville 17.  
 Show Off, The: (Cohan's Grand) Chicago Jan. 4, indef.  
 Show-Off, The: (Playhouse) New York Feb. 5, indef.



Shuffle Along, Walter Forshaw, mgr.: Olean, N. Y., 14; Salamanca 15; Erie, Pa., 16; Fremont, O., 17; (Globe) Cleveland 19-24.

Sixes Green From New Orleans, Chas. Collier, mgr.: Miami, Fla., 12-17.

Simon, with H. Warner: (National) New York Nov. 12, 1924; (Broadhurst) New York Nov. 10, 1924.

Simon (Called Peter: (Broadhurst) New York Nov. 10, 1924.

Simon (Called Peter: Richmond, Va., 12-17.

Skinner (Called: Wichita, Kan., 15; Pueblo, Col., 16; Colorado Springs 17; Denver 19-24.

Starlight Frolics, with Dolly Sisters: (Garrick) Chicago Dec. 22, 1924.

Stout, L. Verne, Players: Oakfield, Wis., 14; Elm 15; Franklin, Ind., 17; Fulton, Mich., 19; Clinton 20; Deshler, O., 21; Burbank 22; Delapass 23.

Strolling Stones, with Fred Stone: (Forrest) Philadelphia Jan. 5, 1925.

Student Prince, The: (Jolson) New York Feb. 2, 1925.

Swan, The: (Garrick) Philadelphia Jan. 5, 1925.

Ten Nights in a Barroom, Clyde Anderson, mgr.: Waukegan, Ill., 14; Fallside 15; Wella 16; Fenton 17; Corbis 18; Lakeside, Utah, 19; Indian 20; Lynndy 21; Newhouse 22; Milford 23.

They Know What They Wanted: (Klaw) New York Nov. 24, 1924.

Too Many Mamas: Sidney, N. Y., 16; Walton 17; Cooperstown 19; Stamford 20; Schenectady 21; Ft. Plain 22; St. Johnsville 23; Rutland, Vt., 24.

Topaz and Eva, with Duncan Sisters: (Harris) New York Dec. 23, 1924.

Two Married Men: (Longacre) New York Jan. 13, 1925.

Uncle Tom's Cabin: (Triangle) New York Nov. 4, 1924.

Unwanted Child: Birmingham, Ala., 15-17; Montgomery 19; Greenville 20.

Valley of Content, with Marjorie Rambeau: (Apollo) New York Jan. 13, 1925.

Way of the World: (Cherry Lane) New York Nov. 17, 1924.

What Price Glory: (Plymouth) New York Sept. 5, 1924.

White Cargo: (Daly) New York Nov. 5, 1924.

White Cargo: (Gort) Chicago Oct. 5, 1924.

White Cargo: (Gloversville, N. Y., 14; Albany 15-17; Rochester 19-21; Syracuse 22-24.

White's, George, Scandals: (Nixon) Pittsburgh 12-17.

Wildflower: (Teak) Buffalo 12-17; (Alvin) Pittsburgh 19-24.

Youngest, The: (Gayety) New York Dec. 22, 1924.

Ziegfeld Follies: (New Amsterdam) New York Oct. 30, 1924.

Lewis-Worth Players: (Lyceum) Memphis, Tenn., 1924.

Lowell Players: (Opera House) Lowell, Mass., 1924.

Luttringer, Al, Players: (Park) Manchester, N. H., 1924.

Lyric Players: (Lyric) Atlanta, Ga., 1924.

Majestic Players: (Majestic) Madison, Wis., 1924.

Majestic Stock Co.: (Majestic) Los Angeles, Calif., 1924.

Majestic Players: (Majestic) London, Ont., Can., 1924.

Majestic Players: (Majestic) Utica, N. Y., 1924.

Manhattan Stock Co.: (Prince Edward) Charlestown, P. E. I., Can., 19-24.

Manhattan Players, Robert Levy, mgr.: (Dunbar) Philadelphia, 1924.

Matthews, Cameron English Players: (Comedy) Toronto, Ont., Can., Jan. 1, 1925.

Mayday Players: (Auditorium) Spokane, Wash., 1924.

Metropolis Players: (Metropolis) New York, 1924.

Mission Players: (Mission) Long Beach, Calif., 1924.

Montank Players: (Montank) Brooklyn, N. Y., 1924.

Morocco Stock Co.: (Morocco) Los Angeles, Calif., 1924.

Murphy's Comedians: (Savoy) San Diego, Calif., 1924.

Myrtle-Harder Co.: Lebanon, N. H., 12-17; Braintree, Vt., 19-24.

National Art Players: (Lyceum) Paterson, N. J., 1924.

Orpheum Players: (Orpheum) Racine, Wis., 1924.

Park, Edna, Players: (Prince) Houston, Tex., 1924.

Park Players: (Park) Miami, Fla., 1924.

Permanent Players: (Winnipeg) Winnipeg, Man., Can., 1924.

Permanent Players: (Regina) Regina, Sask., Can., 1924.

Pernochi Players: (Bijou) Chattanooga, Tenn., 1924.

Plainfield Players: Plainfield, N. J., 1924.

Playhouse Players: (Playhouse) Los Angeles, Calif., 1924.

Poll Players: (Poll) Waterbury, Conn., 1924.

Poll Players: (Hyperion) New Haven, Conn., 1924.

Princess Players: (Princess) Wichita, Kan., 1924.

Proctor Players: Elizabeth, N. J., 1924.

Rialto Players: (Rialto) Hoboken, N. J., 1924.

Rialto Players: (Rialto) Tampa, Fla., 1924.

Ritz Players: (Ritz) Ft. Worth, Tex., 1924.

Ross, Earle, Stock Co.: (Rialto) Sioux City, New Bedford Players: New Bedford, Mass., 1924.

Saenger Players: (St. Charles) New Orleans, La., 1924.

Seventh Avenue Player: (Loew's Seventh Ave.) New York, 1924.

Sharon Stock Co.: (Hippodrome) Terre Haute, Ind., 1924.

Somerville Players: (Somerville) Somerville, Mass., 1924.

St. John Player: (Opera House) St. John, N. B., Can., 1924.

Strand Players: (Strand) San Francisco, Calif., 1924.

Temple Theater Stock Co.: Hamilton, Ont., Can., 1924.

Temple Theater Stock Co.: Hammond, Ind., 1924.

Temple Players, Clint Dodeon, mgr.: (Temple) Miami, Fla., 1924.

Toledo Players: Toledo, O., 1924.

Trent Players: (Trent) Trenton, N. J., 1924.

Wallace, Earle, Players, direction Oliver Eckhardt: (Walker) Santa Ana, Calif., 1924.

(Mission) Glendora, Calif., 1924.

Whittier, Calif., 1924.

(United) Anaheim, Calif., 1924.

Walker, Stuart, Players: (Cox) Cincinnati May 5, 1924.

Walnut Stock Co.: (Walnut) Louisville, Ky., 1924.

Wanook Comedy Co., Clem & Corey, mgrs.: Annawan, Ill., 12-17; Laura 19-24.

Warburton Players: (Warburton) Yonkers, N. Y., 1924.

Wilkes Players: (Denham) Denver, Col., 1924.

Woodward Players: (Majestic) Detroit, Mich., 1924.

Woodward Players: (Empress) St. Louis, Mo., 1924.

Peek-a-Boo: (Olympic) Cincinnati 12-17; (Gayety) St. Louis 19-24.

Record Breakers: (Casino) Boston 12-17; (Columbia) New York 19-24.

Red Pepper Revue: (Casino) Brooklyn 12-17; (Orpheum) Paterson, N. J., 19-24.

Rumple Wild: (Empire) Providence 12-17; (Casino) Boston 19-24.

Slit Stocking Revue: (Empire) Toronto 12-17; (Gayety) Buffalo 19-24.

Steppe, Harry: Steubenville, O., 14; (Grand) Canton, O., 15-17; (Columbia) Cleveland 19-24.

Step On It: (Grand) Worcester, Mass., 12-17; New London, Conn., 19; Meriden 21; (Lyric) Bridgeport, Conn., 22-24.

Step This Way: (Hurtig & Seamon) New York 12-17; Stamford, Conn., 19; Holyoke, Mass., 20; (State) Springfield, Mass., 21-24.

Stop and Go: (Gayety) Buffalo 12-17; (Gayety) Rochester, N. Y., 19-24.

Take a Look: (Colonial) Utica, N. Y., 15-17; (Hermann Blecker Hall) Albany, N. Y., 19-24.

Talk of the Town: (Olympic) Chicago 12-17; (Star & Garter) Chicago 19-24.

Temptations of 1924: (Gayety) Kansas City 12-17; (Gayety) Omaha 19-24.

Town Scandals: (Casino) Philadelphia 12-17; (Palace) Baltimore 19-24.

Watson, Shading Billy: (Gayety) Washington 12-17; (Gayety) Pittsburgh 19-24.

Williams, Mollie, Show: (Lyceum) Columbus, O., 12-17; (Lyric) Dayton 19-24.

Wine, Woman and Song: (Orpheum) Paterson, N. J., 12-17; (Empire) Newark, N. J., 19-24.

**MUTUAL CIRCUIT**

Band Box Revue: (Hudson) Union Hill, N. J., 12-17; (Gayety) Brooklyn 19-24.

Bashful Babies: (Garden) Buffalo 12-17; (Corinthian) Rochester, N. Y., 19-24.

Beauty Paraders: (Park) Erie, Pa., 12-14; (International) Niagara Falls, N. Y., 15-17; (Garden) Buffalo 19-24.

Bobbed-Hair Handic: (Howard) Boston 12-17; open week 19-24.

Cuddle Up: (Garrick) St. Louis 12-17; (Mutual) Kansas City 19-24.

French Frolics: (Palace) Minneapolis 12-17; (Empress) St. Paul 19-24.

Giggles: Open week 12-17; (Prospect) New York 19-24.

Girls From the Folies: (Empress) St. Paul 12-17; (Empress) Milwaukee 19-24.

Hollo Jake Girls: (Academy) Pittsburgh 12-17; (Royal) Akron, O., 19-24.

Hurry Up: (Gayety) Baltimore 12-17; (Mutual) Washington 19-24.

Kandy Kids: (Wiliamsport, Pa., 14; Lancaster 15; Reading 16-17; (Gayety) Philadelphia 19-24.

Kelly, Lew, Show: (Gayety) Scranton, Pa., 12-17; (Gayety) Wilkes-Barre, Pa., 19-24.

Kudding Katties: (Mutual) Kansas City 12-17; (Garrick) Des Moines, Ia., 19-24.

Laffin' Thru: (Prospect) New York 12-17; (Hudson) Union Hill, N. J., 19-24.

London Gayety Girls: (Empire) Cleveland 12-17; (Empress) Cincinnati 19-24.

Love Makers: Schenectady, N. Y., 15-17; (Howard) Boston 19-24.

Mads From Merryland: (Empress) Cincinnati 12-17; (Gayety) Louisville 19-24.

Make It Poppy: (Empress) Milwaukee 12-17; (National) Chicago 19-24.

Merry Makers: (Lyric) Newark, N. J., 12-17; (Gayety) Scranton, Pa., 19-24.

Miss New York, Jr.: (Broadway) Indianapolis 12-17; (Garrick) St. Louis 19-24.

Moonlight Maids: (Mutual) Washington 12-17; York, Pa., 19; Cumberland, Md., 20; Altoona, Pa., 21; Uniontown 24.

Naughty Nifties: Altoona, Pa., 14; Uniontown 17; (Academy) Pittsburgh 19-24.

Reve's Beauty Show: (Gayety) Brooklyn 12-17; (Broadway) Philadelphia 19-24.

Red Hot: (Trocadero) Philadelphia 12-17; (Olympic) New York 19-24.

Round the Town: (Cadillac) Detroit 12-17; (Park) Erie, Pa., 19-21; (International) Niagara Falls, N. Y., 22-24.

Smiles and Kisses: (Royal) Akron, O., 12-17; (Empire) Cleveland 19-24.

Snap It Up: (National) Chicago 12-17; (Cadillac) Detroit 19-24.

Speed Girls: (Garrick) Des Moines, Ia., 12-17; (Palace) Minneapolis 19-24.

Speedy Steppers: (Gayety) Louisville 12-17; (Broadway) Indianapolis 19-24.

Star Along: (Star) Brooklyn 12-17; (Lyric) Newark, N. J., 19-24.

Step Lively Girls: (Corinthian) Rochester, N. Y., 12-17; Geneva 19; Elmira 20; Johnstown 21; Schenectady, N. Y., 22-24.

Stepping Out: (Olympic) New York 12-17; (Star) Brooklyn 19-24.

Stolen Sweets: (Gayety) Wilkes-Barre, Pa., 12-17; Allentown 19; Sunbury 20; Williamsport 21; Lancaster 22; Reading 23-24.

Whiz Bang Babies: (Gayety) Philadelphia 12-17; (Gayety) Baltimore 19-24.

**MINSTRELS**

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Brown's, Hank-Gus Hill's: Passaic, N. J., 19-21.

Chesterfield, Jeff Kelly, mgr.: Cordell, Ok., 15; Elk City 16; Mangum 17.

Field, Al G.: Harrisburg, Pa., 14-17; Sunbury 19; Williamsport 20; Hazleton 21; Wilkes-Barre 22-24.

Harvey's Greater, F. A. McLain, mgr.: London, Ont., Can., 15-17; Stratford 19; Owen Sound 20; Kitchener 21; Brantford 22; Barrie 23; Meaford 24.

O'Brien's, Neil: Columbia, S. C., 14; Charlotte, N. C., 15; Greenville, S. C., 19; Athens, Ga., 17; Augusta 19; Savannah 20.

Van Arman's, John: (Liberty) New Castle, Pa., 12-17.

**TABLOIDS**

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Austin, Mildred, Musical Comedy Co.: (Ada Mende) Lexington, Ky., 1924.

Beebe's, E. T. Vanly Box Revue: (Opera House) Neshkoro, Wis., 12-17.

Benner's, Chas. W., Hello, Everybody: (Star) McKeesport, Pa., 12-17.

Bireley's, Eddie, Smiles & Snickers Revue: (Temple) Bay City, Mich., Dec. 28, 1924.

Booth's, Thelma, American Beauties, Billings Booth, mgr.: (Lyric) Charleston, S. C., Dec. 8, 1924.

Bridge, Lole, Players: (Broadway) Tulsa, Ok., 1924.

Broadway Masqueraders, Eddie Ford, mgr.: (La-Plaza) Toronto, Ont., Can., 1924.

Buhler's Follies of 1925: (Columbia) Ashland, Ky., 1924.

Burns & Paden's Cnte Little Devils, Chas. V. Turner, mgr.: (Hippodrome) Reading, Pa., Dec. 1, 1924.

Buzz'n' Around, Golden & Long, mgrs.: (Liberty) Ellwood City, Pa., 12-17; (Star) McKeesport, Pa., 19-24.

Clifford's, George, Pep and Ginger Revue: (Airdome) Miami, Fla., 12-24.

Cob, Gene (Honey Gal) in Honeytime: (Imperial) New Kensington, Pa., 12-17; (Lyric) Braddock 19-24.

Collier's, Jim, Reveuette: (Opera House) Weirton, W. Va., 12-17.

Desmond's N. Y. Roof Garden Revue: (Columbia) Casper, Wyo., until Feb. 14.

Drumland Follies, Bob Deming, mgr.: (Grand) Cedar Rapids, Ia., 1924.

Earle's, Billy, Jazzmania Revue: (Columbia) Alliance, O., 15-17; (Opera House) Warren 19-24.

Frisco Follies, Maurice J. Cash, mgr.: (Capitol) Moose Jaw, Sask., Can., 1924.

Frivolities of 1925, Harry Young, mgr.: (Strand) Wellsburg, W. Va., 14-15; (Anna) Weirton 16-17; (Imperial) New Kensington, Pa., 19-24.

Harris, Teddy, Jazz Revue, T. Teeters, mgr.: (Hippodrome) Dallas, Tex., 1924.

Harris', Honey, & His Honey Girls: (Pearl) San Antonio, Tex., 1924.

Humphreys, Bert, Dancing Buddies: (Acme) Goldsboro, N. C., 15-17.

Hurley's Big Town Revue, Ralph Smith, mgr.: (Plaza) Brownsville, Pa., 12-17; (Strand) E. Liverpool, O., 19-24.

Hurley's Jolly Follies, Frank Maley, mgr.: (Opera House) Warren, O., 12-17; (Columbia) Alliance 19-24.

Johnson's Musical Revue: (Star) Louisville, Ky., 1924.

Johnson's Follies: (Kerrigan) New Albany, Ind., 1924.

Kavanaugh & Ramon's Revue: (Airdome) Miami, Fla., 1924.

Kestone Follies, Harry A. Platt, mgr.: Franklin, Pa., 15-17.

LaSalle Musical Comedy Co., Jack Bar', mgr.: (Regent) Jackson, Mich., 12-17; (Orpheum) Grand Rapids 19-24.

League of Nonsense, Frank Smith, mgr.: (Luna) Logansport, Ind., 15-17; (Star) Muncie, La., 24.

Liberty Belles Revue, Ray Ewing, mgr.: (American) Chattanooga, Tenn., 12-17.

Mack's, Lew, Musical Comedy Co.: (Capitol) Lansing, Mich., 1924.

Morton, Frank, Co.: (Royal) Vancouver, B. C., Can., 1924.

Musical Girl Co.: (Grand) Raleigh, N. C., 12-17.

Nifties of Broadway, Irving N. Lewis, mgr.: (Grand) Washington, Ind., 12-17; (Harris) Grand Bloomington 19-24.

Oh, Daddy, with Dunny Duncan, Col. J. L. Davis, mgr.: La Fayette, Ind., 1924.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Alhambra Players: (Alhambra) Brooklyn, N. Y., 1924.

Auditorium Players: (Auditorium) Lynn, Mass., 1924.

Auditorium Players: (Auditorium) Malden, Mass., 1924.

Augustin, Wm., Players: (Union Hill) Gloucester, Mass., 1924.

Avalon Players: (Temple) Lewiston, Ind., 1924.

Baldridge Players: (Subert) Minneapolis, Minn., 1924.

Baldwin Players: (Palace) Houston, Tex., 1924.

Bayonne Players: (Opera House) Bayonne, N. J., 1924.

Berkell Players, Chas. Berkell, mgr.: (Waterloo) Waterloo, Ia., Nov. 30, 1924.

Blaney Stock Co.: (Yorkville) New York, 1924.

Bood, Harry, Players: (Hudson) Schenectady, N. Y., 1924.

Bonstelle Stock Co.: (Bonstelle Playhouse) Detroit, Mich., 1924.

Boston Stock Co.: (St. James) Boston, Mass., 1924.

Broadway Players: (Empire) Saskatoon, Sask., Can., 1924.

Brooklyn Players, Casey & Hayden, mgrs.: (City) Brooklyn, Mass., Sept. 1, 1924.

Carroll, F. James, Players: (Majestic) Halifax, N. S., Can., 1924.

Cataract Players: (Cataract) Niagara Falls, N. Y., 1924.

Chase-Lister Co.: Lexington, Neb., 12-17; Broken Bow 19-24.

Chicago Stock Co., Chas. H. Roskam, mgr.: (Academy) Newburg, N. Y., 12-17; (Stratford) Middletown 19-24.

Circle Theater Players: Dallas, Tex., 1924.

Cleaver, Ralph, Stock Co.: (Wilkes) Salt Lake City, Utah, 1924.

Colonial Players: (Colonial) San Diego, Calif., 1924.

Copley Repertory Co.: (Copley) Boston, Mass., 1924.

Curran Players: (Curran) San Francisco, Calif., 1924.

Desmond, Mac, Players: (Desmond) Philadelphia, Pa., 1924.

Duffy, Henry, Players: (Alcazar) San Francisco, Calif., 1924.

Empire Players: (Empire) Salem, Mass., 1924.

Empress Players: (Empress) Butte, Mont., 1924.

Empress Players: (Empress) Vancouver, B. C., Can., 1924.

Fifth Ave. Stock Co.: (Fifth Ave.) Brooklyn, N. Y., 1924.

Frawley-Karle Players: (Garrick) Milwaukee, Wis., 1924.

Fulton Stock Co.: (Fulton) Oakland, Calif., 1924.

Garrick Players: (Garrick) Wilmington, Del., 1924.

Giffard Players: (Hippodrome) Peoria, Ill., 1924.

Glasier, Vaughan, Players: (Uptown) Toronto, Can., 1924.

Gordiner Players, Clyde H. Gordiner, mgr.: (Orpheum) Duluth, Minn., 1924.

Harder & Hall Stock Co.: (Palace) Port Richmond, S. L. N. Y., 1924.

Hart Players: (Hart) Long Beach, Calif., 1924.

Harrington, Guy, Players: (Stone O. H.) Birmingham, N. Y., 1924.

Hastings, Jane, Stock Co., Adam W. Friel, mgr.: (Hudson) Post O. H.) Mount Carmel, Pa., 1924.

James Stanley, Players: (Star) Pawtucket, R. I., 1924.

Kramer, Ella, Stock Co.: (Arcade) Connelville, Pa., 1924.

LeFevre, Dorothy Players: (Strand) Ft. Wayne, Ind., 1924.

BURLESQUE COLUMBIA CIRCUIT

Bathing Beauties: (Hermanns Blecker Hall) Albany, N. Y., 12-17; (Gayety) Montreal 19-24.

Best Show in Town: Open week 12-17; (Olympic) Chicago 19-24.

Broadway by Night: (Star & Garter) Chicago 12-17; (Gayety) Detroit 19-24.

Come Along: (Columbia) Cleveland 12-17; (Empire) Toledo, O., 19-24.

Cooper, Jimmy, Show: (Empire) Brooklyn 12-17; (Casino) Philadelphia 19-24.

Daly, Lena: (Gayety) Boston 12-17; (Grand) Worcester, Mass., 19-24.

Fast Steppers: (State) Springfield, Mass., 14-17; (Empire) Providence 19-24.

Follies of the Day: (Gayety) Detroit 12-17; (Empire) Toronto 19-24.

Gerard's, Barney, Show: (Palace) Baltimore 12-17; (Gayety) Washington 19-24.

Golden Crooks: (Empire) Newark, N. J., 12-17; (Miner's Bronx) New York 19-24.

Good Little Devils: (Miner's Bronx) New York 12-17; (Casino) Philadelphia 19-24.

Hot It: (Gayety) Montreal 12-17; (Gayety) Boston 19-24.

Happy-Go-Lucky: (Gayety) St. Louis 12-17; (Gayety) Kansas City 19-24.

Happy Moments: (Lyric) Dayton, O., 12-17; (Olympic) Cincinnati 19-24.

Hippity Hop: (Columbia) New York 12-17; (Empire) Brooklyn 19-24.

Hollywood Follies: (Lyric) Bridgeport, Conn., 15-17; (Hurtig & Seamon) New York 19-24.

Let's Go: (Empire) Toledo, O., 12-17; (Lyceum) Columbus, O., 19-24.

Marion's, Dave, Show: (Gayety) Pittsburgh 12-17; (Whodunnit) W. Va., 19-20; Steubenville 21; (Grand) Canton, O., 22-24.

Monkey Shines: (Gayety) Rochester, N. Y., 12-17; (Avon) Watertown, N. Y., 19-21; (Colonial) Utica, N. Y., 22-24.

Nifties of 1924: (Gayety) Omaha 12-17; open week 19-24.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Rodgers & Harris (Elks' Club) Miami, Fla., 14-24.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Broughton's, Leon, Motorized Carnival: Farmerville, Tex., 12-17; Josephine 19-24.

Cronin, J. L., Shows: Miami, Fla., 12-17.

Crosby Bros.' Shows: Crystal City, Tex., 12-17; Carrizo Springs 19-24.

Delmar Shows, C. J. Keppler, mgr.: Orange, Tex., 12-17; Orangefield 19-24.

Dickinson's Independent Shows: (Habana Park) Havana, Cuba, 1924.

Hall, Doc, Outdoor Amusement Co.: Best, Tex., 12-17.

Macy's Expo Shows, T. O. Moas, mgr.: Weddowee, Ala., 12-17.

Miller's Midway Shows, F. W. Miller, mgr.: Gretna, La., 16-25.

Model Shows: Madison, Fla., 12-17.

Monumental Shows: Ocala, Fla., 12-17.

Pool & Schneck Shows: Smithville, Tex., 12-17.

Red Ball Amusement Co.: Ft. Stockton, Tex., 15-17.

ADDITIONAL ROUTES ON PAGE 112

BARLOW'S BIG CITY SHOWS, 11th year. Now looking Ride Help for Merry-Go-Round, Ferris Wheel, Whip, Merry Mix-Up, Showmen and Concessions. Opening at St. Louis. Address BOX 16, Granite City, Illinois.

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## NEW ANIMAL ACTS

### Being Broken at Gentry-Patterson Circus Quarters by Bob Cottrell and Johnnie Meyers

Paola, Kan., Jan. 10.—Now that the holidays are over the trainers in charge of the various departments of the Gentry-Patterson Circus are putting forth added efforts in the daily practicing of their charges, the teaching of new tricks and the rehearsing of old. Among the new animal acts Bob Cottrell is breaking in an English farmyard comedy act, put on by a pony, mule, dog, goat and two geese. While there will be no wild animal acts worked in an arena this season, Johnnie Meyers, erstwhile lion trainer, has his hands full breaking eight big Rhesus monkeys, four of which will do a trap act and the other four working various ground acts. Joe Secastin and Bill Davis, in charge of elephants, are teaching the "bully" a few new twists along with the old acts.

Robert Brinley (Darktown) has in preparation a big dog act, consisting of 42 dogs of all sizes, the act to close with a (framed) free-for-all fight among the bunch, which should create a little excitement among the spectators. George Lay, boss of the "miniature" stock, has put together another six and two more four-pony teams, which will bring the total of ponies under harness in the parade close to fifty.

As in the past, the comedy part of the program will be taken care of a score of well-known clowns who will work under the direction of Eddie Limoges having already been engaged. Owner James Patterson this season will present not only all the old reliable dog, pony and monkey acts that made the Gentry show famous, but in addition a well-rounded program of feature acts. Dave McKay, veteran 24-hour man, who has been in Hot Springs since the closing, is expected in Paola next week to spend the remainder of the lay-off period with the winter quarters bunch. Colorado Mahoney, sailmaker, is making all new wares and cage covers. He already has sewed on eleven gross of snaps, with plenty still to go. Bill Davis is putting in his spare moments building a complete new set of elephant howdahs.

Recent showmen visitors to quarters have been Harold Barlow and Harry E. Billick, well-known carnival owners, both of whom were in search of additional equipment for their respective shows. Elmer ("Skeets") Gray, of clown alley last year, and B. E. Wilson, purchasing agent the beginning of last season, were in Paola last Sunday and visited quarters, but were headed in different directions.

### Savannah Licenses Unchanged

Savannah, Ga., Jan. 10.—Circus, carnival and other amusement licenses which have been so exorbitant as to make them a subject of criticism by amusement caterers all over the United States and prohibitive, except at a financial loss to the showmen, are to continue during 1925. The tax and license ordinance passed December 24, 1924, by the City Council of Savannah fixes the circus license for the ensuing year at \$1,000 a day, subject to previous permit from both Mayor and the health officer; dog and pony or similar tent show, \$500 a day, and carnivals \$100 a day.

Savannah citizens have been arbitrarily denied the privilege of enjoying circus performances during the past five years, except the exhibitions December 10, 1923, and December 1, 1924, by the Sparks Circus, which was made possible by the Savannah Lodge of Elks engaging the Sparks show for a charity benefit fund.

### Perry Bros.' Show, Inc.

Buys Equipment and Animals From Miller Bros.—Will Transact Business in Peru in February

The Perry Bros.' Show, Inc., of Bassett, Neb., closed a deal last week with the Miller Bros., of Marland, Ok., for an 80-foot top with two 40-foot middle pieces, a tent 30x60 and another 35x75, 22 sets of harness and four Shetland ponies, with trained dogs and monkeys. Manager A. O. Perry will go to Peru, Ind., in February and purchase two bareback horses, a menage horse, trappings and parade paraphernalia from the Harenbeck-Wallice Circus. The Perry show will use 52 horses, all of them white.

### Flotos Get Big Inheritance

Share of Sister's Estate Left to Them Totals More Than \$200,000 Each

New York, Jan. 9.—Otto C. Floto, formerly part owner of the Sells-Floto Circus, and William F. Floto, former carnival press agent, brothers of the late Mrs. Claire L. Hyllsted-Burton, each received \$212,781.98 from her estate, which totaled \$658,345.93. The Guaranty Trust Company, executor of the estate, has been directed by Surrogate O'Brien to pay \$29,450.76 to the State Tax Commission as taxes due to the State under the inheritance tax laws. The tax assessed by the surrogate upon the brothers is \$7,389.10 each.

### Grover McCabe

Engaged as Equestrian Director for Walter L. Main Circus

Grover McCabe has been engaged as equestrian director for King Bros.' Walter L. Main Circus for the coming season and will soon go to the show's winter quarters in Louisville, Ky.

### Jack Welsh Giving Talks on Circus Life

Jack Welsh, Sells-Floto Circus clown, is giving a talk on circus life before the various councils of the Knights of Columbus in and around Cincinnati. This well-known funmaker has donated his services and is making a big hit and many friends with his snappy talk and winning personality. The lecture tour was arranged by Geo. A. Grogan, publicity chairman of Northside Council K. of C., Cincinnati.

### The Downies in Medina, N. Y.

Medina, N. Y., Jan. 7.—Mr. and Mrs. Andrew Downie, Jennie Collins and Mr. and Mrs. Allen Ayrault motored to Buffalo yesterday and attended the matinee of *Rose Marie*, returning home after the performance. Florence Forrester, of Brooklyn, N. Y., and Mrs. John Reynolds, of Chicago, returned to their homes after spending a week with Mrs. Downie. Mrs. A. B. Gallagher, of Erie, Pa., is expected this week. Mr. and Mrs. Joseph Good, of Havre de Grace, Md., will start on a month's vacation in Florida January 21.

### Will Open Season April 22

101 Ranch Wild West Will Commence Tour at Oklahoma City—Homecoming Celebration Planned

Oklahoma City, Ok., Jan. 10.—It has been announced that Miller Bros.' 101 Ranch Wild West Show will open its season here April 22, at which time this city will hold a homecoming celebration, which is sponsored by the Civitan Club of Oklahoma City and will be State-wide in its scope. Every county in Oklahoma is expected to send its quota of folks and stunts for the day's doings. A number of bands has been enlisted to play and a large chorus is being organized to stage a music festival as one unit of the celebration.

The deal for the Miller Bros.' Show was closed by the Chamber of Commerce, which is co-operating with the Civitan Club in the whole program.

### Sarasota Briefs

Sarasota, Fla., Jan. 10.—J. A. Coburn's Minstrels were here January 3, playing to a big house at night, following which members of the company were invited guests to the Black Cat, cabaret ship. Bert Proctor had the Coburn car held over Sunday night to hear Merle Evans' concert band.

The construction of the Ringling causeway is progressing rapidly. The bridge will be 3,400 feet long and will probably be completed within 90 days. The All-Florida State Exposition will be held in Madison Square Garden, New York, February 19 to 25. The Sarasota County Fair will be held here January 27 to 30, and the surrounding territory has been heavily billed for the event. Staley, Amos and Gokey were entertained by the household of Mr. Charles Ringling at a sausage roast at the beach.

The writer, J. M. Staley, visited the Coburn Minstrels at Bradentown and was highly pleased with the hospitality shown by Bert Proctor, Jimmie (Red) Gumley and "Slim" Vermont. Following the night show the boys called on their old friend, Merle Evans, musical director of the Ringling-Barnum Circus, who was playing a dance date with his orchestra. Gumley was called on for a little entertainment. Evans' band is a wow and has been termed "Evans and His Knock-out Drops".

### Akron Lot May Be Abandoned

Akron, O., Jan. 10.—The only available circus lot in Akron, at Beaver and Exchange streets, may be abandoned, and tented attractions may find difficulty in getting into this city. An ordinance is to be introduced in council Tuesday to prohibit presentation of circuses on the Beaver street grounds, councilmen said in view of the fact that several persons were injured by falling over the bank of the quarry near the grounds. Residents have asked that showing of circuses be stopped here. In recent years circuses have paid out considerable money because of accidents which were blamed on the shows.

### Joe Lewis Signs With Sells-Floto Circus

After being away from the sawdust ring for a year, Joe Lewis, well-known joey, has signed a contract with the Sells-Floto Circus for the coming season. Lewis recently terminated a successful fair season with the World Amusement Service Association. He will play indoor Shrine circus engagements, commencing with the one in Detroit, February 9-21, until the opening of the S.-F. show.

### Sixth Season With Christy

The James Family, which recently closed the season with the Golden Bros. Circus, has been re-engaged by Owner George W. Christy for the coming season, its sixth with Mr. Christy. Everett James will have a band of 22 pieces, Mrs. James, prima donna, a novelty song and pigeon number, and Master Harry will be one of the features with his high-jumping pony. They are residing in Beaumont, Tex., for the winter.

### Baker With Brandon Opera Co.

Joe Baker, boss lithographer with the Al. G. Barnes Circus last season, is now on the West Coast as second agent for the Brandon Light Opera Company.



(Chas. (Butch) Fredericks, of the Sparks' Circus, shown partaking of "one" in "Happy Hollow" March 26 last season. The barkeep (we have a hunch he is Ellery Reynolds, the well-known white top visitor), stopped in to add tone to the picture.

### The Hobsons in Cincy

Teaching Pupils at Riding Academy for Society Circus

Homer Hobson, Sr., and his son, with the Sells-Floto Circus the past season, are in Cincinnati, and will remain for approximately two months, teaching pupils at the Cincinnati Riding Academy a number of riding acts, which will be presented at the forthcoming riding school's Society Circus. The Hobsons are using five head of horses and a pony at the academy. The elder Mr. Hobson, who was a *Billboard* caller January 7, has been with but three circuses during his show career—eight years with the Sells Bros., later the Forepaugh-Sells Circus; 10 years with the Ringling Bros.' Circus, and 16 seasons with the Sells-Floto Circus. The Hobsons will return to the S.-F. show for the 1925 season.

### C. L. Alderfer Show in Texas

The C. L. Alderfer Show, traveling on 11 trucks and three touring cars and using one car in advance, has been routed south out of Laredo, Tex., and is making Mexican towns for 10 days, informs Dan Rodendorf. Business is fair. The outfit will play the East Coast during this month and route west for El Paso in February. With the show are C. L. Alderfer, owner; Miss Sylvia, treasurer; Eugene Bailey and family band of seven pieces; Lavan troupe (two acts); Billy Ward and Wm. Evans, clown numbers; Dave L. Rader, manager of side-show; B. Carroll, concessions, and Mr. Coleman on the advance.

### Circus Folk in Detroit

Detroit, Jan. 10.—The Nelson family has been engaged to present its act at the annual mid-winter circus of the Detroit Shriners, to be held in the Coliseum at the State fairgrounds February 9 to 21.

Walter Johnston, assistant manager and superintendent of the John W. Moore Indoor Circus, has left Mt. Clemens, Mich., for New York to again resume his duties after enjoying a pleasant visit at the home of the Nelson family during the holidays.

Albert Towle, widely known singing and talking clown, recently finished a pleasant engagement at the American Legion Fiesta held at Convention Hall during the holidays. Towle also entertained with his funny antics in the toy department of the Elliott-Taylor department store for two weeks previous to Christmas. Towle, who tramped on the Pawnee Bill show 20 years ago and has kind of gotten away from the white top, is now making a specialty of novelty advertising.

The Colleano family of acrobats, featured last season on the Walter L. Main Circus, is now filling dates at the Regent and Perry Field theaters, Detroit, on the Pantages Circuit.

### Patterson Visits Chicago

Chicago, Jan. 9.—James Patterson, owner of the Gentry Bros.-Patterson Circus, who has been a visitor here for several days, has returned to his home in Paola, Kan.



101 Ranch Wild West

Is Rapidly Being Whipped Into Shape at Marland, Ok.

Marland, Ok., Jan. 9.—Arrangements for the forthcoming tour of Miller Bros.' 101 Ranch Wild West and Great Far East Shows are rapidly being shaped up. The show will contain all of the features of the rodeo, coupled with the Oriental splendor of the Far East. Talent of the highest character is being employed to produce the best of results.

Aside from the general preparations and objectives by the executives there is the usual activity of preparation. Draft horses are being whipped into line for their work in the parade, and the lineup of the various departments is being culled and selections being made out of the vast number of applicants.

The head of the organization is Col. Joe Miller. His many years' experience with the Miller Bros.' Wild West, of the days when Col. Cody (Buffalo Bill) and Jess Willard were his drawing cards, is a guarantee that the public will see many good features. He is assisted by his brothers, George L. and Zack T., both of whom are capable in their respective spheres. George as a financier and Zack in charge of the arena. Eddie Botsford, the Indian scout, and who years ago was initiated into the membership of the Sioux tribe, will have charge of the Indians with the show.

Tom Tucker, superintendent of mechanics; Eddie Snow, boss hostler; Art Eldridge, superintendent of the lot; Charles Young, boss canvasman; Ed (Duffy) Hopkins, superintendent of show materials, form a coterie of capable men employed in the construction departments and today are found hard at work.

In the section pertaining to the performance Col. Miller is engaging talent in various directions to fill out his idea of an up-to-date Wild West. There will be cowboys and cowgirls, lariat throwers, bulldogging, "spec" and a Far East section consisting of a number of elephant acts, camels and Cossacks, the latter being under the direct supervision of Prince Tiffin. Dan Dix will be in charge of the comedy. It is the understanding that James A. Muldoon will be chief chef. He is now in the East, being located at E. Machias, Me. The Concord coach from Maine has arrived at the quarters.

Several of the wagons at the quarters are already finished and the color scheme is very attractive. Three motor trucks, seven-and-a-half-ton capacity each, have arrived, and will be used for the hauls from the depots to the lots. Lloyd Card will have charge of the trucks. Bill Pickett is training a herd of 10 buffalo and is assisted by Eddie Botsford. The big arena tent is being furnished by Baker & Lockwood. Mr. Eldridge has been in Ft. Leavenworth looking over the work of retrimming and rehugging of the wheels of wagons, which is in the hands of the Parker Company.

Mr. Miller, who is in Los Angeles on business, expects to return at an early date. His trip to the far-famed movie center was to look over the progress of the work in Hollywood and at the same time keep a weather eye out for added features to his show.

Orville Was With Sells Bros.

Charlie T. Orville read J. Milton Traber's article concerning the Sells Brothers in a recent issue of *The Billboard* and, in reply, says:

"I was a performer with the four Sells Brothers for many years. Was with it in 1881 and worked with Munis Leo, the team being known as Leo and Orville. We were doing what in those days was called a French Lachelle (aerial act), and I did a single act—balancing trapeze. Leo had his wife, Concheata, with him and appeared in the concert. I had a bad fall from my trapeze at Terre Haute, Ind., soon after we left Columbus, O., the show's winter quarters. Leo remained but a short time after my accident, but I continued the entire season. Willis Cobb was equestrian director, and with the show were the Milton Jaspers, acrobats; the Huntings, double trapeze; Baldy Kelley, principal long-distance single leaper; Frank Gardner, leaper, I believe; Hi Tom Ward, another leaper; James Robinson, the great bare-back rider (Clarence, an adopted boy, was in the act); Wm. (Bud) Gorman, hurdle act; Wm. Delhour, frog man, later teaming with Guyer; Eddie Evans, leaper, who also was in the concert; Newton Jasper, clown, concert worker and understander of the Milton Jasper act; Willie Sells, boy rider, doing a four-horse act. I went in the show business in 1878, opening at Foster's Coliseum, Detroit, Mich., and am still in the game. Bud Gorman has retired from the ring and was interested in selling raincoats in Louisville, Ky. I see Eddie Evans in Eighth avenue, New York, occasionally. Ward, who is in the 70s, is still at it. He is with an act, all members of which are past the age of 60, which is making a hit on the Keith Circuit. With him are the two St. Felix Sisters, Windy Brown and Charlie Chase. Newton Jasper had out a dramatic show for a few years and made money with it. Robinson, I believe, dealt in horses at Louisville. Do not know whether Clarence is still living. The last I heard of him was in St. Louis, where he was making his home. I believe that Guyer, great acrobat, is a retired cafe owner in Los Angeles. The last heard of my partner, Leo, was a couple of years ago. He had

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1925—TENTS—BANNERS—1925 CIRCUS and CARNIVAL TENTS

THE BEST ARTISTS SEE OUR BANNERS THEY PLEASE

a five-acre piece of land in Cora, Wash., and was town marshal. Cora is 15 miles up the Sound from Seattle.

I was again with the Sells Bros., after Mr. Add had withdrawn. I believe, in 1885, and among others with it were Bud Gorman and the Leaslie Bros. This time I was with Hulmes and Malcolm, the act being known as Hulmes, Malcolm and Orville. "The Three Flying Men of the Air", and the second turn in America to do a casting act. Malcolm has passed on, while Hulmes, known as Sport Zeno, is still before the public, owning a big act and playing the best vaudeville theaters.

For the past 24 years I have been in an act known as Orville and Frank, presenting one of the best foot-balancing acts before the public. I have a wonderful book, put away, with everything complete from the time I went into the business, 46 years ago, up to the present day.

Beaumont Pickups

Beaumont, Tex., Jan. 8.—Beaumont right now is full of show people and there will be more as the winter progresses. The Shaeffer carnival company is running full blast right off the main street of the city. The Golden show pulled off its farewell performance of the season here and played to good business. The Chamber of Commerce had arranged to take care of about 300 poor children, but owing to the unfavorable weather in the early hours of the day the idea was abandoned. However, at the night performance Mr. Christy and Manager Chase had as guests about 200 members of the association. The writer, Fletcher Smith, made an address regarding the plans of the Christy Circus Corporation and thanked the Chamber of Commerce and the citizens of Beaumont for the manner in which they had made it possible for the three shows to make this city their permanent home.

All of the animals of the Christy and Golden Bros.' shows, which must now be designated as Lee Bros., are quartered at the fairgrounds, where a zoo has been opened in the agricultural building. Last Sunday it was opened to the public for the first time and more than 5,000 people tried to get into the building. There are more than 40 cages of animals and the elephants and camels are on exhibition in the stadium. Beaumont people have for years tried to have a zoo and thru the efforts of the Chamber of Commerce this was made possible. The buildings will be opened to the public every Sunday from 10 a. m. to 5 p. m.

After a 10-minute walk down Crockett street the visitor will see by the Gulf Coast tracks the big building of the Christy Bros. purchased this fall, but the eye catches the long string of circus cars before one can make out the name on the winter quarters. The sleepers of both shows are on sidings right at the quarters and over at the Pennsylvania Car Company yards are the stocks and flats, now being repaired. The day this was written Steward Ray O'Wesney told the writer that he had fed 150 men at each meal. Work is going on all day and well into the night, the quarters having been equipped with a new lighting system. Merritt Belew and trainers are busy in the ring barn and about every kind of an animal act imaginable is being broken. Frank Leonard was made happy this week by the arrival of three more elk, giving him a five-elk act for the coming season. Al Dean is still here and so is Johnnie Hoffman. John Casteel and wife have left and will be with the Sparks (Continued on page 79)



**The DEAGAN UNA-FON**

The Bally-Hoo Musical Instrument Supreme. Played same as piano, but with one-sixth the weight, one-tenth the size, yet fifty times the volume.

Write for Catalog F, illustrating and describing the LATEST MODELS.

J. C. DEAGAN, INC., Deagan Bldg., 1760 Bortone Ave., CHICAGO.

**ROBBINS BROTHERS' BIG FOUR-RING CIRCUS**

**WANTS 20 CLOWNS**

State if you play in Clown I and. Cook House and accommodations: Nothing better in show business. Address KENNETH R. WAITE, Producing Clown, Coates House, Kansas City, Mo.

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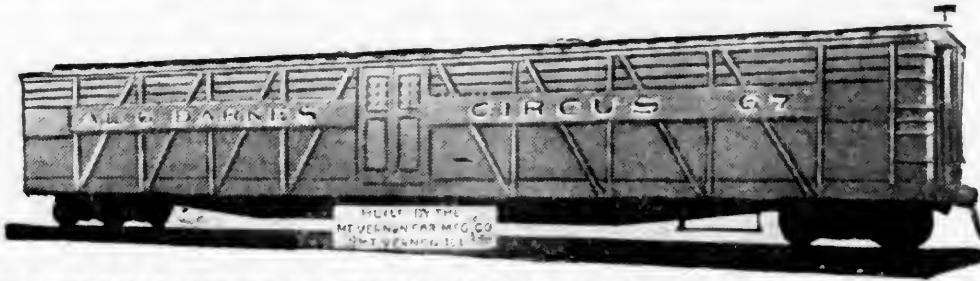
Bargains in 64 stock sizes. Standard Gable Roof type. Made of 12-oz U. S. Standard Army Khaki. Send for price list. C. R. DANIELS, INC., 114-116 South St., New York.

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## Builders of all kinds of Freight Cars

You cannot afford to be without Modern, Up-to-Date Steel Cars



70 feet long and of sufficient capacity to carry all you can put on them

WE ARE NOW BUILDING SEVERAL TYPES OF CARS FOR MILLER BROS. 101 RANCH SHOW.



(Communications to 25-27 Opera Place, Cincinnati, O.)

Floyd C. Hill is with the Three Walters playing Southern Loew Time.

F. D. Gardner was in Cincinnati recently and gave *The Billboard* a call. He was headed for Key West, Fla.

Kenneth Anderson, who will be with the Sparks Circus this season, is spending the winter in Chicago.

May Wilson will present her mind-reading act on the Christy Bros.' side-show this season.

Clinton Booth closed the season with Cooper Bros.' Shows at Tunica, Miss., and is now at his home in Dallas, Tex.

Who remembers when Billy Exton used to sell "dog remedies" on the Gentry Bros.' Dog and Pony Shows?

Al Wirth, who was with the Della O'Dell Shows, is located in Ada, Ok., for the winter.

W. R. (Red) Stump, who recently closed a successful season with the Honest Bill Shows, is now with the Day & Mosten Indoor Circus.

Mrs. John Rea and Bertha Lelo, of Lock Haven, Pa., have been vacationing in Philadelphia and New York with old show friends.

Joe Kelly, boss property man on the John Robinson Circus the past season, is taking life easy for a while in Hot Springs, Ark., stopping at the Hotel Glenwood.

W. H. Godfrey and wife recently enjoyed a 10-day hunting trip in West Virginia. The former will be connected in an official capacity with one of the leading circuses the coming season.

Dennis J. Moroney saw the John W. Moore Indoor Circus when it showed in Mechanics' Building, Boston, Mass., and informs that it was the best of the kind he has "caught" in a long time.

B. G. Brooks informs that F. E. Matthes, well-known advertising and publicity man, who has been seriously ill the past few months at Haddon Heights, N. J., is recovering.

John Ringling last week subscribed for \$100,000 worth of stock in Sarasota's newest swell hotel, which will be under Ritz-Carlton management and built on Long Boat Key.

Charles Lancaster, who is at his home in Cincinnati, is framing an iron-jaw turn for the coming season. The act will be known as the Lancaster troupe and include nine people.

Harry LaPearl will put on an indoor circus for the police department of Charleston, W. Va., week of February 9, and has engaged James Dutton's entire show and the Famous Fearless Flyers.

Included among Sells-Floto Circus boys wintering in Chicago are Al Rock, employed at the Grand Theater; Al Jackler, who is selling vacuum cleaners; Ernest Naatz, Homer Cantor, Clarence Nash and John Wall.

Some of the boys who were with the Walter L. Main Circus are to be found at Keith's Jefferson Theater, New York City, this winter, says James Wilson. They include Frank Baker, Michael Nidosytko, John Murphy, Jack Ward and Bob Collins. Frank Sullivan, train hand

on the Al G. Barnes Circus the past season, has gone to the Barnes quarters and will be assistant trainmaster this year.

Robert C. Boyd, who conducts sight-seeing tours in and around Hot Springs National Park, Ark., has a wide acquaintance among showfolk, Stanley Dawson and "Chick" Bell, of the Ringling-Barnum Circus, being very close friends of his.

The latest arrivals at the 101 Ranch, Marland, Ok., are Buck Smith, boss painter; Julian Lee, decorator; Tim Carey, steward, and Frank Wallace from Louisiana with a carload of hickory stakes and cypress poles.

Ralph Somerville and wife are located in Pottsville, Pa., where they have a furnished apartment, which is open to troupers passing thru. The former is chief bar clerk at the Phillips Hotel, where his old pal, George (Shorty) Shirey, candy butcher, is night clerk.

Abel Dunn, clown in an English circus, and George Marvin, tightrope walker, recently agreed to change jobs for one performance. It turned out to be a poor stunt for Dunn. He fell 10 feet off the rope and is said to have severely injured his back.

Milton Grimes sends word that he will not return to the Sells-Sterling Circus the coming season. He has been at Hot Springs, Ark., for the past few weeks and expects to leave shortly for Bartlesville, Ok. While at the Springs he met Bernard Head, press agent of the John Robinson Circus the past season.

Sayvillia Bros., comedy acrobats, were among the many acts which appeared at the Coliseum in St. Louis, Mo., New Year's Eve. They rejoined the Barlow Indoor Circus January 5 at Mattoon, Ill., following a two-week layoff for the holidays, during which they spent several days at their home in Peoria, Ill.

Some of the John Robinson Circus folks at West Baden, Ind., had an enjoyable time New Year's Eve in the apartment of Mr. and Mrs. Robert Thornton, listening in on the radio, and partaking of refreshments. The guests were Mr. and Mrs. Nelson, Mr. and Mrs. Correon and James Scanlon.

Homer Hobson, Sr., during a visit to *The Billboard* offices in Cincinnati last week, advised that he has some information regarding real estate in California of interest to Polly Bennett, who was with the Sells-Floto Circus last season. For the next month or so Mr. Hobson will be engaged in horsemanship instruction at the Cincinnati Riding Academy.

George Novikoff and Nicholas Machedon, aerial artists, who were in the northern part of Wisconsin for a month on a hunting trip, recently stopped over in Baraboo, Wis., on their return to Chicago, where they opened in vaudeville. While in Baraboo they spent a few days at the home of Fred and Nellie Brad.

In its "50 Years Ago" column, January 8, *The Cincinnati Commercial Tribune* carried the following: "John Robinson, Jr., a 'chip off the old block', was presented with a magnificent silver service by members of the circus at the close of the performance in Savannah, Ga., New Year's night. John Lowlow, the clown, made the speech, after which the company was champagne."

Harry Kreger, who has a motorized circus with headquarters in Brownsville, Wash., informs that he will commence his fifth season April 1, carrying 10 circus acts and play only in the Northwest. He has been in vaudeville and with circuses and carnivals for many years, being with the Norris & Rowe Circus in 1902 and with George Meyers on the Monarch Carnival Company in 1903. Mr. Kreger inquires as to the

whereabouts of Andy McDonald, his uncle, who had a circus in and around Chicago for many seasons. He last saw him in Chicago during the World's Fair in 1893.

C. O. Shultz, of Los Angeles, has gotten out a novelty cartoon New Year's greeting card advertising the Al G. Barnes Circus, and mentioning the names of Charles Cook, general superintendent; W. K. Peck, assistant manager; J. B. Austin, general agent; Louis F. Roth, chief animal trainer; "Skinny" Dawson, press agent; J. T. Backman, equestrian director, and Jack Glines, car manager. The Pacific Coast Showmen's Association, Bert Chipman, secretary, and *The Billboard* also are represented.

Circus Cy has received information concerning Milton Grimes' recent inquiry as to the whereabouts of Roy Houze, Horace Scott and Ray Wood, who were with Palmer Bros.' Circus during the season of 1921. Houze was with Christy Bros.' Circus the past season working animals under John Hoffman, and is now at the Beaumont (Tex.) winter quarters. Scott clowned on the John Robinson Circus and will return to that show with his wife. They are now located at Little Rock, Ark. Wood, who was with Elmer H. Jones' Shows the past two seasons, is at his home in Franklin, Ky.

*The Suedust Ring*, a complete miniature circus, under the direction of Austin King, played the Balboa Theater, San Diego, Calif., week of January 5. This was followed by engagements in Los Angeles and San Francisco. King informs that "The Lilliputians" midgets, opened at Grauman's Egyptian Theater, Hollywood, December 24, for a long run in connection with the photoplay, *Romola*. They are appearing in the prolog in *The March of the Wooden Soldiers* and later go in the lobby with their special-built midget village set. The little people are proving a great drawing card.

*The San Francisco Chronicle* in a recent issue carried a story with a Santa Barbara (Calif.) date line to the effect that Chris Holmes purchased an elephant from a circus, stating further "that buying animals is nothing new to him. On his ranch at Montecito—he calls it 'Featherstone'—he already has a chimpanzee, wild cat, bear, badger, mountain lion and several ostriches, not to mention several thousand chickens. To house his zoo Holmes has spent more than \$100,000 on buildings and equipment. He came here 18 months ago, giving up active connection with a yeast company, in which he inherited a large interest."

Wm. J. (Curly) Myers expects to leave Pensacola, Fla., at an early date to enter a Veterans' Bureau hospital for treatment. He states that there is a number of troupers in Pensacola, including Dixie Mentore, D. H. Frank Biron and Martin McCreel, riders, who were with the Hagenbeck-Wallace Circus. Marie Traver is building a three-truck outfit for the coming season, and Sailor Ralph has collected numerous specimens for his deep sea show, the latest being a six-foot shark which he caught near the Naval Station in Pensacola Bay, and which he is having mounted. The Ed C. Nutt Comedy Players are showing under canvas in Pensacola, where Bob Morton's circus terminated a nine-day engagement January 3.

Jim Brackman, an old showman of Huntington, W. Va., gave a New Year's dinner to his trouper friends, the menu consisting of celery, sweet mixed pickles, hazy beets, horseradish, hot Parkerhouse rolls, roast Long Island duckling, roast pork, fried spring chicken, oyster dressing, cranberry sauce, creamed gravy, apple sauce, boiled cabbage, lima beans, turnips, tomatoes, baked corn, rice, peppers, candied sweet potatoes, Irish potatoes, early June peas, head lettuce, cucumber salad, fruit salad with whipped cream, apple, pumpkin, mince, sweet

potato and cherry pies, coconut, raisin, chocolate and three-year-old fruit cake, coffee, tea, milk, nuts, candies, fruits, gum, cigars and fruit punch. A dance and radio party followed the dinner.

J. Mulligan Donnelly recently visited the quarters of Miller Bros.' 101 Ranch Wild West Show at Marland, Ok., and had a very pleasant stay. He met "Ammunition Shorty", who had just been discharged from the army in North Carolina, and Tom Tucker, who is superintending the various departments, the latter showing him thru various shops, cook-house and the sleeping quarters of the employees. Donnelly had pointed out to him the hotel which "Dutch" Christ had moved and remodeled into sleeping quarters for the hands; Mr. and Mrs. Art Eldridge's house, and three houses for the mechanics, with room for eight in each house. He also passed a pleasant hour in one of the mechanic's houses with his friend Ed Hopkins. Five separate buildings in the heart of Marland are owned by the Miller Bros., each containing some department of the show. Manager Art Eldridge recently arrived from Kansas City and was busily engaged in his office. Donnelly did not meet Boss Hostler Snow, but talked with Charles Young in his shop and Jim Brady in the blacksmith shop, the latter being highly elated with his belted trip hammer.

### WITH AUSTRALIAN CIRCUSES

By Martin C. Brennan

Sydney, Nov. 29.—Baker's Circus and Zoo were at the Palmerston (New Zealand) show last week. The present combination is a good one and should get regular money.

Duvalli's Carnival will pay a visit to Coolangatta (Q'ld) December 13, when it commences a season of four weeks.

Trinder will have his plant at Newcastle Beach for Christmas. At present he is at Warwick, Queensland.

The Lismore and Murwillumbah shows are due shortly. At the latter the small carnival man is not needed, vide newspaper advertisements.

The Mirano Bros. are a big feature around the New Zealand showgrounds, where they have a very large spread of canvas. J. A. Matheson is booking for the act.

Bill Perrott, well-known carnival worker, has gone West. Many will remember him in the days of J. D. Williams at the Crystal Palace, Sydney.

Charlie and George Eroni finished their engagement with Sole's Circus while playing Adelaide. They have joined Joe Ashton.

Roy Worley's Circus is playing the Northern rivers.

At Ballarat (Vic.) those on the show-ground included Apdiale's Animal Circus, Staig's "Globe of Death", Sharman's Athletic Troupe and Eric Young, with his hooplas.

Mick Worley, of Chas. Kodama's Circus, was at Elliston, near Streaky Bay. Business is fairly good. They are undertaking a very difficult task in negotiating some of the roads up to the border of West Australia, as the sand is a big obstacle.

The Westwood Bros., glassblowers, are also among the big money-getters in New Zealand. These boys carry a fine fitup, present their work well, and have the satisfaction of knowing that they are one of the most welcome attractions on the Dominion fair grounds.

The number of carnival workers at present in New Zealand is the largest that has been in that country for considerable time and the result is that many of the showmen who are anxious

(Continued on page 79)



## SELLS-FLOTO CIRCUS ADVANCE DEPARTMENT WANTS

For Two Brigades and Advance Cars--All-Around Billers. Bannermen. Lithographers. Programmers. Salary the new Union Scale of \$110 per month and usual meal allowance. For this salary we expect willing, energetic, sober workers. Shirkers and boozers, save stamps. Can use a few students.

Sells-Floto Circus Opens Early in Chicago.

Make application at once to either address below:

P. W. HARRELL, Agent  
Sells-Floto Circus,  
1301 Hillsboro St.,  
Raleigh, N. C.

R. M. HARVEY, Gen. Agt.  
Sells-Floto Circus,  
35 S. Dearborn St.,  
Chicago, Ill.

## BILLPOSTERS WANTED

For

## RINGLING BROS. and BARNUM & BAILEY Combined Shows

Three new steel advertising cars. Every possible convenience. Usual courteous treatment. Very best of working conditions. **FIRST-CLASS MEN ARE INVITED TO WRITE QUICKLY TO**

W. H. HORTON,  
221 Institute Place, - Chicago, Ill.

### OUTDOOR FORUM OTHER PEOPLE'S VIEWS AND OPINIONS

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Pays Tribute to Deceased Friend of "The Man on the Road"

Painted Post, N. Y., Jan. 5, 1925.  
Editor The Billboard:  
Sir—Knowing the desire of your publication being always eager to accord a good word for the deserving, I would greatly appreciate your kindness in allowing space in your valuable columns for a reminiscence which I here relate, which, to be frank, is but a humble attempt upon the part of the writer to pay tribute to one who proved himself to me to be a true friend of "the man on the road"—Dr. H. A. Argue, of Corning, N. Y., who departed this life last Christmas Day.

The winter of 1892 the writer was on the road as an advertising agent, and while performing such duty in the town of Corning, N. Y., was suddenly stricken with a most malignant attack of grip. (Older readers will remember the great death toll claimed by the malady that year.) Being an utter stranger in Corning, I had to inquire of the hotel manager: "Can you please direct me to whom you consider the best physician in town?" "Well," said the hotel man, "young Doc Argue is my family doctor, and he is also the doctor for the railroads here." Doctor Argue treated me, making in all 22 visits, supplying medicines as well (which was the custom of physicians in those times), and when I gained convalescence and called upon him to pay my bill, said the doctor: "I am glad you pulled thru; your grit helped you a whole lot. Your tab is correct as to my number of visits paid you—22. I know what it is to be taken sick when on the road, away from friends and in a strange city. How would a \$10 note do?" And he positively would not accept another penny. At the time of this occurrence the good doctor was in light circumstances financially. That his Christ-like character was appreciated as the years rolled by, and that he amassed a fortune before receiving the final summons, loved and honored by all who really knew him, the writer, who will ever reverence his memory, is most forcibly reminded of some lines of Socrates:

"Gratitude, the fairest blossom of the soul,  
And man knoweth none more fragrant;  
Whilst ingratitude is a deadly weed, not  
only poisonous to itself,  
But to the air in which it grows in fetid  
vapors." J. D. H.

Annie Oakley Declines  
Miller Bros.' Offer

Word from Columbus, O., is to the effect that Annie Oakley, celebrated lady rifle shot, who is now making her home in that city, has refused a flattering offer to be a feature of the Miller Bros.' 101 Ranch Wild West Show the coming season. Her health, it is said, caused Miss Oakley to abandon thoughts of further trouping. The best known rifle expert of her sex, Annie Oakley appeared in former years with various Wild West shows and in late years has been teaching marksmanship and giving special shooting exhibitions at Pinehurst, N. C. About two years ago Miss Oakley sustained severe injuries in an automobile accident in Florida.

## HAGENBECK-WALLACE CIRCUS

has signed the New Union Scale of \$110 per month with the usual meal money allowance and wants for the Advance all-around Billers. Lithographers. Bannermen and Programmers. Will place some students. Sober, energetic men only---boozers and agitators will not be tolerated. Address J. C. DONAHUE, General Agent Hagenbeck-Wallace Circus, 35 S. Dearborn St., Chicago, Illinois.

## ATTENTION UNION BILLPOSTERS

### The 101 RANCH REAL WILD WEST AND GREAT FAR EAST

Wants for the season of 1925, good Union Billposters. Bannermen, Lithographers and Programers. Best of treatment at all times. Every consideration possible shown to men. Meal money given daily. Address

C. W. FINNEY, General Agent,  
77 Downer Place, - Aurora, Illinois.

## CIRCUS BILLERS WANTED

Sparks Circus wants Union Billposters and Bannermen. Union scale. Long season. Meal money every morning. Fair treatment. Address

JAMES RANDOLPH, Car Manager, Elk City, Okla.

### BILLPOSTERS AND BANNERMEN

Who desire contracts for season 1925 with

## JOHN ROBINSON'S CIRCUS

write to ARTHUR HOPPER, West Baden, Indiana. Agents' positions filled.

Advertise in The Billboard—You'll Be Satisfied With Results.

### New Calliope Model

The 1925 model Tanglely calliopes and calliaphones have made their appearance and embody numerous improvements. Among them may be mentioned the new, adjustable tracker bar for removing the dust screen without removing the music roll, and some of the control mechanisms have been eliminated and combined in one unit. A special upright gasoline engine, directly connected to the air blower, all mounted on a metal base, is another new feature. With the combined unit, the engine directly connected to the generator and the air blower mounted above, it is especially arranged for dramatic and small tent shows, as the outfit gives 2,000 watts current for light, besides furnishing music.

The Tanglely Company of Muscatine, Ia., has many orders booked ahead for spring delivery, and will soon start a night crew. The 1925 models made an impression at the park men's convention in Chicago, and many orders were placed. Calliopes have already been shipped to Riverside Park, Indianapolis; Luna Park Rink, Cleveland; the new Ice Palace, Norwood (Cincinnati) O., and numerous park and carnival deliveries are to be made in April.

### Ezra Meeker a Feature of 101 Ranch Parade

Ezra Meeker, "the grand old man of the Northwest", having gained widespread publicity a few months since for making a trip of hundreds of miles and occupying many days on the West Coast in an ox-drawn covered wagon and recovering the distance in a few hours by airplane, is reported to have been engaged by Miller Brothers for their 101 Ranch Wild West Show the coming season. The characteristic figure, who was one of the pioneers to drive in 1852 from Iowa to what is now the city of Portland, Ore., will be featured in the parade. It is said, with his famous covered wagon and double oxen team. Tho around the 90 mark in life Mr. Meeker is claimed by physicians to be as active and hardy as the average man of 50. His famous beard is the only outward sign of his advanced years.

### Thomas Atkinson's Circus

Thomas Atkinson's Circus was engaged as the feature attraction at Venice Pier in California January 2 to 10. Mr. Atkinson booked his Omaha Indians, including a 12-piece Indian band, at the Hippodrome, Los Angeles, January 4 to 11, and Prince Elmer's side-show at Mar Vista, Calif., suburb of Los Angeles, from January 15 to 19. Bonheur Griffith, who has handled the Indians, will have charge of them again this year. Other animal acts will be added to the show, and one-day stands will be played commencing about the first of March, says Elmer.

### Peter Taylor Recovering

Detroit, Jan. 8.—Peter Taylor, who has been confined for more than three weeks from a nervous breakdown at the Henry Ford Hospital here, expects to leave within a few days for Peru, Ind., and after a little rest he will take up his work again with the Hagenbeck-Wallace Circus.

### Sign With Sells-Floto Circus

Jimmy McCoy, Harry Gouty and Bill Lewis, clowns, with the Walter L. Main Circus last year, have signed with the Sells-Floto Circus for the 1925 season.

### Horton Visits Cincinnati

W. H. Horton, of the Ringling Bros. and Barnum & Bailey Combined Shows, was in Cincinnati, January 5, and gave The Billboard a call.

## Refreshing Our Memories

By CHARLES BERNARD

With the frequent "Do You Remember?" data on seasons long gone by from such seasoned troupers as "Forepaugh Whitey", Chas. Andress, "Big Bill" Henry and others of the old school, and a collection of Christmas greeting cards of gigantic proportions to remind us of former friendships, it is only natural that memory should wander back thru the many seasons of circus and theatrical life in which these friendships were formed and kindle a desire to recall incidents of the earlier days and repeat them to the thousands of *Billboard* readers who began the 1925 year with us few old scouts who wished *The Billboard* a prosperous New Year more than a quarter of a century since.

It certainly is a source of satisfaction to let memory remind us that something like 58 years ago in a small Ohio town 80 miles north of Columbus I saw my first circus. It was the Dan Rice Show and the one outstanding feature that stamped itself indelibly on my mind was the wonderful performance of that famous, snow-white, blind horse, Excelsior. In that same country town, a year or two later, in what was known as Redett's Hall (second floor over a hardware store), I saw my first theatrical performance, *The Hidden Hand*. It was a wonderful show to my way of thinking then, but later it dawned on me that a troupe of tank-town barnstormers had shamefully treated the author of *The Hidden Hand*. At 10 years of age my aunt took me on a sight-seeing excursion to Columbus. That was a day of rapid-fire strange sights and revelations for my young mind—the State Capitol, insane asylum, penitentiary, street car ride, more asylums and the big crowning event of the trip, and to me a lasting impression of what constitutes the work of a born theatrical star, was seeing at the Opera House that night the then popular and favorite actress, Maggie Mitchell, in *Lorle*. After attending a country school until the age of 14, the finishing touches were put on my education by one term in Prof. Eberly's Normal School at Smithville, Ohio. It was in 1876 and the big Centennial Exposition was on at Philadelphia. At the close of the school term, about October 1, the Pennsylvania Railroad announced a round-trip excursion rate from Orrville, O., to Philadelphia at \$5.75, good returning one week. My roommate at school, Bub McCullough, was the possessor of a good bank roll. He was an only son and a mother's pet. He was not much on education, but strong on sightseeing and a good time. His offer to buy excursion tickets and pay expenses if I would act as "booking agent" and "direct the tour" was at once a closed contract and we proceeded to see that Centennial Exposition in as systematic and thoro a manner as two rural, hungry-eyed school boys ever saw any kind of a public exposition, Fairmount Park and its Zoo and every nook and corner of the city. Nothing missed our greed for seeing wonders that had only been imaginary visions previously advertised in railroad excursion bills. We remained the time limit and went back to Orrville on the last train the excursion tickets were good on. Only one thing was equal to the sights we had enjoyed and that was our superior knowledge of the world and its contents when we arrived back in the Martinscreek Valley of old Holmes County. To tell the stay-at-homes of our wonderful trip and prove it all with the cartload of Centennial books, pamphlets and circulars brought home as evidence was the final act to make us the heroes of the neighborhood and sow the seed that sprouts into a desire for public life.

During the winter following the Centennial the opportunity came for a try at what we then considered real show business. Johnny Croker, a very clever all-round musclican and variety performer, with his daughter, had a reputation as schoolhouse and town hall entertainers in Holmes and adjoining counties. They made McCullough and myself a proposition that we four make a winter tour of Central Ohio on a co-operative basis, we to furnish transportation and handbills for advertising, bill a few days ahead, and play district schoolhouses and halls in small towns. McCullough paid for the necessary heralds, went ahead to secure schoolhouses and halls, put out the advertising with date and place of exhibition written on the margin, and had teachers make announcements in the schools. My uncle donated the use of a team of Texas ponies and a two-seated spring wagon to transport the show, conditional that I personally curry, feed and water the ponies regularly, and with the option to buy them at \$75 each if I made enough money as the manager of the Johnny Croker Variety Co. The tour started at the Red Mill schoolhouse, between Holmesville and Fredericksburg. The Crokers gave a pleasing hour and a half of entertainment, with the writer a manager, ticket seller, doorkeeper and treasurer. McCullough proved a good advertising agent as well as a good promoter. He almost invariably had arranged with some family to board and room the Crokers for a pair of tickets, and my board, room and pony feed would be paid for in a similar manner. It was a 15-week tour of one-night stands and when we closed in the town hall at Berlin we were within seven miles of home.

## Income Tax Department

Conducted by M. L. Seidman, C. P. A., of Seidman &amp; Seidman, Certified Public Accountants

This is the fifth of a series of articles on how to prepare income tax returns that will appear regularly in these columns. 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. Mr. Seidman will answer all questions on the subject directed to him by our readers. Such questions should be addressed to this publication, attention of the Tax Editor. To receive attention all communications should be signed by the writer. Mr. Seidman's answer, however, when published will not reveal the identity of the inquirer.

IN the previous article the normal tax and the surtax were explained. We there found that the normal tax and surtax represent the total tax payable except for a credit permitted for so-called "earned income", and the consideration of what is known as "capital gains and losses". In this article the earned income credit will be discussed, and in the next article the question of capital gains and losses.

The provision giving special consideration to earned income appears this year

at least \$5,000 of his income as earned income, whether or not it is in fact earned income. In other words, if the income of an individual were \$10,000, and all of it came from interest on bonds or profits on stocks, while there would be no earned income in fact, that individual would be able to compute his tax as if \$5,000 of his income were earned income.

Now let us see just how this earned income credit works out. We already know how to compute the normal tax and the surtax. The law provides that the total so arrived at shall be credited with 25% of the tax that would be payable if all of the individual's income were only his earned income.

An actual case will, perhaps, serve to clarify the principle. Let us assume that a married man with no dependents has a net income for the year 1924 of \$10,000, of which \$6,500 is from salaries and \$3,500 from profits on stocks. In other words, his earned income is \$6,500, and his total income \$10,000. The tax would first be computed in the regular way, on his total income. His total income being \$10,000, he would deduct his exemption of \$2,500, leaving \$7,500 subject to tax. The normal tax would be 2% on the first \$4,000, or \$80; and 4% on the remaining \$3,500, or \$140, making a total normal tax of \$220. Since his total income was only \$10,000, there would be no surtaxes, so that his total tax would be \$220 before the credit for the earned income.

Here is the way the earned income credit would be computed: You recompute

net income is less than \$5,000. In such cases the simplest way of computing the tax is to first compute it in the ordinary manner and then deduct one-quarter of the tax so arrived at for the earned income credit, the difference representing the net tax payable by the taxpayer.

It is obvious that from its nature and purpose the earned income provision is only applicable to individuals, for it has as its background the element of personal services. Corporations, therefore, cannot take any allowance for an earned income credit.

In the next article, as has been earlier mentioned, the subject of capital gains and losses will be discussed.

## Wm. F. Polkinghorn

Wm. F. Polkinghorn, who for the past 16 seasons, with the exception of his service in the World War, has been in the advance department of the Sells-Floto Circus, will this year manage Advertising Car No. 1 of the Gentry-Patterson Circus. He was among the first boys that the late Ed C. Warner employed when he assumed the general agent and traffic manager's position with the S.-F. show season 1908.

During the seasons of 1908-'9-'10 he was billposter on Advertising Car No. 1, Fred P. McMann, manager, and from 1911 to 1917 special agent on the brigade in charge of Al Butler, now contracting agent with the Ringling-Barnum Circus. He was in service in the World War in 1918-'19-'20 on board the U. S. S. Missouri in the Paymaster's Department under Lieut. Shattuck, manager of the S.-F. opposition brigade in 1921; manager of Advertising Car No. 2 in 1922, and manager of the opposition brigade in 1923-'24 under R. M. Harvey, general agent and traffic manager.

## Motor City Gossip

Billy Exton, general manager of the Paramount Outdoor Advertising Corporation, Detroit, submits the following items picked up by him in the Motor City:

Many notables of the show world have been seen around Detroit in the past few days, several with current attractions, others passing thru via business missions, etc.

Among the more prominent was Arthur Hoffman, the well-known side-show manager of the Hagenbeck-Wallace Circus. He spent a couple of days in Detroit, during which time he met the writer, also Ringling and several other "sawdust" friends. Ringling, who is also with the Hagenbeck show, makes his home in Detroit and pays a daily visit to the offices of the United Posting Company, where he meets "the boys", and many reminiscences of the days "on the road" are given each time they congregate.

"Slim" Butterfield, up-town ticket seller of the Hagenbeck show, is also in town. "Slim" doesn't claim any given occupation at this time, but judging from his looks and actions he does not seem to be worrying any, except as to when the blue birds will start to warble again. "Red" Blanchard, from the wagon on the Hagenbeck show, is also in the city and can be found on the payroll of the new Book-Cadillac Hotel. Fred Coleman, billed as America's best bannerman, is registered at the Hotel Griswold. Fred is soliciting banners and program ads for the Miller Bros.' 101 Ranch Wild West. He says his stay is indefinite.

"Mickey" Davis was here for a few weeks soliciting space and banners for the Christmas Fiesta which was recently held under the auspices of the American Legion. Gene Milton, who will be with the Miller Bros.' 101 Ranch Wild West as pit show manager, spent two weeks in Detroit with the Al Johnson show.

Roland Douglas is now in charge of bill rooms and billposters of the Paramount Outdoor Advertising Corporation in Detroit. J. W. (War Tax) Brown has been promoted to territory superintendent, replacing Si Semon, who severed his connections with that organization a few weeks ago. Brown will be placed in full charge of operations starting March 1 and is now busy engaging men for an extensive campaign at that time. Mart C. Burnett, who will be assistant to Brown, is now on a short vacation thru the Southern States and expects to be back in Detroit the latter part of January. The snipe plants are unusually busy, both the Outdoor and the United keeping all men going full time.

Plans are well under way for the Shrine Circus which will be held at the Coliseum in February. Roy Van Gelsen, manager of the United Posting Service, is on the committee and announces the circus this year will exceed anything of previous years. This no doubt will be owing to the space available at the Coliseum.

The De Luxe Company Poster Advertising Service, which was conducted by John Loveland and Abe Lieberstein, has discontinued operations owing to the inclement weather and inability to get the work out. Neither has made any connections up to this time. Albert A. Finkle, superintendent of routes of the Van Lewen Billposting Company of Pittsburgh, Pa., spent a few days with the writer of late, going from here to Toronto, where he visited his parents. Finkle reports unusual activities in the Smoky City and Local No. 3.



Mabel Stark, renowned animal trainer, of late seasons with the Ringling Bros. and Barnum & Bailey Combined Shows.

for the first time in our income tax laws. Its name makes its purpose self-explanatory. It seeks to impose a smaller tax on income derived from the sweat of the brow than on income derived from clipping coupons.

While the purpose is noble, the credit that is allowed for earned income is at best nominal. Before going into this phase, however, let us first see what is meant by "earned income". The law defines it as the income derived from personal services rendered. It, therefore, includes wages, salaries, professional fees, etc. The man who is engaged in business on his own account can consider as his earned income a reasonable allowance for salary. However, this amount cannot exceed 20% of his share of the profits of the business.

The effect of the earned income credit as a means of reducing the tax, however, is greatly restricted, for the law says that in no case can the amount of earned income be regarded as more than \$10,000. But this does not mean that a person is not allowed a larger salary than \$10,000. It only means that for the purpose of computing the earned income credit not more than \$10,000 can be considered as earned income.

On the other hand the law also says that everyone has the right to consider

I delivered the actors and baggage at their residence in Holmesville, drove directly to uncle's farm at Beechvale, counted and handed him \$150 and was the proud owner of a cream-colored team of real show ponies.

In future issues of *The Billboard* memory may help to relate incidents and accidents of show experience thru the years in which I have seen telephones, electric street cars, electric lights, automobiles, wireless telegraphy, airplanes, radio, paved highways, etc., come into general use, and in amusements carnivals and moving pictures were unknown until long after my sight-seeing trip to the Philadelphia Centennial.



Wm. F. Polkinghorn, who for many years was in the advance department of the Sells-Floto Circus, will be manager of Advertising Car No. 1 with the Gentry Bros.-James Patterson Circus this season.

the tax on the basis as if the earned income were his only income. In other words, you assume in the case supposed, that the \$6,500 earned income constituted all the net income of the taxpayer, and compute the tax on that basis. We therefore start with \$6,500, deducting the exemption of \$2,500, which leaves \$4,000 subject to tax. This is all taxable at 2%, or \$80. We thus see that if the earned income were the entire income of the taxpayer his tax would be \$80. Now the earned income credit can be taken. This is 25% of this \$80, or \$20. We now go back to the tax that was first computed in the ordinary way, of \$220, deduct from it the earned income credit of \$20, which leaves the net tax to be paid of \$200.

Because of the manner prescribed for the computation of the earned income credit, and the \$10,000 maximum limitation on the amount that can be considered as earned income, it is apparent that the reduction in tax thru it cannot be very large. As a matter of fact, the credit cannot ordinarily be more than \$75 at best. For let us assume that the earned income of the taxpayer amounted to \$10,000, the maximum. Let us assume that the taxpayer is single, with no dependents, so as to deduct the smallest exemption, or \$1,000. This leaves \$9,000 subject to tax, the first \$4,000 being taxed at 2%, or \$80; the next \$4,000 at 4%, or \$160, and the remaining \$1,000 at 6%, or \$60, making a total tax of \$300, 25% of which is \$75.

There is a further limitation that might be pointed out, and that is that in no event can the earned income credit exceed 25% of the tax computed in the ordinary manner. This limitation most usually applies in those cases where the entire





(Communications to 25-27 Opera Place, Cincinnati, O.)

How are matters progressing for the big spring rodeo at the Fat Stock Show at Fort Worth?

Notice the "boxed" article on this page about Pawnee Bill denying a rumor that was circulated in New York.

Haven't received a word from Tex McLeod since he returned from Australia some weeks ago. Whatsay, Tex?

Gus Hornbrook's big Cheyenne Days act headed the bill at Leow's State Theater, Buffalo, N. Y., last week.

You Wild West show managers with carnivals, what companies will you be with the coming season—if you already have made arrangements?

Will there be any competitive shooting events at contests this year? There have been several "argufyers" the past several years as to who was the best.

Haven't heard yet as to what company Sgt. Norman Shields will have his Wild West with the coming season. Made arrangements, Sergeant?

A report from Bartonville, Conn., was to the effect that L. G. Marshall, owner of Eagle Ranch, who was badly injured by one of his horses October 4, is again able to be out and around the place.

According to word from Oklahoma City preparations are under way there to give the 101 Ranch Show a rousing reception and big business when it appears there during a local home-coming affair, starting April 22.

Bee Ho Gray was on the vaudeville bill at the Orpheum Theater, Oklahoma City, Ok., last week. In The Daily News Grant McGee in his review of the bill gave Bee Ho very praiseworthy mention in his various "stunts intermingled with droll talk".

Read a very complimentary article in a big city paper on Will Rogers. Not only was his rope work and rib-tickling yarns praised, but so were his writings for newspapers, etc. Further than this, since Will has written a book in sure-enough book form, he is now received by book scribes as a full-fledged author.

Could publish the names of more than 100 well-known boys and girls of contest and Wild West show circles, whom the readers would like to hear news from. But this seems unnecessary, as we have often stated that we would appreciate these squibs from everybody—which is fair enough, now isn't it?

The editor of this department is making a collection of photos of the boys and girls of Wild Westdom, and of contest arenas and contest managers, and would appreciate receiving them from everybody. Also, pictures from time to time will be run in the "column". Address them to our Cincinnati office.

In January, 1921, the following question appeared in The Corral: "When will one and the same set of rules be used by all contests?" "When?" is right. Figuring up some changes—special local requirements and restrictions at some places where animal contests are held, etc.—during the past four years—would it now be practical?

A neat bit of publicity was staged in New York last week in connection with John R. Agee's big animal act at the Hippodrome, with Ingrid Landon, one of the dancers in the show, in the limelight, according to a clipping from The Telegraph. It stated that "on a dare" Ingrid rode a big red bull of the Agee act in 4th street, between Fifth and Sixth avenues.

Saw a "syndicated" picture of an English horsewoman all decked out in an impression of a mounted American cowgirl—jersey, society riding boots, a half-wide hat, etc., and beneath it the lady was captioned a "Rodeo Rider". The girls who were over there with Tex Austin surely must have made an impression with the "sassy folk", even if their costumes have not been actually copied.

Clarence Kleffer, last season with the concert of the Sells-Floto Circus, wrote from Oklahoma that he is wintering in his old "stamping grounds", and that during a recent trip to the Osage country he ran across Madison (Red) Nines, a former partner of Jimmie Eskew. Says that "Red" is now ranching and doing well. He added: "Tell Buck Owens, Tom Ellis, 'Shorty' Janicks and Bill Davis to write in."

Frank Johnson some time ago migrated eastward from Texas and has been

spending a few weeks at Chattanooga, Tenn., expecting to leave in the near future for Florida. Johnson, incidentally, was a participant in the Burnett's Rodeo at Houston, Tex., last March and narrowly escaped permanent injury when "Gun Powder" turned (sideways) over him during bronk riding.

Notes from the Indian Joe Keys Wild West, from Texas—The show has been playing some good spots, but on account of bad weather business has been sort of quiet. It will be out all winter, in Texas, playing week stands. The personnel includes: Indian Joe Keys, Buck Keys, C. Gardner, Delza Keys, Bessie McClair and Indian Joe, Jr., and Ted Keys, the seven and nine-year-old youngsters.

In a letter from Capt. G. T. Allen, of the San Francisco Riding Academy, he states that he thinks he has the best lady bronk rider there extant, particularly so since she rides both slick and with hobbled stirrups, but has been riding slick and gaining much credit for it at contest affairs in California the past several months. Her name is Alice Wilson. Capt. says Alice won at the Livermore show last November, riding slick and kicking to the shoulder five times.

Jim Bovans writes from Georgia: "Wonder what has become of Charlie Parker and Cheyenne Charlie, who about 12 years ago scratched bronks, etc., with the Dave Noxon Wild West Hippodrome? Wonder does Parker remember when he had to scratch up the shoulders of a supposed-to-be-bad gray in order to give a decent showing at Anderson, S. C., and how a couple of the natives got sore about it, afterwards taking the late Charlie Boyd, clown, to be Parker (in the dark) and breaking Boyd's jawbone with a brick?"

Jack Hughes writes from Florida that he has contracted with the Hagenbeck-Wallace Circus for the coming season, trick riding and bronk riding. Says he hears they have some "salty ones" (yep,

how are (those) the various recognized big affairs going to get together and decide on where and when the final deciding contest is to be held (each year)? Could this be arranged at meetings of contest representatives by a sort of rotary arrangement, or by each year bidding for it—the winning price bid to be applied to a treasury for the general support of the annual national championship event? There is no denying that the heads of each contest have the right to award championships each year (for their own affairs). But, honest-to-goodness now, shouldn't there be some way to give contestants a shake at winning at one BIG ONE (so recognized) each year, instead of some half-dozen advertised "world's championship" contests yearly, medals so awarded and with some winners at one or more not even contesting at the others? For instance, when there are a half-dozen of these affairs held during a year, how could the year's champions be determined? If some win at a mid-summer event and don't show up for a late fall or early winter widely advertised contest, are those winning at the latest held one to be adjudged the "final winners"? How do you figure it? Surely the heads of contests can in some way get together on this.

The following item, which appeared in The Tampa (Fla.) Sunday Tribune of recent date, will doubtless be interesting reading to "Corral" folks:

"Lone Eagle, of Eagle Bar Ranch, Winnett, Mont., special correspondent of the Northwestern Associated Press, member of the Sioux Tribe by adoption and millionaire oil man, accompanied by his wife and baby, is visiting Mr. and Mrs. William Jay, of Tampa. They came to Tampa in a rather round-about way from home, covering 11,000 miles and 26

which Lone Eagle took part in two Tom Mix pictures. He is a member of the American Legion and has been commander of Legion post at Winnett and a member of the Hollywood post."

From Detroit—Bobbie Brant, trick and fancy rider with the John Robinson Circus concert last season, spent the holidays visiting her folks in Detroit. Miss Brant will again be with the same circus the coming season.

From Detroit—Earl E. Smith, late of Montana Meechy's Wild West with the Morris & Castle Shows, is playing vaudeville dates in and around Detroit. Smith and his two sons present a nifty roping and talking act and are going over very good.

Sparks' Circus

Macon, Ga., Jan. 10.—Additional machinery is being installed at the quarters of the Sparks Circus here for building and repairing purposes. The new animals will arrive at an early date. Sunday afternoons the grounds are crowded with sightseers.

Under the Marquee

(Continued from page 76)

to play some of the smaller attractions cannot get available space.

The Hastings (N. Z.) Show was excellent for the carnival workers and others, according to Deany Alton, who corresponds regularly with the veteran Col. Bob Love, of Sydney. The side-shows and other attractions included Mirano Bros., Dave Meekin and his lions and tigers, Harry Howe, Abby's cats, cockatoos, etc.; Tom Fox and his monkey show, Queensland Harry's buckjumpers, Worley's Wild Australia, Collig's wrestling combination, the Wild Ghurka, Phillips' dwarf pony, two merry-go-rounds and a host of small attractions.

Dave Meekin's animals are among the big attractions in New Zealand. Dave puts over a very attractive and genuine display and the result is that he is reaping the benefit of his showmanship.

Mick Asher, old-time circus man, is in poor health at present in Brisbane, where he has been confined to bed for some time. His brother Joe is the owner of a glant dog, which he has been exhibiting with success thru Australia.

Beaumont Pickups

(Continued from page 75)

show the coming season. Mrs. Ray O'Wesney has gone to St. Louis for a short stay with her folks, but will be back shortly. Arthur Burson is located here for the winter and is breaking in a new act for next season. Curly Murray, who has been away on a trip to Houston and San Antonio, is back. Jake Friedman has hardly left the hotel since he put his name on the register and is having success in signing people for the two-car show. "Fat" Leslie and some of the clowns with the Christy show are still here and snapping out from here playing vaudeville dates. They have a neat act of singing and contortion, with "Fat" doing blackface. Lee Smith has left and is with the M. L. Clark show, as is also Ray Glaum.

MASTER BOB DeFORREST



Master Bob, altho but 12 years of age, is adept in the art of fancy rope spinning, and DeForrest, known as the cowboy juggler, claims him as being really exceptional for a youngster in almost every known angle of ground rope spinning, adding that he may the coming season enter him in some honest-to-goodness contests against outstanding grown-up competitors of this line of work.

Major Lillie Denies Report That He Will Frame a Show

A RUMOR was circulated on Broadway last week, as mentioned in the last issue of The Billboard, that Major Gordon W. Lillie (Pawnee Bill) was framing a show to rival Miller Bros.' 101 Ranch Real Wild West and Great Far East Show. It arrived too late Monday afternoon to wire Major Lillie and get a reply in time for publication in said issue. To have his comment in this issue a letter was sent to Major Lillie Monday night, and he replied with a telegram Wednesday morning, January 7, from Pawnee, Ok., as follows: "Absolutely no foundation to the report. I am for Miller Brothers, not against them. I visited the 101 Ranch winter quarters recently. They have an army of skilled mechanics at work, new material in carload lots arriving daily, and every indication that they will have the greatest Wild West ever organized."

they do say that the bucker, "Diamond", there is a hard one to guess out—ROWDY WADDY). Jack says he will not take his "Nero" and "Saint Vitus" horses with the show; thinking of sending them home to rest up for the season. He intends remaining in Florida (near De Funiak Springs) until a short time before the show opens—may first make the rodeo at Fort Worth, but not certain.

Last year found quite a number of annually held contests awarding the year's championships at their own events, that is for those particular places, and so advertised and announced. Also several big-time promoters awarded their own championships to contestants at their affairs. That is getting nearer the big point of consistency, and gives the hands something with more real foundation to shoot at than formerly. However, there should be one great big contest held each fall to decide who will be the recognized national champions each year. Can any person think this over a few minutes and consistently dispute the logic of it? Now,

States en route in their specially built auto. They plan to spend about a month in South Florida, then visit Cuba. They will return home in the spring either by road or thru the Panama Canal, to attend to some oil business, and plan to start in June on a trip around the world, west-bound. Lone Eagle's father and mother, missionaries to the Indians, were both killed, probably by stray shots, in the Battle of Wounded Knee, in the Sitting Bull War, in South Dakota in 1890, when he was a baby. He was adopted by the Sioux. During 1907 and 1908 Lone Eagle was with the Royal Northwest Mounted Police in Alberta. He joined the United States Army in the World War and for some time at Camp Merritt had charge of training Sioux Indian recruits, who were sent overseas for scouting service. He and Mr. Jay, who is now with the Tampa Electric Company, were in the same outfit at Camp Merritt during part of the war. Lone Eagle and his wife both tried life in the moving picture business and appeared in The Covered Wagon, after

The Billboard Publishing Co., Cincinnati, Ohio. Please send The Billboard for six months, for which I enclose \$1.75.



# 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.)

## Hagenbeck Bros.' Company Opens Experimental Station in St. Petersburg, Fla.

THE second big animal-training center in the United States has been opened in St. Petersburg, Fla., by the Hagenbeck Brothers' Company, of Hamburg, Germany.

A story in one of the spring issues of *The Billboard* announced that the Hagenbeck concern planned such a station in Florida. John T. Benson, the Hagenbeck company's American representative, did buy a piece of property at Sarasota for the purpose, but E. M. Elliott, of E. M. Elliott and Associates, developers of the Florida Riviera at St. Petersburg, induced him to look that fast-growing city over before making a final decision. Four weeks ago Mr. Benson visited St. Petersburg and closed a deal for a plot of land near the new Gandy Bridge, which spans Tampa Bay, and in close proximity to the two-million-dollar Midway Amusement Park, which is under construction by the E. M. Elliott interests.

According to Mr. Benson, the Hagenbeck Brothers are now able to carry out their late father's wishes, that of having monkeys and other animals out in the open the year round, the matchless climate in St. Petersburg, which is known the world over as the Sunshine City, making this possible.

Mr. Benson reached St. Petersburg only three weeks ago with a big shipment of animals direct from Hamburg, Germany, and soon afterward the public was admitted to the almost completed zoo. And without question the Hagenbeck company, famous dealers of wild animals, is presenting to the public at its new station the finest collection of monkeys ever shown in America, as well as a splendid collection of many other wild animals, many of them of rare tropical species. A feature of the zoo is the snake pit, the largest in the world, according to Mr. Benson, and containing a large number of pythons.

It is the plan of the Hagenbeck Brothers' Company to use the site in St. Petersburg as an experimental station for all kinds of animals and birds, and at the same time as a storehouse where snakes and monkeys can be shipped to the concern's Southern trade.

## Summit Beach Park

Management To Make Improvements Costing \$100,000—Kiddie Features Will Be Installed

Akron, O., Jan. 9.—Improvements costing \$100,000 will be made at Summit Beach Park here this winter, according to C. C. MacDonald, manager.

Chief expenditure will be for the remodeling of the old mill, which will be given a chute to a pool of water below. This will cost approximately \$25,000. The front of the swimming pool will be left open to public view and the pay grand stand will be abolished. Improvements there will cost \$5,000.

Several attractions for the kiddies will be installed. These include a kiddie airplane swing, a Custer Car speedway 300 feet in circumference, and a miniature ferris wheel.

Wisteria Gardens dance hall will be re-decorated for the reopening April 13.

A compressed air calliope will be purchased and used for advertising purposes. The amusement company plans to take over all concessions as soon as the existing leases expire. Popcorn stands already have been taken.

During 1924 the park had an attendance of 750,000 persons or 27,000 more than during the previous year. Mr. MacDonald forecasts a large attendance increase in 1925.

## Old Wharfbat Sinks

The wharfbat of the Coney Island Company, Cincinnati, O., recently sank in six feet of water. The loss will be small, as the boat can easily be salvaged owing to the shallowness of the water.

The wharfbat had been in service for more than half a century. It was built in the days when traffic on the Ohio river was at its peak. A quarter of a century ago the boat and the steamer Mary Houston were torn from their moorings during a storm and drifted to Lawrenceburg, Ind., 25 miles down the Ohio.

## 10,000 at Zoo Opening

Beaumont, Tex., Jan. 8.—Beaumont's first zoo has been installed on the grounds of the South Texas State Fair here and opened Sunday. About 10,000 persons were at the opening.

## Riverton Park

Long the Popular Playground of Portland (Me.) Residents and Visitors

One of the most popular amusement resorts in the New England States for many years was Riverton Park at Portland, Me. It is not as pretentious as many of the large city parks, but there are plenty of riding devices and other features to keep the visitor interested and provide plenty of fun and excitement for young and old.

Riverton Park first was operated by the Portland street railway company and before the era of the automobile enjoyed a splendid patronage. Lately, however, patronage dropped off considerably and for several seasons the park was practically idle. But in 1923 the time seemed ripe for its revival and the Riverton Amusement Company was organized and operated the park with only about half the devices that are in the park at the present time. The results were so satisfactory that, with a somewhat reorganized company, the resort started in the 1924 season on a larger scale and had a very good season, according to reports. While no announcement as to plans for 1925 has been made it is probable that the park will again be in operation, as it is the general opinion that 1925 is going to be a good year for

## More Park Devices for Wisconsin State Fair

Additions to Park Equipment Expected to Substantially Increase Revenue

Milwaukee, Wis., Jan. 8.—Providing the State fair board gives its approval, a number of additions to the amusement-park equipment at the grounds of the fair may be made before the 1925 season is very far advanced. Such additions would, it is expected, substantially in-

## THE OUTLOOK FOR 1925

WITH that bugaboo—presidential year—out of the way, and business experts proclaiming the approach of a wonderful revival in all lines of trade and industry, the park men of the country have cause to look forward to the 1925 summer season with considerable optimism.

A little more than a month ago at the annual convention of the National Association of Amusement Parks leading members of the association expressed the belief that a business revival was in the offing. They backed up their judgment by placing many orders for riding devices and other park paraphernalia. Riding device manufacturers and park supply men report a brisk business. Taking all of these facts into consideration one can scarcely be anything but optimistic.

Between this time and the opening of the amusement park season plans will be laid for the year, improvements will be outlined, planned and in many instances completed. There will be changes in the personnel of many parks and numerous other happenings that will be of general interest. *The Billboard* will endeavor, in its park news department, to keep fully abreast of the times and thru its correspondents in all parts of the country keep its readers informed as to the newest developments. The co-operation of the park men themselves will be appreciated. Photos of their parks, notes of their plans and news in general will be welcome. And on its part *The Billboard* will co-operate with park men in everything that is for the good of the game.

increase the revenues of the fair from concessions.

John A. Miller and C. S. Rose, who are the principal owners of the amusement park company, will submit to the board at its February meeting a proposal for extensive additions. The company proposes to spend \$50,000 on additional devices.

The State fair realized about \$30,000 from the amusement-park devices during the 1924 season, which, with receipts from other concessions operated during the fair week, made the largest gross receipts from concessions the fair has had in any year with the possible exception of 1920. When the amusement park was installed it was predicted it would go a long way toward wiping out the annual deficit of the fair, and this prediction seems to have been quite accurate.

## Niagara Whirl

New Water Ride is Making Bid for Popularity

A new park ride that will make a bid for popularity during the season of 1925 is the Niagara Whirl, invented by Irwin J. Siebert, of Cleveland, O. The ride was exhibited at the annual convention of the National Association of Amusement Parks in Chicago last December and attracted considerable attention.

The ride, which has a capacity of 28 people each ride, is built in both portable and stationary style. Minimum space required is 30 by 30 feet. A waterfall 12 feet in height and covering nearly half of the entire front makes a wonderful bally.

The Niagara Whirl is being built by the International Device Manufacturing Company, Inc., of Wilkesburg, Pa.

amusements as well as business in general.

Among the amusement devices and features to be found at Riverton Park are the whip, dog-dog, roller coaster, airplane swings ocean wave, Scotland ponies, roller skating rink, dance hall, etc. There was first-class dining room service last season, also plenty of vaudeville acts and dare-devil stunts to attract the crowds. No doubt the program will be somewhat augmented when the park reopens in the spring.

## St. Paul May Have New Amusement Park

St. Paul, Minn., Jan. 7.—Proposals to utilize the 40 acres of ground below the Mississippi river high dam, part of which was filled in by the Ford company, for an amusement park are under consideration.

H. C. Wenzel, commissioner of parks and playgrounds of St. Paul, in a statement a few days ago, said that St. Paul needs an amusement park which would contain coasters, merry-go-round and various other equipment found in the average city park.

## Invents Park Coaster

New York, Jan. 6.—Phil Dwyer, famous animal impersonator, who plays the cat in Florenz Ziegfeld's musical comedy, *Amie Dear*, starring Billie Burke, has invented an amusement park coaster which is continuous and follows the principal movements of a ball game. The device will very probably be installed in a number of parks soon. Dwyer has made several inventions.

## ZOOS ARE POPULAR

Visitors to the Country's Animal Collections Numbered in the Millions. With New York's Zoo Leading

If the annual visiting list is to be taken as a criterion of popularity, the zoological gardens of the United States are among the most popular institutions in existence.

Attendance at the largest zoos in the country—those of New York, Milwaukee and Cincinnati—totals something more than 4,000,000 persons annually, with New York far in the lead. The New York Zoological Society has an annual visiting list of approximately 2,500,000. Attendance at the zoological garden in Washington Park, Milwaukee, in 1923, is given as 936,775, and the annual report of the Cincinnati Zoological Society gives the figures for 1923 as 670,535, with a probable large increase for the year just closed.

A number of other cities have sizable zoos, the none to compare with the three already mentioned. St. Louis, Kansas City, Memphis and Beaumont have zoos of creditable size. The Beaumont zoo opened but recently, with 10,000 persons in attendance.

The Cincinnati Zoo has a greater number of entertainment features than any other in the country; also one of the finest animal collections. Its summer opera season has attracted much attention and has proved wonderfully successful. Its ice-skating exhibitions compare favorably with the best to be seen anywhere. Sol Stephan, who has had charge of the animals for many years, is one of the best known authorities on wild animals, their habits and care.

A number of amusement park managers have found that the installation of a small zoo adds much to the attractiveness of their park and they are giving more attention to this feature than heretofore.

## In British Parks

By "TURNSTILE"

London, Jan. 1.—Normanston Hall, the beautiful estate on the outskirts of Lowestoft, is to be purchased by the Lowestoft Corporation for the sum of \$25,000. The decision of the authorities to turn the land into pleasure grounds is giving great satisfaction to the progressive amusement caterers of this bracing and attractive seaside resort.

Hove, which has been developing considerably of late owing to its increasing popularity not only among holidaymakers but as a residence for prosperous commuters from London, is now planning a considerable improvement in the building of a new pier. It will be of a quite new order for the English Coast, for not only is it to be built of ferro-concrete but it is proposed that at the pier-head there shall be a residential club containing 100 bedrooms. Other projected buildings are a kuraal and a dancing hall, each accommodating 1,000 people, a theater with seating for 1,500, and an aquatic club. About 18 months will be spent on the work, of which the estimated cost is about \$1,000,000.

A boost should be given to British manufacturing prestige on the continent by the fact that the well-known Swansea firm of Arrol and Cook has, in spite of continental competition, obtained the order for a gigantic piece of structural steelwork in the super-switchback to be erected at the Paris Exhibition of Fine Arts and Industries, to be held next year.

The Amusement Ship is to be the great new attraction among Southend-on-Sea's entertainments this next year, commencing at Eastertide. Southend will be the first to introduce this, the novelty of the year on this side, it will be remembered.

Following the example of various seaside resorts which have proved the value of having a full-time official to advise on and organize entertainments, Ilfracombe municipal authorities have decided to appoint an entertainments manager at a salary of \$1,500 to supervise the operations of the pleasure beach and other local entertainments.

H. W. McGeary is now in Orlando, Fla., where he will visit for four weeks, then back to California.



### The No. 12 BIG ELI Wheel IS AN IDEAL WHEEL FOR PARKS

Low upkeep is an important feature about BIG ELI Wheels. Let us tell you about the No. 12 BIG ELI Wheel. They are money-getters. A post card will bring you the necessary information.

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### Cash In Whirl-O-Ball

New Automatic "Loop-the-Loop" Game  
for all amusement places, soft drink parlors, shooting galleries, etc. Runs itself—automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Your receipts clear profit. Each Whirl-O-Ball Game is 3 1/2 x 20 ft. and has an exciting capacity of \$5 an hour. You can put 2 to 12 Games in any ordinary room or tent. Take in \$15 to \$50 per day. Moderate investment required. Write now for catalog. **BRIANT SPECIALTY CO.** 704 Consolidated Bldg., Indianapolis, Ind.



### KIDDIE CAROUSEL

Six different devices. Order from the originators. **PINTO BROS.**, 294 West 8th St., Coney Island, N. Y.

### The Ultimate Coaster "THE REVERSER"

Patented.  
Engineering and building by **THE L. A. THOMPSON SCENIC RY. CO.**  
**T. D. HOOPER, Jr.**, 19 Walton Ave., Merchantville, E. N. J.

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How to obtain a patent and other valuable information is supplied in our FREE booklet. Write for copy today.  
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New and Rebuilt Organs for sale. Repairing and Rebuilding all makes of Organs. Work done at lowest figures. Satisfaction guaranteed. Now is the time to act.  
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### FOR SALE

STATIONARY WHIP AND SEAPLANE.  
In first-class condition, at a big bargain. **PUBLIC AMUSEMENT CO.**, 607 Forest City Bank Building, Redford, Illinois.

### WANTED

For LAKEVIEW PARK, on Lake Odell, Lakeville, O., for the season of 1925, an Arizona Dancing Pavilion and Arizona Skating Rink and Rides, Good business. **J. L. REGNE.**  
Advertise in The Billboard—You'll be satisfied with results.

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Manufacturers of  
**OVER THE JUMPS  
PORTABLE AND PARK CATERPILLARS  
SPILLMAN CAROUSELLES**

Write for Catalog  
North Tonawanda, N. Y.

### Park Paragraphs

Daredevil Doherty, whose "slide for life in flames" has been featured at many amusement parks, is spending the winter at his home in Cincinnati.

Mike Helm, owner of Electric Park, Kansas City, Mo., is enjoying the Florida Sunshine—and no doubt catching some tarpon.

Overloading a park with concessions is fair neither to the public nor the concessionaires—and it is apt, too, to end disastrously for the park owners.

The start of the 1925 season will see several new excursion steamers on the Ohio and Mississippi rivers, according to rumors.

The first of a series of bicycle races of 1925 will be staged at Lake Shore Park, New Orleans, Sunday, February 15. Secretary Benedetto, of the A. A. U., will be in charge of the event.

If all the park promotions under way in Florida turn out to be substantial realities the Flowery State will have its full share of amusement resorts in another year.

The N. A. A. P. has accomplished much good for its members thru tax repeals, cheaper liability insurance, and in many other ways. It deserves the solid support of all park men.

Have you read the code of practices for park men, published in the December 27, January 3 and January 10 issues of *The Billboard*? The contents of the code are well worth studying.

Ride manufacturers report unusual activity in their line, indicating that live-wire park men are preparing to take care of the record crowds they are looking forward to.

Georges Morisset, secretary of the Quebec Park Amusement and Provincial Exhibition, Quebec, Can., is busily engaged in laying plans for the new season. The Quebec Park is splendidly equipped.

Woodlawn Park, Trenton, N. J., has announced that its 1925 season will open May 16. A large auditorium is now in course of construction at the park. Included in it will be a fully equipped stage.

F. H. Tooker, who has been active for the past eight years in the operation of West View Park, Pittsburg, Pa., advises that he severed his connections there January 1 and during the coming season will be at Watkins, N. Y.

Ed R. Booth, manager Meyers Lake Park, Canton, O., states that a meeting of officials of the Northern Ohio Traction and Light Company, owners of the resort, is scheduled for the middle of January and at that time proposed improvements to the park will be discussed and some program for spring outlined.

A bathing beach for Negroes, to be located near the John Paul Jones monument and the Lincoln memorial at Washington, D. C., is being considered. The proposal has caused considerable controversy. Before the beach can be established it must have the approval of the Fine Arts Commission.

Seven hundred square miles in Virginia has been chosen as the site for the first great national park in the East. The site is in the Blue Ridge mountains. The region was declared the most desirable because of its scenic, historic and recreational qualities and because it is within a day's travel of more than 400,000 population.

### Park Assured for Sikeston, Mo.

Sikeston, Mo., Jan. 8.—Something like \$25,000 has been pledged toward the building and operation of an amusement park just east of Sikeston. Several acres of ground have been obtained and it is planned to start work some time soon. Several buildings are to be constructed and a swimming pool will be built. There will be a picnic ground and various other features.

### Loses on Roller Coaster

White Plains, N. Y., Jan. 9.—The long legal fight between prominent residents of Rye Beach and the owners of a roller coaster there in which the former tried to stop the operation of the coaster, (Continued on page 84)

## AMUSEMENT PARKS WATCH FOR MILLER'S ANNOUNCEMENT MILLER & BAKER, INC.

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**JOHN A. MILLER CO.**  
7236 East Jefferson Ave.,  
Detroit, Michigan.

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**CHARLES PAIGE**  
417 South Rampart Boulevard,  
Los Angeles, California.

## WORLD'S GREATEST RIDES

**BOBS COASTER.** Most thrilling Coaster ever built anywhere. Now building for 1925 in Detroit, Boston, Los Angeles and elsewhere. doubles receipts of ordinary Coasters.

**CATERPILLAR.** We built 75 during 1923 and 1924. Earned its cost in three weeks, Kenneywood Park. Two at Coney Island got over \$10,000 each in one season. Greatest small ride ever produced.

**SEAPLANE.** The standard ride in nearly every park. Cheap to buy. Low operating cost. Lasts a lifetime. 214 now operating in parks and 131 in portable use all over the world.

Prompt deliveries. Some bargaining in used machines.

**JAZZ R. R.** The latest novelty. Funniest ride ever built. The climax of 22 years side building. See it in operation at factory.

**TUMBLE BUG.** Not portable, but can be moved. Circular ride, with big coaster thrills. Made a splendid record in eight parks in 1924. Many orders being booked for 1925.

**MERRY MIX-UP.** Best portable ride ever produced. Built of steel. Easily gilled. Loads on one wagon. 30 built in 1924. Order now for 1925.

**TRAVER ENGINEERING CO.,** Beaver Falls, Penna., U. S. A.

## COLUMBIA AMUSEMENT PARK North Bergen, N. J.

We have space for a Good Clean Animal Show, Village, Indian Show or other Outdoor Attraction. Large attendance thruout the season. Big opportunity for a good attraction.

Also have to rent for the season, large Bowling Alleys and Refreshment Privilege.

## A RARE OPPORTUNITY TO GET IN ON THE GROUND FLOOR OF WHAT WILL BE ONE OF THE BEST PARKS IN SOUTH- ERN OHIO. FOREST PARK, DAYTON, OHIO

Located on North Main Street and easy of access by autos, motor buses and interurban lines. Contains 110 acres and conceded by all who have seen to be the most beautiful natural park in Ohio. Fifty acres of fine old shade trees; balance of ground used for parking space. Also trapshooting, baseball and other outdoor sports. We have at present 7 Rides (but if you have something different we can use them), Dance Hall, Skating Rink and other Games and Concessions, WANT Coaster, Whip, Ferris Wheel, Penny Arcade or any good Game or Concession that would be an attraction. Can furnish buildings. Write **VILLIE MARKEY, Manager, Forest Park, Dayton, Ohio.**

## MILLER & BAKER, Inc.

AMUSEMENT PARK ENGINEERS  
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.

## Wanted for Crystal Beach

Whip, Ferris Wheel, Penny Arcade, Fun House, Games of Skill. Will rent entire Midway, including two large Bathing Pavilions. WE HAVE Mammoth New Dance Hall, Poles, Seaplane, Dodgem, Miniature Railway, Custer Coaster, Carousel, Skating Rink, Refreshments, Etc. **FINEST LOCATION IN STATE** for Roller Coaster. Park is located on Lake Erie, 38 miles west of Cleveland, on Lake Shore Highway. Twenty-five acres of shade. Free gate. Free parking accommodations for 5,000 machines. Reply to **G. H. BLANCHAT, Manager, Crystal Beach Park, Vermilion, Ohio.**  
WILL SELL one or all of the above-mentioned Rides to responsible party with long-time lease.

## CANDY FLOSS MACHINES

Ten different models of new Machines. All kinds of used Machines. Hand Power, All Electric and Combination Machines. Good used Machines at less than half what new ones cost. Mrs. of Automatic Fishpond Merchandise Wheels, Cork Guns, Etc.

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## EXCURSION AGENT

WANTED FOR MEYERS LAKE PARK, CANTON, OHIO.  
Must be thoroughly experienced and furnish three A-1 references, particularly from park managers with whom you were formerly employed. State all first letter. If you can't qualify save your stamps.  
**E. R. BOOTH, Manager Meyers Lake Park.**

## EVERY "WHIP" OWNER

will please send in their address and we will mail promptly our new **REPAIR PARTS LIST** showing diagram, name, number and price of every part of "THE WHIP".  
**W. F. MANGELS CO.,** Coney Island, New York.  
Exclusive manufacturers of "THE WHIP".



# 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.)

## Missouri State Fair Entering 25th Year

Quarter Century Celebration  
Promises To Be Best Ever  
---Big Show Features  
Promised

Sedalia, Mo., Jan. 8.—While many another State fair found it difficult last season to balance its ledgers to show as neat a profit as for some of the preceding exhibitions, the Missouri State Fair came thru the season with flying colors, showing a record profit of \$22,327.51 for the 1924 exposition, and a record attendance of 229,163 persons for the eight-day festival.

Not all of the story is told in the unprecedented success of 1924, according to W. D. Smith, secretary, who has just presented his biennial statement to the board of directors. At the close of 1923 it was found that the State fair showed a profit for that year of \$15,247.21, making a total profit for the biennial period of \$37,574.72.

In addition to the profit of last year, all of which is available for use in producing the State fair of this year, the board turned back to the State treasurer \$85,000 of unused appropriation for the two years. Computing the standing of Missouri's exhibition from these figures it will be found that the State fair was all but self-supporting.

At the beginning of the new year there was a cash balance to the credit of the fair board amounting to \$22,050.68. If past exhibitions may be used as criteria, this is truly a remarkable feat. In fact the last two exhibitions were the first ones in twelve years that failed to show cash balances in the red, according to the financial statement of Mr. Smith.

There are at least two good reasons for the records made by the Missouri State Fair during the last biennium, one of which was purely accidental and the other one which has been growing decidedly incidental under the present management. If any State fair can boast of more sunshine and fair weather than prevailed during Missouri's eight-day show, there must have been either a longer session or a modern Joshua on the grounds; for from sunup to sundown throughout the entire celebration a cloudless sky hung high over the visiting throngs. The record attendance was the inevitable result. Then, the work of Secretary Smith has played no little part in the success of the fair. Mr. Smith has managed the fair three years, and two of those years have resulted in the debut of the fair finances from the red column of the ledger, while the first year saw a reclamation and reorganization of Missouri's program for her annual exposition.

The Missouri State Fair will celebrate its 25th anniversary this coming August. Elaborate plans are already in progress for a suitable program to display the achievements of a quarter of a century in fair building as it is done in Missouri. Unusual efforts will be directed toward bringing the largest show features from the amusement world that have ever been seen here, Mr. Smith has announced.

The entire agricultural personnel of the State, as well as adepts of industrial and professional pursuits, will be called upon to take part in the 25th birthday party of the Missouri State Fair. Fired with enthusiasm over the success of the last two preceding years, the management this year is playing a game with no limit, so long as all features do not disturb the harmony of the moral standard that has been established. Barring unforeseen accidents, it appears now that there will be "some party" staged on the fairgrounds at Sedalia when the State fair crosses its quarter-of-a-century mark.

## Palmyra Fair Successful

Palmyra, N. Y., Jan. 9.—Reports given at the annual meeting of the Palmyra Union Agricultural Society show that the society has just passed the most successful year since its organization in 1856. The Palmyra fair held last September drew a record attendance.

The report of the treasurer, Harry G. Chapman, gives the total receipts at \$19,408.30 for the year, while the disbursements were \$12,195.88. This leaves \$7,212.42 in the treasury. Improvements on grounds and buildings include a large addition to the grand stand and rest rooms in the women's building.

## Dates Not Set for Utah-Idaho Meeting

Association Waiting To Time Meeting With  
Proposed Legislation

At the last meeting of the Intermountain Fair and Racing Association it was decided by the members present that the name be changed to the Utah-Idaho Association and the 1925 meeting was set, altho a definite date has not yet (January 7) been named, as it is deemed best to call it some time later on account of proposed legislation that may affect the fairs of Idaho especially.

J. M. Filer, secretary of the Utah-Idaho Association and also of the Twin Falls County Fair, Filer, Id., states that a State fair may be provided for and legislation will be proposed that, if passed, will provide for district fairs, with a probable change in the management of the well-established county fairs.

The Intermountain association has in the past had pretty hard sledding due to untoward conditions. Speaking of this fact Mr. Filer says:

"The association had its 1924 meeting at Ogden, Utah, in January, with but three of its members represented and two booking agents present. This small attendance was due to the unsettled conditions among the member fairs. Past experience has taught us that we are too widely scattered and have so few things in common that the meetings are not so helpful to members as are those of associations more closely situated.

"This association at one time covered Eastern Washington, Western Montana, all of Idaho and Northern Utah. Spokane and Walla have gone to the North Pacific Coast Association, Montana has developed a good working circuit of its own, Idaho has no State fair and but few live county fairs and Utah has but two fairs that seem to have racing programs and exhibitions of more than local interest. Thus you see our association has had hard sledding."

The situation, Mr. Market states, does not invite making contracts, buying attractions, etc. Some of the things the association has to contend with are long ships, scarcity of harness horses, small purses and the small receipts incident to sparse populations with the incident light receipts as compared with Eastern fairs. Idaho, he says, is especially hampered by its stringent anti-carnival law which keeps carnivals from playing its fairs.

## Tennessee State Fair To Have New Stadium

Nashville, Tenn., Jan. 7.—Bids on a reinforced concrete, brick or frame one-story building to be erected at the grounds of the Tennessee State Fair are being received this week. The building will be 200 feet wide and 400 feet long, built like a large athletic stadium, with seats rising all the way around the 116x290-foot arena. The entire seating capacity of the building will be 15,000, it is announced.

The structure is to be completed in time for use during the 1925 fair. During the day it will be used as a place to exhibit live stock, and at night for the horse show and other features where an inclosed arena is necessary.

## Wilson Again Secretary

Canton, O., Jan. 7.—Edward S. Wilson, formerly manager of the Ohio State Fair at Columbus and for many years prior to that secretary of the Stark County Agricultural Society, was restored to the latter post last week when the annual meeting of the society was held here. He succeeds Charles Fromm, who has been secretary for the past two years.

Grant Shrop was elected president, succeeding James E. Finefrock, who was head of the society for nine years. Morris Crowl was named vice-president, and William G. Taylor, treasurer.

## In New Training Quarters

Mrs. Melzer, manager of the Six Flying Melzers, writes that she has completed another successful season of fairs with the flying return act. The Melzers have just completed a fine new training quarters at their new home in Saginaw, Mich. During the season of 1925 they will again be booked thru John C. Jackel, of New York.

## Fair Department Appreciated

Mr. Nat S. Green,  
Editor Fair Department,  
The Billboard.

Dear Mr. Green:

I wish to express my admiration and appreciation for the Christmas Number of *The Billboard*, which was both a *Whale* and a *Wow*. We noticed with pleasure that your department was well up to the standard of the others and, in our opinion, a little ahead. This may have been a prejudiced opinion, of course, as we are both more interested in the things for which you are responsible.

I know it is no easy matter to make up a fairs department in the dead of winter when most fairgrounds are under blankets of snow (where the weather is seasonable) but you came thru 100 per cent and deserve superlative congratulations.

(Signed) ELROY S. THOMPSON,  
Mgr. Publicity Department,  
Brockton (Mass.) Fair.

## More Buildings for South Florida Fair

P. T. Strieder, general manager of the South Florida Fair and Gasparilla Carnival, Tampa, Fla., advises that several buildings are under construction at the present time. They include a brick building 70 by 425 feet, under one roof; a building 50 by 100 feet, to house the dog show, and several units of stables to care for the horses.

"The prospects of our coming fair are exceptionally bright," Mr. Strieder states, "and every indication at this date points to a record-breaker from the exhibitors' as well as the attendance standpoint."

## W. B. Burris With Fair Pub. House

W. B. Burris, for many years secretary of the fair at Jackson, Mich., and president of the Michigan Association of Fairs, has given up his position at Jackson to become identified with the Fair Publishing House, Norwalk, O., as manager of that concern.

Mr. Burris reports that his new work looks very promising. "I hope to have enough extra time," he says, "to be of service to any of the fair organizations in the future where I can be of benefit."

## Heads Women's Fair

Mrs. Joseph T. Bowen has been elected chairman of the board of directors of the Woman's World Fair to be held in Chicago.

The fair, which will be held April 18 to 25 in the American Exposition palace, Lake Shore Drive and Erie street, will show the progress and accomplishments of women in various parts of the world.

## Village Buys Fair Grounds

Warsaw, N. Y., Jan. 9.—The taxpayers of Warsaw voted at a special election to buy the grounds of the Wyoming County Agricultural Society for \$21,000. The grounds, which cover 28 acres, will be used as an athletic park.

It is hoped to continue the annual fair, the association renting the grounds from the village.

## North Dakota Fairs Meeting Set for February

E. R. Montgomery, secretary of the North Dakota Association of Fairs, announces that the annual meeting of the organization will be held in Grand Forks February 11, 12 and 13.

B. J. Long, of Finley, is president of the association.

## Date of South Texas Fairs Meeting Changed

George Kemper, secretary of the South Texas Fair Circuit, advises that the date of the annual meeting has been changed from January 19 to February 16 and 17. The meeting will be held in Kenedy, Tex.

## Ohio Fair Officials Meeting in Columbus

Merger of Two Associations  
Probable---Program Abounds  
in Practical Topics

The proposed merger of the Ohio Fair Boys' Association and the Ohio Fair Circuit will be one of the most important questions to be taken up at the joint meeting of these two organizations in Columbus, O., Thursday and Friday, January 15 and 16.

The program, as usual, is full of subjects that are of distinct interest to county fair men, and the names of the speakers are a guarantee that the topics will be well presented. It is expected that Governor Vic Donahey will be present at the banquet, along with a number of other notables. There also will be a first-class program of entertainment.

All sessions will be held at the Deshler Hotel.

The program announced by Myers Y. Cooper, president of the Ohio Fair Boys, is as follows:

January 15, 9:30 A.M.  
Fair secretaries' conference, I. L. Holderman, of Dayton, presiding; W. F. Weiland, Mt. Gilead, secretary.

Fair presidents' conference, J. E. Finefrock, Canal Fulton, presiding; Dr. H. O. Frederick, Ashtabula, secretary.  
Fair treasurers' conference, J. W. Dwyse, Marietta, presiding; H. C. Harris, Elyria, secretary.

Thursday Afternoon, January 15

1:00 to 2:00—The Ohio Fair Circuit, A. P. Sandies, president, presiding; Harry D. Hale, secretary.

Report of president, roll-call, reading of minutes, unfinished business.  
Proposal to merge the Ohio Fair Circuit with the Ohio Fair Boys' Association.

2:00 to 3:00—The Ohio Fair Boys' Association, Myers Y. Cooper, president, presiding. Minutes of previous meeting, roll-call and presentation of reports for State Department of Agriculture, Helen S. Maher, secretary.

Annual report of president.  
Committee appointments.  
Treasurer's report, Lamar P. Wilson.

Proposal of merger, Ohio Fair Circuit with the Ohio Fair Boys' Association.

Resolution to change name of Ohio Fair Boys' Association.

Proposal—Shall the association have an executive secretary?  
Introduction of guests.

3:00 to 3:20—The State Fair of 1924 and the Outlook for 1925, G. R. Lewis, State Fair manager.

3:20 to 4:00—Young America at the Fair; A Word About Boys and Girls' Club Work, Professor Glenn Drummond, superintendent Logan County Schools; W. A. Marker, Van Wert; W. H. Palmer, Ohio State University; A. J. Cochran, Jackson; G. H. Hitchcock, Washington C. H.

4:00 to 4:30—Helpful Hints on Your Racing Program, Wm. H. Gocher, secretary, National Trotting Association, Hartford, Conn.; W. H. Smollinger, secretary, American Trotting Association, Chicago, Ill., General discussion.

4:30 to 4:40—What We Accomplished in the School for Live-Stock Judges, Paul Gerlaugh, Ohio State University, General discussion.

4:40 to 5:00—How To Sell Your Fair to the Public, Nat S. Green, of The Billboard; Fred W. Leu, farm editor, Toledo News-Bee.

5:15—Adjournment.

Banquet  
Deshler Hotel, Thursday, January 15, 7 p.m., Myers Y. Cooper, president, Ohio  
(Continued on page 84)



# FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

## Winter Fairs

London, Dec. 26.—The mild weather of the last few weeks has made for very successful running of the many winter fairs which are now to be found in all parts of the country. A very few years ago it was the custom of practically all the English showmen to park their stuff for the winter months, but of late, and particularly since the war, there has been a very distinct development in open-air amusements at this season of the year. In addition to the outdoor events, long-run indoor fairs are held up and down the country, but the most significant development is the popularity of the outdoor fair. Whereas formerly the big rides and heavy tackle were put up for repair and improvement, these are now practically continually in use. And although, owing to the vicissitudes of climate, the big men have to take big chances, this new order has made a great difference to the prosperity and continuity of work of the smaller tenant showmen.

Games and juvenile rides are, of course, of no account unless there are major attractions to draw the crowds and the small proprietors have suffered very often great privation during winter months thru being unable to use their tackle and having no alternative means of livelihood. Thanks as aforesaid to the considerate treatment meted out this year to the showmen by the clerk of the weather, the great majority of these tenant showmen enjoyed a very merry Christmas this year.

## Wembley Notes

The Duke of York is to succeed his brother, the Prince of Wales, as president of Wembley next year. The Prince will be away from England during the summer, and as the president's task is no sinecure, he has decided to relinquish the honor with the responsibility. He remains, however, a patron of the exhibition, as does the king also. Lieutenant-General Sir Travers Clarke will continue as chief administrator, and Lord Stevenson as chairman of the board. Although several of the great combined exhibits which were installed at considerable cost (and a cost, be it noted, which was not calculated on a basis of returns) will not be renewed during the coming season, it is probable that the number and importance of exhibits next year will be no less than in the first exhibition. It is hoped to show these at much greater advantage, for the last-minute rush of exhibitors in 1924 caused a good deal of overcrowding in certain departments and many fine exhibits were not so placed as to attract and interest the public. The Ministry of Health hopes during the coming season to arrange a great housing exhibit illustrative of modern cottage construction, as housing is one of the principal political problems of the moment, and it is felt that this will be of great use to local authorities and all bodies interested in the building and fitting of artisan dwellings.

Meantime the antagonism of seaside resorts to the reopening of Wembley is growing and many local bodies are organizing big petitions which are to be presented in due course in the vain hope of checking what seems to them an unfair competition. As a matter of fact, from many recently published balance sheets it is abundantly clear that the various resorts have more reason to con-

gratulate themselves than to blame Wembley for last year's receipts, which in the majority of cases and after making all allowances for the wet summer are considerably in excess of their takings in previous years.

## Lyons' Concession Questions

Many interested parties continue to query the concessionaire which led to Messrs. J. Lyons & Company holding the monopoly of catering in the exhibition. Last week further questions were asked regarding the statement of profit and loss of the working of the monopoly held by this big catering company. It was asked that particulars of this working should be given when the final balance sheet was put before Parliament. But the questioner was informed that no such statement would be made. This is only to be expected by anyone who has followed the financing of Wembley, which has certainly not been dignified either as regards commercial practice or showmanship. I should not be surprised, however, if the matter is not allowed to rest in its present state, since many practical business men at Westminster seem to suspect that better business arrangements could have been made than were made. Whether any satisfaction is forthcoming so far as this is concerned or not, the spirit of honest criticism is likely to have effect in respect of the concessionaire and organization of Wembley, 1925.

## Entertainments Committee Gets Busy

The committee of members of the House of Commons, inaugurated very largely thru the enthusiasm of Sir Walter de Frece, had its first session at the end of last week, when Sir Walter was elected chairman, Sir Park Goff, deputy-chairman, and Harry Day, the well-known revue and vaudeville promoter, was made honorary secretary and treasurer. The newly formed committee is the first body established to safeguard and generally to oversee the interests of the amusement world in Parliament. Almost every industry has such a committee, and it is high time that the many problems arising out of legislation, etc., touching the show world should have the attention of men on the spot. Among the first matters to be considered will be the problem of broadcasting as affecting other entertainments. One in-

teresting outcome of radio activity very detrimental to the prosperity of many artists is the making of gramophone records by radio transmission, thus depriving the executors of royalties and fees. The Performing Animals Bill and the raising of advertising and publicity revenue by seaside resorts are other problems for immediate attention. So far as the fair men are concerned (and as they have no longer any official representative, I do not imagine that they will get a great deal of attention from the new committee) the most important questions will be the safeguarding of fairground rights and the standardization of the law in regard to fair games and competitions. But as the majority of members of the present committee are at present concerned purely with indoor amusements, I expect that we must wait until Pat Collins returns or until Tom Tuby comes down from Dymchurch, Marshall Hill from Bristol, or Tomwhitt Drake from Maidstone to join the finest club in Europe and prove to its members the need of safeguarding this great section of the amusement field.

## Agricultural Hall Opens

Varying the practice of previous years, a press lunch was given by the proprietors of the Fun Fair at the Royal Agricultural Hall, Islington, on Christmas Eve, when the new directors, Frank Turner and William Wilson, entertained a large number of representatives of the London and provincial press. They have certainly made a most attractive display as was to be expected of Turner's long experience in decorative scenic and lighting work. The hall is most brilliantly illuminated and the attractions are quite up to previous years. Showmen and journalists present are predicting all sorts of good things for the new lessees of the hall, which, despite all attractions in other quarters, continues to be one of the chief events in the show life of London.

## Out and About

The idiocy of the present law in respect of fair games was again proved last week at Swindon, when the proprietor of a spinning game was fined by the local magistrates under the Betting Act. It appeared from evidence brought for the defense that the inventor of the game had previously been prosecuted in another court, and after a complete demonstration of the game before the magistrates the prosecution had failed. So the ridiculous position is that a game may be legal with one set of magistrates and illegal with another. This is the sort of anomaly to which the new Parliamentary committee of showmen might quite usefully turn its attention. For the amount of public money and time of police, lawyers, and others, not to mention the inconvenience and uncertainties accruing to showmen, would all be saved by having one official to pass all fair games as fit or unfit for public use.

Leeds Rodeo Protest Committee is doing its best to nobble the holding of a round-up in the town. The last tactics consist of requesting the local Territorial Army Association not to renew its contract for a rodeo performance in the local barracks ground. The local rodeo promoters are doing their best to assure the running of the show, in spite of the attacks of the killjoys.

## Recognition!

The splendid work of the official family of the State Fair of Louisiana has not lacked recognition. Citizens and press alike have been generous in praise of the institution and its work. *The Shreveport Journal* in a recent issue carried an editorial in which the "Fair Family" was highly commended. Says the editorial:

"In recognition of the very capable services they rendered in years past, the officers of the State Fair of Louisiana have been re-elected for the ensuing year. The compliment was extended thru unanimous vote of the board of directors at

(Continued on page 84)

## ANNUAL MEETINGS

### Of State and District Associations of Fairs

New York State Association of Agricultural Societies, G. W. Harrison, Albany, N. Y., secretary. Meeting to be held in Albany February 19.

Association of Tennessee Fairs, W. F. Barry, Jackson, Tenn., secretary. Meeting to be held in Nashville February 3.

Ohio Fair Boys, Helen S. Maher, Columbus, O., secretary. Meeting to be held at the Deshier Hotel, Columbus, O., January 15 and 16.

Nebraska Association of Fair Managers, Wm. H. Smith, State House, Lincoln, Neb., secretary. Meeting to be held at Lincoln, Neb., January 19 and 20. Meetings of the State Board of Agriculture, E. R. Danielson, secretary, to be held at Lincoln January 20 and 21.

South Texas Fair Circuit, Geo. J. Kempen, Seguin, Tex., secretary. Meeting to be held at Kennedy, Tex., January 19.

Pennsylvania State Association of County Fairs, Jacob F. Seldomridge, 144 N. Queen street, Lancaster, Pa., secretary. Western meeting at Pittsburg, January 28 and 29. Eastern meeting at Philadelphia, February 4 and 5.

Illinois Association of Agricultural Fairs, B. M. Davison, Springfield, Ill., secretary. Meeting to be held at Peoria, February 3 and 4.

Association of Georgia Fairs, Harry C. Robert, P. O. Box 1200, Columbus, Ga., secretary-treasurer. Meeting to be held in Macon February 10 and 11.

New England Agricultural Fairs' Association, Herman T. Hyde, Southbridge, Mass., secretary. Meeting to be held January 23 at a place to be designated by the executive committee of the association.

Western Canada Association of Exhibitions, W. J. Stark, Edmonton, Alta., Can., secretary. Meeting to be held in Edmonton January 29 and 30.

Virginia Association of Fairs, C. B. Raiston, Staunton, Va., secretary. Meeting to be held at Lynchburg, Va., January 19 and 20.

Maine Fairs' Association, Meeting to be held at Waterville, Me., January 15 and 16.

Pacific Northwest Fairs' Association, H. C. Browne, Portland, Ore., secretary. Meeting to be held at Aberdeen, Wash., February 2 and 3.

Western Canada Fairs' Association (Class B fairs), Meeting to be held at Edmonton, Alta., January 29 and 30.

Colorado County Fairs' Association, J. L. Miller, Rocky Ford, Col., secretary. Meeting to be held in Denver February 13 and 14.

Massachusetts Agricultural Fairs' Association, A. W. Lombard, secretary. Meeting to be held at Copley Plaza Hotel, Boston, January 27.

West Virginia Association of Fairs, Bert H. Swartz, secretary. Meeting to be held January 21 and 22 at the Kanawha Hotel, Charleston, W. Va.

National Association of Colored Fairs, Henry Hartman, Rockville, Md., secretary. Meeting to be held at Bailey's Building, Norfolk, Va., February 22.

South Texas Fair Circuit, Geo. J. Kempen, Seguin, Tex., secretary. Meeting to be held at Kenedy, Tex., February 16 and 17.

North Dakota Association of Fairs, E. R. Montgomery, Grand Forks, N. D., secretary. Meeting to be held at Grand Forks February 11, 12 and 13.

Other association meetings will be listed as the dates are announced. Secretaries of State, district, county and racing circuits are invited to send notices of their annual meetings to be included in this list.

## TO FAIR MANAGERS:

Is your Fair a real educational institution?

If so, why not feature an educational subject in the biggest fireworks spectacle the world has ever seen?

Every well-informed child and adult will be your press agents---when in blazing letters the title

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## Program Announced for Penna. Fair Meetings

Profitable and Interesting Sessions Promised at Both Pittsburgh and Philadelphia

Jacob F. Seldomridge, secretary of the Pennsylvania State Association of County Fairs, has sent out copies of the program for the two meetings—Pittsburgh and Philadelphia. He states that the sessions in both cities promise to be profitable and interesting, and a large attendance is expected.

The Pittsburgh meeting will be called to order at the Seventh Avenue Hotel at 9:30 a. m., Wednesday, January 22, by President Harry White of Indiana, Pa. Following the president's address a nominating committee will be appointed.

Dr. H. W. Turner, of New Hope, will discuss *The Midway of a Fair* and this will be followed by a general discussion of legislation relative to carnivals and midways at county fairs.

*Passes for Concessionaires and Exhibitors* is the topic on which D. J. Fike of Meyersdale and M. J. Patterson of Beaver will speak. R. L. Muncie of Washington and Bert H. Swartz of Wheeling, W. Va., will talk on *Agricultural Exhibits at a County Fair*.

The afternoon session, starting at 1:30, will have the following program:

Address of welcome. Secretary's report, J. F. Seldomridge.

*Race Department*, Dave McDonald, Pittsburgh, and A. C. Pinnock, Cleveland. *County Fair*, Fred Terry, Indianapolis, and Reese Blizard, Parkersburg, W. Va. Address by Dr. J. P. Devine, Goshen, N. Y.

*Advertising a Fair*, S. B. Russell, Lewistown; R. R. McGeorge, Wampum, and J. M. Williams, Punxsutawney.

*Taxes on Fair Properties Exempted*. Report of nominating committee and introduction of representatives other than fair officials.

Adjournment.

In the evening the annual banquet will be held at the Seventh Avenue Hotel. Mike Kelly is chairman of the banquet committee. A first-class vaudeville entertainment will be given, compliments of Wirth & Hamid, Inc., New York City. Music will be furnished by Cervone's Band of Pittsburgh.

On Thursday, January 23, meetings of the following circuits will be held:

Keystone Short-Ship Circuit, Harry White, secretary; Coal, Oil and Iron Circuit, G. A. Carmalt, secretary; Lake Erie Circuit, Bert H. Swartz, secretary.

### The Philadelphia Meeting

The eastern meeting of the association will be held at the Sylvania Hotel, Philadelphia, February 4 and 5. Following the usual business and the president's address the program on February 4 will be as follows:

*Midway of a Fair*, Dr. H. W. Turner, New Hope.

Legislation relative to carnival companies and midways to be discussed.

*Passes for Concessionaires and Exhibitors*, Chas. W. Sawyer, Reading, and Ed E. Frontz, Hughesville.

*Agricultural Exhibits at a County Fair*, Hon. O. B. Stark, Tunkhannock, and S. A. Gelselman, Hanover.

### AFTERNOON SESSION

Address of welcome by a member of the Chamber of Commerce.

Secretary's report, J. F. Seldomridge.

*Race Department*, Harry B. Schall, Allentown, and Dave McDonald, Pittsburgh.

*County Fair*, Walter Moore, New York City, and A. E. Leatherman, Philadelphia.

Address, Dr. Edward James Cattell, Philadelphia.

*Advertising a Fair*, E. W. Gammeil, Honesdale, and M. L. Ritter, Newport.

*Taxes on Fair Properties Exempted*, A. S. Weibel, Allentown.

Report of nominating committee and introduction of representatives other than fair officials. Banquet in the evening at the Sylvania Hotel. Mike Kelly, chairman of banquet committee. A vaudeville entertainment will be furnished by Wirth & Hamid, Inc., New York. Music will be furnished by J. Earl Boyer's Orchestra, Reading, Pa., compliments Reading Fair.

On Thursday, February 5, a meeting of the Central Fair Circuit will be held. Harry B. Schall, Allentown, is president. There also will be a meeting of representatives of county fairs not members of any circuit to arrange dates for the coming year.

## Barker New Secy. of Indiana State Fair

Indianapolis, Ind., Jan. 9.—At a meeting of the Indiana State Board of Agriculture Wednesday Lin Wilson of Jonesboro was elected president following the election of five members of the board by delegates representing county fair and State agricultural associations. R. C. Jenkins of Orleans was elected vice-president and E. J. Barker of Thornstown, secretary-treasurer. This means

## WANTED---HIGH-CLASS FEATURE ACTS FOR KANKAKEE INTER-STATE FAIR

Kankakee, Illinois, Week of September 14-19, Inclusive

Quote lowest salary first letter. References. Guarantee as to appearance and satisfaction. C. R. MILLER, Pres. Kankakee Inter-State Fair, State House, Springfield, Illinois.

that Mr. Barker will have the direction of the Indiana State Fair. He succeeds William M. Jones, who resigned following his conviction in the Hawkins mail fraud case. Mr. Barker has just retired as president of the board.

The five members of the board named by the convention are Roy Graham, Franklin; O. L. Reddish, Waveland; Russell East, Shelbyville; C. Y. Foster, Carmel, and Lin Wilson, Jonesboro.

### Illinois Fairs' Meeting

B. M. Davison, secretary of the Illinois Association of Agricultural Fairs, advises that a good program is being arranged for the annual meeting, February 3 and 4, at Peoria. The delegates will enjoy a banquet and big entertainment the evening of February 3. Governor Small, president of the association, is expected to be present.

### Fair Elections

Catonsville, N. Y.—Dates for the Tri-County Fair have been fixed for August 12 to 15, inclusive. The following officers were elected at the annual meeting: President, Foster W. Walker; honorary vice-presidents, Donald Woodward and S. J. Macy; vice-presidents, Charles A. Place and John C. Mitchell; secretary and treasurer, A. Miner Wellman; race secretary, L. D. Haslip.

Akron, O.—The Board of county commissioners has passed a resolution the result of which was officially to turn the control of the Summit County Fair grounds over to the Summit County Agricultural Society. In the past the county has both owned and operated the

Raub; vice-president, Harvey Mahaffey; secretary, J. H. Eymon; treasurer, Harry J. Merchant.

York, Pa.—York County Agricultural Society. President, John H. Wogan, re-elected.

### Ackerman Re-Elected

J. Dan Ackerman, Jr., has been re-elected secretary of the New York State Fair Commission.

The commission met January 8 at Albany for the purpose of reorganizing the different departments for the next two years. Willis G. Wallace was appointed treasurer. Claude B. Fletcher will continue as racing secretary.

By virtue of his election as Lieutenant Governor, Seymour Lowman becomes president of the fair commission. Other members of the fair commission whose terms do not expire and who will continue to serve are: Berne A. Pyrke, commissioner of farms and markets; John H. Cahill of Syracuse, in charge of the racing department and a member of the Grand Circuit stewards; George R. Fitts of McLean, Frank B. Parker of Batavia, Pierre Lorillard of Tuxedo and Margaret L. Stofer of Buffalo.

### Delaware State Fair Property To Be Sold

Reuben Satterwaite, Jr., receiver of the Delaware State Fair, Wilmington, Del., has sent out a notice to the effect that on Monday, January 26, the real and personal property of the fair will be sold at auction.

## Second School in Fair Management

Edgar F. Edwards, president of the International Association of Fairs and Expositions, has announced that the second School in Fair Management will be held in Chicago during the week of February 16.

Further particulars regarding this school will be found in the front pages of this issue.

### Recognition!

(Continued from page 83)

its initial meeting of the new 12-month period.

Those comprising the official family are: George Freeman, president; Robert T. Carr and John C. Abel, vice-presidents; Andrew Querbes, treasurer; William R. Hirsch, secretary-manager, and G. L. Fox (appointed), chief clerk. Thru their efforts the business of the State fair, one of the foremost institutions in Louisiana, has been conducted with marked success. The recent exposition, despite the handicap of an unusual drought and the additional disappointment caused by cancellation of the live-stock shows, drew the largest crowd and experienced the biggest financial success on record. In directing the enterprise so profitably under such unfavorable conditions as those referred to the official family simply gave another exhibition of its efficiency and its fitness for the task assigned its personnel.

The directors, re-elected recently by the stockholders, with only one change, a son to fill the place of the father, whose work was equally commended, shared in the success of the State fair activities, and are also due praise for their interest in the big enterprise.

"Friends of the State fair—and every citizen of Louisiana should be considered a friend of this useful institution—ought to be pleased with the action of the stockholders and the directors. Their selections for 1925, as were those of 1924, are a reward of work performed faithfully and creditably, and may be taken as indicative of another year's successful operations."

### Ohio Fair Officials Meeting in Columbus

(Continued from page 82)

Fair Boys, introduces Governor Vic Donahey, Lieutenant-Governor Chas. H. Lewis, Judge Reese Blizard, president, National Trotting Association, Parkersburg, W. Va.; Mrs. W. L. Barger, member, State Board of Agriculture; Hon. Harry D. Silver, speaker, House of Representatives; Hon. Chas. V. Truax, director of agriculture; Hon. Harry A. Catton, master, State Grange; Hugh Diamond, Scottish American entertainer; Hon. I. J. Taber, master, National Grange; Hon. A.

P. Sandles, president, Ohio Fair Circuit. Music by Deshler Hotel Orchestra. Amusements, courtesy of World Amusement Service Association, Chicago, and the Gus Sun Booking Exchange Company, Springfield, O. Decorations, Gordon Fire Works Company, Chicago.

Friday, January 16, 9:15 A.M.

9:15 to 9:30—*A Word About Pageants and Special Features*, Robert Bea, London; Don Detrick, Bellefontaine; F. M. Plank, Medina; Frank Noggle, New Madison.

9:30 to 9:45—*The Value of Close Relationship Between the State, County and Independent Fairs*, Charles V. Truax, director of agriculture.

9:45 to 10:30—*Some Financial Problems and Suggestions for Better Business in Fair Management*, S. W. Schindler, Celina; Chas. A. Fromme, Canton; Geo. W. Fearnside, Bowling Green; W. F. McClennaghan, Lancaster; George D. Beatty, Sandusky; R. Y. White, Zanesville.

10:30 to 10:45—*A National Conception for County Fairs*, Fred Terry, editor, *Horseman*, Indianapolis, Ind.

10:45 to 11:15—*The Horse Show as an Attraction for the Fair*, E. L. Campbell, Ripley; J. O. McManis, West Union; C. DeLaney Martin, Cincinnati; Don Ackerman, Toledo, manager, show horse department, Ohio State Fair.

11:15 to 11:30—*The Importance of Uniform Accounting*, Hon. Joseph T. Tracy, auditor of State.

11:30 to 11:50—*The Fair of the Future*, J. C. Simpson, president, World Amusement Service Association, Chicago.

11:50 to 12:30—*Report of Resolutions Committee*, report of Nominating Committee, election of officers, miscellaneous business, adjournment.

A. P. Sandles is president of the Ohio Fair Circuit and Harry D. Hale secretary. The Ohio Fair Boys is headed by Myers Y. Cooper, and the secretary is Helen S. Maher.

### Loses on Roller Coaster

(Continued from page 81)

claiming it interfered with their sleep, has been decided in favor of the park men, the court having dismissed the complaint.

The suit was brought by George C. White and Merlin A. Squires against Fred H. Ponty and Joseph Height. Justice Taylor, in dismissing the complaint, said among other things that "a person of ordinary sensibility is not annoyed by the noises of a merry-go-round or roller coaster. The merry-go-round and roller coaster are not nuisances unless operated after 11 p. m. or before 8:30 a. m." Justice Taylor directs that the roller coaster or merry-go-round must not be operated within these hours.

### Seek To Restrain Amusement Park

Wilkes-Barre, Pa., Jan. 9.—Equity proceedings were started recently in the courts here by C. N. Booth, Andrew Hourigan and G. W. Moore against William B. Davis, Margaret Pugh and Thomas Pugh to restrain the latter from erecting and maintaining a public amusement park on the Park tract at the west corner of Harvey's Lake. The defendants purchased five acres and propose to erect a public amusement park to have a public bathing beach, bathhouses, public parking space for automobiles, dancing pavilion, restaurant, lunch counters, candy and cigar stands, etc., which will attract large numbers of people, especially on Sundays.

Petitioners state they have occupied summer residences there for years, that the section is residential, and that they bring their families there because it is a quiet, residential rural district. They allege that the maintenance of a public amusement park near their properties will be an intolerable nuisance, causing annoyance and distress to themselves and their families, that would destroy their peace of mind and lessen the value of their properties.

### Concessions To Let on Put In Bay Island

Largest Summer Resort on Lake Erie, for Season 1925. Daily steamers from Detroit, Toledo, Cleveland and Sandusky. Different sizes of buildings for rent for legitimate games on main thoroughfare. My premises are located between the Park and Bathing Beach, abreast of Perry's Monument. Prospects for season are good. You can do business here seven days a week. When writing for Concessions, state size of building wanted. Price for same is \$10 per foot frontage with building, \$3 per foot frontage without building. The above price is for the whole season. Season opens June 15 and closes after Labor Day. D. ROSENFELD, Put In Bay, Ohio.

Advertise in The Billboard—You'll be satisfied with results.





(Communications to 25-27 Opera Place, Cincinnati, O.)

PICTURES, PLEASE!

The manager of the Gardens Rink, Washington, Pa., would like to have all professional and amateur speed skaters send him their photos for lobby display. The same applies to exhibition skaters, professional and amateur.

U. S. SKATERS MAY

RACE IN NORWAY

Chicago, Jan. 4.—The United States has been invited to send a team of five ice skaters to Oslo, Norway, next month to participate in a world's championship tournament, it was announced yesterday by Julian T. Fitzgerald.

Speed skating events at Olympic distances will be held and figure skating also will have a prominent place on the program. The following American Olympic skaters are being considered for places on the team: Charles Jewtraw, Lake Placid, N. Y.; Richard Donovan, St. Paul; Valentine Blais, Utica, N. Y., and Joe Moore, of New York City.

HARKEY'S RINK PROSPERING

Elmer Harkey, formerly of San Antonio, Tex., has opened and is operating the Crystal Springs Rink at Malvern, Ark. The rink was built at a cost of \$35,000 and is 50 by 116 feet.

The rink force includes Elmer Harkey, owner and manager; Mrs. Elmer Harkey, assistant manager; John Mason, skate-room; Ted Mason, checkroom; Walter Smith, Claude England, Mack Brooks, Jack Matthews, Doyle Hooker, skateboys; H. W. Clemerson, floor manager; Homer Eskue, Shady Elrod, Lofton Kasse, Harry Prince, instructors. Harkey also operates a swimming pool in connection with the rink and reports big patronage for the rink since its opening October 15.

AN OLDTIMER ADVISES

Fred Martin's recent letter in this column telling what was wrong with the rink business has caused a good deal of comment, the latest of which comes from Fred Muree, of Philadelphia, known as Bright Star, the Pawnee Indian fancy roller skater.

He writes: "I am glad to hear someone with experience come out and express himself for the benefit of some of the less experienced rink men of the present day. Having just made a trip looking up some of the rinks in Pennsylvania, I find that Mr. Martin has not exaggerated it in the least. It is a shame to see the way these rinks are conducted. From past experience I feel that a profession I loved all my life can last but a short time unless the present conditions are changed greatly. I have been trying to elevate roller skating since 1870—have seen the cause of its downfall and also its success in this country and abroad, and have come to one conclusion: Please the people by making roller skating a pleasure as well as a healthy exercise. "I have taken roller skating rinks that have been run down to almost nothing and have built up a trade that outgrew my building. This can be due to the many attractions. For instance, I have booked from time to time such as Adelaide D'Vorak, who drew 2,000 paid admissions in a rink 100x75 feet—just think of it; Billy Carpenter, I think the best trick and fancy skater in this country; also Frank and Lillian Vernon, very clever artistes, and a host of others. That is what helped to build up a good business.

"The big secret is not in getting a large crowd, but it is in holding the people by giving them something extra and not charging an extra price of admission. The price of admission and skates should be normal, to fit the working man's pocket. They are the ones that make the wheel go around. Any rink manager following the above rules ought to show a profit at the end of the season, and also prolong the life of roller skating, making a promising future for one of the healthiest amusements and one that has been abused more than any other sport.

"I will try and picture roller skating in the old wooden footboard age, back in '79, when the first big craze was on, just to show you what a sensation roller skating caused in those days. I will picture the Institute Rink, where I was head skateboy over 30 skateboys in the rink. The rink surface was made of asphalt and was four laps to a mile, no floor power of any kind for racing was used. The floor was never slippery. We would skate from 3,000 to 5,000 people in the evening and from 1,000 to 1,500 in the afternoon session.

"We had a 35-piece band, and when that band played, well, if you could not skate you would soon learn. I think it was the music that drew the people. They played marches and waltzes, and they timed to suit.

"I was 64 years my last birthday and am willing to challenge the world for anyone to do what I can do on roller skates in the way of fancy and artistic skating at near my age."

SKATING NOTES

Barger, Miller and Barger write from Detroit, Mich., that they have been working steadily and are doing hard and sensational skating, including 11 acrobatic swings, all different. They played London, Ont., Christmas week.

WHY "CHICAGO" SKATES?



No. 502.

They are the most popular and serviceable Skates on the market. Their upkeep is very small and they have proved to be good money earners.

Chicago Roller Skate Co. 4458 W. Lake Street, Chicago, Ill.

SEVEN STERLING SKATERS



Do you know 'em, you roller-skating fans? They've had a prominent part in making roller-skating history during the past decade. How many of 'em can you name? There's the veteran Jesse Carey, still going strong, in the back row. Now, who are the others?



BALLOON ASCENSIONS AND PARACHUTE DROPS

(Communications to 25-27 Opera Place, Cincinnati, O.)

Widespread Interest Aroused

El Paso, Tex., Jan. 3, 1925. Aviation Editor:

Sir—You cannot know the widespread interest aroused by The Billboard's Aviation Department. It is a pleasure to read and to see the development of that department, especially as I know of no other magazine or book which represents the large clan of flyers.

I am at present living the simple life of being married. Oh, yes; he's an aviator too. Like a fairy tale, isn't it? Aviator and aviatrix marry on aviation field. What do you suppose the children will be?

In March I am taking out my own air circus under the management of Frank Danelly. Charles Bretel and wife are my

star jumpers, with myself doing wing-walking, double and triple jumps in conjunction with Mr. Bretel. Our equipment is all new. Four chutes, one balloon and one Standard airplane. We have not yet selected a pilot. Several fair dates already have been contracted with many more expected to be completed shortly.

(Signed) ROSALEE GORDON.

The motor bus has been linked with the airplane in one transportation line in Southern California.

Wilbur Wright Field at Dayton, O., will be the greatest air center in the world by 1927 if War Department plans materialize. McCook Field is to be transferred to Wright Field, where improvements costing \$4,000,000 are con-

IF YOU WANT TO KNOW

IF you will stand near a newsstand, any newsstand, some Wednesday or Thursday morning for a few minutes and count those out of a total of customers who call at the stand who buy The Billboard, you will be surprised at the result.

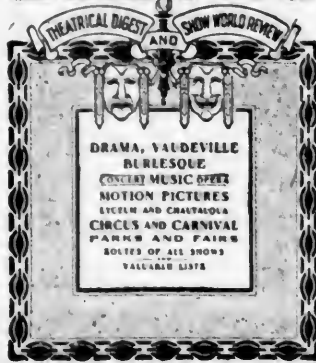
There is no paper so consistently demanded by any class of readers as The Billboard is by all show people.

Why? Because The Billboard supplies authentic, specialized news of the entire Show World. There is no other medium that does.

Have you ordered your subscription?

ON SALE TODAY PRICE 15c

The Billboard



The Billboard Publishing Company,

Cincinnati, Ohio:

Please send The Billboard for

....., for which I enclose

\$.....

One Year, \$3.00. Six Months, \$1.75.

Three Months, \$1.00.

templated. A \$325,000 propeller testing laboratory is one of the buildings planned. Under a bill before Congress McCook Field will receive \$2,730,000 this year for research.

A new hangar, to cost approximately \$10,000, will be erected at Municipal Aviation Park in Oklahoma City, Ok., before next summer, according to an announcement just made by Chamber of Commerce officials of that city.

Active steps soon will be taken to establish an air-mail route between Chicago and the Twin Cities of Minnesota, to include Milwaukee, LaCrosse and Madison, Wis., according to H. R. Burr, president of the Madison chapter, National Aeronautic Society.

Glenn H. Curtiss, airplane inventor, remembers his home town and the church where his grandfather was pastor. He demonstrated it a few days ago when the Methodist Church in Hammondport, N. Y., received a check from him for \$5,000 to go into a pipe-organ fund. The organ will be installed at Easter.

An aeronautical exhibit is to be one of the feature attractions of the Cleveland (O.) Automobile Show in Public Hall January 17 to 24. It will include heavier-than-air and lighter-than-air craft with explanations of all that is modern in travel by air.

Prof. Harold D. Cates, one of the foremost balloon jumpers in the East, is wintering at Newburyport, Mass., where he is perfecting some novel aerial stunts for the 1925 season, he writes. He has been before the public for the past 15 years, thrilling thousands with his stunts. He has performed as many as six parachute drops from a balloon, he states, and also drops from an airplane. He made his start in the profession at Nahant, home of the late Henry Cabot Lodge, in 1909, making his first appearance under the management of Charles Oliver, husband of Ruth Law, reputed to be the world's most successful aviatrix. At that time, he writes, he was making triple parachute jumps with fireworks. He has worked all thru Maine and the British provinces and already has contracted for a number of appearances in 1925. For the past three years Prof. Cates has handled his balloon bookings under the name of the Northeastern Balloon Company of Newburyport. Ruth Norfolk and George Spur, he says, may be with him this season again.

Mabel Cody, aviatrix, has returned to her home in Newport News, Va., after spending the holidays with her sister and friends in Dallas, Tex. She is back, writes R. C. Burns, her manager, ready for work stronger than ever. He has her booked in Atlanta, Ga., and Jacksonville, Fla., soon to appear with her motion picture. Thereafter she will resume her stunt work, making changes this season from a motor boat to a plane, from a train to a plane, etc. She has been exceptionally successful in her night flying, states Burns.

The RS-1, first semirigid dirigible constructed in this country, recently was shipped piece by piece from Akron, O., to Scott Field, near St. Louis, Mo. It will take three months to assemble the parts, according to Major Norman W. Peck. The ship, which will be used by the army for scouting, aerial photography, training and experimental work, is 282 feet long, 70 1/2 feet in diameter, and has a gas capacity of 719,000 cubic feet of helium. Power is supplied by four 300-horsepower Liberty motors. The Roma, owned by Italy, is the only semirigid air cruiser larger than the RS-1.

RICHARDSON SKATES

The First Best Skate—The Best Skate Today



Richardson Skates rolled into prominence thirty-six years ago and still hold the lead.

The successful rink man knows the value of a Richardson equipment.

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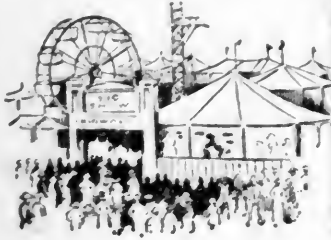
Richardson Ball Bearing Skate Co., 3312-18 Ravenswood Ave., CHICAGO.

DO YOU KNOW

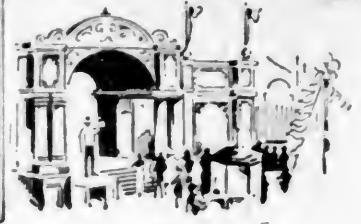
We build a complete traveling Rink that moves with out driving or putting a nail. Write for catalog. TRAMILL PORTABLE RINK CO., 18th and College, Kansas City, Mo.

FOR RENT

Only Roller Rink open in Cincinnati, O., and Dance Hall, REICHRATH'S PARK, 3729 Spring Grove Ave.



TENTED ENTERTAINMENT ~ RIDING DEVICES  
**CARNIVALS**  
 BANDS ~ FREE ACTS ~ CONCESSIONS  
 BY CHAS. C. FOLTZ (BLUE)



(Communications to 25-27 Opera Place, Cincinnati, O.)

## JOHNNY J. JONES AGAIN GETS "PLUM" AT TORONTO

Fifth Year at Canadian National Exhibition Successively With  
Exception of 1921 and 1922—Representative W. C.  
Fleming Lands the Contract

AS BRIEFLY mentioned in the last issue of *The Billboard*, on page 101, the Johnny J. Jones Exposition has for the fifth year been awarded the contract to furnish amusements for the Canadian National Exhibition at Toronto. These engagements are successive with the exception of 1921 and '22, when C. A. Wortham's World's Greatest Shows provided these attractions.

The first telegram announcing the awarding of the contract for this year came from Johnny J. Jones, from Orlando, Fla., where his big organization is in winter quarters, and on this advice the article in last issue was compiled. This telegram was soon afterward followed by another, from William C. Fleming, general representative for the Jones show this year, who provided practically the same data—albeit the latter was received too late to be credited in last week's edition of *The Billboard*.

Previous to the awarding of the contract for the mammoth Canadian National Exhibition last winter there was some thought on the part of the officials to change their policy of booking a large organized company, and instead arrange for the engagement of independently booked attractions, but because of the innovation and mastodon exhibition schemes placed before them for their approval, presented by several of the most stellar companies, this idea was changed to organization consideration. The outcome was that the Jones Exposition was awarded the plum, and some wonderful additions were made to midway offerings last fall at Toronto, particularly new-styled costly show fronts, new riding devices and out-of-the-ordinary performances. Advice from Toronto last spring was to the effect that the retaining of the organization booking was virtually tentative for the last September event. However, by the current continuance of the policy it is evident that the officials were very well satisfied with the showing made at their 1924 exhibition.

Since his appointment as general representative for the Johnny J. Jones Exposition W. C. Fleming, who landed the contract, has been a most enthusiastic worker in behalf of his company, and a great deal of his efforts and energy has been centered on the date at Toronto.

### Guy Dodson Has Rights to New Ride

Chicago, Jan. 6.—Guy Dodson, who has been in France for five weeks, is back in Chicago and announces that he secured the American rights for two new French rides that are immense. He is here having miniature models made of them and arranging to take out patents. He said the rides will be ready for the market early in the summer.

### The Owens to Florida

Mr. and Mrs. Edward (Eddie) Owens, of the T. A. Wolfe Shows, who had spent several weeks at home in Cincinnati, left last Friday morning for Florida, with the intention of visiting a number of places in that State during the remainder of the winter. Altho their tickets read "straight thru," Eddie thought it possible that they could have a few minutes with Mr. Wolfe and others of the Wolfe Shows' folks at Atlanta, Ga.

### Doc Waddell in Cincy

Doc Waddell, publicist for the T. A. Wolfe Shows, spent last Thursday in Cincinnati. He expressed regret that a rumor had reached his Chicago friends a couple of weeks ago that he had "passed out." He said: "Tell 'em that, somewhat like the late Mark Twain commented on a like erroneous report, after checking up on myself, I find I am still an inhabitant of this mundane sphere."

### H. Johnson in New Orleans

New Orleans, Jan. 6.—Halligan Johnson, president and general manager of the Nudevice Company, of Jacksonville, Fla., manufacturer and designer of amusement devices, has been in the city for a few days on business for his company and was a caller at the office of the local *Billboard* representative.

### Nardreau's Hawaiians Prove a Hit at Jacksonville

Jacksonville, Fla., Jan. 7.—The intermission feature at the Arcade Theater here this week is Gene Nardreau's Hawaiian Entertainers. Their various offerings are drawing marked attention and praise. The routine includes Hawaiian guitar, ukulele, banjo and violin specialties and singing and dancing. Nardreau, a versatile comedian, works as inter-locutor and comic, the remainder of the cast being John Kalamo, Bob Kallias, Bill Holt, Mrs. Holt, Lee Drew, Pace Lula. From here the act goes to Miami to fill a week's engagement with the Rodgers & Harris Circus, and then is to join the Johnny J. Jones Exposition.

### John Gibbons Dead

Body at Tulsa, Ok.—Address of Relatives Sought

The following telegram, dated January 7, was received by *The Billboard* from the Mowbray Undertaking Company, Tulsa, Ok.:

"We have the body of John Gibbons, Worked for Doc Turner, Royal American Shows, Fairland Shows and Noble Fairley Shows. Worked as Bonie Bonie. Would appreciate any information about relatives. Locate them if possible. Will hold remains for a reasonable time."

Up to this writing our Cincinnati office has been unable to locate any relatives of Mr. Gibbons. Anyone having this information is asked to kindly send it to the above mentioned undertaking firm.

### J. Doug. Morgan Adds Show Equipment

Recent advice from an executive of the J. Doug Morgan Shows was to the effect that the No. 1 organization will this year be of 10-car size and present a variety of attractions, with the dramatic show being featured. Some of the details furnished are as follows:

Mr. Morgan recently bought from the Beverly Co. two flat cars, seven big wagons, a three-abreast carry-us-all, Ferris wheel and other paraphernalia, also two more sleepers. He bought the Virginia Minstrel baggage car and three wagons. The car will be used on the No. 2 show to replace the car now used, which will be used for a stock car on the No. 1 show. Mr. Morgan also purchased the Mrs. Jas. I. Kellar bucking horses and bucking steers and will have a real Wild West show. He has with the No. 1 show a fine colored minstrel troupe that is opening the regular performance. This contingent will give him a Minstrel Show, Wild West and the big Dramatic and Vaudeville Show (for the feature) with his own two rides and his own lighting system. He also will use about 10 high-class concessions.

### R. F. McLendon Signs

As General Agent of Smith's Southern Shows

R. F. McLendon early last week engaged his services as general agent with Smith's Southern Shows, of which Steve Smith is manager. In the "show letter" from this organization in last issue Mr. McLendon's connection with this show was given as secretary, which he advises should have been in the capacity as above mentioned. He is now actively engaged in arranging engagements for the show.

### Billy Kittle Signs

To Manage Water Circus With John T. Wortham Shows

Wm. (Billy) Kittle advised from his home town, Aurora, Ind., last week that he had signed with the John T. Wortham Shows to manage the Water Circus the coming season. Billy informs that this will make his seventh season as a water showman, also that he has built five of these attractions, three of which are still in operation.

### Fire at Doll Factory

Galena, Kan., Jan. 6.—A fire at the Jones doll factory here last Saturday did considerable damage. The loss is said to be partly covered by insurance. The fire is believed by Henry Jones, head of the concern, to have started from an overheated stove in the packing room, where hundreds of dolls and statues were ready for shipment. Mr. Jones states that the plant will be rebuilt and made larger and better than before.

### Torso May Be That of Son of Concessionaire

Pittsburgh, Pa., Jan. 8.—The charred torso found in a burned shack near Ellwell City is being examined by local medical authorities to find if it is the remains of Luigi Nocchi, 14-year-old son of a carnival concession man. The boy disappeared from his home New Year's Day and built a cabin with the aid of playmates and is believed to have been in it when it was destroyed by fire.

## CARNIVALS OF 1925

By F. PERCY MORENCY

NINETEEN TWENTY-FOUR is now past and gone, a year of trials and tribulations, successes and failures, and now carnivals are again standing on the threshold of the future, with their faces illuminated by the rising sun of prosperity.

The carnival world has gone forward only by revolutions, and the period of advancement now confronting carnivals will exceed all that have preceded it, and the greatest victory they are now to achieve is the advent of cleanliness and the elimination of graft in carnival business.

The belief in prosperity is the seedling, of which prosperity is the ripening fruit. So let us sing a song of optimism.

Let us prepare for the unexpected. In certain worldly callings we observe an order of intellect that deals promptly and effectively with the unexpected. In midocean, when the passengers are thrown into panic by sudden accident, the captain remains calm and confident, giving orders with perfect self-possession. Somewhat thus we anticipate the contingencies of life, cultivating a presence of mind and heart for the unknown that excludes panic and disarms peril.

Let us have faith in our business. If man has in all ages had enough to encounter, there has in most civilized ages been an inward force vouchsafed him whereby the pressure of things outward might be withstood. Obstruction abounded, but faith also was not wanting. It is by faith that man removes mountains. While he had faith his limbs might be wearied with toiling, his back galled with bearing, but the heart within him was peaceable and resolved. Faith gave him an inward willingness, a word of strength wherewith to confront a word of difficulty. The true wretchedness is here: That the difficulty remains and the strength be lost; that we have the labor and want the willingness. Faith is the vital artery of the soul. When we begin to believe we begin to live.

Let us have ideal relations. We long for ideal relations and wonderful friendships, forgetting that all relationships are made by the people who enter them. Suppose the perfect friend should appear, what would we have to offer in return for such a rare gift?

Let us have confidence. There is everything in being mentally stable, in holding a right mental attitude, in having a mind that is confident, poised, sure of the principles on which its philosophy is based. People who are all afloat and not mentally dependable, who have no fixity of purpose and are not reliable are not the ones we turn to in emergencies. It is the self-confident man, the man who feels sure of himself, the man who is sure of his philosophy and of his principles, the man of great faith on whom we depend in supreme crises when others are driven to the wall.

Let us be courteous. True courtesy can neither be misplaced nor replaced. Rock or sand for foundations? Take your choice. A broken promise is like a check without a signature. The man with money never lacks for a match. Wishes are at least the easy pleasures of the poor. Wrong is but falsehood put in practice.

And let us be popular. Don't go thru life tearing down. Don't go around with a "hammer" knocking people, conditions, things, everything in sight. Instead of knocking, learn to praise. Get a reputation of being a booster, a lifter, a helper, a server, an inspirer, an uplifter, an encourager. Just think what a difference it will make to others, and, above all, to yourself, to go thru the world a booster. People will like you, will be glad to see you, will always have a good word for you. But no one has any use for the knocker, the chap who is always hitting somebody, passing along unfortunate gossip, making insinuating remarks about others, being jealous of others' success; who is always grumbling about hard luck and unfortunate conditions.

The booster makes the sun shine a little brighter. The knocker draws a cloud over it.

### Hildreths in New York

Manager of Dixieland Shows Buys Additional Rides

New York, Jan. 8.—Among callers at the New York office of *The Billboard* this week were J. W. Hildreth, general manager of the Dixieland Shows, and Mrs. Hildreth. While in the city Mr. Hildreth purchased a new whip ride from Mangels, of Coney Island, and arranged for the delivery of other rides to his show later. Mr. and Mrs. Hildreth registered at the Claridge Hotel. They left for Philadelphia today to visit relatives of Mrs. Hildreth.

### Bernardi in Chicago

Chicago, Jan. 6.—Felice Bernardi is in Chicago, after a visit with relatives in Boston, and is now seeking to put dents in Tom Rankine's reputation as a billiardist at the Showmen's League club-rooms.

### Lorenzos Visit Homefolk

Atlanta, Ga., Jan. 7.—Mr. and Mrs. Chas. Lorenzo, among the best known concessionaires of the Central and Southern States, are visiting relatives and friends here, their home town, prior to going to Savannah to prepare their equipment for the coming season. Mr. Lorenzo, who about two years ago was one of the best known exhibition high-stilt walkers, and who with his wife (Ethel) dates back in the carnival business to its early days—at which time they operated dirt shooting galleries—returned to Atlanta a few days ago from a fishing trip and visit among showfolk friends at Pensacola, Fla.

### Meltzer Selling Space

Chicago, Jan. 9.—Al Meltzer, well known in the amusement field, is selling concession space in the Coliseum for the Exposition of Commerce and Women's World, which will open February 21 and last until March 1.



# Have You Heard Our Automatic Calliope Play? Better Than Hand-played

You will never have a hand-played Calliope if you ever hear this self-player play. We build hand-played. We sell one to every twenty-five self-players we make. It is useless to buy a Calliope when you have to spend a weekly salary of \$30.00 each week for a player. Our self-players can also be hand played, giving you two instruments in one.

Use it for your Rides, in front of your shows, for street advertising, inside your shows, and you will please your patrons with the first new tone they have heard in 40 years. Plays standard music rolls, only \$3.50 per ten-tuna roll. Our capacity nearly one instrument daily. Over one-fourth million dollars' worth in use. Largest factory, lowest price, prettiest tone. A practical instrument, built by practical people. Will ship on trial. Easy payments. Order now for spring.

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Ship your Band Organ to us for storage. We will keep it safe and sound for you all winter free of charge.

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Expert repairing and rebuilding on all Band Organs by experienced workmen. Fully guaranteed. Now is the time to have your Band Organ completely overhauled for next season's big rush. Free estimates given at lowest factory cost.

WRITE FOR PARTICULARS.

**The RUDOLPH WURLITZER CO.**

NORTH TONAWANDA, N. Y.

## Southern Standard Shows in Quarters at Houston, Tex.

Title Is Changed to the C. A. Vernon Shows

Houston, Tex., Jan. 6.—This week finds the Southern Standard Exposition Shows snugly put away in ideal winter quarters. The location is within walking distance of the business section of the city, and the show is housed in a 150x90-foot building, which will give plenty of room to carry out the winter work planned by the management. The season just closed was Mr. Vernon's first attempt as a carnival owner and it has been a success. The show started with two rides and four shows, and came in with four standard rides and eight shows.

Plans for the coming season call for many changes. The advance will be in charge of G. Raymond Spencer (as general agent), who will have three promoters behind him. All new tops have been ordered and all paraphernalia on the show will be overhauled. A complete blacksmith shop has been fitted up and everything will be built right on the spot.

The closing of the season also sings the "swan song" of the title, as it has been decided to change the name to that of the owner, and it will be from now on the C. A. Vernon Shows.

Chas. Tonnings is in charge of things and is keeping the boys busy. Tex. Chambers and the missus loaded up in their sedan and have joined the Shafer Shows at Beaumont. Bob McPherson is in charge of construction, with two helpers, and Tom Martin is in charge of the canvas with two assistants. Most of the people have left to join winter shows in this territory. Harry Levi, of the pit show, is building a new Monkey Speedway to place on the show for next season. Mr. Vernon has just returned from a holiday trip that took him to several Northern points.

This city is the winter home of many members of the show world. Some of them recently noted by the writer were Jim Campbell, Teddy Ivey, John Aughe, Capt. Farnsworth and wife, Chas. Gesner and wife, Jack Holmes, J. R. Green, Joe Fineberg. Almost every day sees some of them at the Vernon Shows' quarters.

General Agent Spencer is out working on a route and his letters state that things look very good to him for the coming year. Johnny Hatfield, of the Athletic Show, has a match with Silvio Chieco at Hull, Tex. Mrs. J. R. Green is visiting friends in South Texas. Mrs. Chas. Tonnings gave a Christmas party to friends and everybody present reported having a fine time. Mrs. C. A. Vernon is visiting her daughter at Oklahoma City, Ok. All of which is according to an executive of the above shows.

### Attended "Big Doings" in K. C.

The following persons were among those attending the festivities of the Heart of America Showman's Club at Kansas City, New Year's Eve:

- Nellie M. Allison, W. J. (Doc) Allman, E. A. Warren Appleton, Geo. L. Barton, Mr. and Mrs. Fred Beckmann, Helen Bosshimer, Mary V. Boydston, C. C. Boydston, Mr. and Mrs. A. T. Brainerd, Ed L. Brannan, J. Brizendine, Mrs. Isabel Brizendine, J. W. Brock, Maybelle Brown, Sam. B. Campbell and Mrs. Campbell, Mr. and Mrs. Frank H. Capp, R. A. Clay, Dave Cohn, George Copp, Mr. and Mrs. P. W. Doem, C. D. Dillman, Mr. and Mrs. H. H. Duncan, G. W. Dunn, Mike Eisenstadt, Mr. and Mrs. George E. Engesser, Miss Engesser, A. U. Eslick, George Ellser, Richard Fahey, Fred B. Flood, E. E. Garretson, Peggy Gentle, Mrs. E. A. Harrington, Millie Harrington, E. A. Harrington, Mrs. Chas. J. Hagen, Charles J. Hagen, Mrs. Anna Hashman, John Hawthorn, Louis Hemingway, Mr. and Mrs. Holtzman, George Howk, Mrs. Hatfield Howk, Honus Howk, Capt. E. H. Hugo, J. W. Jones, Nola Jarboe, James A. Laird, J. L. Landes, Mr. and Mrs. G. C. Loomis, Allerita Loomis, Mr. and Mrs. J. George Loos, Mr. and Mrs. J. B. McClellan, Marie McLaughlin, Mr. and Mrs. Chas. McMahon, P. S. Muckey, Mr. and Mrs. E. E. Mapes, M. Marks, Agnes Meyers, Kenneth Moreland, Mr. and Mrs. C. W. Parker, Mr. and Mrs. T. K. Phillips, Mr. and Mrs. F. E. Pockock, J. L. Rammie, Mr. and Mrs. A. N. Rice, Mrs. Grace Rice, C. B. Rice, Mr. and Mrs. J. F. Rodabaugh, George Ross, Mr. and Mrs. Geo. A.

## W. G. WADE SHOWS

(Formerly Wade & May Shows)

### OPEN AT DETROIT APRIL 25

WANTED SHOWS---Have already booked One-Ring Circus, Hawaiian Musical Comedy, Animal Show and Plantation Minstrels. Will book any other show that does not conflict. Exceptional opportunity for Motordrome, Freak Animal Show, Ten-in-One or Single Platform Shows. Will furnish tops and other equipment if required. We will carry a Ten-Piece Band, which will be at the disposal of all shows on the midway. CONCESSIONS---We still have several choice Laydowns and Grind Stores open, which we will sell exclusive. Prices quoted upon request. Address

W. G. WADE, 5811 Cass Ave., Detroit, Michigan.  
Telephone, Northway 4091-J.

## Wanted !!

# JOHN FRANCIS SHOWS

8—Rides—8 -- Season of 1925 -- 18—Shows—18

WANT Caterpillar. Will book or buy same. Two strictly first-class Platform Shows, Motordrome or Silodrome, People for Musical Tabloid, Attractions for Pit Shows, People for Athletic Show, People for Fat Folks' Congress, in charge of Jolly Ray and Bill Tank; Help for Riding Devices, Musicians for Scotch Bagpipe Band and Colored Minstrel Band, Concessions and Concession Agents. J. L. Bammie will not be with us. Also want to book a strong, clean and new Feature Show, and will buy three (3) young, untrained Female Elephants of the small species.

We had a successful season of thirty-five weeks last year. Played sixteen Fairs. Will have a still better and longer route this season. Get with a live-wire organization that returns to winter quarters with money instead of alibis.

At least eight Riding Devices and eighteen Shows will be presented by us this year. Several of the attractions will be entirely new offerings. Secretaries of Fairs, Home-Comings, Celebrations, Lodges, etc., address THAD W. RODECKER, General Agent. All others address

**JOHN FRANCIS, GENERAL MANAGER, Box 414, Ft. Worth, Texas**

## Wanted !!

## WANTED Drome Riders and Drivers

Also experienced Man to handle Arcade. All help must be sober, reliable and energetic. One miniature Autodrome Car for sale. Bargain. Booked with Geo. L. Dobyns, York, Pa. Write EARL B. FURTLE, General Delivery, Kansas City, Mo., until Feb. 1.

## SALESMEN WANTED

Collect and keep \$10.00-\$50.00 daily commissions. Mills O. K. Mint Vendors, Operator's Bells, Nickel, dime or quarter. Mints, Candy, Money, Jewelry and Gum Boards, Ball Gum Premium Trade Machines, Target Practice Machines, Numbered Gum.

TO INTRODUCE OUR MINTS—A plate-glass Display Show Case given free with small purchase Mints. Can be used for Candies, Gum, Cigarettes, Matches, etc. Write for our proposition.

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Stamped 14K. Cannot be told from genuine. Flashy White Stone with blue-white glitter. Takes a diamond expert to detect from a genuine diamond. Guaranteed fine, 14K F. One dozen assorted styles, \$3.00. Sample, 50c. Send for our catalog.  
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32 Union Square, New York, N. Y.

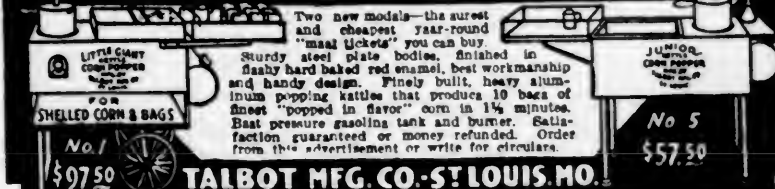
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TOP MONEY EVERYWHERE  
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15-horse machine, mounted on 36x36 fold-up board.  
IMMEDIATE SHIPMENTS.

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**TALBOT MFG. CO. - ST. LOUIS, MO.**

Two new models—the surest and cheapest year-round "meal tickets" you can buy. Sturdy steel plate bodies, finished in flashy hard baked red enamel, best workmanship and handy design. Finely built, heavy aluminum popping kettles that produce 10 bags of finest "popped in favor" corn in 1 1/2 minutes. Heat pressure gasoline tank and burner. Satisfaction guaranteed or money refunded. Order from this advertisement or write for circulars.  
No 1 \$97.50 No 5 \$57.50

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GENERAL AGENT.  
Dramatic or Carnival. All essentials. Close contractor and reliable.  
**CLYDE TRESSELL,**  
Savoy Hotel, San Antonio, Tex.

SAY "I SAW IT IN THE BILLBOARD."

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 NOISEMAKERS  
 BALLOONS CONFETTI  
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 Everything for your next blowout.  
 NEW CATALOG OUT. FREE.

**OPTICAN BROTHERS**  
 ST. JOSEPH, MISSOURI.

**DOG-IN-A-BUN**  
 TRADE MARK  
 DOG-GONE GOOD  
 FRANKFURTER BAKED IN A ROLL

Dig in for the winter with a proved steady money maker. Find a location and forget your worries. Demonstrate to public view this new, delicious HOT DOG SANDWICH, which is getting sensational sales and earnings everywhere—North, South, East and West. Costs 2c, sells 10c. Both prepared flour and recipes furnished. Big sales up to \$100.00 daily.

**TALBOT MFG. CO.**  
 1215-17 Chestnut Street. ST. LOUIS, MO.

**1-2 AND 3 IRON COOKERS**  
 PORTABLE COOKING STAND  
 PATENT PENDING

**\$125 Made in One Day**

For over ten years this has been an honest \$100 a day headline—more than doubled many, many times. BUDHA talks to people about themselves—a sure seller till business nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life saver when business is bad. Fortune and non-fortune papers—many kinds in many languages.

For full info on Budha, Futura Photos and Horoscopes, send 4c stamps to

**S. BOWER**  
 Bower Bldg., 430 W. 18th Street. New York.

**A REGULAR GOLD MINE**  
**THE NEW GUM-VENDING Bowling Alley**

A ball of gum and a shot at the 10-pins—all for 1c. Legitimate in all States. Operators, Parks, Amusement, write for price and circular.

**Gatter Novelty Co.**  
 143 East 23d Street, NEW YORK.

**Penny Arcade Picture Machines**

Offered at bargain prices for immediate sale. Write W. E. DERWENT, Administrator, Belvidere, Illinois.

**FUTURE PHOTOS**  
 NEW HOROSCOPES  
 Maple Wand and Buddha Papers.  
 Send 4c for samples.

**JOS. LEDOUX,**  
 169 Wilson Ave., Brooklyn, N. Y.

**GUERRINI COMPANY**  
 P. Petromilli and C. Fianand, Proprietors.  
**HIGH-GRADE ACCORDIONS.**  
 Gold Medal P. P. I. E.  
 277-279 Columbus Avenue, San Francisco.

**CHOCOLATE BARS** Plain and Almond. Best on earth for Salesboards, Promotions and Concessions. Send 10c for samples and prices. **HELMET CHOCOLATE CO., Cincinnati, O.**

Advertisements in The Billboard—You'll be satisfied with results.

**MIDWAY CONFAB**  
 BY DEBONAIR DAB

(Communications to 25-27 Opera Place, Cincinnati, O.)

A good year for showfolks seems assured. Indications for the new season look very promising. This "column" last spring didn't predict a "very good season".

The carnival world as a whole is all anxious for Mrs. Con T. Kennedy.

In about two months the "parade" will again be started north from the Southland.

"Bill" Rice sure looks a picture of good health. How that feller has "fattened up" lately!

Well, the big Canadian date has again been handed out for this year—the Canadian National Exhibition at Toronto.

Napoleon, the water show clown, wrote to the effect that he was having a "wonderful time touring Florida."

Thos. Sacco, one of the prominent carnival band leaders, is preparing to get his musical organization en tour by February 1.

three lions, two bears and five goats for his circus attraction with one of the carnivals this year.

These off-season months showfolks feel "drab" and like to read of each other, so—  
 Send the "confab"  
 To "Debonair Dab".

Glen Jones recently purchased a new closed "gas buggy" and started on a trip from Durant, Ok., to San Antonio, Brownsville and the "magic valley", where he has a number of concessions on shows playing in that territory.

R. K. ("Curly") Johnson, on the front of Carl Lauther's No. 2 pit show with Rubin & Cherry last season, arrived in Cincinnati last week, for the remainder of the winter, from Montgomery, Ala. Expects to again be with Mr. Lauther.

Rumor has it that J. L. Ramie will be over on the G. T. Wortham Shows the coming season, and will have all the merchandise wheels working in with the company, and that a carload of merchandise is to be carried.

George W. Rollins recently rambled in-

**SHOWFOLK HAVE OWN CHRISTMAS TREE**



The reproduced photo above shows the nifty Christmas tree and the many gifts displayed on either side of it enjoyed by members of Dodson's World's Fair Shows, No. 2 (winter show), arranged for by Manager W. J. Kehoe, at a theater in Mission, Tex. "Kid" Herman also is shown, in the role of Santa Claus.

J. L. Edwards, electrician with the Reiss Shows, has been visiting his sister and brother-in-law, Mr. and Mrs. Raymond Oakes, at St. Louis, Mo.

W. C. (Billy) Gibbons postcarded, in answer to the inquiry in last issue, that he will be trainmaster for the Stella Veal Circus-Exposition the coming season.

There are just oodles of showfolk at San Antonio, Tex., this winter. Bessie Smith says it seems like a "reg'lar convention of 'em."

Allan J. (Checkers) Linn and his partner, Carl L. Buck, wintering in Ohio, are said to be framing a magical act which they intend placing with a carnival in the spring.

If your name appears in the Letter just send forwarding address immediately! Possibly a relative or friend has some good news for you—possibly a sickness or a death.

If you don't see the squib you sent in most probably it is because you took a great deal of pains to write it, but didn't take time signing it, which is something necessary.

E. W. Gordon, who last year served as publicity man and special agent part time of the J. T. W. Shows, is "directing traffic" for the C. Jack Schaefer Shows during the winter.

G. H. McSparron, band leader, seems to have grabbed himself off a lucrative and interesting position at Miami, Fla., in charge of the Band Department of the Chicago-Miami Orchestras and Entertainment Organization.

Doc Whitman informs that Henry Gray is breaking some new dog, pony and high-school equestrian acts; also received to Montgomery, Ala., with his very attractive and elaborate wax "Outlaw" show, and word from there last week was that the veteran showman had the folks "sure sitting up and taking notice".

Overheard at a dance recently: Another lady to Mrs. John T. Wortham: "Does your husband know any of the new steps?" Mrs. Wortham: "Yes, he learned a new step the last dance—from my foot to the floor."

J. J. Boxwell, last season with the L. J. Heth Shows, also Johnny J. Jones, has been in Florida the past two months and expects to remain there thru March. For the winter Boxwell is doing sign painting, also selling auto monograms and razor stropers.

Jose Aguilar, band director for the John T. Wortham Shows, in a recent letter to John T., said he had not exactly discovered the "lemonade springs" and "cigaret bushes", but is having it "pretty soft" where he is hibernating in one of the Gulf Coast cities.

Nate Miller, manager of concessions last season with the Nat Reiss Shows, advised the winter-quarters folks that he is enjoying good health, that Florida is "the land of opportunities", and that he is now planning on going into business there, and, if possible, retire from the road.

Ambrose Williston, who exhibits his freak attraction independent, "stilt" and at fairs, etc., summers, was a visitor to our Cincy offices last week, informing that he had stored his outfit in Covington, Ky., for the winter. He lately had been playing it in storerooms in large cities.

Among showfolk visitors to Pensacola, Fla., recently was Charles Lorenzo, the

**THE RIDE MAN**  
 Takes to read information that is beneficial to him in the business.  
**The Optimist**  
 is a magazine published exclusively for the riding device business. Ask for a sample copy today.

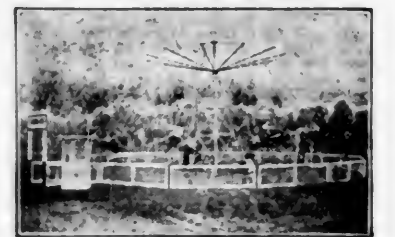
**THE OPTIMIST**  
**ELI BRIDGE COMPANY**  
 Opp. Wabash Station, Jacksonville, Ill.



"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 HERSCHELL 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.**

**LATEST CAROUSELS**

Horses, Figures, Kiddie Rides, Flying Swings, Etc.  
**M. C. ILLIONS & SONS, Inc.**  
 Write for Illustrated Circular and Prices.  
 2789 Ocean Parkway, CONEY ISLAND, N. Y.

**TAYLOR'S GLASSY BALL-THROWING GAMES**  
 are universally acknowledged top money getters. Catalog ready January 1.  
**TAYLOR'S GAME SHOP**  
 COLUMBIA CITY, INDIANA

**Foley and Burk Shows**  
 WANT for Season 1925, few more high-class Shows, especially first-class Side Show. Would like engage Family doing general acts for our Pony Circus, experienced Ride Men for Caterpillar, Whip, Seaplane, Merry-Go-Round, Ferris Wheel, etc. All legitimate Concessions open. No exclusives. Show folks desiring to spend the season in California and on the Pacific Coast with the "Best in the West", address **FOLEY & BURK**, Office, 603 Humboldt Bank Bldg., San Francisco, Calif.

**MONKEY SPEEDWAY FOR SALE**  
 Complete with Tent, Banners, etc. Stored at Northampton, Mass. Address L. B. WALKER, 220 W. Broadway, So. Boston, Mass.  
 SAY "I SAW IT IN THE BILLBOARD."



### "LET A CARRY-US-ALL PAY FOR A SHOW"

Have one more 10-car Show to dispose of on your hand of a proposition. By taking the receipts of the CARRY-US-ALL and giving 50% of this amount to apply on purchase price and prove to you that every dollar the CARRY-US-ALL takes in, that you get a credit of about three dollars. You make the show, as it is, repair it and make thousands of Shows and Rides we have on hand.

**C. W. PARKER, Leavenworth, Kan.**

## Fooled the Thief!

**A TRUE INCIDENT:** Not long ago a mail package containing three rings set with our Mexican Diamonds and one ring set with a fine GENUINE Diamond was rifled. The package contained itemized list showing one ring to be a genuine diamond. The thief stole the ring he thought was set with the genuine diamond, but it was one of the rings set with our Mexican Diamond.

Could there be stronger proof of our claim that our Mexican Diamond exactly resembles the finest genuine diamond side by side?

**WEAR SEVEN DAYS FREE**

**OUR MARVELOUS MEXICAN DIAMONDS** have delighted thousands of customers for 13 years. They positively match genuine diamonds. Same perfect cut, same dazzling play of rainbow fire. Stand intense acid test of side by side comparison with genuine. Hated expert positively need their experience to detect any difference whatever. Perhaps the game you admire on your closest friends are MEXICAN DIAMONDS. Buy yours now. It's Test a MEXICAN DIAMOND FREE! you risk nothing. Wear it seven days side by side with a genuine diamond. If you see any difference, send it back, it won't cost you a cent.

**HALF PRICE TO INTRODUCE** To introduce to new customers, we quote these prices which are all you pay and just half our catalog prices.

- No. 1—Ladies 1 ct. Solitaire, fine 14k gold, \$2.63
- No. 2—Gentle's Tooth Belcher, 1 ct. sm. 14k gold, \$3.25
- No. 3—Ladies 3 stone Dutchess ring, fine platinum finish, two 1/2 ct. first water clear diamonds, one blue sapphire, \$5.90
- No. 4—Gentle's Heavy Gypsy ring, platinum finish, black ring on sides, 1 7/8 ct. first water Mex. Diamond, \$4.98

**SEND NO MONEY** paper that meets around ring finger to show size. Ray which ring you want. We ship promptly. On arrival, deposit price with postman. If you decide not to keep it, return in 7 days and we'll refund your money. Write TODAY. Agents wanted.

We also sell genuine MEXICAN RESURRECTION PLANTS. See our separate advertisement in Billboard.

**MEXICAN DIAMOND IMPORTING CO.**  
Dept. NB, Las Cruces, N. Mex.  
Exclusive Controllers of Mexican Diamonds for 13 years.

"ball-game king", who had a "big time" fishing and fraternizing among friends there, these including H. ("Ike") Freedman, Chas. Ross, "Dad" Leonard, Harry Osmond (cafe owner) and others, so the word came from Pensacola last week.

Lester Price, with the motordrome on the Rubin & Cherry Shows last season, informed that he has a remunerative window-cleaning business at Miami, Fla., this winter, with a number of men in his employ. Also that he expects to be back with R. & C. when the season opens.

Bennie Smith postcarded from San Antonio, Tex., that Ed Lundgren had settled there with his "Congo" snake show; also that Fred Calkins was running a store show in West Houston street; Mrs. Lundgren and Mrs. Calkins also in the city, as well as "Mississippi Hill" and Benny.

Reynold Uppgard, the past season special agent with the Hollywood Exposition Shows, is wintering in his home town, Gardner, Mass., and informs that he has been successfully promoting boxing and wrestling matches, also has completed plans for the organization of the Gardner Athletic Club.

J. D. (Jack) Wright, Jr., a few weeks ago came very near returning to the organized show game as general agent. He had offers, but looked over his prospects in the independent promotion field (in which he and Mrs. Wright have been the past several years) and shook off the attack of "fever".

Leo Davis asks from New York City of the boys on the M. & C.: "What about the night in Vicksburg, when 'out of a clear sky' a regiment of collegers sent many of the fellows back into 'no man's land'? No rules, all holds allowed, crutches thrown to the discard and 'clown alley' in a different number—'over the top'."

In some manner it didn't get into print that Frank S. Reed, secretary of the Rubin & Cherry Shows, had been awarded an automobile at a lodge "doings" in Montgomery, Ala., a few weeks ago. Deb. has been advised that Frank afterward sold the machine for "seven-cs", cash. Now what'chu think o' that—just before Christmas too.

Howard F. Hobson postcarded from Chicago that the W. J. Carter Amazo Show, of which he is manager, is planned to take to the road about April 15 with an all new frameup, and that it will be a 5-in-1 instead of 3-in-1 as heretofore. Mrs. W. J. Carter (Amazo), he says, is now in Florida, expecting to return to Chicago the latter part of March.

Report has it that Baby Alice (Alice Collins), last season with the Rubin & Cherry Shows, intends joining the J. George Loos Shows for the coming season and will have her own Fat Congress attraction, and will leave Alabama for the Loos winter quarters at Fort Worth, Tex., about the middle of February to arrange for the building of an elaborate outfit.

Two communications were received last week in which each of the writers tried to put over personal "slams" at parties they evidently wanted to "get back" at. The ones writing them will recognize this reference without mentioning names. If you fellows "have it in" for the folks named just be men enough to tell it to 'em face to face—Deb. doesn't want any part of it.

Pat (Curly) Hurley postcarded from Louisville, Ky., that he was convalescing and rapidly regaining his strength after undergoing an operation at St. Margaret's Hospital, in the Falls City, where he had been confined since December 11. From Louisville he intends going to Kansas City, Mo. He wished to be remembered to Mike Kirby, Maxie Herman, Bob Dalton, Dick Miller and Doc Hefnerman.

Deb. is informed that Mrs. J. F. Murphy, wife of the general manager of the Nat. Reiss Shows, now retired from the show business and located at Piqua, O. (owner the Peerless Millinery Store), is on her spring-buying tour and will be in New York for the balance of the month. Mrs. Murphy will also visit her mother-in-law at Kingston, N. Y., before her return home.

Larry O'Keefe, concessionaire for about 15 years with various well-known caravans, and who is now handling special trade papers, including motor car periodicals, arrived in Cincinnati recently to arrange to work at the Automobile Show in Music Hall. During a visit to The Billboard last week Larry stated that he was thinking of driving to Florida, provided he could find some hustling worker to make the trip with him.

The press agent with a large company in the East gives the following as points furnished by an individual show manager, who thought of "joining out": "I run my show, not my help. I make my own openings and give most of the show myself. My show runs 45 minutes to one hour. I have given as many as 23 shows in one day. I expect you to furnish me at all times a seven-piece band. I furnish my own passes and cannot recognize yours. I expect a stateroom in one of the sleeping cars and possibly two berths.

(Continued on page 90)

# COOPER



curved front  
**COUNTER VENDERS**  
and bell operators

5c play, 10c play, 25c play and 50c play automatic counter venders and bell operators with COOPER patented "trouble-proof" construction. COOPER curved front increases attractiveness and profit-pulling power. COOPER coin neck prevents coins jamming—each coin works separately.

The machines that make the big money---  
COOPER patented "trouble-proof" construction

Immediate delivery in any quantity. COOPER Catalog free upon request. SPECIAL PROPOSITION TO JOBBERS. All COOPER machines made entirely and exclusively by

**COOPER MANUFACTURING COMPANY**  
1286-88 Folsom Street, San Francisco, Calif.

## Ireland's Chocolates

Always for Every Purpose.  
SALESBOARDS, INDOOR BAZAARS, CARNIVALS.  
Order from either one in "That Triangle of Service."

Eastern Representatives: SINGER BROS. 536-38 Broadway, NEW YORK, N. Y.

FACTORY: CURTIS IRELAND CANDY CORP. 501-3-5 N. Main St., St. Louis, Mo.

Northern Representatives: H. SILBERMAN & SONS 328 Third Street MILWAUKEE, WIS.

## A YEAR-ROUND GIFT

AN ARMADILLO BASKET MAKES A MOST UNIQUE GIFT.

From the horned shell of the curiously beautiful little animals, which abound in the hills of West Texas, Armadillo Baskets are made. The handle is formed by bending the tail around until it meets the mouth, where it is securely fastened. The illustration shows an attractive silk trimmed work basket. Our catalogue, showing "The Basket Beautiful", will be sent free upon request.

**THE APELT ARMADILLO CO., Comfort, Texas.**  
DEALERS—Send for our interesting proposition.

## COOK HOUSE MEN ATTENTION!!

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 Urns, 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.

**URN BURNERS (11k cut), pressure only**  
4 inch ..... \$4.25  
5 inch ..... \$5.50

**WAXHAM LIGHT & HEAT CO.**  
Dept. 15, 550 West 42d Street, NEW YORK CITY

## CONCESSIONAIRES

BIG SALES --- BIG PROFITS  
**WAFELDOG MACHINES**  
Coined Money 1924. Write for Booklet.  
**WAFELDOG CORPORATION,** Washington, D. C.

## ALUMINUM

IS LEADING AT ALL  
**Indoor Events**  
THIS WINTER

The largest line in the country. Get our prices before buying.

**THE ALUMINUM FACTORIES,**  
234-238 S. Wells St., CHICAGO, ILL.

## WANT

### Cook House

Soft Drinks, Merry-Go-Round, Ferris Wheel and Concessions. Open April 26. Cleveland, Ohio. **JAMES A. BAILEY,** office, Murphy Hotel, East 9th St., Room 762, Cleveland, Ohio.

## WANTED

For Season 1925, experience, sober and reliable Help for White, Carrousel, Hit, Ell Wheel, All new Rides, Hot Races, Jack Canned, Harry Gross Fats, write, Address J. LAWRENCE WRIGHT, 413 6th St., N. W. Washington D. C.

The last "word" in your letter to advertisers, "Billboard".

## LIPPA AMUSEMENT CO.

We own our own Merry-Go-Round and Ferris Wheel. Now booking for third annual tour. Two more Bally Shows, one more Grind Show, Glass Walker, Magician, Punch Man, Midgits, Fat People and other Freaks. Send photo and state lowest salary. Will sell exclusive on following Wheels: Ham and Bacon, Grocery, Silk Shirts, Cedar Chests, Clocks, Silverware, Vases, Pillow and Doll Lamps. Can place following Grind Shows: Cigarette Gallery, Shooting Gallery, Pitch-Till-You-Win, Pop-Em-In, Huckley-Buck and Country Stores. All those with me before, kindly write. We must have deposit to hold space. This show plays the iron, copper and lumber country of Michigan. Will sell Corn Game to reliable party. Will book Merry Mixup or Chair-O-Plane for coming season. Write or wire

### LIPPA AMUSEMENT CO.

Hotel Normandie, - - - Detroit, Michigan



## MUIR'S CARNIVAL PILLOWS

ROUND AND SQUARE

...FOR...

### Bazaars and Carnivals

DESIGNS THAT GET THE PLAY

There is no article of bazaar merchandise which shows the value and flash for the money like these beautiful pillows.

PATRIOTIC PILLOWS FOR AMERICAN LEGION EVENTS.  
LODGE DESIGNS FOR FRATERNAL ORDER CARNIVALS.

**SALESBOARD OPERATORS** Our Four-Color Pillow Deals are in keen demand at this time of year.

There is no better money getter for small capital than our **PILLOW SALESCARD**.  
SEND FOR CIRCULAR AND PRE-WAR PRICES.

**MUIR ART CO.,** 116-122 West Illinois Street, CHICAGO, ILLINOIS

## MAX'S EXPOSITION SHOWS NOW BOOKING SHOWS AND CONCESSIONS 1925

Want good Cook House. Everything open except Rides, Pit Show and Athletic Show. Will furnish complete outfits for good money-getting shows

GEORGE HILLS wants to hear from Joe Turner and Battling Harris. All those who worked for me before, write.

CHARLES ZERN wants Entertainers for Pit Show. Address 228 Jersey St., Harrison, N. J.

For Shows and Concessions Address  
**MAX GOLDSTEIN, 1053 Dunlop Ave., Forest Park, Ill.**



THIS IS PROF. B. CRIM AND HIS BAND, the best small band traveling with great success. Recently engaged for 25 weeks at PAYRET THEATER, HAVANA, CUBA, Season 1924-25. Already engaged for Fort Crum.

## ... FOR SALE ... SHOOTING GALLERY

The most elaborate 40-foot equipment for park. Cost \$8,000 to build. For sale cheap. Inquire

CHARLES ROTHSTEIN, Avenue Theatre, Detroit, Michigan.

Advertise in The Billboard—You'll Be Satisfied With Results.

## MIDWAY CONFAB

(Continued from page 89)

I expect room in the cars for my show and people without crowding. I usually pick my own locations on the midway. Forty per cent is all I pay to anybody."

Am not certain whether he meant it as a pun, but Edgar Allen Pool sure sprung a catchy one. He wrote from Illinois that he read in a biographical blank the question, "What are your hobbies?" and here's his answer as he gave it to Deb.: "Mine are merry-go-rounds." Edgar also infoed that he had been with the Ed A. Evans Shows assisting to put up and take down, ticket taking, etc., at the carry-us-all. (The "hobbies" are quite a hobby with many folks.)

John T. Wortham, to one of his employees, who was painting and seemed to have more paint on his overalls than on the article he was painting: "Big boy, how do you get so much paint on you? Looks to me you would get cold out here with only a jumper on!" Big Boy: "Nah, sah, Mr. Wortham. Dis yar paint on my clothes don't let no cold air in on me and when I gets to workin' too fast I gets up sich a heat I can't be bothered with no coat and hat."

It cannot be denied that John W. Moore has been successful with his staging of special affairs under Shrine and Elks' auspices, and in some of the largest cities of the country. John W. has this winter branched out in other pursuits than the actual promoting and producing of these events, altho he has "not relinquished his show endeavors," as a letter from him to the editor of *The Billboard* last week stated. Mr. Moore is now leasing outfits, acts and other necessaries for these affairs.

Someone (Deb. has no way of telling who) sent a clipping from *The Bowling Green (Ky.) Messenger* of a reminiscent article by R. S. Bowles, of Smiths Grove, Ky., telling about a freak of nature (grown-together twins) he saw in a tent on a Court Day in Bowling Green in October, 1859. It stated that the twins were colored girls of about 13 years of age, also that they (or she) were born somewhere in Georgia; also describes their performances. This doubtless was the late well-known Millie Christine.

Montana Meechy ("Buckskin Ben" Stalker's son-in-law), who had the Wild West the latter part of last season with the Morris & Castle Shows, opines that there are sufficient showmen in Columbus, O., this winter to start a small club, so that all could get together and put em up and tear 'em down and cut up of dough. Meechy wonders if P. S. Reed remembers the country store on the Buckskin Ben Show in 1912; also if DeKreko Brothers remember the farewell of the Ben show at Havana, Cuba, in 1906?

Yunno, names appear but four weeks successively in the Letter List for the same mail, so if you see your "John Henry" there it is best that you immediately send forwarding address. Apparently a number of the folks have failed to provide our Mail Forwarding Department (including the various branch offices where they might expect mail) their permanent winter addresses since the shows they were with last season closed. The published list is about twice as large as it should be or would be if more of the folks would help the mail-forwarding clerks to get their mail to them.

Deb. lately has received about 10 communications reading in effect: "Where is —? Have not heard from him (or her) since —." Would like to hear from him (or her). One of these states that the writer had not heard from — since the middle of November. To all these inquirers: Try writing the parties letters care of *The Billboard*, Mail Forwarding Department, or if of sufficient personal or business nature use the "Personal" or "Information Wanted" department of the Classified Advertising pages. (Deb. has a blame slight harder time trying to keep "located" on some of the show people than you do.)

Word reaches Deb. that some time ago, previous to the passing of Con T. Kennedy, Dave Lachman, Jimmie Donohue, E. Z. Wilson, W. X. MacCollin and several others whose early connections with the Kennedy Shows date back to when the organization was in its early years were conversing. Eventually the conversation drifted to the time some years ago, according to the tale, when Mr. Kennedy, H. Q. Smith, his general agent, and E. C. Talbot, who was then managing the show, joined a sort of partnership in the purchase of an airplane to carry passengers and serve as a medium of publicity. The show moved and the plane was to fly to the next stand, with Smith and Talbot delegated to pick a landing spot and mark it with something white. The delegates found an ideal spot and in their quest for "something white" selected a freshly laundered sheet from a hotel, which they stretched on the ground before retiring to their domicile. Ere long some passerby saw the sheet, and, understanding no need of its being where it was, picked it up and walked on. The aviator reached town, scouted around for his "marked landing place" and seeing something white descended in an open plot of

## SALESBOARDS

ADVERTISE YOUR GOODS IN THIS SPACE

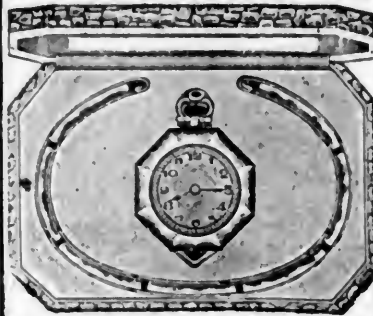
All Sizes - High-Grade Money Makers.

HIGHEST QUALITY LOWEST PRICES FOR ALL PURPOSES

FREE - Our new Illustrated Catalog

J. W. HOODWIN, 2949 W. Van Buren Street, CHICAGO, ILL.

## 1925 SPECIAL ASK FOR OUR VALUE GUIDE CATALOG



No. B165—Convertible Bracelet Watch. 11 ligne electro gold plated case, octagon shape, fitted with a jeweled cylinder, full plate movement, gold dial, complete with expansion bracelet, put up in a handsome display box. In dozen lots, \$2.50 Each. Sample, \$2.75 Each

No. B166—16-Size, 21-Jewel, Gold-Filled Monitor, Illinois case. Complete watch \$5.50

No. B167—As above, White or Green. Complete Watch. \$5.85



When ordering sample inclose postage extra, 20c.

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 is a trial order.

### ELIAS SHAHEN COMPANY

Importers and Wholesalers  
337-339 W. Madison St., CHICAGO, ILL.

## A RICH PREMIUM NUMBER



BB. 1/11—Betty Ross Electric Iron. 6 lbs Nickel plated. Stand attached 6 ft. of wire. \$2.25 Each

In Lots of One Dozen, Dozen \$25.00. ONE-HALF MONEY IN ADVANCE.

M. GERBER  
Underselling Streetmen's Supply House  
305 Market Street, PHILADELPHIA, PA.

## WANTED CONCESSIONS

Everything open except Cook House and Juice. Want to hear from responsible Concessionaires who will appreciate first-class treatment and show that has already contracted a real route. Opens April 4 at winter quarters, Jeffersonville, Ind.

THE NAT REISS SHOWS  
P. O. Box 325, J. F. MURPHY, Gen. Mgr.

WILL PAY \$15,000.00

For new, portable Ride. Must load in 60-ft. Baggage Car, be free from breakdowns and have big carrying capacity. OTTO F. EHRING, 517 Comstock Building, Columbus, Ohio.

MINER'S MODEL SHOWS  
Now booking Shows and Concessions for 1925. Season opens April 18. Address all mail to B. H. MINER, Owner and Manager, 161 Chamber St., Phillipsburg, New Jersey.



ground, but landed in a large box filled with mortar that was being used in the construction of a drainage basin—damage to plane, several hundred dollars, but no one was physically injured.

The carnival news editor wishes to feel a trust for authentic news in all "show letter" writers. It is a trust that should not be betrayed.

He endeavors to provide newsy, informative columns of reading matter for the showfolks, and he aims to be helpful to all shows and showfolks as well as the various writers can help each other in this—but he should not be made a "goat" for letting something "slip by" (received as fact) that "looks big", but with nothing to it in reality.

He cannot get affidavits to all that is said in the "show letters", and he would not so much as care to ask for verification of "plans", etc., as there should be no need of it. For instance, when the management intends having a certain number of cars several should not be added to the number in the "letter" (that's not news, it's an unnecessary falsehood), or why say that some "big thing" is "now being done" when not only has there been no start of it, but the "big thing" isn't even intended by the management? Fair secretaries don't "fall" for that stuff any more, so why "nauseate" the showfolk readers with it?

Last year saw a great improvement along this line. But there is still much room for improvement. Some managers like it, but it's because they don't realize that it but reacts as a sort of boomerang against them later.

Let's all work together toward "cannun" the "bull" and make the "show letters" interesting reading, not farfetched intended "advertising"—there's plenty to tell in connection with every show without indulging in it.

West's World's Wonder Shows

Extensive Preparations Under Way at Winter Quarters

The following news notes were received last week from the winter quarters of West's World's Wonder Shows, Greensboro, N. C., being provided by an executive of that organization:

Considerable progress is being made at the winter quarters of the show, which is being completely overhauled and enlarged to 25 double-length railroad cars. Mr. West recently returned from Montgomery, Ala., where he purchased several railroad cars, five young lions, four of them males, together with other paraphernalia. The lions will be added to the wild animal department, which will be especially featured this season under the management of Capt. Chas. Smithy.

Other important additions will be the new Fun Factory, recently purchased from Fred Lewis, a master show builder, and an improved Rocky Road to Dublin, under construction at the quarters, which will be under the management of Leo Pontier. L. A. Nolan, well-known producer, is arranging a Fashion Show and Beauty Revue which will be presented in a high-class manner with its own orchestra in a specially designed tent. It will be equipped with a novel system of lighting effects and an elaborate carved wagon front. Farrel Egbert, manager of the Motordrome, is converting it into an Autodrome. Mrs. Egbert has been visiting relatives in Boston for several weeks, but will return soon to start rehearsing her part of the performance.

J. B. King, wagon builder with the show, is turning over a new wagon every few days to Fred Sherman and Frenchie Phillips, decorators. A new design is being used on all railroad cars and wagons depicting a globe in connection with the show's title. Electrician Joseph Moore is at work on a number of improvements pertaining to illumination, which will include a brilliantly lighted entrance to the grounds. Owing to the sudden death of his father, Master Mechanic H. D. Singletary has been called to his home at Marion, S. C. The elder Mr. Singletary often visited this show and was very popular with everyone.

Chas. Marcello is building new concession stands at quarters. Mr. and Mrs. Harry Rubin, Frank Pope, Leo Albert and others touring Florida at present are expected back in a few weeks to arrange for the coming season. Mrs. Frank West and Mrs. R. A. Josselyn, wives of the manager and general agent, respectively, are enjoying the hospitable atmosphere of Greensboro and its environs, and will visit with their husbands and friends at Lynchburg, Va., during the meeting of the Virginia Association of Fairs, January 15 and 20.

Lichtenberger on Trip West

New York, Jan. 8.—A. J. Lichtenberger, representative of the Airo Balloon Corporation, one of the largest balloon corporations catering to the carnival trade, has informed a Billboard representative of his departure on an extensive business trip that will take him thru the West to visit various Airo agencies and jobbers catering to the show business. Mr. Lichtenberger reports that his concern has been enjoying unusual increase in business, and expects 1925 to be a banner year.

This concern has had a remarkable growth since its inception some years ago. Starting out practically unknown, the heads of it have by enterprising methods built it up to a very large toy balloon business.



WRISTLET WATCH

With box and black silk ribbon. Just like cut.

\$11.00 Gross

25% deposit. Sample 15c. 3,000 Gross sold in 3 days. The Wonder Item for Streetmen and Pitchmen.

NADEL BROS.

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J. A. FOX, SECRETARY

Will Travel in Canada Only, Except Opening Date.

Starting May 1st and completing the season the 24th of October, with a list of Celebrations and best Fairs in the Maritime Provinces. Will buy or book Caterpillar; state all and full particulars in first letter. Want Man for new big Fun House. Help wanted in all Departments. All Concessions open, including Palmistry; will carry one of each only. The following people write: Henry Gaudet, from Summerside; Jack Flynn (Therefore), English Arrow Game; Sam Miller, Fish Pond. Joe Alberts wants to buy three Concession Tents and Stock Wheels. Address all communications to MORRIS LEVI, Manager, care of Fox Brothers Attractions, 144 East 42nd St., New York City.

PERCY MARTIN

Carnival General Agent, at Liberty. Open for immediate engagement Show playing Eastern territory preferred. Fifteen years' experience ahead of some of the Biggest Shows in America. Have always made good. My record stands for itself. Address PERCY MARTIN, 802 Twigg Street, Tampa, Fla.

C. F. ZEIGER UNITED SHOWS

WANT Musical Comedy Show. Will furnish complete outfits for any money-getting Shows. WANT Small Dog, Bird or Monkey Act. Glass Blower, Fire Eater or any act suitable for Pit Show. Foreman for Spillman Merry-Go-Round and Operator for Ed Wheel. Both rides new. Ride Help, Ticket Sellers. All useful Carnival people write. ALL CONCESSIONS OPEN EXCEPT COOK HOUSE AND PALMIST. C. F. ZEIGER, Coates House, Kansas City, Missouri.

Billboard Callers

(CALLERS: NEW YORK OFFICE)

Mrs. Irene Lachmann (exhibiting her pets in local theaters). George Polley, human-fly and magician. Russ Carter, business manager of The Potters. C. Guy Dodson, manager of Dodson's World's Fair Shows (in from Europe via the Aquitania). Julius J. Roth, general manager the Universal Amusement Co. Irving Cohen, president The Luna Park Amusement Co., of Waterbury, Conn. Constance Evans, of Artists and Models, 1923. Harry A. Hlions, ride operator (in from Tonawanda, N. Y.). Mr. and Mrs. Bert Cole, of Tango Shoes. James Heron, manager Downie's Keith Circus. Chris Hinkelday, showman and concessionaire, Columbia Park, North Bergen, N. J. John Maday, operator of shooting galleries, Golden City Park, Canarsie, N. Y. Joe Short, clown, Ringling-Barnum circus. Joe Frost, whistle salesman. Ed Zello, platform attraction—feats of strength. Al S. Cole, promoter of indoor events. Barney Demarest, well-known horseman. Felix Biel, sometimes general agent. Nate Shelton, contracting press agent Sparks Circus. Mrs. Will Raynor (formerly Carmen Coleman), now touring Loew's Circuit with Golden Girls, a vaude. act. William F. Glick, co-manager the Bernardi Greater Shows. George W. Traver, manager Traver Chautauqua Exposition. Jill Karn (Karn Brothers), in from Mobile, Ala. "Doc" Laird, well-known medicine man. John H. ("Doc") Oyster and Al Flossio, Gertrude Van Deine, soloist with James F. Victor's band. Ed Holland, well-known 24-hour man (in from Haworth, N. J.). Mrs. H. D. Johnston, wife of the well-known sport event announcer. Victor D. Leavitt, Western vice-president of the Showman's Legislative Committee. Chief Whitecloud and Princess Wenonah, Indian musicians (in from Saratoga Springs, N. Y.).

Callers at J. A. Jackson desk: C. C. Spaulding, president of the North Carolina Mutual Insurance Co., Durham, N. C. Mr. Gomez, manager of the Negro Finance Corporation, Durham, N. C. Alhion Holsey, secretary Tuskegee Institute, Ala. Prof. Wm. Malone, Newark, N. J. Raymond Logan, Paris, director of the lecture tour of Diagne, the Secretary of Colonial Affairs of the French Government. Brown and Marguerite, who have been signed as a featured attraction with Shuffle Along Company (came from Baltimore to join the show). Anita Bush, a pioneer dramatic actress (came in from Detroit). Robert Wing, whose minstrel company recently went on the rocks in upper New York. James Chestnut, Eastern manager of The Chicago Defender. Robert Marnell, playwright (with a remarkable drama with Negro characters). Lucille Hegamin and Cyril Fullerton, record ar-

tists. Reese Dupree (going back into vaudeville after ten years' retirement). Edna Morton, dancer, with contracts for a group of club dates. Arthur Lyons, producer of club revues (is preparing a "mixed show" for Broadway). John Anderson, a San Francisco playwright.

Model Expo. Shows

The Model Exposition Shows will remain in Florida until spring. At Chipley they were the first there in three years, and at Quincy, where they played inside the city limits, there was excellent attendance each night. The writer recently returned to the organization after a holiday vacation trip which included a visit to the winter quarters of the C. D. Scott Shows at Newnan, Ga., where he found workmen industriously getting things in shape for the new season.

The lineup at present consists of five shows, one ride and 20 concessions; also band of eight pieces. Sam Nagata recently joined with three beautiful and well-fashed concessions; also Ed Hubbard and wife joined with two concessions. Cetlin and Wilson have five concessions at this writing, and Garrett Scott has three. Doc Bass has two, and Dick Gardner, Fred Newman and several others whose names the writer does not know have one each. J. J. Page joined with his Musical Revue, having closed his shows at Metter, Ga.

Manager F. H. Bee, Jr., has returned from a visit to homefolk in West Virginia; also Garrett Scott returned from a visit to see his wife and her people in Sylacauga, Ala. Mrs. Garrett Scott has gone to California to engage in picture work.

The staff roster of the shows includes: F. H. Bee, Jr., manager, secretary and treasurer; R. L. Davis and J. J. Page, agents; Harry Harris, lot superintendent; Steve Moyer, superintendent of lights; "Slim" Smith, trainmaster. R. L. DAVIS (for the Show).

Miner's Model Shows

Phillipsburg, N. J., Jan. 7.—Miner's Model Shows are now starting to get things in shape for the coming season in their two large winter quarters' locations here in Chamber street. This show is not one of the largest, but one of the best for its size.

R. Miner is now owner of four nice riding devices, namely: Merry-go-round, Ferris wheel, fairy swings and dangler. The Miner Shows will take to the road April 18 and play thru Pennsylvania and New Jersey. Among the recent callers at winter quarters were: Mrs. Jos. G. Ferrari, of Port Richmond, N. Y.; Meyer Ilmmentell, of New York City; Percy Dalrimple, of Easton, Pa., and Jos. Klots, of Philadelphia.

The boys in winter quarters are being well entertained with a new radio set that Mr. Miner recently purchased. RAYMOND PARKER (for the Show).

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Every Supply to Complete Bazaar Get Our Proposition. It will interest you.

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DANCE HOUSES AND CLUBS

- 100 Jazz Kazoos, Extra Special.....\$3.50
100 Assorted Noisemakers or Halls..... 3.50
100 Assorted Hats ..... 6.50
144 Snake Blowouts, for ..... 3.50
100 Cigarette Holder Ejectors..... 7.50
144 Balloons, 2c, 2 1/2c, 3 1/2c Apiece..... 3.50
100 Parasols ..... 2.50
1000 Serpentine Special, M..... 2.50
"Once a customer, you're a booster."

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620 St. Clair, West. CLEVELAND, O. TERMS—25% deposit with order, bal. C. C. D.

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The Fastest and Best of All.

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A REAL OPPORTUNITY!

For Carnivals, Fairs and Concession Men.

ARMY BLANKETS



BRAND NEW 89c Ea. Six for \$5.00. Parcel Post, 15c Each. In quantities (120 to Bale). Terms: Cash with order. F. O. B. Phila. 67 1/2c each

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4222-30 West Lake Street, CHICAGO, ILL.

WANTED—Illustrations and Laughing Mirrors. FOR SALE—Evans Candy Race Track, with 20, 30 or 40 horses. One 6x95 Tent, 8-ft. wall, khaki. W. H. AUGUSTAS, 407 W. Grove St., Bloomington, Ill.

WANTED—For Morfoot Expo. Shows, A-1 Bass and Baritone Player to join at once. Must be the best. Wire; do not write. Tickets if I know you. Salary all you are worth. Wire FRANK S. ROBINSON, Colored Band, Joe Pryor would like to hear from Will Mackley and wife. Route: Sylvester, Ga., week of Jan. 12. S. ROBINSON, care Morfoot Expo. Shows.

ROYAL CORN POPPERS

Get our new prices. Start now, don't wait. Big free offer with each machine. SHOPS MFG. CO., 2311 E. Grand Ave., Des Moines, Ia. Dept. C.

**PATENTS RECENTLY GRANTED ON INVENTIONS IN THE AMUSEMENT FIELD**

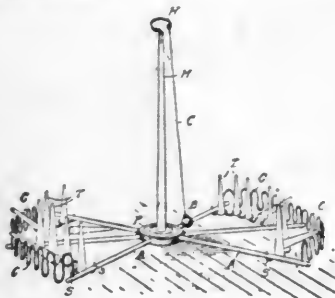
(Compiled by Munn & Co., Patent and Trade Mark Attorneys of New York, Washington, Chicago, San Francisco and Los Angeles)

**1,520,592. AMUSEMENT APPARATUS.** Giacomo Mongillo, Derby Conn., assignor of one-third to John Mongillo, Salamanca, N. Y., and one-third to John J. Bennett, Ansonia, Conn. Filed December 8, 1921. Serial No. 520,965. 5 Claims. (Cl. 272-37.)



An amusement apparatus, comprising a rotary turn table, a shaft supported in the turn table, a member fixedly secured to the shaft, a plurality of cars mounted to move on the turntable and pivotally connected to said member, a pinion fixed to said shaft, and a plurality of independent and adjustable racks of varying lengths and in staggered relation and engageable in turn by the pinion when the turn table is revolved to impart rotary motion first in one direction and then in the other to said member on the shaft and thereby swing the cars in different directions on the turn table.

**1,520,608. GAME APPARATUS.** Oberlin Smith, Bridgeton, N. J. Filed July 27, 1920. Serial No. 399,244. 4 Claims. (Cl. 273-40.)



A game apparatus of the kind described having a post, a missile movably supported from the post, a base from which the post rises, slender arms radiating from the base, and a single piece of wire extending from one arm to another and connected detachably at its ends to the respective arms, said wire between the arms being bent horizontally to form sockets for the reception of the bases of pins adapted to be struck by the movable missile.

**1,520,299. JOY ROAD.** Luther A. Marshall, Floydada, Tex. Filed June 5, 1924. Serial No. 718,097. 3 Claims. (Cl. 238-5.)



A road filled by altering the natural surface of the earth, and so constructed that it may be traversed by automobiles, the road comprising a plurality of undulations disposed transversely of the line of automobile travel, the depth of the undulations and the distance between the crowns of adjoining undulations being such, compared with the length of an automobile, as to give a wavelike motion to the automobile.

**1,520,217. AMUSEMENT SLIDE.** Harry Asperl, Minneapolis, Minn. Filed August 4, 1924. Serial No. 729,896. 8 Claims. (Cl. 104-70.)



A pleasure device having in combination an elevated support disposed adjacent a body of water, of a track extending up over said support and down into said water, and aqueduct leading from said body of water and aligned with the end of said track which is disposed away from said body of water, a steerable boat adapted to run on said track and move in said aqueduct, means for maintaining a current thru said aqueduct, and means for lifting the boat on said track to said support and automatically releasing the

**CALIFORNIA DAHLIAS**

Complete on natural laurel stem. In six assorted colors.

**\$60.00 PER 1,000**

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25% deposit required on C. O. D. orders. Sample assortment of 25 in assorted colors sent on receipt of \$2.00.

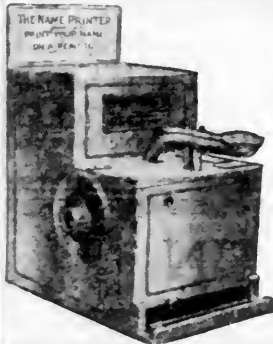
**KIRCHEN BROS.**

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**THE NAME PRINTER**



A vending machine that delivers a high-grade, hexagon No. 2 pencil with the person's own name printed on it, all for 5c.

It gets the Big Play and pays you a gross profit of over 275%.

If you are looking for a live one, send for a circular.

**WALDEN, WEEKS MANUFACTURING CO., New York**

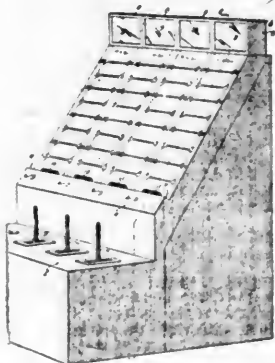
**FOR SALE**

**TWO SIXTY-FOOT BOX CARS, ONE SIXTY-FOOT STOCK CAR, ONE FIFTY-TWO-FOOT STOCK CAR.**

Reason for selling, am replacing with all-steel cars. These cars are in A-No. 1 condition. Will stand M. C. B. inspection and ready to go in service. Also one sixteen-section Tourist Sleeper. Will sell part cash and give terms to reliable parties. Also one Six-Lion Act and two Lions one year old, fine stock and healthy condition, and seven Donkeys broke for Rocky Road. Cars and animals can be inspected at our winter quarters. Write or wire **RUBIN GRUBERG, Box 736, Montgomery, Alabama.** Rubin & Cherry Shows, Inc.

same whereby the boat will coast down the track into the water and may be steered back into the aqueduct so that a continuous round trip may be had.

**1,520,345. GAME APPARATUS.** William M. Hamilton, Coney Island, N. Y. Filed October 28, 1922. Serial No. 597,446. 20 Claims. (Cl. 273-56.)



A casing having a non-magnetic face, marked for scoring; a magnet adapted for travel under the face; means for supporting the magnet; an object adapted to be attracted and moved by the magnet above the face to make a score; means for causing the magnet to travel; score-indicating means, and means operatively connected with the magnet supporting means for actuating the score-indicating means to indicate the score.

Chicago, Jan. 8.—In an article that appeared on page 89 of *The Billboard*, dated December 27, Al Meltzer was given credit for springing the "smallest receiving set in the world". This was an error. Ed Hahn originated the "smallest receiving set in the world" and Meltzer's is a different set, called the "original receiving set".

**KANSAS CITY**

**IRENE SHELLEY**  
424 Chambers Bldg., 12th & Walnut Sts.  
Phone, Delaware 2084.

Kansas City, Mo., Jan. 9.—The city has settled into its usual stride after the holiday season. A list of fine attractions is scheduled for the Shubert Theater and *Abie's Irish Rose*, in its tenth week at the Missouri, will continue indefinitely.

Manager Thos. L. Taaffe, of the Globe Theater, home of W. V. M. A. vaudeville, announces an unusual attraction next week, when Irving's *Midgets* will be the headliner for both halves. Mr. Taaffe likely will present the Georgia Minstrels for a week, beginning January 18.

J. M. Sullivan, treasurer of the Heart of America Showman's Club, has opened a beautiful new studio at 39th and Main streets, in a choice residence district. Mr. Sullivan long had a gallery in West Twelfth street, where growing business warranted expansion.

Billy Streeter, well-known outdoor showman, is no longer connected with the Piermont Hotel. He and his wife and their baby girl are at home for the winter in the Adrian Apartments.

Mrs. Anna Schoefer is making her annual visit here to her daughter, Mrs. J. M. Sullivan, and attended the Christmas and New Year's Eve festivities of the Heart of America Showman's Club.

Dick Simpson, agent last season with the Al G. Barnes Circus, was a visitor early this week. He is spending the winter with his aged mother in Paola, Kan., and has not as yet signed for 1925.

Laurence Ledoux, contracting agent for Miller Bros.' 101 Ranch Wild West, was a recent visitor.

The Woman's City Club sponsored a pre-showing of the film, *Broken Laws*, featuring Mrs. Wallace Reid, January 8, in the club rooms. Mrs. Reid and her small son, Wallace, Jr., are to appear with the

picture at the Newman Theater for the week of January 11.

Milt Hinkle and wife, Mildred Douglas, of Wild West fame, were callers January 6. They stated that they will play vaudeville dates before joining the 101 Ranch Show for the 1925 season.

Lyman Coffin, of the Flying Coffins, arrived at his home here January 7 to spend the rest of the winter. In a call at *The Billboard* office Mr. Coffin informed that his act was booking some independent dates, but that the majority of the season's engagements are handled thru the Walters Amusement Agency of Boston.

J. George Loos, his wife and baby, here from Fort Worth, Tex., for the New Year's Eve celebration of the Heart of America Showman's Club, spent several days in the city renewing acquaintances.

Col. Dan MacGugin, assistant manager and treasurer of the Isler Greater Shows, has returned, and expects to remain here the balance of the winter, after a two weeks' visit to his mother in Davenport, Ia.

O. G. Stewart, the past season with the band on the Hagenbeck-Wallace Circus, was a caller January 5 while on his way to his home in Merwin, Mo., for the winter. Mr. Stewart stated that he probably will be with the Ringling-Barnum Circus in 1925.

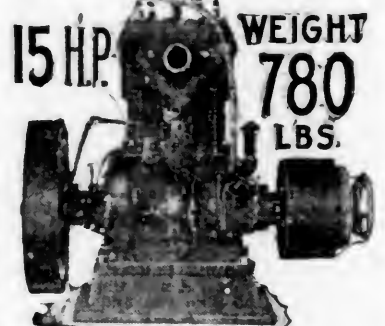
Simon D. J. Collins announces that he will begin *Pantanes Time* dates within two weeks with Helen Staples and Charlotte Van Hoesler in a musical act, and that he signed with the Gentry-Patterson Circus for 1925.

C. W. Finney, of the 101 Ranch Wild West Show, here to attend the Showmen's New Year's Eve festivities.

Ben Austin passed thru K. C. January 2 on his way to Chicago to attend an adjustment meeting of the billposters.

The writer acknowledges with thanks receipt of belated holiday greetings from Robson Barnett, C. O. Shultz, Mr. and Mrs. John R. Castle, Mr. and Mrs. Arthur P. Collins, E. A. Harrington and family, Oscar V. Howland, Charles G. Kilpatrick, Mrs. Larkin and Theresa, Ceolo Mohawk, Marjah, Mr. and Mrs. Walter Savidge and Walter, Jr.; Mr. and Mrs. G. Raymond Spencer, Gertrude Vaughan and the Wizarde Duo.

**CUSHMAN Light Weight Engines**



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Cushman Engines are used as power equipment by Mangels & Co., Traver Engineering Co., Allan Herschell Co., J. G. Ferrari, Smith & Smith, Tangley Co. and others.

Very light weight—10 H. P. only 550 lbs. and 15 H. P. only 780 lbs. Easy and inexpensive to move from place to place.

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Full range of sizes—1 1/2 H. P. to 20 H. P. Single and double cylinder.

Service on the road and quick delivery of repairs assured anywhere in America from our factory or one of our branches.

Write us concerning your engine problems. If you have a Cushman let us overhaul it and put it in fine condition. Ship your engine today. We will treat you right. We will exchange engines on a liberal basis.

**CUSHMAN MOTOR WORKS**

815 N. 21st Street Lincoln, Neb.

**Donald MacGregor Shows WANT**

Shows and Attractions for Season 1925. Working Men in all departments, Breaks for Tom Blanton's Big Ten-in-One, clean Concessions; will work and are wanted. Swingers, Tip-Ups, Roll-Ups and like games, "no". Address all mail to J. C. MOORE, General Agent, 823 1/2 E. 8th, Oklahoma City, Okla., or DONALD MACGREGOR SHOWS, Sweetwater, Tex. Opening in March.



**(Johnny J. Jones Exposition**

**Much Activity at Orlando Winter Quarters**

Orlando, Fla., Jan. 7.—The "hired boy" has not been on the job the past six weeks. However, after attending the meetings at Chicago (for the first time in his "young life") and enjoying the occasion immensely, and vacationing in different Eastern cities (spending the holidays with Ed R. Salter, Jr., in New York), he (the writer) arrived at Orlando Saturday, and he received real surprises when viewing the amount of work that has been accomplished at the winter quarters of the Johnny J. Jones Exposition. There have been 125 men (fact, not fiction), employed at quarters since December 1. William Sturgis is "back home," and he has some 15 painters under his instruction and wonderful work they have done. There is a planing mill in operation, also a blacksmith shop, an immense paint shop and storage. Everything with the exception of the wagon gearing used in connection with the equipment is "turned out" under the personal supervision of the master genius constructor, Col. Robert Bigsby. Another wonderful producer and builder, Louis Corbell, has just arrived from his Detroit home, and by the time the big show leaves Florida in April Mr. Corbell promises new and novel innovations, one of which will be probably the largest portable fun house ever built.

The year 1925 will see the Johnny J. Jones Exposition the largest and greatest show that ever bore that name. Three or four new rides will be added, also one of the new attractions calls for an expenditure of \$10,000 for the investment of essential electrical apparatus and effects, a gigantic and picturesque spectacle, with an environment of real class.

The personnel of the staff remains almost the same. William Carlton Fleming is the hustling general agent and traffic manager, and Louis Corbell is an addition in the construction department. Mr. Corbell will also handle two separate attractions. Edward J. Madigan has arrived here after spending Christmas at his home. ED. R. SALTER ("Johnny J. Jones' Hired Boy").

**Brown & Dyer Shows**

**Winter Quarters Work To Start Soon**

Poughkeepsie, N. Y., Jan. 7.—Work will start in a few days in the winter quarters of the Brown & Dyer Shows here. Superintendent J. L. Harris is getting his plans ready, and from the looks of things the show will surpass anything with this organization in years. There will be new fronts and new shows.

Mr. Harris is considered one of the best showmen in his line. He has been on the Brown & Dyer Shows before, but took last "year off" to stay home with his people. He is always "on the job" and ready to give a helping hand.

Many of the showfolks are in Miami, Fla., spending the winter months. Mr. and Mrs. A. E. Clair are down there, also Less Erine and B. M. Turner in St. Petersburg.

H. A. Smith is in Hannibal, Mo. Mrs. W. A. Dyer is at Akron, O. Mr. and Mrs. Curly Wilson are in Cleveland, O., till March, when he comes back to the show and will have charge of the train again this year. Mrs. J. L. Harris is here in winter quarters. J. L. will be the lot manager for the coming season.

The writer went to Lynn, Mass., to spend the holidays with some of his people. It was over 30 years since he was there last and he found that many changes had taken place—the whole city was "changed around".

**Harry Copping Shows**

**Reconstruction Work at Quarters Under Way**

Orlando, N. Y., Jan. 7.—With getting a good start with the arrival of the new year, and with predictions in general that the forthcoming outdoor show season will be a "good one", the fact that the Harry Copping Shows are progressing rapidly with their preparations is being heralded from their winter quarters at Reynoldsville, Pa.

This season will mark the 16th for the Copping Shows, and successively, they being organized in 1909, since which time Mr. Copping has had an organization to be proud of. With his expending of thousands of dollars in new canvas, new band show fronts, wagons and new cars to enlarge his special train, he is leaving nothing undone to have the most outstanding organization of his career, and intends to have it all in readiness for an early spring opening. Word from the secretary's office in Pittsburgh, Pa., is that the booking of good attractions is going along very satisfactorily.

As the work of repairing, rebuilding, building, painting, etc., at winter quarters progresses the writer will advise readers of *The Billboard* from time to time of details therewith, also list attractions, staff members and others of the personnel signing up.

RICK J. DEMPSEY (Press Representative).

**Herman's Mighty Expo.**

Altoona, Pa., Jan. 7.—The office of Herman's Mighty Exposition here has

**Oh, Boy!—How It Sells!**

**Just Plucks the Quarters Right Out of Their Pockets**

Ask W. C. Barnard, or any one of our dozens of other representatives, what they think of the "POLLY" CAN CUTTER as a quick, easy money-maker. Barnard reported sales as high as \$140.00 per day at the Illinois State Fair.

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SECOND ANNUAL

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All the above have clasps with brilliant R. B.

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**

been a busy place, and Manager Howard Herman and the writer have been on the job with the shows' correspondence. Al Burtenton, who early last fall booked his cookhouse with the show, will be unable to join in the spring owing to ill health. Mr. Burtenton is 63 years of age and has been in the eating-stand business a long time. Harry Welsh has arrived at winter quarters from his home in Bangor, Me. Special Agent Arthur B. Carroll, who is taking a much-needed rest at Jacksonville, Fla., advises that things are very dull there. Mr. Carroll will leave that city about January 20 to look over some contracted fair spots and get things in readiness for the show's spring opening. Hort Bastrop has signed his Venetian swings and "Mamma" show off the midway of this organization, also Danny Brown with four concessions. After the necessary details are attended to here, Manager Herman will leave for Williamsport, Pa., where winter quarters have been established. Among recent visitors here were Danny Brown, Hort Bastrop, Leon Wilson, Murray Ferris, Lou Harvey and Arch. Limar, who has the jazz band en route. From all indications this company will open the season the middle of April with one of the nearest 10-car shows in this section of the country.

WM. HARVEY (Supt. Publicity).

**Fields Greater Shows**

Rockford, Ill., Jan. 7.—The Fields Greater Shows, under the management of J. C. Fields, will as usual take to the road about the middle of May, opening at or near Stevens Point, Wis.

Word just received from Mr. Fields was that he had purchased the largest hotel at Wood River, Ill., the Worthwhile Hotel, and he would appreciate visits from showfolks when passing thru that place. Mrs. Fields will remain there and manage the hostelry while her husband is on the road the coming season. The writer is already busy on the shows' correspondence.

J. J. FRANK (Secretary).

**Rice Reports Business Fair**

W. H. Rice, free-act salesman for the World Amusement Service Association, with a bundle of photographs under his arm, graced *The Billboard's* Cincinnati offices with his presence last Saturday morning, coming in from the South. He said he had been doing a fair business, last week in particular proving a "field day" for him. He was not sure how long he would be in Cincinnati, his stay depending upon—well, you'll just have to wait and see if anything developed.

**Lillie's Expo. Shows**

Augusta, Ga., Jan. 7.—Lillie's Exposition Shows, which last year was known as Aliee's Exposition Shows, are slated to open their season about February 15, and for the summer months the territory to be played will include the coal fields of Kentucky, Illinois and West Virginia.

The lineup will, according to present plans, include seven shows, two rides and a number of concessions, the latter owned by the management. Ed Hunter's American Band, formerly with the Great Pacific Shows, will provide the music. The winter quarters of the show have been a busy place the past week toward getting things in readiness for the opening date. The management has purchased some new canvas. J. O. Young, former agent with the Pacific Shows, will pilot the organization over its route this year, and he is already busy with his duties.

W. WHITE (for the Show).

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

**WHITE STONES**

**OH BOYS! PHOTO RINGS, ARTISTS' MODELS, ETC. Sell Big**

No. 8184—Platinum or silver finish, fancy engraved shank. Set with brilliant. Similar to No. 923B. Assorted photos. **PER DOZ. \$3.00**

No. 923B—Platinum finish. Imitation diamond. Also set with rubies. Assorted sizes. **PER DOZ. 85c**

No. 1019B—Combination Billfold and Coin Purse. Black imitation leather, well sewed. Billfold provided with one flap sewed on for holding bills in place. Coin Purse gusseted and flap held by snap fastener. **Per Dozen \$ .85**

No. 1020B—Same as above in genuine leather. **Per Dozen \$2.00**

No. 3053B—Genuine Leather. Black. Attacher 7-in-1 Combination Bill Book. Good quality. **Per Doz. \$2.25. Per Gross \$25.00**

No. 3054B—Same as above, in black smooth leather. Good quality. **Per Dozen, \$2.50; per Gross \$27.50**

No. 1454—Pen and Pencil Set, gold finish, fancy chased, with self-filling fountain pen and pencil. Complete, in fancy velvet lined hinged display box. **\$3.75**

Sample, Postpaid, 45c.

No. 1139B—14K Gold-Filled Pen and Pencil Set. Full length fountain pen and Always-Sharp Pencil. Gold-filled barrels, fancy engine turned and chased clips. Solid 18K gold pen point. Complete in fancy hinge-cover box. **\$1.85**

See our prices before buying elsewhere. It means money in your pocket. Orders shipped same day received. Samples, 25c extra. Deposit required on all C. O. D. orders. Catalog free.

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30-inch, **\$5.50 Per Dozen**

Beautiful Heart-shaped Plush Boxes, \$6.00 per Dozen.

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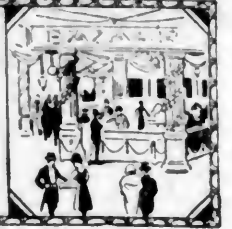
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Write for wonderful proposition. Also Radio Book and Fountain Pen Premiums. **YORKVILLE SALES CO., Suite 305C, 309 Fifth Avenue, New York.**



# 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.)

## PLAN LAST RITES

**Before Passing Out of Madison Square Garden May 6--- Festival Arranged**

New York, Jan. 10.—Before another New Year the Madison Square Garden of today will be no more. A little further uptown, however, at Seventh avenue and Fifteenth street, will loom a new structure bearing the same name, altho it will be some distance removed from Madison Square at Twenty-sixth street.

The garden, the scene of revivals, the Democratic convention of 1924 and numerous championship boxing bouts, circuses, rodeos and bicycle races, will begin its journey into the past May 6. On that day the statue of Diana, which has looked upon a New York making enormous strides in progress, will come down.

Tex Rickard, who came out of the West to make the garden the world's sport center, with the aid of John Ringling, has announced that its passing will be mourned by a three-night festival, with officials of national and state governments in attendance. Out of the pages of history will come the champions of boxers in the old days, the greatest of the bicycle riders of the past, circus performers and track and field athletes.

Arthur Zimmerman, of High Wheel fame will be there according to present plans. So will Dan O'Leary, Gus Guerra and Pete Hegelmann. From the world of pugilism will come the Jims, Jeffries and Corbett, and Franks, Klaus and Ernie; the Johnnys, Kilbane and Coulon, Abe Attel and many others. The champions of today, at least two of them, are expected to risk their titles in those eventful three days. Harry Greb, Pittsburgh, middleweight champion, and Eddie (Cannonball) Martin of Brooklyn, recently crowned king of bantam weights, are scheduled to appear. On the first night Rickard has planned a reception and dance, then there will be survivors' "night" when all of the old masters will appear, and the climax will come with 40 rounds of boxing on the eve of the garden's demise. The boxing will be followed by dancing until 4 o'clock in the morning, when the lights will be dimmed, the band will play "Auld Lang Syne" and the crowd will file out of the famous old structure for the last time.

## Food Section Provided

For Women's Home-Beautiful Show in Cincinnati March 18-25

A pure food section will be a feature of the Woman's World Home-Beautiful Exposition, to be held under the auspices of the Cincinnati Business Women's Club in Music Hall March 18 to 25, according to announcement made by Sylvia Ewan, chairman of the Exposition Committee. The decision to admit food exhibitors in the show came as the result of a request from a number of prospective exhibitors. The committee decided that, inasmuch as food and its preparation are an important part of woman's sphere, such exhibits would be eligible. Many building associations in the city are planning to take an active interest in the exposition because of the interest in "Own Your Own Home Week" which will be observed in connection with the show.

## Indoor Circus at Canton, O.

Canton, O., Jan. 10.—Headquarters for the second annual Eagles' Indoor Circus have been opened near The Auditorium, where the circus will be staged week of January 26. Advance promotions have been started. A great array of big-top talent has been engaged. The May Wirth riding act will head a program of 15 high-class turns.

Messrs. Bausman and Huber, promoters of this year's show, are on the job arranging preliminaries.

## Food Show at Capital City

Washington, D. C., Jan. 10.—Many paths through Washington and the District led to Convention Hall, where the Retail Grocers' Protective and the Capital Retail Grocery Associations are holding the first of 27 sessions of the National Food Show and Household Exposition. Thousands of Washington housewives and the public in general, who have been keenly interested in the development of the exposition, throng the spacious hall.

## CHARITY BAZAAR

Elks of Marietta, O., To Hold Annual Indoor Affair in February

Marietta, O., Jan. 10.—The Marietta B. P. O. Elks will hold their annual indoor Charity Bazaar and Circus at the Elks' Auditorium February 2 to 7. The Entertainment Committee has already contracted for 10 circus acts, among them being some of the feature acts with the larger outdoor circuses. All concessions are being handled by the Wolfe Supply Company. The program and contest committees report success to date and the advance sale of tickets bids fair to make this the banner affair of its kind for this hustling organization. Thomas J. (Flitz) Winters has been engaged as general manager of concessions for the event.

## Indoor Circus and Revue for Connersville, Ind.

Connersville, Ind., Jan. 10.—The Phi Delta Kappa Fraternity of this city is making big plans for its Indoor Circus and Revue, to be held January 26 to February 1.

W. H. Brownell, having closed contracts last week to furnish the circus acts and revue, and also to book the concessions, has just been joined by Will H. Bluedorn and wife, the former becoming Mr. Brownell's partner. The two men are well-known promoters in this line and will work together on indoor events from now on.

Already a number of ticket-selling contests have been started here, and the first indoor circus of the season promises to meet with good business.

## L. O. O. M. Mardi Gras Is Success in Spokane

Spokane, Wash., Jan. 8.—The Loyal Order of Moose Chapter's Circus and Mardi Gras held last week attracted large audiences every night, with matinee attendance being fairly well. The program included musical comedy numbers and a "Days of '49" exhibit. The affair was a financial success, and was managed and directed by Harry Niles, who recently produced the *Knight Templar Follies* in this city.

## Charity Circus Next Week

Philadelphia, Jan. 10.—The Misericordia Hospital Charity Indoor Circus will be held one week, January 19 to 24, in the 103d Cavalry Armory, under auspices of the ladies' auxiliary of the hospital. There will be 25 big-time professional acts of performing elephants, horses and other animals, clowns, acrobatic and aerial acts on the program.

## Water Carnival To Be an Annual Event

Spokane, Wash., Jan. 10.—The Lewiston-Clarkston Water Carnival will be made an annual affair with the second celebration to be held July 2, 3 and 4, according to an elaborate program of the D. O. K. K. Lodge, just accepted by the Lewiston and Clarkston city councils. The towns are situated on opposite banks of the Snake River. An attendance of 9,000 a day in 1924, without extensive advertising, made it apparent that a water carnival was unique enough in that district to be made a feature celebration for that district each year.

## "Big Top" in Washington

Washington, D. C., Jan. 10.—The Washington chapter of the National Council of Jewish Women has entered the "circus" business. Its "big top" is the Arcade Auditorium. There, January 15, the circus will be presented to obtain funds to carry on philanthropic work of the council. Many of Washington's leading Jewish women are assisting in arrangements. Mrs. L. B. Schloss and Mrs. Stanley Lansburgh, chairman of the committee on arrangements, announce that plans for the affair are completed.

## Radio Show for Oklahoma City

Oklahoma City, Ok., is to have a radio show. Early in February the exhibits of the Radio Corporation of America will send two carloads of radio equipment to that city to be shown in some large hall. Arrangements for the affair are now being made by the Oklahoma Radio & Electric Company. It is announced. The tentative dates are between February 2 and 7.

## Col. Fred J. Owens Producing "Days of '49"

Chicago, Jan. 10.—Col. Fred J. Owens is producing the original Arthur Davis' *Days of '49* for clubs, lodges, societies and other organizations.

## Jack Channing Busy

Chicago, Jan. 10.—Jack Channing, of Pittsburgh, head of the National Exposition Company, is here putting on the Exhibition of Commerce and Women's World, which will open in the Coliseum February 21.

**MARRIAGES, BIRTHS, ENGAGEMENTS, DIVORCES AND DEATHS—** all news to our readers. Help us to give you plenty of it. Send in all such notices to the editors. It will be gladly printed if fresh and authentic.

## Big Radio Fair

**World's Second Exposition Dates Set---To Be in New York City**

Definite dates for the Second Radio World's Exposition, which is to take place in New York next fall, have just been announced by Directors James F. Kerr and U. J. Hermann. Both have been in Chicago lately, completing arrangements for the Fourth Annual Chicago Radio Show, which also is one of their enterprises.

This year's great international wireless exposition will open Monday noon, September 14, and continue until Saturday night, September 19. It will be held in the 25th Field Artillery Armory, Kingsbridge Road and Jerome avenue. This year's show will occupy 180,000 square feet of floor space. There will be elaborate displays by 325 manufacturers, including 60 of the best known radio concerns of Europe, South America and the Orient, which is almost 100 more than participated in the 1924 fair. It is said. Fourteen foreign countries will have exhibits of an official variety.

Recognized authorities on such matters estimate that the attendance this year will run close to 250,000. Nearly 4,000 men and women will be employed as attendants by the exposition management and the exhibitors and the collective value of the apparatus on display will be approximately \$10,000,000, just about twice that of the 1924 show.

## Auto Show Possible

Oklahoma City, Ok., Jan. 10.—Altho arrangements have gone no further than informal discussions, it is believed this city will have an automobile show this year, possibly the latter part of March. If held, it will be under the auspices of the Oklahoma City Motor Car Dealers' Association.

## Lala Coolah in Los Angeles

Lala Coolah, a well-known platform attraction, writes from Smith & Kortes' World's Museum, Los Angeles, to the effect that things are "not too bright" in that city, but that the museum is getting a nice share of the money. Announces his return to Wagner's World Circus Slide-Show at Coney Island the coming summer.

## ORIENTAL RUGS



They are high pile and give the same effect as the Oriental Silk Rug. The general appearance is most magnificent, due to the variety of beautiful colors.

Price \$30 Doz. Send \$15.00 for 6 Samples.

Assorted Colors and Designs. Half Cash With Quantity Orders. Full Cash With Sample Assortment Orders. Write for Catalog of Rugs, Wall Panels and Tinsel Scarfs.

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## Bazaars—Carnivals—Celebrations

We carry an extensive line of merchandise suitable for your Concessions. Furnish you with wheels, paddles, etc. Our prices are right with service that cannot be beat. Write for catalogue and consignment terms.

E. A. HOCK CO., 171-177 No. Wells Street, CHICAGO

## American Legion Indoor Circus

Bartlesville, ONE BIG WEEK FEB. 2-7

20,000 advance sale tickets now out, being handled by the Ladies' Auxiliary of the Legion. WANTED—Circus Acts, Vaudeville Acts that can double. State lowest salary. CONCESSIONS—All kinds that are legitimate. 25% of the gross, \$15.00 deposit on each or no space. Stock Wheels. Also Pop Corn Machine. Frozen Sweets, 50/50. Small chance for Lunch Counter. Address AMERICAN LEGION CIRCUS COMMITTEE, 408 Johnstone Ave., Bartlesville, Oklahoma.

**WANTED**  
**For ELKS' INDOOR CIRCUS**  
**BROWNSVILLE, PA., MARCH 7 TO 14**

10 BIG CIRCUS ACTS. GROUND ONLY. Would like to hear from CLOWN BAND, TROUPE OF PERFORMING DOGS. Description of acts and price. Address T. F. COX, Chairman Circus Committee, care Elks' Club, So. Brownsville, Pa.

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# OUT IN THE OPEN

By Fred G. Walker

Communications to The Billboard, 1493 Broadway, N.Y.

Dear Readers:

Those of our readers who are in the "land of sunshine" of the United States and in the warmer countries of the Atlantic and Pacific oceans are perhaps wondering why the paragraphs pertaining to outdoor activities are more or less (mostly less) short. Our instructions were not to manufacture news, but to give it to the readers authentically and as near up to date as possible.

Times Square and vicinity is in the midst of its first blizzard. There are but few visiting showmen in New York and they are warming their shins in the hotel lobbies or looking towns for next season over "Mr. Bell's pet hobby", the telephone.

Our stenographer has not returned from her holiday vacation, we cannot get out to gather news, few visitors are calling, the mails are late and the storm so thick it is impossible to "grab anything out of the air".

Fact is we feel more like taking advantage of Ed Arlington's invitation to spend a day at the Claridge Hotel, but know that you would be disappointed if you did not see something under the special heading, so guess you will have to be satisfied with this, our small endeavor, to please:

Got a card today from Clint W. Finney, sending his greetings from Mariand, Ok. The card had an Indian on the back of it, smoking a pipe and looking real pleased. Maybe it was because he was to be with the 101 Ranch next season, who knows?

When Wells Hawks, the well-known press agent, phoned to the effect that Sam McCracken had passed away suddenly, it quite knocked the pins from under us. We knew Sam well and we had had many pleasant visits together. Sam, as the reader possibly knows, was to have been amusement manager of Luna Park at Coney Island this season, and had acted in that capacity for a considerable time last summer, but without the title—which will be news to some anyway.

Jimmie Heron, manager of Andrew Downie's Keith Circus, announces the death of his well-known midget horse January 2 while exhibiting at the 125th Street Theater.

Noticed some straw hats in the show windows on our main street this week. Wonder if they tended to bring on this aforesaid snowstorm?

When C. Guy Dodson, just off the Aquitania from a very stormy trip, called on New Year's Day, the writer just left the office. Was disappointed at not seeing Mr. Dodson, whose business required him to hurry right out of town.

Chris Hinkeladay, of Columbia Park, No. Bergen, N. J., informs that John Maday, manager of the shooting gallery at Canarsie, was affiliated with the new Arcade which opened recently on Forty-second street, Times Square district, New York. Chris is conducting a cigar store in the downtown district during the winter months.

Many of our readers remember Fred Fellett. Fred was formerly treasurer of the World at Home Shows and for several seasons with burlesque attractions. He is now confined in Ward 36, Wards Island, New York, and the physician in charge says that letters from friends and calls from visitors would greatly assist in his regaining his lost senses. He readily recognizes all friends who call. Drop him a line.

John H. (Doc) Oyler, manager of the side-show on the Miller Bros.' 101 Ranch Shows; was seen ploughing his way down Broadway during the snowstorm. Doc has much to do before the opening and does not let a little thing like a blizzard stop him.

Danny Mullen, manager of Loew's Metropolitan Circus, is usually correct, but last week in letting us know of an addition to the show he said it was The Flying Dunbars, when later we found out it was The Flying Campbells. Danny got his check from the Government that day, which may have accounted for the error.

James B. Miller, former manager of the Road to Dublin attraction on the Wortham Shows, just advised that he has been engaged to handle the Congress of Fat People on the Johnny J. Jones Exposition. James is looking fine notwithstanding that he has been quite ill since he closed last season.

A nice letter from A. F. (Doc) Collins and wife (formerly Mrs. A. D. Murray), who have the Water Circus and Style Revue on the Rubin & Cherry Shows, informs that the weather at Montgomery, Ala., is real mild and that the work of getting the caravan in shape for the carnival

season is progressing rapidly. Doc says the R. & C. Shows are going to look just fine.

Harry A. Illions, who last season managed the caterpillar and Hyla F. Maynes' new ride, the Dragon, on the Johnny J. Jones Exposition, came to New York for the holidays. Harry is one of the well-known Coney Island Illions, and a capable ride man.

William H. Hale, former press representative of Woodlawn Park, Trenton, N. J., is in New York. William is business manager of the Demi-Virgin Company, playing Lafayette Theater, and is a most likable chap. Thinks he will return to the park again this summer.

Jill Karn, of the Karn Bros.' "World's Fattest Family", formerly an attraction on the C. A. Wortham Shows, on a visit to The Billboard advised that he was switching to the Rubin & Cherry Shows for the coming season. He was in from Mobile, Ala., and announced things looking fine.

The City Commissioners of Cape May, N. J., propose to move the boardwalk 28 feet seaward and widen it 14 feet. This is meeting with some opposition on the part of non-resident property owners notwithstanding the fact that City Building Inspector Albert H. Faulkner has condemned that part of the walk which is to be moved. Condemnation proceedings of the beach-front riparian rights were to be heard January 6.

Do not be surprised to read soon words something like these: "Towering Above Its Contemporaries", "A Magnificent Production of That Historical Drama, Uncle Tom's Cabin", or "Life Among the Lowly, Presented With All the Grandeur and Magnitude that the Mind of Man Ever Conceived", by Andrew Downie and Company.

The writer awhile ago had to stop writing for a few minutes to divide his time

between Dan Bill Kelly, James F. Victor, Gertrude Van Deine, the Tianita Midgets, George H. Hamilton, Irving Udowitz, Hamda Ben, Jerry O'Reilly and Alfreno. Quite an influx of good showfolks.

Willie Harmston infoes from Singapore that the Harmston Circus is doing fairly well, but nothing elaborate. Harmston's Circus and Menagerie is perhaps one of the best-known white tops touring India and China, and has with it a well-known New York boy, Moe Aarons, clowning.

Rosalie Pacheco, of the Circo Hnos. Pacheco, touring Cuba, extended Xmas greetings from Chile, and announced their arrival at Lima, Peru, on November 30. Our information was imparted thru the courtesy of Jolly Coleman, well-known aerialist. Rosalie is well known to American artists.

W. R. Kellogg, of the Hagenbeck-Wallace Circus; John H. (Doc) Oyler and Al Flosso and wife, of the Miller Bros.' 101 Ranch Shows; Felix Blie, Great George, magician, and Mrs. George; Mrs. Hazel L. Doll, and Willie Kreiger and wife were guests of William H. Hale, manager of the Demi-Virgin, at a recent performance at the Lafayette Theater, New York.

Enjoyed a nice chat with George Paris, roller-skating champion, who was accompanied by his new manager, Benjamin D. Jaffe. George is slated for a race at Madison Square on February 27 with a bunch of the world-title aspirants.

Charles O'Neil, of the Blue Ribbon Sales Agency, Inc., New York, announces activities in their line very good. The agency is handling plenty of good features among which are the Gallop-Away, the Stampede, the Niagara Whirl, the Barnhart dial striking machine and the Globe grip-testing machine.

Louie G. King, well-known agent and second man, arrived in New York from Meridian, Miss., January 8, having closed as agent with Wilmer & Vincent's Flashes of the Great White Way. Reports a pleasant tour, but found it necessary to terminate his engagement to take up his summer work with an outdoor attraction. Flashes is bound for the Coast.

The Paterson (N. J.) Evening News announces that plans are now practically completed for Billy Watson's new Clifton Hippodrome, soon to be erected in that city, and which, it is said, will have the

largest seating capacity of any structure of its kind in America.

W. R. Kellogg, of the Hagenbeck-Wallace Shows, who had been spending a few days in New York City, left January 7 for Chicago.

Walter H. Middleton, well-known Eastern purveyor of amusements, furnished the platform attractions at the Metropolitan Theater last week during the appearance of Marcus Loew's Mighty Circus. The attractions included "Koo-Koo", the girl from Mars; Jolly Irene, "world's fattest woman"; Captain Guilliver, "America's tallest man"; "Nona", the doll lady, and "Zip", "Barnum's original 'What is it?'," the oldest living freak on exhibition and still going strong. "Zip" was first exhibited in 1853 by Mr. Barnum.

R. M. Harvey, general agent of the Sells-Floto Shows, and J. C. Donahue, general agent of the Hagenbeck-Wallace Shows, paid the city a short visit, and left January 7 for Philadelphia and points south.

The meeting to organize the showmen of the Eastern States is slated for January 16 at the Claridge Hotel, New York City. The Hon. Francis D. Gallatin, president of the Park Board of Greater New York, a former circus owner, will act as honorary chairman.

William Zeldman, of the Zeldman & Pollie Exposition, accompanied by Mrs. Zeldman, is spending a few days in New York City at the Hotel Flanders.

Contending that a roller coaster or a merry-go-round operated between the hours of 8:30 a.m. and 11 p.m. is not a nuisance to a "person of ordinary sensibility", Justice George H. Taylor, Jr., in the Supreme Court at White Plains, N. Y., on January 7, dismissed a suit brought by George C. White and other residents of Rye Beach against Fred H. Ponty and Joseph Haight, owners of Paradise Park, Rye Beach, N. Y.

demonstrations a natural historical background, yet the pageants generally will deal with the development of the industries and home life of the country rather than with warfare. At present the Sesqui-Centennial leaders have under consideration a pageant which will relate the story of the Wyoming Massacre, of the colonial period. The leaders likewise are considering re-enactment of the Battle of Gettysburg.

While it is probable that there also may be a pageant with the Battle of Germantown as a background, leaders of the movement say that they are more desirous to exploit events of national interest rather than of Philadelphia or its immediate vicinity. The signing of the Declaration of Independence will, of course, be depicted in the pageantry, otherwise the leaders are endeavoring to reproduce history of other sections. A suggestion to reproduce the ride of Paul Revere, modernizing it by making the route from Boston to Philadelphia, has been rejected practically. It was said yesterday that, while the proposal might interest New England, it would so distort history that it would be sure to be criticized. It is regarded as assured, however, that the ride of Caesar Rodney from Delaware to this city will be depicted.

### TOURISTS PLAN VISIT

At Cincinnati Prior to New Orleans Mardi-Gras Cruise February 15

During the last few days a number of touring parties from Buffalo, Boston, Philadelphia and other Eastern cities made reservations at Cincinnati hotels for several days about the middle of February. The visitors propose to pass several days in Cincinnati prior to embarking on the new steamer Cincinnati on her annual Mardi Gras cruise to New Orleans, leaving the Queen City Sunday, February 15.

### Northwestern Shows' Beautiful Calendar

At the beginning of each year for a number of years the Northwestern Shows, of which F. L. Flack is owner and general manager, have constructed and issued attractive and novel calendars, bearing photos of their midway, to friends. Yearly The Billboard has been a recipient of these very pretty souvenir tokens. This year Mr. Flack and whoever else of his staff has been responsible for the designing of the 1925 calendar have surpassed all their previous efforts. It is a double (overlapping) 12x4 1-2-inch card, tinted with harmonizing tints of gray and with embossings, the shows' title and slogan printed in dark blue, and with several rides and other attractions appearing in the impaneled photo.

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

**COSTUMES FOR HIRE**  
SEND LIST OF REQUIREMENTS FOR ESTIMATE  
**BROOKS** 1435 B'WAY NEW YORK

## OUTDOOR CELEBRATIONS

CIVIC INDUSTRIAL MUNICIPAL FRATERNAL

(Communications to 25-27 Opera Place, Cincinnati, O.)

### Great Preparations

Being Made for Big Gala Week at Umatilla, Florida

Umatilla, Fla., Jan. 6.—Preparations for the elaborate Street Fair here January 19-24, sponsored by the Umatilla Chamber of Commerce, are going forward with rapid progress, and community interest in the affair is truly remarkable. Not only is the interest manifest in the city, but thruout this section of the State.

Merchants are co-operating and will place booths in front of their stores, with displays of their wares, and buildings will be decorated. There will be an extensive amusement program, in addition to speakers of note, social functions, mercantile displays of varied nature, and popularity contests and other special features. The amusements will include shows, riding devices, thrilling free acts, etc.; also games and athletic events. In all, the program is being so arranged as to provide a gala week for Umatilla and her visitors. One of the most diligent workers in connection with the street fair, in fact for Umatilla, has been Harry E. Crandell, one of the best known outdoor show agents and producers, now a resident of this city.

The advertising and publicity committee advises that some 20,000 pieces of advertising matter will be put out for the fair, this being distributed not only thruout the immediate trade territory but as far away as Leesburg, Wildwood, Bushnell, Ocala, Gainesville, Clermont, Groveland, Orlando, Sanford, Mount Dora, Tavares, Sorrento, DeLand and Astor.

### Banff Plans Winter Carnival

Preliminary arrangements for the annual carnival to be held at Banff, located in the Canadian Rockies, February 7 to 14, were announced the past week. All the regular features of the carnival will be repeated, including competitions in curling, skating, skirunning, skijumping, skijoring, tobogganing, trapshooting, snowshoeing, swimming, whipper races, bob-sled races. There also will be a carnival parade.

### Oklahoma City's Home-Coming Celebration

Oklahoma City, Ok., Jan. 10.—Stock in Oklahoma's home-coming celebration April 22 went up several points the past week when it was announced that Miller Bros.' 101 Ranch Wild West Show would open its season here on that date. The Miller Brothers have been busy for the past 18 months assembling the "biggest and best" of everything that goes to make an out-and-out spizwinkling circus, and now they are ready to shoot. Their first show will be staged here on Eighty-Niners' Day.

The celebration is sponsored by the Civitan Club of Oklahoma City and will be Statewide in its scope. Every county in the State is expected to send its quota of folks and stunts for the day's doings. Twenty bands have been engaged to play, and a chorus of 1,000 voices is being organized to stage a musical festival as one unit of the celebration.

### Sesqui Will Depict Women's Activities

Pageantry To Commemorate the Achievements of Fairer Sex in Quaker City

Philadelphia, Jan. 10.—Activities of women are to be given particular importance in the modified program for the Sesqui-Centennial Celebration, now being prepared for Mayor Kendrick, and expected to be made public shortly. Two dates already have been set aside for special exercises and pageantry to commemorate the achievements of women, and arrangements will be made for a demonstration of a national character. The dates assigned to the women's celebrations are June 21, the anniversary of Martha Washington, wife of the first President, and August 21, the anniversary of the signing of the 19th Amendment, providing equal suffrage. The pageantry is to be presented in the new stadium upon a scale, according to Mayor Kendrick, unprecedented in this country. While it is intended to give these







# Would \$500 a month interest You?



T. S. Gill is offering \$500 a month with this proposition.

Would you like to have a steady income of from \$500 to \$1,000 a month? Then listen to this: J. W. Trantum, of Conn., with no previous selling experience, has made as much as \$167.25 a week. T. S. Gill, of La., is averaging over \$600 a month. C. E. Hickey, of Ontario, cleaned up \$143 in a single day. That gives you some idea of the money FRY-FYTER salesmen are making. And there is no reason in the world why you can't make as much as any of these men, regardless of what you are doing now.

### Experience Unnecessary

Sales experience is not necessary. We train you to become a Fire Prevention Expert. We equip you to go out and start making money at once. And you will find it easy to make from \$20 to \$60 a day, for wherever there is danger of fire—in factories, homes, garages or public buildings—there is a need for FRY-FYTER. And people are awakening to the fact that they need adequate fire protection.

### Act Quick!

Right now we want 100 men to round out our nationwide sales organization. If you want to be one of these men; if you want to enjoy an income of \$500, \$600—up to \$1,000 a month—send us your name at once. We will give you full details of our proposition—FREE.

**The Fyr-Fyter Company**  
672 Fyr-Fyter Bldg., - Dayton, Ohio

## Perfume Salesboards

200 Bottles Perfume in all, consisting of 5 large 4-oz Bottles for lucky numbers and 1 large Extra Fancy 4-oz. Bottle for last sale, 200-hole board. No Banks. Every sale gets a bottle. Salesboard and FREE COMPLETE OUTFIT ONLY.....\$5.00

### FOR TRUST PLAN WORKERS.

Perfume put up in 24-vial box, 48c. Also in 30-vial boxes, 59c, 3 assorted colors and odors. Brings in \$2.10.

Unlabeled Vial Perfume, \$1.75 Gross.

Big Give-Away Sachet, \$2.00 Gr. Give-Away Perfume Vials, \$1.75 Gross.

Grouped Sachet Packages, wrapped in crepe, many colored flowers, assorted odors. 21-Packet Box, 42c; 30-Packet Box, 50c per Box. Each vial and sachet packet sells for 2c. Big profits. Above prices in 25-box lots only.

Big Flashy Toilet Set, consisting of 3 Bars Soap, Box Face Powder, Can Talcum Powder, Bottle Perfume, Bottle Shampoo. Doz \$3.50

Big 5 1/2 in. High Glass Security Club Perfume, Eau De Cologne or Hair Tonic. Dozen \$6.50

Big Jar Cold Cream, Sells for 30c each. Big Jar Vanishing Cream, Sells for 50c each. Guaranteed Shaving Cream, Sells for 25c. Dozen \$1.00

Big 4-oz., 6-in. High, Gold Plate Cap, Beautiful Sprinkler Top Bottles Eau De Cologne, Lilia of Security Club Perfume, Ribbon Cord Tied, Dozen, \$3.00; Big Flashy 8-oz. Size, Dozen.....\$3.50

TERMS: One-half cash, balance C. O. D.

WRITE FOR OUR 1925 CATALOG.

**NATIONAL SOAP AND PERFUME CO.**  
20 East Lake St., Dept. A 2, CHICAGO, ILL.

## BALLOON MEN, CLEAN UP!



Double your sales. Don't have a dry month a year. Make money every day a big one. Here's how you do it. Hire your BALLOONS, printed with name of Celebration or Fair of Park you are going to. Your name and ad printed on a No. 70 and shipped same day. \$21.00 per 1,000. No. 90—Heavy, five colors, pure gum Gaa Balloons, fifteen different assorted pictures on both sides. Gross, \$4.00. No. 70—Patriotic. Gross, \$3.50. Squawkers, Gross, \$3.00. Balloon Sticks, Gross, 25c. 25% with order, balance C. O. D.

## YALE RUBBER CO.

15 East 17th Street, NEW YORK CITY.

## AGENTS

The Monogram business, with Decalcomania Transfers, shows real profit. Easy to apply. No license needed. Catalogue and particulars for the asking. Motorists' Accessories Co., Mansfield, Ohio

## MAGAZINE MEN

We are open for a few good clean producers on various trade publications, clothing, garage, clocks and suits, grocery, bakery, heating, machine shop, laundry, taxicab, printers, etc. Write for particulars. TRADE PERIODICAL SERVICE CO., 1400 Broadway, New York City.

now in U. S. V. B. Hospital, No. 50, Whipple Barracks, Prescott, Ariz.

From Chicago—Al (Big) Lewis and John R. Burroughs, papermen, arrived in the Windy City, via auto, from Duluth. The going was fine, they said, except that they had to dig themselves out of the snow a few times. John is leaving by train, headed for Miami, Fla., his final destination, working en route. Other arrivals were Art and Jack Williams, en route from St. Louis to Miami.

Doc Stules "shot" from Vernon, B. C., that as soon as the "ice is over" he will again strike out with his keychecks and names on fountain pens. For the winter he is running an eating stand, and trying to educate the natives of Vernon on the belief that "hot-dogs" are "chickens fried in butter". Says they have been a little slow in grasping the idea, but have started, especially the young-folks.

Doc J. B. King postcarded from Jacksonville, Fla., that the folks had been having bum weather in those diggin's for a week, but that he had been doing a little business between showers, as had a number of other boys, including specialty workers. Says he would like pipes from Jack Baker, Harry Bishop, Tim Shehan, Jack Murphy, of the needle frat, and others.

Dr. Red Jacket, who is hibernating in Cincinnati this winter, was a caller at Bill's desk last week and informed that altho he had intended resting a couple of months he could not stand the monotony of idleness so took up the exploitation of a new tonic (Ton-E-Ka) and is placing it in drug stores, also using demonstrations. Said that he had already placed the stock in stores in Newport and Covington, Ky.

Chas. E. Hale, Sr., "shot" some "Do You Remember" from Reading, Pa.: When Dr. S. O. Spangler tried to teach his mule, "Dynamite", to do a see-saw act?

When the Great Aken sold "Imber juice" to the natives? When Dr. Pangborn wanted to hire the band on the Engel & Eldridge Circus?

When Ed Hale did magic (only once) with C. O. Spangler, in 1906, and the musicians couldn't play because of laughing?

Robert M. Smith unlimbered the following from Cairo, Ga., recently. "The fall season was good for me. At this writing there are many of the med. boys in these parts, and some of them are my personal friends, and good chaps. I am just back from a big pipe-shooting feast with Drs. Brown, Bob Ward and P. H. Thornton. In fact, Dr. Brown and my wife and I spent several days with the Wards on their big med. show. Early this month will find me hobnobbing around Tampa, St. Petersburg and Miami with the Barretts and others of the folks."

Billy LaDelle, well-known medicine-show man and salesman, arrived in Cincinnati last week for a few days' business visit, he now being interested in placing agencies' remedies and also looking over spots with a view to installing (Continued on page 98)

### SOUVENIRS

- 4-in. Birch Bark Canoes, Dozen... \$0.35
- 5-in. Birch Bark Canoes, Dozen... .90
- Miniature Dutch Wooden Shoes, 4-in. Birch Bark Canoes, Dozen... 8.00
- 6-in. Birch Bark Canoes, Dozen... 1.20
- 12-in. Tomahawks, Dozen... 1.00

### PADDLES

- 10-inch Paddles, Dozen... \$0.00
- 14-inch Paddles, Dozen... .80
- 14-in. Fancy Paddles, Dozen... 1.00
- 20-in. Fancy Paddles, Dozen... 2.40
- 10-in. Fancy Paddles, Dozen... 2.70
- 10-in. Cross Paddles, Dozen... 3.25
- 12-in. Cross Paddles, Dozen... 4.00

Name of park or town burned on free. **BRADFORD & COMPANY, Inc.** St. Joseph, Michigan

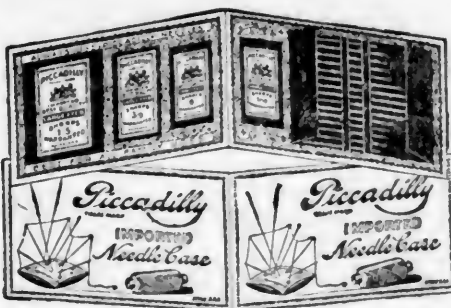
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Our new 152-page Catalog (No. 137), full of JEWELRY, SALESBOARD, PREMIUM and OPTICAL BARGAINS.

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DIRECT TO CONSUMERS at WHOLESALE PRICES. Write for samples, Dept. B. **THE SENECA CO.** 145 West 45th St., New York



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Make Photo Postal Cards, Genuine Black and White Plateless, and Tintypes with a Daydark Camera. No dark room. Finished on the spot. No waiting. Easy to operate and learn. Big profits. The Daydark Camera 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 1/4, \$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, \$2.70 per 1,000. Newly designed Mounts and Folders just out. Write to us for Illustrated Catalogue. It's Free. **DAYDARK SPECIALTY COMPANY, 2821 Benton Street, ST. LOUIS, MO**

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**GOING BIG**  
For Street and Premium Men. In Gross Lots. Price, \$2.50 Per Dozen. Less Quantities, \$3.00 Per Doz. Sample, 35c. One-third cash with order, balance C. O. D. **ST. LOUIS, MO.**

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**Glassware—Chinaware—Silverware**  
Send for my Catalog, which lists many excellent specialties in these lines.

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Stops Splash, Strains Water, Prevents Dish Breaking.  
By our plan the "Eureka" Filter sells itself. Beginners make as high as \$10.00 a day. Experienced salesmen make thousands annually selling this long-established well-known device. You can't go wrong. Learn about it today. Positive money-back guarantee. **J. B. SEED FILTER & MFG. CO., INC.** (Established 1882) C. P. Shinn, Pres. 73 Franklin Street, NEW YORK CITY.

**\$15 a Day DODGE TOURING CAR**  
We want men and women everywhere as local representatives to demonstrate and take orders for the new Dodge Weather Coach. New offer enables you to earn \$100 a week and a Dodge Touring Car. No capital, experience or training needed. Write for details. **THE COMER MFG. CO., Dept. C-437, Dayton, O.**

**RUGS At Factory Prices**  
WE WANT representatives in every district. YOU MAKE BIG PROFITS. Sample Outfit Free. Men or women. Our Rugs sell on sight. Every house a prospect. Every sale brings repeat orders. Write today for particulars. **MAISELY-PAYNE MFG. CO., 642 Sudbury St., Boston, Massachusetts.**

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(Factory Mends)  
**\$1.50 Per Dozen**  
Sell fast 4 pairs for \$1.00. One dozen assorted! Samples sent prepaid for \$1.75. 25c. cash with all C. O. D. orders. **LONG-LIFE HOSIERY CO., 325 South Main St., Los Angeles, Calif.**

**"SMALLEST BIBLE ON EARTH"**  
About size of a postage stamp. Contains 200 pages New Testament. Sample, 25c. Dozen, \$1.00. Gross, \$8.00. **THE COLLINS CO., 197 Fulton St., Brooklyn, N. Y.**

## NEEDLE BOOKS

This is an exact illustration of our best Bargain Needle Book. It is taking the country by storm. The top of the cut shows the genuine needles, the bottom the typical 3-color lithographed cover. They come in series in libo. envelopes. "Price 25c." Easily \$20 Daily Profit Selling Them.

STYLE A.....\$5.00 GROSS  
STYLE AA.... 6.50 GROSS  
STYLE AAA... 8.00 GROSS  
**SELF-THREADERS, 100 Packages, \$2.75 PER 1,000 NEEDLES.**  
3 Samples, 25c. stamps or coin. Catalog free. 20% deposit on orders.

**NEEDLE BOOK SPECIALTY CO.**  
661 Broadway, New York City

**RING WATCH**  
GORGEOUSLY studded with ten brilliant blue-white Bradley Reproductions Diamonds. Rich engraved platinum effect. Blue synthetic sapphires crown jewel. Rich Beauty!  
**SECRET** daily rouge in place of makeup. Snap the crown jewel and you reveal rouge and ting mirror complete and ready for use! Starts and amazes. Send NO Money. Pay postman and **\$3.67** postage on arrival. Written money-back guarantee. Prices in dozen lots and dealers' territory sent on application. **BRADLEY, G188, Newton, Mass.**

**Free offer RING**  
THIS famous Bradley Railroad Watch is expertly adjusted, tested and guaranteed by a million dollar factory. Rich gold effect engraved in place of a gem. Snap the crown jewel and you reveal rouge and ting mirror complete and ready for use! Starts and amazes. Send NO Money. Pay postman and \$3.67 postage on arrival. Written money-back guarantee. Prices in dozen lots and dealers' territory sent on application. **BRADLEY, W. 308 Newton, Mass.**

## SALES BOARD ASSORTMENTS

That Are New and Different for **JOBBERS AND OPERATORS**

Illustrated Catalogue and Price List **FREE** Upon Request.

**COMPARISON PROVES YOU'LL DO BETTER AT GELLMAN BROS., 118 No. 4th St., MINNEAPOLIS, MINN.**

## 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 everywhere. We give agents big commissions. Experience unnecessary. Write today Carnation Co., 140, St. Louis, Mo.

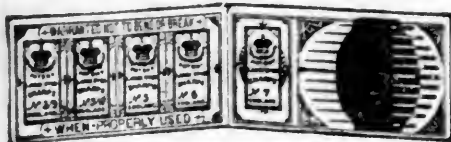
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Needle Packages at Special Prices



All contain 5 Papers Needles and Patch of Darning Needles.

No.	Army & Navy	Per Doz.
B701	Army & Navy	\$6.00
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E704	Hema	7.50
B705	Asca	8.00
B706	Marvel	8.00
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We carry big stock of Watches, Clocks, Jewelry, Heads, Cutlery, Novelties, Notions, Carnival Goods, Peddie Wheels, Tickets, etc. Catalog free. No goods shipped C. O. D. without cash deposit.

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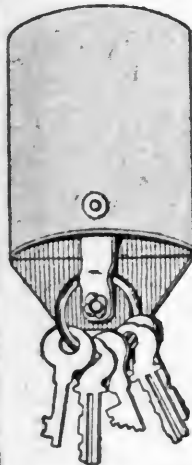
Experienced Paper Men who are clean workers and can furnish references, for magazine of interest to fruit and vegetable growers. Attractive make-up. Liberal proposition and best of service. Best in field today. Write CIRCULATION MANAGER, Box 2711, Tampa, Florida.

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## Automatic Key Purse



Made of leather. Keys easy to get at. Key ring slides down strap into purse. Use any key ring. If you carry keys, try one. Handy for the profession. 25c, postpaid. Streetmen and window workers. Quickly demonstrated. Write for Agents' Price List. **E. E. MILBRAD** 124 First St., North, MINNEAPOLIS, MINN.

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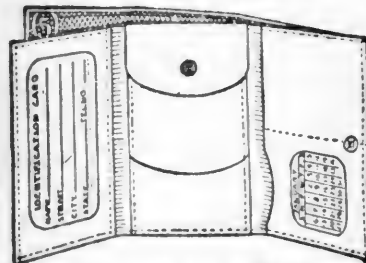


Are Fast Sellers Easy to Make **\$15.00 A DAY** Selling our regular 35c, 50c, 75c and \$1.00 styles for the price of \$2.00, \$2.50, \$3.00 and \$3.50 per Dozen. These Ties go like wildfire. You can undersell anybody with big profits for you. **THE POPULAR SELLER—Slim Joe—Braid Ties, \$1.50 per Doz.** LATEST STYLES in Sport Bowls, per Doz., \$1.00, \$1.25, \$1.50 and \$2.00. ANGORA MUFFLERS, 50c, 75c and \$1.00 Each. SILK FIBRE MUFFLERS, \$1.00, \$1.25 and \$1.50 Each. All colors.

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GOOD UNTIL FEBRUARY 1st



Men able to buy Gross Lots, \$18.00 per Gross up. No. 145 big seller at \$20.00 Gross. Will send one free. Can give you names of hundreds of sheetwriters using King line.

King Razor & Leather Goods Mfg. Co., INDIANA, PA.

## MAKE MONEY SELLING MADISON SHIRTS

Direct from our factory to wearers. Easily sold. Over one million satisfied wearers. No capital or experience required. Large steady income. Many earn \$100 to \$150 weekly. Territory now being allotted. Write For Free Samples. Madison Factories, 560 B'way, N. Y.

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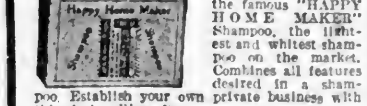
YOU can be your own boss with our Key Check Outfit. Good for \$5 a day stamping names on pocket key checks, fobs, etc. Sample check, with your name and address, 20c. PEASE DIE WORKS, Dept. D, Winchester, N. H.

It helps you, the poster and advertisers, to mention The Billboard.



**\$25.00 A DAY** Selling our line of Brushes, which includes the famous AUTO FOUNTAIN WASHER. Every car owner will want one. Solid brass; removable soap reservoir; changeable cotton filter. Big profit on every sale. One of the 90 varieties of Brushes—all wonderful repeaters. Write at once for complete details. **Philadelphia Brush Co.,** Sec. 881, Western Distributor: 628-629 Chamber of Commerce Bldg., Los Angeles, Calif.

## A WINNER



Your own label on the famous "HAPPY HOME MAKER" Shampoo, the lightest and whitest shampoo on the market. Combines all features desired in a shampoo. Establish your own private business with this fast selling item. "HAPPY HOME MAKER" Shampoo makes a big flash, quick sales and repeats 90%. Sell under our label if you prefer. Write or wire for prices. Sample, 10c. **GEO. A. SCHMIDT & CO.,** Dept. Z, 238 W. North Ave., Chicago, Ill.

GREATEST SENSATION! 11-Piece Toilet Goods Assortment selling like blazes at \$2.00, with \$1.25 Dressmaker's Shears FREE to each customer. Winner for fifteen years. **DAVIS PRODUCTS CO.,** Dept. 34, Chicago.

## PIPES

(Continued from page 97)

a good, big med. "op'ry". He motored to Cincy, from Pennsylvania, previously from his farm in Delaware, to which place he intended returning after finishing his business with a Newport (Ky.) medicine manufacturer. During his stay he called on "Bill", also several old-time med. folks hibernating in the city.

Jack Moran, known as the "Hoofing Pianist", has been in and around Cincinnati a couple of weeks, doing comedy with a troupe of singers, dancers and musicians (the Pansy Minstrels) that the year 'round plays (rotary) theaters in the suburbs. Jack, who formerly has been with various big medicine shows, quit the minstrel troupe last week and informed during his call at *The Billboard* that he was making other arrangements. He also informed that Fay Watson is still doing stage work, and that she has of late been on the bill at a prominent cabaret at New Orleans, La.

Tug Wilson sure enjoyed Christmas in Indianapolis. He piped from Indianapolis: "Was a visitor at our old friend, Burt Kayton's, or the headquarters of the 'hot-stove league', the same being the front room of Burton's home. The room is somewhat small, but a great place in the wintertime, and how hot he does keep it. And what a Christmas dinner! Burt's 'chef' is some real turkey roaster and trimmin's fixer when it comes to getting up special spreads. A few of the folks present for the gabfest: Burt Kayton, Heinie Beckman, George Dickman, Chief Long Feather, Audrey Zimmer, Baby Zimner and myself."

Dr. O. M. Hunter "shoots" from Newark, N. J., that altho he doesn't kick in with a pipe often, he enjoys reading Pipes weekly, as he likes to hear of the other boys. So he did his bit: "I hear from Pittsburgh, Pa., that my old friend, Bready, is there and on rollers, and I would like to read a pipe from him. I am doing a satisfactory office business again, but expect to be back on the road in spring with my own full line of med. Hope spring soon arrives, as the blue-birds don't sing here during the wintertime and the natives don't care to stand and let their ears freeze while listening to health lectures. Newark is very quiet in a business way just now."

Dick Donlan is working subs. on Capper's papers. He piped: "Have read and enjoyed 'Pipes' for a long time but until now have not broken in. In issue of January 3, Thos. Bresnahan piped from Albany, N. Y., trying to locate Geo. B. Earl. Best I can do is advise Bresnahan that Earl and myself were together the



## Specialty Men and Women

Beautiful, Novel, Useful Photograph Powder Compact. This beautiful Compact has three compartments—Face Powder, Rouge and Mirror—in a handsome gold-plated case, together with customer's own Photograph. This Compact cannot be duplicated in your local store for less than \$3.00.

\$150 TO \$200 WEEKLY

Is being made now by our salesmen and women. You can make a clean-up with this popular number. We will sell over a million in the next six months. It sells for \$2.00. Costa you \$1.00. Remember, these beautiful compacts contain three compartments, and the customer's picture is on the cover. SEND FOR SAMPLE TODAY, together with our beautiful Catalogue showing over 200 exclusive and proven money-makers, including Photo Medallions, Clock Photo Medallions, Photo Oil Paintings, Photo Pocket Mirrors, Photo Jewelry and Photo Buttons. We set the pace.

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## SEASON'S BIGGEST WINNERS!

You can carry it in your pocket and easily make from \$15 to \$20 a day. One gross beautiful Scarf Pins, 102 different Latest New York Styles and Designs, set with Diamonds, Pearls or Rubies, for \$15 only. Pins sell ON SIGHT for 60c and 75c each. Many agents make from \$30 to \$40 a day. You get FREE with each order, one gross Pin Protectors and a Velvet Board—all for \$15 only. Sample half-gross order of Assorted Pins, \$8.00. Full Line for Streetmen, Pitchmen and Concessionaires. 25% deposit, balance C. O. D.

**H. SHAPIRO,** 81 Bowery, NEW YORK

## WEMAKEM FELT RUGS

The kind that sell. Write for particulars.

**LAETUS MILLS**

Box 1356, Boston, Mass.

# Sell Foxes

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 animal increase and profit profits. A yielding investment for their dollars now. A steady income for the man who intends to retire. Field unlimited—sell prospects with \$3 or \$5,000. Manyselling plans—full or part ownership, whole or time payment. Costs nothing to get full particulars. WRITE TODAY.

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## AGENTS!

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For Men and Women **Heavy Silk Hose Ladies' \$10.75 Doz. Men's - 5.50 Doz.**

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First Quality Belts. Prompt shipment. Belts with Polished Clasp Buckles.....\$12.00 Gross Belts with Polished Rubber Buckles.....12.00 Gross Belts with Eagle or Inside Gold Buckles.....15.00 Gross Key Kases, Brown or Black.....12.00 Gross Ford Pedal Pads.....\$2.65 per Doz. Sets Belts can be supplied in one inch and 1 1/2 inch width, in plain stitched, ribbed or wavy style in either black, brown or gray colors. Terms: One-fourth cash with order, balance C. O. D., F. O. B. Galton, O. Orders for one-half gross accepted. We ship same day orders are received. Service for patronage. Let us show you our quality and service. **NATIONAL MAILING CO.,** Box 131, Galton, O.

## GET INTO THE MAIL ORDER BUSINESS

We furnish you with 16-page Jewelry Catalogs with your name printed on cover. We furnish you with merchandise, etc. Write for information. **M. REISMAN & CO.,** 531 W. Lake St., Chicago.



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Supply the tremendous demand for these artistic and exact reproductions made from any individual photograph—finished on canvas without glass—looking just like expensive oil paintings worth \$50 or more. SEND THEM FOR \$5 TO \$10 AND EARN \$3 TO \$8 ON EACH ORDER! Four or five orders a day will earn you \$25 to \$40.

PUDLIN & GOLDSTEIN "The House That Made Medallions Famous" Dept. "R." 259 Bowery New York

first part of last year around St. Louis, motored to Springfield, Ill., and George went into Chicago to attend to a personal matter. Will say George was doing good—however, that is no 'news', as he is there 40 ways and more—a champ, worker and all-around good fellow. I would like to know where Jimmie Sturgeon is? He was on the Barnes and the Ringling shows, as candy butcher.

A newspaper reporter of The Oklahoma City (Ok.) News, gave C. W. Gourdet a crackerjack mention in that paper January 7 on his demonstrations and sales of vegetable knives. Coincident with this, a party affiliated with the local C. of C., wrote Bill, in part, as follows: "I have been watching this young man selling his 'peelers' in a doorway, have watched him work, watched his tactics, etc., and he is a credit to the profession. He gives value, he knows his merchandise, and he is very courteous—very pleasant. It seems that any city would be doing its own citizenry an injustice should it prohibit clean, honest, conscientious street salesmen from selling their wares. Salesmen of Gourdet's type and manner of working will doubtless do much toward opening up the so-called 'closed ones' and keeping the 'open ones' open."

John S. Beacom piped, in part, from Alliance, O.: "It has been several years since I wrote in to the 'column'. I have worked novelties for several seasons, and the past year medicine on the side. Was satisfied with my business the past year. I believe that about the most so-called 'jealous' merchants in the country live in Alliance and Canton. It seems that they don't want anyone else, an outsider, to get a dime, and it also seems that the city officials sanction it. Walter C. Dodge, in the Christmas issue, told a mouthful of truth when he mentioned about local merchants preaching to the public that any one who sells goods on the street is a 'faker'—if the thing was left up to the citizens, as a whole, there would be a different tale to tell (they have their own opinions—and quite often 'close-to-home' ones). I believe, however, that the pitchman who relies on getting a large crowd together before he works should use a lot in order to relieve traffic jams—and resultant 'kicks', and 'powder' for the knockers."

Jack Thompson sent the following "Do You Remember?" from El Paso, Tex.: When Harry Stewart was a barber? When the insbergs and Stones worked with impunity? When Harry Sears was an office boy for a New York lawyer? When Mike Kelley was a blacksmith? When Jack Farrington hustled pictures? When George Jacobson sold insurance in Mexico? When Stopeck was a jockey? When Striker rehased Smart's agent at Hartford, with white intensifiers on top of his black ones—informing that they were for "both white and colored folks"?

When Sol Castle stopped at the Ritz Carlton in New York? When Bob Spencer got his first "c" day? When Manning Sherman was a newsboy in Atlanta? When Lucas fitted up the boys with glasses at a California home? When "Brownie" was alone? When McCall raised pigs? When Doc Cunningham had no agents? When Tom Saxton was a millwright? When Charlie Rinehurst was a rural school teacher? When the writer worked for the folks who "made Milwaukee famous"? When we used to believe in Santa Claus? When Billy McGinnis thought "Huckleberry Finn" was a new kind of pie?

Recently "shouted" by Doc William Burns: "In spite of a big storm that recently swept over this territory we are still in Southern Illinois, Leroy Easter and I, and as Mrs. Easter has fully recovered from her illness she is with us, as is Mrs. Burns. The mines in this section have been working every day. We went to West Frankfort about the middle of December and it seemed that we had bumped into a convention. We met Ernie Atherton, notions; Lee Fulton, notions; Jack Woods, notions; Ray Cummings, hoes, and Dr. Gardner, medicine. We thought we should find another town so we returned to Johnson City, and there ran into Dr. Gordon Sage, and as he (Continued on page 102)

AGENTS!! THE BETSEY ROSS. 8 to 20. E. C. SPUEHLER, 315 N. 21st St., St. Louis, Mo.

GO INTO BUSINESS for Yourself! Establish and operate a "New Britain Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. See Candy Booklet Free. Write for it today. Don't put it off! W. HILLYER RAGSDALE, Drawer 42 EAST ORANGE, N. J.

AGENTS, WRITE FOR FREE CATALOG 200 sure sellers. House Dresses, Shopping Bags, Blankets, Flannels, Household Articles, Novelties, etc. ECONOMY SALES CO., 104 Hanover St., Dept. 100, Boston, Mass.

GET IN BUSINESS For yourself. My list of formulas free. J. BURKE, 138 Main Ave., Ocean Grove, New Jersey.

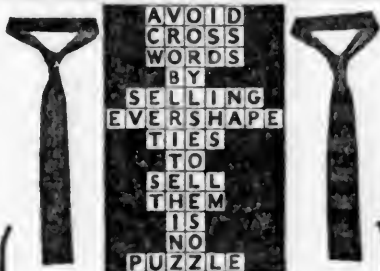
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This Line of Nickel-Plated Files Will Give You Large Profits

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KNIFE FILES.....2.25 per Gross

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EVERSHAPE GUARANTEED PURE RAYON TRADE MARK



Our new line of attractive and harmonious color combinations is now complete. Double your profits by selling our line of advertised Neckwear. Offered before only in the finer retail stores. Now sold direct by manufacturer, 100% profit for our agents. Sample Dozen, \$3.50. Here is something new and attractive in Sport Belts: EVERSHAPE TWINS—Tie and Belt to match, collegiate stripes. Sample Dozen, \$12.00.

Evershape Mfg. Specialties, 411 Third Ave., Dept. B., BROOKLYN, N. Y.

NEW VEST POCKET ADDING MACHINE

Adds as rapidly and accurately as a \$300 machine, yet fits the vest pocket. Mechanically perfect. Easy to operate. Everyone who uses figures should own one. \$2.95

COUNTS UP TO 999,999,999 Total visible at all times. A pull of the finger releases. Don't carry a pocket full of pencil stubs and scrap paper to do your figuring. Carry a Ve-Po-Ad.

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AGENTS Here's a money maker for you. Everybody wants one. Spendidly made. Write for special offer. DO IT NOW.

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"SHINE REMOVER-CLOTHES RENEWER" is a marvelous seller. Everybody coveting money. REMOVES SHINE. Makes OLD clothes look like NEW. Big repeat. Easily demonstrated. No competition. Sells like hot cakes at 25c. Crew Managers, Agents, Demonstrators, Pitchmen make enormous profits. George Taffon sold one gross first day. Frank Dorsey made \$7.00 first hour. Try this KNOCK-OUT at once. Be first in your territory. One gross costs \$11.50, your profit \$23.50; one-half gross, \$7.00, one-fourth gross \$3.00, one dozen \$1.50. One-third on C. O. D. Write at once. Sample free. SPECIALTY MFG. CO. (Dept. 801), 333 State St., Detroit, Michigan.

AGENTS 500% PROFIT

Genuine Gold Leaf Letters Guaranteed to never tarnish. Anyone can put them on Signs and Office Windows. Enormous demand. Large profits. Paul Clark says: "Smallest day \$28.70." R. L. Reel made \$920 in two months. Write today for free sample and liberal offer to general agents. Metalite Letter Co., 439 N. Clark, Chicago.

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SELL TWO DOZEN PER DAY EASY The Newest Shopping Bag. Made of fine double texture black fauchette. Folded, 7x12. Unfolds into a roomy shopping bag, 13x14. Retail \$1.25 to \$1.50.

Agents' Price, \$5.50 Dozen Sample, Postpaid, 60c. Write for Free Catalog. ECONOMY SALES CO., 104 Hanover Street (Dept. 101), BOSTON, MASS.

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Fortunes For Agents We want a few more men to introduce the famous "STAY-PREST" TROUSERS PRESSER. Big profits being earned by men everywhere. \$15 to \$25 a day easily made. Every man who sees it wants one to sit at once. Send for FREE information. We furnish everything. Now you can hang your trousers up at night and know that when you

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I PAY \$100 a week MEN

Make \$100.00 a week and up, selling our fine made-to-measure, all-wool suits, direct to wearer. Biggest values—positively sell on sight. Biggest commissions paid in advance. We attend to delivery and collections. 6x9 swatch samples—over 100 styles all one price—furnished FREE. Part or full time men write at once. W. Z. GIBSON, INC., 161 W. Harrison St., Dept. A-417, Chicago.

LOOK! A REAL LIVE ONE

A fast seller for the winter. The great Radio Novelty, Smallest Receiving Set in the World Sample, 10c, Postage Paid. 60c Per Dozen \$7.00 Per Gross DON'T PASS THIS UP!!

BASKET BALL BADGES

No. 6289—Mads up with leather colored tin basket ball, attached by silk ribbon to 70-ligne button, printed for any School or College. Sold in 100 lots only. Per 100, \$15.00

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Badges must be paid in full when ordering. Balls alone require a 25% deposit.

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A West Virginia customer writes: "I would not part with the Simplex for five times what I paid for it." A Connecticut customer writes: "My little girl is well pleased with the Simplex." Agents wanted. Only \$2.93, sent C. O. D. Hurry your order. We thank you. Yankee Novelty Co., Tilton, N. W.

MAGAZINE MEN Order your two-pay novelties from us free. 125 Temple Court Building, Minneapolis, Minnesota.

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Body Tonic, a powerful tonic. Heart Tonic, for the run-down. Stomach Tonic, for the weak stomach. Viole Tonic, Indian Balm, Tonic Bitters, for impoverished blood. Marret Hair Food; has nourishing power. Shampoo Powders, highly perfumed. Hair Curling Lotion, delectably perfumed. Velvetine Face Lotion, tartrazine blood. Floral Oil, very fragrant. Wild Flower Scent, very fragrant. Balsam Tablets, for the breath. Orange Bath Salts, delightful and refreshing. Fatness Tea, nutritive and tonic. Ladies' Beauty Tea, for baby skin. Floral Breast Tea, very fine. Blood Purifying Tea, a good tonic. German Nerve Tea, tonic and nerve. Baby Fennel Tea, mild and pleasant. Duckling Baby Powder, sheds water. Wetting Remedy, harmless herbs. Herb Laxative Tea, strengthens the kidneys. Obesity Tea, very pleasant, aromatic. Rheumatism Root, for rheumatism. Eucalypt Pain Relief, banishes pain quick. Circus Oil, old, tried liniment. Foot Ease; travelers try this. 250 Recipes How To Make Medicines from Herbs, Herbs, Barks, Flowers, \$2.00. Herb Book 10c, free with order.

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HERB DOCTOR BOOK 10c This Book Teaches How to Make Medicine of all kinds from Roots and Herbs growing in your own back yard and in the fields and forests. Price 10c—Worth \$3. Contains over 250 recipes and herb secrets. Illustrated. It may contain the very remedy to save your life. HERBALIST, Dept. B., Hammond, Ind.

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15 Gross SWAGGER STICKS, 3/4-in. nickel ferrule, heavy top, fancy strap, \$14.00 Gross. 4,500 NEILKA WATERS PROTECTORS, mounted one dozen to a display card, \$1.00 Dozen. Unmounted, 60c Dozen. All gold-plated. Retail for 35c Each. 2,000 GERMAN GILLETTE RAZORS, in nickel-plated, hinged box, 15c Each. 500 Strands FRENCH PEARLS, 24-in., Sterling clasp, \$2.00 Dozen. 3,000 Strands No. 1 JAPS, 24-in., Sterling Clasp, \$2.75 Dozen.

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Buy direct. Save two profits. No. 614—Service Felt Rug, 31x51. Dozen.....\$12.00 No. 617—Pioneer Smyrnae Rug, 26x52. Dozen.....30.00 No. 616—Mottled Axminster, 27x54. Dozen.....30.00 Compare these three Specials with Rugs costing double. Terms—20% cash with order, balance C. O. D. Write for samples at above Factory Prices. MAISELY-PAYNE MFG. CO., 20-3 Sudbury St., Boston, Massachusetts.

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# ADDITIONAL OUTDOOR NEWS

## All Set

For Michigan Outdoor Showmen's Association's Banquet and Ball—Flack To Draw Up Constitution and By-Laws

Detroit, Jan. 10.—The biggest meeting in the history of the Michigan Outdoor Showmen's Association was held at the new club rooms of the organization when the regular weekly business session was called to order Thursday evening with President Leo Lipka in the chair. The display of enthusiasm, pep and good fellowship ran to a high pitch when the final plans and arrangements were completed for the second annual banquet and ball, which will be held at the new Book-Cadillac Hotel Thursday, January 15. Reservations for this event are coming in heavily and at this writing all indications point to a huge success.

The souvenir program being got up by the advertising committee has been compiled and will be ready to distribute at the banquet and ball.

Nine new members were admitted at this meeting and received into the organization amid rousing cheers of welcome. President Leo Lipka appointed every member of the organization to act on the reception committee the night of the banquet.

The association has appointed F. L. Flack, manager and owner of the Northwestern Shows, to draw up a constitution and set of by-laws with the intention of having the organization incorporated under the laws of the State of Michigan.

A new addition to the club rooms is a refreshment stand, which was installed a few days ago, serving soft drinks and sandwiches, together with a complete line of tobaccos, cigars and cigarettes.

Most all the show owners and managers wintering in Detroit will attend the annual meeting of the Michigan Association of Fairs at the Kerns Hotel, Lansing, January 13 and 14.

## Governor Orders Quiz Into N. Y. State Fair

New York, Jan. 10.—An investigation into the financial affairs of the New York State Fair has been ordered by Governor Alfred Smith, who yesterday requested Joseph H. Wilson, research director of the Board of Estimate and Control, to investigate the financial management under the administration of former Lieut.-Gov. George R. Lunn.

The governor's demand was contained in a letter to Mr. Wilson, which reads in part: "The morning newspapers quote Lieut.-Gov. Lowman as saying in relation to the State fair: 'The financial condition is a mess.' About \$1,000,000 has been appropriated for the fair within the past two years by the State. The fair commission has, in addition, the entire receipts, such as gate money, etc., which have been enormous. The year ends with an unascertained deficit of nearly \$100,000."

"Investigate this matter thoroly and at once. My attention has not been called to this matter in any way except thru the public press. I am, therefore, keen to have all the facts at the earliest possible moment."

## C. W. Nail Shows

Waterproof, La., Jan. 8.—The C. W. Nail Shows opened here Monday night after a long run from Wisner, La., where they exhibited last week, and, altho the cars were a trifle late in getting in, everything was in readiness at 7 o'clock, and the night's business seemed to be a criterion of a fair week's business.

The show at the present consists of merry-go-round, operated by J. A. (Doc) Burns and three assistants; Ferris wheel, operated by D. Stanton and two assistants; Minstrel Show, with R. M. Arnold on the front and 10 people inside; Animal Show, managed by George Foster, with three pits and a platform inside; Athletic Show, with Oles Larson doing the wrestling and George Hall, boxer. Also the following concessions: Henry Globe, four; Jack Owens, two; Mrs. George Hall, three; O. H. Davis, two, and R. M. (Happy) Hamilton, B. L. Kenneth, Mrs. J. A. Burns, Mrs. L. E. Duke and W. H. Winkle, one each.

George W. Moon, of Hammond, La., visited the show here, as did several others who have forsaken the business for the winter.

L. E. DUKE (for the Show).

## John Robinson May Take Over McCrackin Contracts

John G. Robinson of Cincinnati was called East late last week for a conference with Mrs. Helen McCrackin, wife of the late Samuel McCrackin, widely known circus man, relative to a proposition to either accept or reject his indoor circus contracts left unfilled by his death. According to Mrs. Robinson, Monday, January 12, Mr. Robinson was to meet Mrs. McCrackin in Pittsburgh, Pa., that day. He was expected to go to Columbus, O., January 13.

## Lon B. Williams

Receives Numerous Letters of Cheer

Chicago, Jan. 9.—When they speak of "The Bird", "The Agent", the "Georgia Rose", or the "Gov.", nearly everybody in show business knows the subject of conversation is Lon B. Williams. Lon is at the Ekks' Home in Bedford, Va., and, perhaps, receives as many letters and remembrances from friends as does any other retired showman.

"The Bird" had a glowing Christmas and is beginning a happy new year. This was indicated by letters to friends here telling what others thought of him during the holidays. Among those who got cheerful letters from "The Agent" are Charles Kilpatrick, Frank Braden, Harry Atwell, "the old photog.", and Morrison Koerner.

## Poole & Schneck Shows

Austin, Tex., Jan. 8.—The Poole & Schneck Shows spent the entire past year in Texas, and the closing of 1924 found them considerably augmented in both attractions and personnel over last spring. Some of the spots played were but fair and some "red" ones. The engagements included 10 celebration events and 12 fair dates. In conformance with the policy of Mr. Poole the past five years the show will continue thruout the balance of the winter.

Since the fair season closed a number of the concessionaires and others of the personnel have gone to their respective homes for the winter or joined other organizations, and there have been some changes made in the lineup. Those with the show during the fairs included the following: H. B. Poole and J. A. Schneck, owners and managers; H. E. (Kilowatt) Currington, superintendent and electrician; J. A. Bigger, assistant electrician; Frank Redmond, master transportation; Claude Kincaid, trainmaster. Luigi's Concert Band, with Wm. Luigi, leader; Jean Luigi, Jimmie Luigi, George Luigi, Henry Little, George Stoult, Chas. Johnson, Phil Johnson, Henry Woods, Chas. Young, John Francels and Van Simons. Whip—Franchy Ceவில், manager; Jim Granthum, tickets; Albert Duvall, clutch; Troy Huhm and Alex. Bean, mechanics. Ferris Wheel—Joe Stegall, manager; Harry Rowe, tickets; Ernest Maggard, clutch. Merry-Go-Round—R. J. Russell, manager; Mrs. May Duvall, tickets; Joe Roberts, mechanic; Curtis Barker, clutch, and Chas. Lewis, platform. Circus Side-Show—Doc T. E. Cllngman, manager; Frank McHugh, lecturer; Chief Brown and Geo. Raudrer, tickets; Madame Lenore, Fred Shinn, Drucy Luigi, Princess Estelle, Major Cole, Frank McHugh, Doc Day and Gerald Watkins. Wild West—Lon Hilurn, manager; Earl Howell, "Red" Simms and Dan Tucker, riders; "Ragtime" Chatman, clown, with his mule, "Zeb". "Como"—Kilowatt Currington, manager; Chris Olsen, talker; J. A. Bigger and George Dulnig. Athletic Stadium—Leon Bromley, instructor; Ross Turner, manager and talker; C. F. Litter, I. B. Harper, "Dutch" Ludecker and Clint Delespine, boxers and wrestlers. Vic, the Duck-Faced Boy—Jack Nolan, manager and talker; Lloyd Roegels, tickets; Mme. Lizette, nurse. Dixieland Minstrels—M. J. Brown, manager; Chas. Priest, tickets; Sam Faust, talker; D. A. Chubb, musical director (five-piece colored band and 15 performers). Emmitt, the Alligator Boy (Emmitt Diggers)—J. C. O'Brien manager; Elma Schneller, nurse. Bluey-Bluey—Wm. Troyk (the original "Bluey-Bluey"),

manager; Doc Bess, talker; Syd Johns, tickets; George Paul, piper. Penny Arcade—Mrs. H. B. Poole, manager; Albert Moore, mechanic. Texas Exhibit—Doc Day, manager; Mrs. Day, tickets; Al Golan, animal man. Jolly Mix-Up—D. F. Diggs, manager; "Fat" Posert, tickets; Fred Walker, mechanic. The cook house is in charge of Mrs. Pearl Watkins, with Albert Dearess and Elmer Smith, cooks, and Raymon Brown, head waiter.

During the fair season James Dean, who has been with the Poole Shows the past three years, carried from 8 to 15 concessions, with the following assistants: Lee Downing, "Buckshot" Nelson, John Wells, W. McAllister, Tex Wells, George Wright and Claude Platee. Refreshment stands were carried by B. F. Bennett, Doc and Mrs. Harper, Mrs. George Luigi, J. Perkins, C. A. Chlege, "Blackey" and "Aunt Mary" Parnell, Aleck Downey, A. L. Roula, Skidmore and Block, C. A. Walker and "Red-Hot Al". Other concessionaires were "Dad" Hackett, Mrs. Zoe Currington, Mrs. Mary Turner, Dixon and Bell, Frank Redmond, Joe Woods, Sidney Fuller, Mrs. Roy Goldstone, Mrs. S. Zimmerman, Roy Goldstone, Jack Dillon, Dan Smith, Joe Weinberg, Carpenter and Mooney, Sam Zimmerman, Fred Kelso, Mrs. Kelso, "Lemonade" Parrish, Mrs. Jack Parrish, Madame Luigi, Mrs. Jean Luigi, Mrs. Jimmie Luigi, Mr. and Mrs. Baker, Massions and Coles, Mrs. Susie Eleson, assisted by Mrs. Grover Campbell, Mrs. Ellen Riggs, Mrs. Hermina Wright, Mrs. Lee Downey and Mrs. Tom Lester.

Roy Arnold, formerly of the Wortham Shows, is now in charge of the whip, and H. W. Fulton, also formerly of the Wortham Shows, is manager of the Dixieland Minstrels. At the end of the Houston engagement of the Wortham Shows Messrs. Poole & Schneck purchased the Travis merry-mixup from W. O. Surseeis and it is now in operation on this show in charge of "Mack" McGrath. They also purchased from Messrs. Jones and Spencer their den of large snakes, and added same to attractions in the Circus Side-Show, which is now under the management of T. E. Johnson. All of which is according to an executive of the above shows.

## Joe Miller Arranges for Serial Picture

Marland, Ok., Jan. 9.—Col. Joe Miller returned today from Los Angeles, where he completed the arrangements for a serial moving picture of 20 reels to be produced by the Pathe Film Company. It will have for its motif the 101 Ranch, and will present scenes and the story of everyday life at the ranch. It will take 10 weeks to work out and complete the picture. Scenario writers, directors and the necessary preliminary workers are already on their way here from Los Angeles, and the work will begin in a very short time.

## Mr. and Mrs. Vic Levitt Tendered Theater Party

New York, Jan. 10.—Previous to their leaving for Seattle, Wash., tomorrow, Mr. and Mrs. Victor D. Levitt were tendered a theater party at the Astor Theater, which was followed by dinner and dancing at the Hotel Roosevelt, by Morse D. Levitt, well-known importer of woolens in this city and son of Victor Levitt.

Guests of the evening included Sir Emmanuel and Lady Hoyle of England and Mr. and Mrs. Andrew Levy of New York.

Mr. and Mrs. Levitt will stop at Toronto and Vancouver en route to Seattle.

## T. A. Wolfe Shows Want

One or two more Strong Attractions. Finest equipment furnished if necessary. Only interested in capable showmen with big-time experience. All Concessions open other than eating, drinks and ice cream. Privilege Car open. Address Atlanta, Ga.

## K. F. Ketchum's 20th Century Shows

Want Cook House, Juice, Bill Games, Hoop-la, Palmistry, High Striker, Grind Stores of all kinds and the following: Whirls, Blanks, Silver, Fruit, Paramount Balls, Groceries, Clocks, Floor Lamps, Dolls and Aluminum. CAN PLACE Shows of all kinds. Address 131 E. 16th St., Paterson, N. J. Phone, Lambert 3782-J.

## ... AT LIBERTY ...

Three Scotch Bag Pipers, one Sax, and Cornet Player, two Glass Blowers, Punch and Judy, Venriquoist for Circus, Carnival, Parks or Indoor Show. Address BAG PIPER, 770 Liberty Ave. Beaumont, Texas.

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At these prices on real Quality Pearls you can sell quickly and your customers will send their friends.

## "AMICITIA" PERLES

4-STRAND UNIFORM PEARLS...\$2.25 Ea.  
3-STRAND UNIFORM PEARLS... 1.75 Ea.  
3-STRAND GRADUATED... 1.25 Ea.  
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ALL GUARANTEED  
Perfect quality. Most attractive colors. Crystal Cut Stone Snaps. Above prices for dozen lots INCLUDE RICH SATIN-LINED BOXES.

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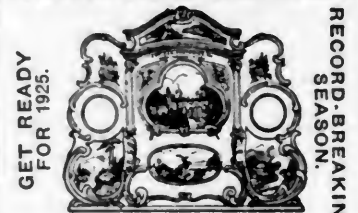
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### Showmen's League To Have Big Party

Faction Will Take Place February 18—Five Hundred Tickets Sold in One Night

Chicago, Jan. 10.—The forthcoming party, which will offer dancing, luncheon and other features to make the evening pleasant, was the outstanding topic at last night's regular meeting of the Showmen's League of America. The party will be held the evening of February 18 in the league's big quarters.

Fred M. Barnes, who presided, got things going at a 1:05 gait, whatever that is, and when the excitement had died down \$500 worth of tickets had been purchased. That's what the boys thought about the party. That it will be a huge success appears to be a foregone conclusion. Edward F. Neumann was named chairman of tickets and has that matter in full charge.

Members not seen at the league for some time and who were present last night were Jimmie Simpson, Louis (Pickles) Weisburg, Felice Bernardi, H. C. Cureton, "Doc" Danville, Ben Benjamin and Johnny Harris.

### Finney and Hopper in Chicago

Chicago, Jan. 10.—Among the visitors to the Chicago office of *The Billboard* today were C. W. Finney, general agent for the 101 Ranch Wild West, and Arthur Hopper, for the John Robinson Circus.

Mr. Finney has just returned from a trip to winter quarters at Marland, Ok., and says work is progressing rapidly and satisfactorily. The new steel cars and many horses have been shipped in and two carloads of buffaloes have been received. Art Eldridge and his men are whipping things in shape and the thirty-car steel train will be ready to take the road right on the dot.

### Johnnie C. Mullen Killed

Word has been received by *The Billboard* that Johnnie C. Mullen, old-time circus driver and switchman, recently was killed at Nebraska City, Neb. A note was found in his clothing giving the address of Rakhe, 1457 W. 44th avenue, Denver, Col. An effort is being made to locate his widow.

### Charles Wright in Hospital

Charles Wright, old-time trouper, formerly in charge of ring stock on Golden Bros. Circus, is ill at the Mercy Hospital, Ft. Dodge, Ia.

## PIPES

(Continued from page 99)

didn't care to work we did, and as somebody once said, "They responded nobly." We had a pleasant visit with Dr. Sage at Herrin. He intended going to St. Louis as soon as the weather broke better, and then east. Dr. Long and wife also were at Herrin, but left for Murphysboro, Ill., after spending the night with us. E. W. Ewing came driving in from the South, George Ellis with him. These boys are good workers—and they didn't speak very strong for the Southern territory—so I think we'll stay north. For early in January I believe we will work in Southern Missouri, and then go to St. Louis. I so much enjoyed my camping-out experience the past season that I intend getting a good truck for the purpose, in February, for the coming season. I recently received a letter from Dr. Pyles, and altho he was not yet able to work, he was getting stronger daily and will doubtless soon be okeh again. Here's to a good year for pitchdom!"

### Fred Sargent Needs Financial Assistance

Fred Sargent, showman, widely and favorably known in the outdoor amusement world, is confined at the Hotel St. Marks, Venice, Calif., a victim of paralysis.

Not only is he physically helpless, but financially embarrassed, and his faculties, we are informed, have been reduced about 50 per cent.

It is indeed painful to learn that his chances of recovery are slim—very slim. He may linger, however, for six months, a year or perhaps longer.

Showmen on the Coast have been doing everything in their power to aid him, but he needs more financial assistance.

*The Billboard* has kicked in with its bit and hopes that this appeal will touch a responsive cord in the hearts of those of the show fraternity who are able to help—those who were not aware of the seriousness of Mr. Sargent's condition and circumstances.

Let's try to make the rest of his life more cheerful. If not in a position to make a donation one can at least send him a word of cheer.

Mr. Sargent can be reached, as stated above, at the Hotel St. Marks, Venice, Calif.

### Salter Knows His Broadway

(Continued from page 9)

guests would sit out on the lawn. Just imagine that at 42d street and Broadway! How times do change!

"On my first trip to New York, about 1884, the theatrical district was around 14th street, or rather Union Square; then it moved up to 28th street, then to 36th street, and now it's up around 42d to 50th street.

"Oh, yes, I see and meet many old-timers—managers, agents, actors and actresses—many of whom worked for me. Some of my former soubrettes and juveniles are now playing old character parts. Many of the big producing managers of today were once on my payroll. Like politics, the theatrical profession often makes strange changes. In those days I was a theatrical manager on a large scale, controlling at times as many as 15 travelling attractions.

"How did I lose out? Why, I went down to Wall street and tried to tell those old gamblers how to bull the 'Copper Market'. Anaconda was my downfall. It's only been since I engaged with Johnny J. Jones' Exposition that I got into the press agent class. You know it's an old story, but my present employer, Johnny J. Jones, once sold song books for me at his home town of Dubois, Pa. It was when I managed Salter & Martin's *Uncle Tom's Cabin* Company. Yes, that was some show. We traveled in our own special train of five cars, carried about 80 people, hauled all our own scenery and baggage, had three bands of music, white band, Creole girls' drum and fife corps and colored band; gave street parades, etc."

Just at this point George Broadhurst, the well-known author and owner of Broadhurst's Theater, accosted Salter and gave the greetings of the season. As he left Salter remarked:

"I was his general manager for five years during the heyday of his successes with *What Happened to Jones*, *Why Smith Left Home*, *The Wrong Mr. Wright*, etc. And let me tell you, he had a hard time producing his first great success, *Jones*, as like *Abie's Irish Rose*, no theater wanted to give it bookings. Who else did I manage? Why, May Irwin, Herbert Kelsey and Effie Shannon, Mathews Kid, Bulger, Henry Woodruff, Macy's Arbutick, Lottie Williams, Dan and Charlie Mason, Kattie Rooney, Stuart Robson, Williams and Walker, Tom Wise, Gus Heege, John Dillon, Ben Hendricks, May Robson, Rose Melville and Ida Lawrence. I also managed the old Bijou Theater, New York, and theaters at Detroit, Duluth, Chicago, Grand Rapids, Saginaw, Bay City, Pittsburgh, McKeesport and Newcastle, and parks in numerous cities. I have been with Johnny J. Jones nine years and leave here tomorrow for Orlando, Fla., *The City Beautiful*, to start another year with him."

At this point young Ed appeared on the scene and the two "boys" disappeared in the fast-growing theater crowd, but not before they both had wished *The Billboard* staff the greetings of the season.

### Second School in Fair Management

(Continued from page 7)

these lines. There will be addresses by practical fair men and lectures by members of the staff of the university. Eventually it is hoped that out of the mass of material which comes from the Chicago school we will be able to decide on certain basic principles which should be of incalculable benefit to every fair executive. We have no hope that all fairs will ever be able to adhere strictly to all of the principles which may be evolved, but we do believe that every fair will be able to benefit most materially by having some standardized rule by which to work."

The school last year had an enrollment of more than 30 fair executives, some of them admittedly the most experienced managers in the States or the Dominion. May is a little late for a school, as many fair men are then getting into the midst of their busy season. It is thought that February will be a much more propitious time and a larger enrollment than last year is looked for. During the week of the school the adjourned meeting of the International Association of Fairs and Expositions will be held, also the annual meetings of the International Motor Contest Association and the American Trotting Association. These three meetings will bring to Chicago many of the fair executives of this country and Canada and it is to be expected that many of them will avail themselves of the opportunities afforded by the school.

It has been decided that the school this year shall be restricted to two fundamental topics, *Accounting and Budgeting and Advertising*. These are subjects in which all fair men have a deep and abiding interest. Four fair men will be assigned to each topic and the university will furnish eight lecturers. The present plan is to have sessions of the school on Monday and Tuesday afternoons and morning and afternoon sessions on Wednesday, Thursday and Friday. This will leave the representatives free to attend the meetings of the three associations on Monday and Tuesday mornings.

Following out the recommendation of the Board of Directors at the last annual meeting of the International Association, the Board of Directors authorized President Edwards and Secretary Hamphill to make arrangements with the University of Chicago for research work. The fair officials discussed this matter

with Dean Spencer during the Chicago visit and completed the preliminary details. The exact subject for the first year's inquiry has not been determined, but probably will be when the fair officials gather in Chicago in February.

### Columbia House Managers Transferred in Brooklyn

(Continued from page 8)

West, closed with that attraction recently and returned to this city to negotiate the management of a house on the Columbia Circuit, and he entrained yesterday to succeed Harry Yost as manager of the Olympic Theater, Chicago.

When the Olympic opened for the current season Jake Isaacs, one of the best known managers of burlesque houses in the country, was assigned to the management of the Olympic and operated it along the usual lines employed by him that made so many other burlesque houses profitable under his management. He continued increasing the business at that house until conditions became unbearable, whereupon he resigned, and declined to accept any further engagement on the Columbia Circuit, and is now enjoying a much-needed change of scene in the tropics, pleasure bent.

Mr. Yost, having succeeded Isaacs, is now in turn succeeded by Hexter, and as Hexter is equally as well known as Isaacs, likewise noted for his knowledge, experience and ability as a house manager, it remains to be seen if "the powers that be" will permit Hexter to use his own initiative in increasing the business at the Olympic, which he is fully capable of doing, or if he will be handicapped by the espionage of Scribner's "plain-clothes policemen", a particular breed of people for which Hexter has no use whatsoever.

Our Chicago representative advises us that he has been reliably informed that Michael Joyce, assistant to General Manager Scribner, was scheduled to be in that city on the arrival of Mr. Hexter and advise him to put in a running board on which the principals and choristers of all incoming shows would be expected to work, with the choristers working in bare legs, and shimmy-shaking contests to begin operations with the week of January 12, and that orders had been issued to the local manager at the Gayety Theater, Louisville, to do likewise, beginning with the week of January 19.

### Producers Facing Poverty

There has been a noticeable disinclination on the part of franchise-holding producing managers of shows on the Columbia Circuit, their company managers and advance agents to disclose conditions as they affect their shows, but this does not apply to the performers, for the greater number of them are ever ready and willing to air their real and fancied grievances, and this is especially applicable to those who have closed with Columbia Circuit shows recently. According to these performers they were given the alternative of cutting salaries on the plea of the producing managers that they were facing poverty, and that in the event that they would not cut their salaries they were given their notice to close, and those who have closed have no hesitancy whatsoever in voicing their opinion of the Columbia Amusement Company and its methods of booking shows over the Columbia Circuit, as the producing managers requesting a cut in salary of performers have made it plain to them that the chief cause for the cut is due to the cutting of sharing terms in various houses on the Columbia Circuit, for whereas the gross business exceeds that of previous seasons the sharing terms are much less this season than they were last season.

### What the Columbia Producers Did—What Will They Do Now?

When the Columbia Circuit Producers, Inc., was first organized the first thing it did was to ask for and receive better sharing terms for its productions, and the few little fellows heralded their leaders as heroes for "boarding the lion in his den" and leading them to an unfought victory.

Little did they stop to consider the indisputable fact that they were the cause of much laugh-evoking comedy to the lion, whose word is law to the leaders, who either operate shows on the franchises of officials of the Columbia Amusement Company or hold a sharing partnership arrangement with those who do hold franchises.

A voting trust is a wonderful asset to any corporation, and as long as a certain voting trust continues in operation the little fellows are at the mercy of their leaders, who are subservient to "the powers that be".

More power to "the powers that be" as long as they serve the best interest of burlesque in general. But "God stiffen 'em" if they permit themselves to be influenced against their loyal employees by a mercenary "plain-clothes policeman". NELSE.

### Big Meeting of Wis. Fair Men

(Continued from page 5)

sociation tenfold. It has enabled us to do many things in fair work that we couldn't do before. We have had a conference with the secretary of State and have inaugurated a new reporting system for all fairs. We have the best co-operation now between State officials and fairs that we have ever had. Attendance has increased and most of the fairs have made money. Only a few lost."

Mr. Prehn also suggested that careful

attention be given good amusements as a part of fair programs. "You will lose out if you don't furnish good amusement features," he declared. "We must entertain our farmer friends. A law should be passed that no fair can participate in State aid unless it is proved that fair's officials attended this association. Some directors won't give the secretary the money to come to this association's meetings. That is a short-sighted policy."

"We need a fair department at the State capital to act as a clearing house for carnivals, fireworks men and serve as a general information bureau. Another thing, we should establish a uniform bookkeeping system."

A. J. Belck, secretary Waupaca County Fair, Weyauwega, spoke on *Organization of a Fair*.

"The keynote of the whole thing," said the speaker, "is co-operation. Elect a board that will do things. Get successful men and men who will work with the majority. Elect nine men, three new ones each year. Always have six experienced directors on the board at one time and use a budget. Make a manager of the secretary. Keep in touch with him. Assign a director to each department of the fair. The president and secretary should be on each committee. Good clean amusement features add to the drawing power of every fair and cannot be dispensed with. The selection of judges is important and it is always a problem to get good ones who know neither friend nor enemy."

Mr. Belck stressed the fact that township exhibits and the educational department are of paramount importance. Newspaper advertising, he said, is the best of all.

Just what a fair plant should look like was discussed by A. L. Putnam, secretary Northern Wisconsin State Fair, Chippewa Falls.

"The appearance of the grounds means much," said Mr. Putnam. "Patrons like attractive premises. Level up ugly and waste spots. Plant flower beds and shrubbery where the crowds enter the grounds. Doil up the entrance and also the nooks and corners. It will all get you a lot of publicity. One of the most important things is to have an attractive landscape in front of the grand stand. In this way make a proper and beautiful setting for your program. Keep your midway cleaned up, and especially have it clean each morning so the crowds will get a good impression as they enter."

A *Well-Balanced Fair* was considered by Charles T. Taylor, secretary Waushara County Fair, Wautoma.

"Men speak of a fair as they saw things while there," said Mr. Taylor. "Fair work offers a wonderful field for secretaries and directors. To have a good balance, I suggest, first advertise; make it the best fair yet. Give even more than is advertised on the program. If you can run your fair independently of county aid glory be to you. We have done it at Wautoma for 11 years. But it takes co-operation to do it. Give more for the money than anybody expects. Have attractive grounds and have only absolutely clean entertainment."

W. A. Alexander, business manager of the Wisconsin State Fair, was then introduced and addressed the convention briefly.

Walter G. Mase, inspector for the State Board of Health, spoke next on *Sanitation*. He described sanitary work by the State at the fairs and said that at first the health department met with decided opposition in some quarters.

"It may have worked some hardship on some of the fairs in the beginning," said Mr. Mase. "We found impure water supplies, bad toilets and dirty grounds. We require that all wells be pumped dry immediately before fairs open so the supply will be fresh. We also found some concessionaires to be disease carriers. Eating places at all fairs must have garbage containers and all fair associations are asked by the State Board of Health to furnish such containers. These receptacles must be water tight. Wood or metal receptacles are all right and fair secretaries report that certain concession men won't take wooden receptacles away with them as readily as they will metal ones. Choose quality instead of quantity in the selection of your concessionaires."

The convention then adjourned until Thursday morning.

*The New System of Reports* was discussed by Fred Zimmerman, Secretary of State, Thursday morning.

"We could get farther if all fairs in the State were members of your association," said Mr. Zimmerman. "All that we have done was thru your co-operation. State aid has increased from \$250,000 in 1923 to \$325,000 in 1925. We can work with you on a uniform premium list which should show the attendance list, what you have on your lot and a description of the premises. Forty-six fairs have already reported to my department this season. Don't wait, send in your reports and get your State money."

A number of the delegates discussed Mr. Zimmerman's speech.

John D. Jones, Jr., Commissioner of Agriculture, spoke on *Purpose and Mission of a State Fair*.

"The law provides that the Agricultural Commissioner be advisory to all fairs getting State aid," said Mr. Jones. "Our department believes in the fullest self-control and freedom on bureaucratic interference, but when fair officials want our assistance we are ready to work with them."

Mr. Jones, an excellent speaker, recalled that he and Mr. Prehn had once courted the same girl. "Prehn lost out," said Mr. Jones, and, after a pause,



added, "and in justice to him I will add that I did too."

Mr. James said the State fair is 72 years old and that its problems are much the same as the county fairs meet the same.

A visitor at the meeting was Don V. Moore, secretary of the Interstate Fair, Sioux City, Ia. He spoke on Benefits of a State Organization.

James H. Murphy, secretary Walworth County Fair, spoke on Experience With a Night Fair.

Oscar F. Roessler, secretary Jefferson County Fair, Jefferson, read a paper on fair reminiscences.

Fair Troubles was discussed by Joseph Huber, secretary Washington County Fair, West Bend, and Taylor G. Brown, secretary Winnebago County Fair, Oshkosh.

"One of the worst troubles," said Mr. Huber, "is lack of co-operation between townships more than ten miles away."

"A revue makes a good night show," said William T. Marriott, president Sauk County Fair, Baraboo.

"Get something that will stand good advertising," urged W. F. Winsor, secretary Juneau County Fair, Mauston.

"We must seek to reach everybody in a community," said Mr. Smith. "We must be on the lookout for that which will interest all elements."

Telegrams of regret were read from the Fond du Lac Fair, and Ernie Young, who was detained by illness from attending the convention.

Passes and Complimentaries, discussed by Henry Berner, secretary Langlade County Fair, Antigo, was interesting and nearly everybody in the house had something to say before the subject was cut

### Wanted for the J. Doug. Morgan Show and Amusement Company

Which opens March 1. Traveling on our own special train of ten cars. Featuring J. DOUG. MORGAN'S BIG DRAMATIC AND VAUDEVILLE SHOW, a real Wild West Show and the Best Colored Minstrel ever featured with any popular-priced attraction, and two fine Rides. All the above owned and managed by J. Doug. himself.

WANTED—Ten real high-class Concessions. No one but those with real stores need apply. CAN USE a few more real Colored Musicians and Singers for our fast-stepping Minstrel Show. All Colored Performers address BILLY HUDSON, care above show.

Three real Bronk Riders, man and wife given preference, and one other good Man. These are formerly the Mrs. Jas. I. Muehler horses and steers, and are real ones.

Only people who are willing to sign contracts till December 15 need apply. All the above shows will be on the same high-class scale the Morgan Shows have always been run, and we will not stand for any boozers.

THE J. DOUG. MORGAN SHOW has a drawing power of over 2,000 on the lot every night and the success of the Midway should be assured. Address all mail to THE J. DOUG. MORGAN SHOWS, Corsicana, Tex., until Feb. 1, then Jacksonville, Tex.

### A. F. Crouse United Shows, Inc.

THE SHOW OF QUALITY.

We are adding one more 60-ft. car of Show Paraphernalia. This will make the CROUNSE SHOWS the largest and most complete fully outfit on the road. SHOWS WANTED. CONCESSIONS WANTED. CAN USE several more small Grand Shows, also two or three Italy Shows. Must have outfits complete.

Notice—After February 14th Our present general representative—JOHN W. McDONALD—connection with this circus will be severed, he having sold his interests therein to the undersigned. No contracts made by him after January 10, 1925, will be binding on this show, nor has he any authority to transact any business of any nature in connection with JOHN W. NORMAN CIRCUS, owned and operated exclusively by NORMAN E. BECK and THOMAS BERRY.

### Want Prima Donnas

Girls to sing and dance, Lady Animal Trainers, Menage Riders, Dog Trainer, Single and Double Circus Acts, Producing Clown and 20 Shows with walkarounds, Advertising Banner Men for three shows, Advertising Car Manager for one show, Trainers, Boss Property Man, Ring Stock Boss, one Side Show Boss, Cantastman and 20 Girls to learn to ride trained horses. Eddie Johnson and Spider Harris, write. CHRISTY BROS.' WILD ANIMAL SHOWS, Beaumont, Texas.

off by President Prehn, who said that other things awaited the attention of the delegates. Incidentally no two persons were agreed on who should or should not have passes.

A vote of thanks was tendered Fred Terry, representing The Horseman, and Fred Hollman, representing The Billboard, for attending and chronicling the work of the convention.

The same committee also recommended that President Prehn be authorized to attend the meeting at which steps looking to a national association of county fairs will be sought.

Thursday night the delegates were entertained at a banquet in the Wisconsin Hotel. It was a most successful occasion. The entertainment bill was a brilliant one. Among the artists were the following: Among Four, courtesy of Robinson Attractions; Nellie Jay and Her Jaybirds, courtesy Western Vaudeville Managers' Association; Cleora Miller and Cleora Miller Four; Billy Mason, courtesy Ernie Young; Margo O'Farrell, courtesy Ernie Young; Chief Silver tongue, courtesy Robinson Attractions; Carlson Sisters, dancers, courtesy World Amusement Service Association. Sam J. Levy entertained with several stories and got away good.

Larry Hodgdon, St. Paul orator and after-dinner speaker, addressed the guests in his usual sparkling and philosophic style and later in the evening recited Old Glory.

Among the representatives of the amusement organizations present at the convention were Sam J. Levy, Frank Duffield, W. J. Collins, Fred Kressman and Charles Duffield, of the World Amusement Service Association; J. C. McCaffery, John A. Pollitt and Charles Wammuff, of the Western Vaudeville Managers' Association, and Ethel Robinson and office staff from the Robinson Attractions.

Carnival agents present were Edward C. Talbot, general agent D. D. Murphy Shows; Jimmie Simpson, Zeldman & Polle Shows; Henry S. Noyes, Gold Medal Shows; Harry Sanger and Barney Gerety, Wortham Shows; "Doc" Danville, John T. Wortham Shows; Dave Morris, Morris & Castle Shows.

The Western Vaudeville Managers' Association entertained the delegates at the Orpheum Palace Theater Wednesday night. Fireworks people who had offices at the convention were Theatre-Duffield

Fireworks Company, Potts Fireworks Company, Macray Fireworks Company, Gordon Fireworks Company and Liberty Fireworks Company.

Among the delegates at the convention were the following: H. L. Healdsted, Baraboo; Clinton Skevis, Union Grove; Virgil Dameron, Frankville; C. S. VanAnken, La Crosse; O. P. Raessler, Jefferson; W. M. Higgins, Waterloo; S. J. Goetzman, Wausau; L. H. Cook, Wausau; Geo. F. Fiedler, Saginaw; G. L. Weber, Chilton; Fred J. Schulte, Cedarburg; J. D. Christie, Wausau; Otto D. Bruno, Ashland; Fred R. Zimmerman, Madison; C. A. Sorenson, Madison; Henry Lemel, St. Paul, Minn.; Knut Anderson, Eau Claire; J. D. Janis, Jr., Madison; C. J. Jackson, Seymour; G. A. Mills, Wausau; John Petzke, Dr. R. J. O'Reilly, Adam P. Schewe, O. Heistermon, Merrill; Albert Miller, Chas. E. O'Neill, W. P. Fuller, Westfield; A. J. Ploumon, Eldron; Wm. Lindeman, Sheboygan; R. H. Fischer, Shawano; F. A. Lueck, Tomah; R. R. Williams, F. A. Wall, J. C. Kleffer, Herb J. Brown, Mansfield; W. S. Klans, De Per; S. E. Brown, Green Bay; R. B. Vlekery, Big Saunicko; Jas. H. Murphy, Delavan; Harvey A. Nelson, Union Grove; E. A. Palley, Rochester; Gustave E. Biles, Phillips; P. C. Schmidt, Medford; A. G. Cox, Phillips; Ralph T. Wiswell, Elkhorn; A. D. Whitman, Lyons; F. E. Dallert, Milwaukee; C. J. Hackley, Milwaukee; Mrs. A. Haspenhecker, Boscobel; W. T. Marriott, Baraboo; Herman Braaz, Nallsville; W. T. Dickinson, Augusta; F. S. Haire, J. E. Palmer, W. F. Winsor, Mauston; Wm. Gilley, J. O. Bernstein, Rhineland; L. W. Favor, Viroqua; W. L. Ottman, Ellsworth; C. A. Ingram, Durand; I. B. Wensink, J. M. Dalsburg, Plymouth; M. M. Parkinson, Madison; C. F. Taylor, J. W. Janeson, Wautoma; J. A. Hays, W. A. Stowell, Gays Mills; Aug. Watke, Madison; N. C. Pettit, Milwaukee; L. G. Ross, Superior; D. V. Moore, Sioux City, Ia.; Ray P. Speer, Minneapolis, Minn.; L. C. Hodgson; N. A. Rasmussen, Oshkosh; Jerry Calmer, Chippewa Falls; C. H. Cox, Janesville; L. C. Sorenson, Antigo; W. M. Richards, Lodi; Julius Cohen, Luxemburg; J. J. Hahn, West Bend; Henry Bedner, Antigo; F. W. Huth, O. J. Kellogg, Seymour; C. F. Graft, S. T. Flister, Elkhorn; J. J. McCann, Janesville; Ora P. Taylor, Elkhorn; J. F. Thomas, Waukesha; F. B. Dill, Black River Falls; G. W. Bingham, John Baumel, Friendship; G. Calcy, Waterford; F. N. Bartlett, Racine; F. C. Borchardt, Jr.; Geo. Trim, S. C. French, Alfred N. Sager, Gatesville.

The Wisconsin fair dates complete thus far are: Seymour Fair and Driving Park Association, Seymour, August 25-September 6-7; Eau Claire County Fair, Augusta, September 8; Langlade County Fair, Antigo, September 15-18; Price County Agricultural Society, Phillips, September 8-11; Trempealeau County Agricultural Society, Galeville, week before State fair; Tri-State Fair, Superior, September 7-11; Dodge County Fair Association, Beaver Dam, September 28-October 2; Winnebago County Fair Association, Oshkosh, September 22-25; Oshourke County Fair, Cedarburg, August 26-29; Ashland County Fair, Ashland, September 15-18, probable; Chippewa Valley District Fair, Durand, September 29-October 2; Wausara County Fair, Wautoma, September

29-October 2; Jefferson County Fair, Jefferson, September 15-18; Marquette County Agricultural Association, Westfield, September 8-11; Dane County Fair, Madison, August 8-11; Vernon County Agricultural Society, Viroqua, September 29-October 2; Shawano County Agricultural Society, Shawano, September 29-October 2; Lincoln County Agricultural Association, Merrill, September 1-4; Northern Wisconsin State Fair, Chippewa Falls, September 14-18; Kenosha County Fair, Luxemburg, September 5-8; Sheboygan County Agricultural Association, Plymouth, August 17-22 (day and night); Washington County Fair, West Bend, September 14-18; Boscobel Agricultural Driving Park Association, Boscobel, August 11-14; Taylor County Agricultural and Mechanical Society, Medford, September 1-4; North-eastern Wisconsin Fair, De Pere, August 31-September 4; Manitowoc County Fair Association, August 24-28; Pierce County Fair, Ellsworth, September 15-18; Juneau County Agricultural Society, Mauston, August 24-27; Inter-State Fair, La Crosse, September 22-26; Oneda County Fair, Rhineland, September 7-9; Central Wisconsin State Fair, Marshfield, September 7-10; Janesville Park Association, Janesville, August 25-28.

### "Cheating Husbands"

(Continued from page 26)

sioned husband she could have become more emotional, but taking her as we found her in the presentation she has an exceptionally pleasing personality and evidences the talent and ability of an accomplished actress.

Victor Sutherland, as Steve Carter, husband of Mary, is all that could be desired in a role of that kind, and let it be said to his coworkers in a manner that is to be highly commended in a leading man.

Robert E. Lawrence, as Roy Powers, the unsophisticated husband of Norma, in his makeup, mannerisms, lines and actions, evidenced his comedy-making ability along legitimate lines, and at no time did he overplay or underplay the role. Madeline Hunt, as Fay Spencer, the flapperized girl, enacted her role artistically and realistically until her eyes were open to her own waywardness, when she evidenced her versatility in again becoming a demure little girl seeking happiness in matrimony. Leonard Lord, as Nick Dunn, the small-time man about town, enacted his role satisfactorily, and the same is applicable to Gertrude Ritchie as Norma Powers, William Davidge as Rogers, a butler; Rae Bennett as Lola, a gold digger; Frank McHugh as Alfred, the drunken waiter, and Ella Cameron as Sarah, matron at a roadside inn.

James R. Garey, director of production, is to be commended for the production and presentation; William Davidge for the stage management, and Joseph Siegfried for scenic sets, all of which were apropos to the story, with careful attention to detail.

### "The Brat"

(Continued from page 26)

Margot, maid to the family, was typical of the refined, demure servant of the house.

The staging of the play was credited to Luke Conness, aided by Fred G. Morris, with scenic settings by Tori Maltese, and let it be said to the credit of the trio that their direction of the production, scenic sets and furnishings were in accordance with the story, for the production and presentation reflected careful direction, production and presentation.

### Denver Gets "Secrets"

Denver, Col., Jan. 6.—Thomas Wilkes, directing manager of the productions and presentations at The Denham Theater, has again shown his progressiveness by procuring for the current week's presentation Secrets, with Gladys George in the role of Lady Carlton.

### Musicians Wanted for Grella's Band

WANT Musicians on all instruments for 20-piece band. Ten-week engagement. Must be familiar with standard music. Must join on war. Also want Soprano Soloist and Tenor Soloist who will double some instruments in the band and have own music arranged for band. Address ROCCO GRELLA, General Delivery, Tampa, Florida.

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Dodson's World's Fair Shows

Port Arthur, Tex., Jan. 7.—As mentioned previously in The Billboard Manager C. G. Dodson, owner-manager Dodson's World's Fair Shows, and party recently arrived in New York from their trip to Europe. Before returning to Port Arthur Manager Dodson will visit the Mayo Brothers' Hospital at Rochester, Minn., to undergo a slight operation requiring about 10 days of his time. Mel Dodson, general representative, went to Columbus, Ind., for a week's visit with his father, Mrs. C. G. Dodson and daughter, Ruth, went to Chicago for a month's visit with relatives.

Weather here has warmed up from the recent cold spell. There has been no snow here so far. Many of the "boys" are drifting back to quarters and are taking up work as fast as they arrive. Jack Bell and wife and Bixley Foster, who are spending the winter in Houston, were visitors for a day. J. W. Estes recently became a member of the Port Arthur Lodge of Elks. Doc Ward's troupe of 12 goats has arrived at quarters, and Doc says he expects to have the finest Goat Track on the road. He has 12 new flashy carts built to his liking. Mrs. Ward will have the 5-in-1 pit show, with all paraphernalia new, including canvas top and pitcloths. Business at Bob Miller's shooting gallery, on Main street here, has fallen off about one-half since Christmas, but Bob says he is satisfied with the receipts it already has attained. Charlie Gearheart bought out a lunch stand on Houston street and is doing a nice business with it. "Mother" Estes had a Christmas tree, and incidentally when the presents came in no one of the showfolk had forgotten her. Word from Mr. and Mrs. John Hoffman, at Baltimore, Md., was that they were having cold weather and snow (12 and 14 inches deep), and were awaiting the "first call" to report at winter quarters. The last letter from Mr. and Mrs. Chas. Nelson stated that they were going to Cuba for about ten days. Chas. will again have the cookhouse with the show.

P. VAN AULT (for the Show).

Fox Brothers' Attractions

Carson, Me., Jan. 6.—The winter quarters of the Fox Bros.' Attractions here are now in full swing, preparing for the coming season. Real work has been started and everyone is straightening up and getting paraphernalia in readiness.

The show will play exclusively the Maritime Provinces of Canada, except the opening stand in Maine, opening May 1, with four rides and several shows and concessions. Also Daro will be with it for the free act.

While in the South, L. Y. Fox, of the staff, purchased considerable paraphernalia, including a new power plant. Hank Willis is in charge of construction of the new big Fun House. Danny Mitchie is doing painting on the various rides. Henry McHall is electrician; George Murphy, lot man; Eddie H. Hunter, bill-poster; Morris Levi, general superintendent; J. A. Fox, secretary, and S. K. Fox, manager. All of which is according to an executive of the above shows.

New Turns and Returns

(Continued from page 23)

She doesn't want the money. The heart-broken, grief-stricken mother begs for the return of the father, who has become enamored of his partner's sister, a much younger woman.

While the woman is sobbing with emotion a knock is heard on the door. The son ushers his mother into an adjoining room when Welch enters. He salutes the son with a light heart and chides him about winning the \$40 "yellow money" for the mother. The lawyer in no uncertain tones tells the father that he has lost all respect for him. At this the old man begins to weaken and finally realizes the tragedy that he has caused by the divorce proceedings.

The mother at this point enters which completely breaks up the father. Tears and laughter run riot in the embracing scene that follows. All is forgiven, but the son tells them that the laws of New York forbid either party marrying before six months. Welch fittingly says they will go to Jersey City and be married all over again by the "piece of justice". As Welch is about to exit he derides his son by calling him a shyster lawyer.

Costello, as the son and attorney, gives a very capable performance, and Miss Hoffman, as the mother, does some fine emotional acting. G. B.

Bell and Edwin

Reviewed at the Willis Avenue Theater, New York. Style—Juggling-balancing novelty. Setting—In full stage, special. Time—Eight minutes.

A balancing-juggling novelty in which the woman member of the team is featured, her partner doing comedy for the most part. A few bits are done legitimately, however. The routine is not along cut-and-dried lines, almost every trick being offered in a unique and novel manner. The act is full of those tricks in which a shot is fired or a report of some nature is heard, and accomplishments are made. There is no lagging in the performance of the routine and both Bell and Edwin make pleasing appearances. The act is nicely dressed and mounted and is an ad-

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WILL H. BLUEBORN, Palace Hotel, Connorsville, Indiana.

mirable opener or closer for the intermediate time. The novelty of the offering makes it great for the family time however.

Tony Rogers and Co.

Reviewed Wednesday evening, January 7, at B. S. Moss' Regent Theater, New York. Style—Comedy, flash. Setting—In full stage, special. Time—Eighteen minutes.

An effective flash for the intermediate and some big-time houses. Rogers' work as an eccentric dancer, who combines contortion stunts and other acrobatic tumbling feats with his steps, is more or less well known, having been seen in different acts.

In this offering Rogers has with him an ingenue and a well-trained chorus of six. The ingenue fills in occasionally with a song or does straight for the comedian. The ensemble has been trained along the style of the Tiller girls and does some unusually fine teamwork. Their routine has several kick numbers on the novelty order.

Rogers most of the time does an inebriate and gathers many laughs with his tumbling and near-falls while he walks along the footlights. Early in the act he takes a "Brodie" into the orchestra pit, which gives it a fairly good start.

The action for the most part is fast and interesting, while the finale puts the offering over, the ensemble doing some clever kicks in the background and Rogers doing his acrobatic dancing in front.

M. H. S.

Darwin Six

Reviewed at the Willis Avenue Theater, New York. Style—Band novelty. Setting—In three, special cyc. Time—Eighteen minutes.

The Darwin Six is a band of six pieces—five men and a girl—the latter of whom fiddles and leads her orchestral cohorts in addition to doing song and dance specialties.

As for the music of the band, it is quite passable, but as for the warbling of the specialty singer, it is a little bit less than that and so jumbled and inarticulate that the writer was unable to distinguish one number from the other. This had enunciation, probably the result of singing too fast and carelessly, needs correction if the act is to do its best.

The first number, Follow the Swallow, by the band, with the girl leading, serves to open the offering. She follows with a published ballad, done better than any of her specialties, and while she makes a change for her next the quintet of handsomeness does a novelty number in which each has a comedy bit. Not so bad, this novelty. With the girl returning to the scene, a couple of hot Southern tunes are given, broken by another band selection.

The pickings for the act when caught by the writer were decidedly fruitful. It walked away with as nice a hand as the evening had to offer, and the act as a whole, with the bad lyrics in the singing fixed up, has good chances.

R. C.

Ben Marks and Ethel

Reviewed Wednesday evening, January 7, at B. S. Moss' Regent Theater New York. Style—Comedy-singing. Setting—In one. Time—Fifteen minutes.

Marks is a pretty fair comedian with plenty of material, some of which is good and some not so good. By weeding out the less important bits the turn would take on a different aspect and he more of a big-time proposition. The girl, who makes an attractive, refined appearance, does wonderfully well, playing straight, and possesses a beautiful, rangy soprano voice, well placed.

For the early part of the routine, the timely cross-word puzzle nuts are hurled, both meeting on the street and asking for various comedy synonyms. This of course has many possibilities and they get considerable out of it by way of laughs. After he sings a song about the cross-word artist she comes on with a change of costume and sings a popular ballad plus an encore.

After the song he rejoins her and he does comedy not only on the cross-word puzzles but various other things. One of them was coaching the girl in a part for a play. She sings another song and he clowns around, then works up to the most effective hit. This is a comedy-crying business as done by a rejected suitor. Marks does this unusually well and it

turns out to be one of the best things he does in the act. Between the two they have excellent big-time material and should make the grade after eliminating the less effective parts.

M. H. S.

Jean Shay

Reviewed at the Willis Avenue Theater, New York. Style—Singing. Setting—In one. Time—Nine minutes.

Miss Shay is the conventional rag and ballad songstress who does her stuff in "one" and depends upon her warbling alone to send her across. She does considerably well with a routine of numbers including, in their order, Me and My Boy Friend, When We Were Seventeen, a comic Irish number, in brogue, and a ballad.

Miss Shay's voice is a pleasing light soprano which lends itself gracefully to the brace of spotlight ballads in her repertoire. She violates good stage etiquette, however, in her offering, by chinning with the orchestra leader between numbers—a small-time practice.

When reviewed Miss Shay was cordially received, getting a fairly good hand.

R. C.

"Sooeey San" Great Play as Feature, Say Actors

(Continued from page 29)

Charles Daniels, Arthur Atkins, Scott Greenhagen, Carl Sholl, Scott Treadwell, Patsy McCoy, Louise Carter, Florin Driesbach and Edith Atkins, comprising what is reported to be one of the strongest repertoire organizations in the West. All plays are produced under the personal direction of Mr. Ketchum.

The company expects to close its season early in April. The summer season for Chase-Lister will open about the middle of May.

Lippincott Is Visited

Belle Barchus and R. W. Todd, owners and managers of the Belle Barchus Players (tent theater company), recently were in Springfield, O., visiting Lippincott, the magician, and wife, Maxine Williams, playing a date there, they write. During the past three summer seasons the Lippincotts were members of their company.

Since closing his season at Fayette, O., Manager Todd has built a portable stage on a three-ton truck, purchased a new middle piece to add to the 60x90 top purchased a few weeks before the closing of the season, also 150 new reserve chairs and some new scenery.

John Lockner, boss canvasser and piano-accompanist, has already been engaged for next season, as has William Stevens, who will be in charge of the cook house and reserved seat tickets. Mr. Todd and Miss Barchus are spending a few weeks with Norma Ginnivan, of the Ginnivan Dramatic Company, at Dayton, O.

Rex Novelty Players Have Variety Program

The J. Rex Novelty Players, offering a mixture of drama, vaudeville and circus acts, opened in theaters in Alabama December 3, and thereafter did a very satisfactory business, considering the proximity to Christmas. There are 10 people in the troupe, traveling by automobile. Most of the company's jumps have been short, the members report. One to four-night stands are booked with appearances being made in theaters, large auditoriums and schools.

Among the features presented are dramatic and comedy playlets by the Van-Barkley Trio, the past season with the Reynolds Showboat, The America; talking and singing sketches by Milton and Maxine Carden; blues singing by Pearl Perry, who also aids her "daddy" in his acts. Prof. Jack Perry gives an interesting performance in magic, illusions, paper tearing and plays seven musical instruments simultaneously. Prof. J. Rex offers stunts in physical culture, hair pulling and escapes from chains and handcuffs while suspended with his heels to the ceiling. Hypnotism also is featured on some nights, while musical comedy tableaux, with four principals and four girls in line, are offered on other nights.

The Maxine Musical Five offers a program of everything from jazz to opera in a 30-minute concert before each show. Harry Van is pianist; Pearl Perry, violinist; Maxie Carden, saxophone; Jack Perry, banjo and guitar, and Clyttie Barkley, trap drums.

Essie Hopkins is treasurer and Budd Hopkins is in advance. Johnny Rieck is company manager and Milton Carden is stage manager. The company soon will go into Mississippi and Louisiana for a few weeks.

Jimmie Libbie and Buddy Van visited during the holidays, having closed recently with the W. I. Swain Show.

"Irish Cinderella" Draws for Marks Stock

The Arlie Marks Stock Company opened a nine-day stock engagement at the Academy of Music in New Glasgow, Nova Scotia, Canada, Christmas Day, with both matinee and night performances being largely attended despite disagreeable weather, according to The Evening News of that city. My Irish Cinderella was the bill and it was admirably presented, it is said. Arlie Marks as Peggy McNeil captivated the audience by her clever acting. Peggie Logan as Annie and Merdie Scott as Margaret Earle were right at home in their respective roles, while Agnes Stutz as Mrs. Magee was in a class by herself, commented the critic. The part of Robert Emmett was played by Billy himself in splendid style. Messrs. A. Paul D'Mathot, W. L. Phillips, Ray Wasmund, Paul Brady, L. E. Perrin and Clarence Kane all contributed their full share to the success of the show. When Dreams Come True was the bill that followed.

Into a Scrapbook

Harry T. Lee, for 20 years identified in the profession as a minstrel and repertoire man of no little prominence, writes from his home in Syracuse, N. Y., that he has just been looking into an old scrapbook and found a program of his first repertoire engagement back in the days of 10, 20 and 30 cents. In the cast presenting The Lady of Lyons was Josie Crocker, Ada Towne, Kate Walsh, Richard Anthony, Richard Barrett, Robert McNair, Harry T. Lee, Howard Wall and W. J. Fleming, with C. S. Sullivan as manager.

Mr. Lee promises some interesting reminiscences on George A. Hill, "father of repertoire", for a later issue.

"America" Breaks Into Print

It's very seldom that the press of a big city devotes a quarter page in a Sunday art gravure section to the exploitation of a showboat from an exterior view to a scene in a show. It was The America that received this unique distinction in The Cleveland (O.) Plain Dealer. In a letter William Reynolds, owner of The America, informs Herschell Weiss that he is building a new power boat, 16x75 feet, and of 60 horsepower, and no doubt next summer will find the floating theater flying up and down the river like a racing launch.

Closes With "Andy Gump"

J. H. Blair, agent, last week closed with a one-nighter Andy Gump show, stopping off in Cincinnati and calling on the repertoire editor. He was with this show only a short time, he said, having been with the Mickey O'Brien Stock Company up to December 1, when he closed in Alabama. Last summer he was identified with Cairns Bros.' Stock Company under canvas in the Northwest.

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Morris & Castle Shows

"Pick-Up" Notes From Winter Quarters

Houston, Tex., Jan. 7.—With the holiday season at an end the winter-quarters contingent of the Morris & Castle Shows at Shreveport, La., has begun work in earnest in preparation for the coming season. Every wagon of the 71 of the past season is being gone over, and repairs made where needed. The canvas is being inspected by a crew of men under the supervision of Pete Thompson, the superintendent, so that a report can be made on their return to Shreveport. Everyone around the quarters is anxious for the arrival of Milt Morris and Johnny Castle, to learn of their yet un-named new plans for the coming season, and learn of the new attractions that these two have made arrangements for during the "bleak and icy months". Milt and Johnny have both, in company with Mrs. Jno. R. Castle and "Plain" Dave Morris, been enjoying a vacation and pleasure trip which they as usual have mixed a bit of business with, going east after the meeting in Chicago and then for the Christmas holidays to Washington, D. C., the home of Milt and Dave's parents, after which they returned to Chicago to spend New Year's with Mr. and Mrs. Fred M. Barnes, then taking a trip to Peru, Ind., the guests of Mr. and Mrs. Dan Odum, of the Hagenbeck-Wallace Circus. "Plain" Dave Morris and J. C. Thomas, of the executive staff, will remain in Chicago for a while, Thomas returning to the Windy City from his home at Dover, O., to spend New Year's Eve, which he enjoyed, at the Showmen's League home. Genial Robert L. (Bob) Lohmar, general representative of this organization, also was around Chicago the first days of the year, but has departed on a business trip in interest of the show.

Advice from Shreveport is that many more folks than usual are gathering early around winter quarters at the fairgrounds. The Kempf "boys" are building new and novel additions to their Model City, and are living in comfort in one of the buildings to themselves, which thru the handiwork of Mrs. Irving Kempf (Dot) has been converted into a "regular doll house". The same can be said for the home of Mr. and Mrs. Jack Rhodes, whose little three-room apartment is an envy of all around quarters. Seems that all fared well last season, as very few applications have been made in advance for paint brushes, and the entire crowd of working men are living the "life of Reilly" and on the "fat of the land". JOE S. SCHOLIBO (Director of Publicity).

Australia

(Continued from page 46)

formal luncheon at Farmer's. Those present included Alice Lloyd, Marie Kendall, Payne and Hillard and several others. Toasts were honored in tea and coffee, but the enthusiasm was none the less on this account.

Chris Wren, diminutive English comedian, is at present doing his Dame numbers per medium of broadcasting.

Fred Webber, who was made an offer to join the Big Four, has decided to turn it down. He may again sign with the Fullers.

Ross, Barker and McLennon, billed as the "Three Beau Brummels", are at the Lyceum, Sydney.

La Ventura, "the Venus of Flowers" is playing a season at Hoyt's De Luxe Theater, Sydney.

Uno Togo, Japanese juggler, has been booked for the Ramsgate Theater by Bam-bury & White. He opens Saturday.

Donald Stewart, elongated magician, who returned from New Zealand last week, played the Ramsgate Theater last Saturday.

Ada Roeve, English star, played the Democratic Theater, South Kensington (Sydney), last Thursday, under the direction of Wilson and Kershaw, doing remarkably big business as a natural consequence.

Leo Sterling, "the Wandering Minstrel", having recovered from a recent operation, will take up his deferred bookings around the suburbs.

Humphrey Bishop inaugurates his summer season Saturday at the Garden Theater, Adelaide.

Takeo and Koma Namba are doing well over the Star Circuit, Adelaide, and have been retained for another week. They leave shortly for England.

Theatrical Notes

(Continued from page 54)

The consideration was \$146,500, subject to a first mortgage of \$68,000.

The Renton (Wash.) Theater, owned by Joe Argano, partially destroyed by fire several weeks ago, will be rebuilt at once, according to announcement recently made. The building, erected at a cost of \$10,000, was completed and ready for occupancy when the fire occurred.

To better accommodate the theater patrons of North Bend, Ore., Messrs. Marsden and Noble, proprietors of the Noble Theater, will convert the Motor Inn garage into a theater next spring at a cost of \$50,000. When remodeled it will seat 1,200. The firm's lease on the Noble Theater expires next spring.

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BOYS! If You Don't Clean Up Now You'll Never Make It! Compare These Prices of PEARLS. 24-Inch .... \$3.50 Doz. 30-Inch .... 4.00 Doz. 36-Inch .... 4.50 Doz. 60-Inch .... 6.25 Doz. 72-Inch .... 7.25 Doz. 4-Strand Bracelets ..... \$ 6.50 Doz. Fine Graduated Chokers..... 3.75 Doz. 3-Strand Gradu'd Pearl Necklaces 11.50 Doz. With Wonderful Square Cut Stone Clasp. All Colors. Attractive Fancy Half Moon Boxes, Rich Satin Lining, Without Picture, \$1.75 Doz. LA ROSE IMPORTING CO. 39-41 Eldridge Street, New York City

The Wendy of the Dillingham Production of "Peter Pan" the Choice of Sir James Barrie (Continued from page 24) singing and appearing in Peter Pan I haven't a minute to spare." Then Wendy swung around on her chair and regarded us demurely and expectantly. Assuming that the expectancy concerned our departure in time for her to dress for the first curtain, we decided not to disappoint her. But we did enjoy immensely the pleasure of interviewing this charming little English actress, who has made American children happy with her portrayal of Wendy. She is so different than the usual Miss of 20! ELITA MILLER LENZ.

Theater Deal of Ziegfeld-Hearst (Continued from page 5) should go a long way toward assuring the financial success of practically every show he puts out. One of the principal topics of discussion among showmen, following the Hearst-Ziegfeld announcement, is the fact that the New York theatrical center takes another step northward. Already the Jolson Theater seems to be well established at 59th street, likewise Daly's 63d Street playhouse. The new project may lead to the 50s being looked upon as the coming theatrical territory, and undoubtedly will bring the Cosmopolitan and Colonial theaters, both of which have been failures under every policy tried there the last few years, back to a paying basis. Both of these houses are now dark. Another angle that has come in for discussion is the fact that this step marks the entrance of Hearst into the legitimate theater field, even though he will be interested only in the real-estate end. Hearst states he has no intention of withdrawing from motion picture producing. On the contrary, he plans to expand his International and Cosmopolitan moving picture companies. It has been rumored, however, that Marlon Davies, the Cosmopolitan star, is to break forth soon on the legitimate stage. Ziegfeld's action was an inevitable step, since he has been losing out on a lot of money this season thru having to book two of his shows in outside theaters. Under the new plan he will be able, as

lessee of the theater, to pocket the profits of the house, which in the case of most big musical shows are invariably larger than the profits of the show itself.

The Ziegfeld theater deal was followed closely by the leasing of the Apollo Theater to George White for a period of five years. White took possession of the house January 5. There will be no change of booking policy, however, and the Apollo will be steadily occupied until White opens his next Scandals there in June.

With Ziegfeld and White now in control of theaters, talk of the long-rumored Third Theater Booking Circuit has been revived. This independent circuit, to supplement the Shubert and Erlanger circuits, has not been possible so far because it lacked a source of supply in the musical field, and Ziegfeld and White could now take care of that. The producers on the dramatic side include the Selwyns, Arthur Hopkins, Marc Klaw and possibly Sam H. Harris.

Ziegfeld, however, has denied positively that he is interested in any third circuit. He declares that in the future he will be interested only in Florenz Ziegfeld and will continue to book thru the Erlanger offices and play his attractions in the different cities at the theaters most favorable for his purposes.

"2-for-1" in Keith Big-Time Vaude.

(Continued from page 5) matinee performance by the E. F. Albee Theater, Providence, R. I. This action has caused considerable speculation among theater men thruout this territory. Dramatic stock companies, repertoire shows, burlesque shows, legitimate attractions (Monday night performances) and motion pictures have used this policy heretofore, but this is its first trial in the vaudeville field. "What does it mean?" theatrical men thruout New England are asking one another. "Is it the forerunner of a forced cut in admission charges?" "Will the policy be extended to the entire Keith Circuit?" These are just a few of the questions that come up during a discussion of this innovation which is being watched anxiously. On the amusement pages of the local papers there appeared Saturday a double-column advertisement with the headline "2-for-1" set in large, bold-face type, with the name of the theater at the bottom of the advertisement standing out

almost equally prominent. The advertisement itself reads as follows: "Present this coupon at the box office of the E. F. Albee Theater when you purchase your seats for the Monday matinee, January 12.

"It will entitle you to an extra seat free with every seat you purchase.

"We are presenting what we believe to be the most diversified bill of Keith vaudeville ever seen in Providence and we want you to be with us for the opening performance on Monday."

The entire advertisement has a heavy black border around it and it stands out quite prominently. It is separated from the regular Albee Theater ad by three columns of other theater advertising.

Very strong bills have been offered at the Albee recently. Last week's 9-act bill was topped off by James J. Corbett and Jack Norton. The Test, Paul Morton and Naomi Glass, Paul Whiting and Sadie Burt and other stars are advertised for this week. Yet it is said the Keith organization was compelled to resort to this change of policy to boost business, which is known to have been very poor all season. In fact, vaudeville thruout this entire territory has not been attracting large audiences lately. According to reports, the Keith house at Woonsocket, R. I., has been having popularity contests of various kinds in an attempt to pack them in.

For several weeks past Fay's Theater, Providence, has been having a special Saturday morning show for the kiddies for which it has been charging the special price of 10 cents for what is advertised as a "complete show". This house is booked from New York, it is understood, and has been playing some pretty good bills. Can it be that Keith is attempting to meet this opposition with the Monday matinee cut price?

As far as can be learned there is no vaudeville war going on in Providence. Three different circuits have houses there, yet there has been a friendly rivalry between them. This is the first drastic move taken.

Conditions among the working class, who represent the major portion of the theatergoers, have not been any too good thruout New England. Mills and factories everywhere are announcing 10 per cent wage reductions, which is bound to reflect on the box offices.

Time will tell whether this is just a one-performance concession, the forerunner of a general reduction of prices, or just a drastic measure taken to meet drastic conditions in one particular territory.

Concert and Opera News

Concert and Opera Notes

(Continued from page 31)

scripts will be judged by experienced musicians of high standing and must be submitted to Prof. John P. Marshall before May 1.

Igor Stravinsky has accepted an invitation to conduct the Detroit Symphony Orchestra in a program of his own works at a special concert to be given in Orchestra Hall, Detroit, on March 3. He also will play his own concerto for piano and orchestra.

Motion Picture Music Notes

(Continued from page 31)

Wash., the first song contest took place. Paul Noble, manager of the Liberty Theater in Portland, Ore., was master of ceremonies, and was introduced by Manager LeRoy Johnson, who gave a short talk on the contest. Choruses of the following selections were sung: Put on Your Old Gray Bonnet, My Wild Irish Rose, Marcheta, It Had To Be You and California, Here I Come. Gifts amounting to \$25 were awarded according to the applause received by the individual soloists.

The Palace Theater of Dallas, Tex., presented Mile. Melba Allport in song during the week beginning January 3. With the playing by Dwight Brown of You're the Only One for Me at the Wurlitzer and the overture under Mir-skey, by the orchestra, playing excerpts from Carmen, an excellent musical program was given the patrons of the Palace.

Philadelphia Orchestra Engages Von Hoogstraten as Conductor

Willem Von Hoogstraten, who has concluded his duties as conductor this season with the Philharmonic Orchestra, has been engaged in the capacity as guest conductor of the Philadelphia Orchestra. Mr. Von Hoogstraten will have charge of the Philadelphia organization during Mr. Stokowski's usual winter vacation and will direct five concerts, three in Philadelphia and one each in Washington and Baltimore.

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



# DEATHS IN THE PROFESSION

**ANDERSON**—Mrs. Esther, mother of "Broncho Billy" Anderson, of Essanay motion picture fame, was struck by an automobile and fatally injured in San Francisco last week.

**ASTER**—Marion, stage beauty and a member of a number of musical comedy productions, died recently at her home in Shamokin, Pa. Miss Aster had retired from the profession about a year ago. The last production she appeared in was *The Whirl of New York* under the direction of Messrs. Shubert. Prior to that engagement she was in the cast of *She's a Good Fellow*, a Dillingham production; *Linger Longer Letty*, a Morosco enterprise, and *Broadway Brevities*, a Winter Garden presentation. Miss Aster was known in the profession from Coast to Coast as a girl of lovable disposition.

**BAIRD**—W. E., 42, died of pneumonia January 5 in St. Barnabas Hospital, Minneapolis, Minn. He was in advance of the Ringling, Barnum & Bailey and the Hagenbeck-Wallace shows for many years. The deceased was a member of the Elks, I. A. T. S. E. and Billposters, Local No. 45. His father and mother survive. Funeral services were held in St. Thomas Cathedral, Winona, Minn., followed by interment in St. Mary's Cemetery there.

**BEYFUSS**—Alexander, former motion picture executive and producer, was found dead January 8 in his room at the Hotel Shelton, New York. Mr. Beyfuss took up his residence at the Shelton about a year ago. He entered the motion picture business about 10 years ago when he left newspaper and advertising work in San Francisco and became one of the organizers of the California Motion Picture Corporation, which produced several features from Bret Harte stories with Beatriz Michelena as the star. Subsequently he joined the Selznick forces and while affiliated with them was one of the organizers of the Herbert Brenon Co., which made such productions as *War Brides* and *The Lone Wolf*. The deceased was one of the prime movers in the original Robertson-Cole Company, which is now the Film Booking Offices, acting as its first general manager. Recently he had been engaged in the exploitation and distribution of a hand cream and was meeting with every success in this business.

**BLANKENBAKER**—Mrs. Cassandra A., 87, mother of Prof. S. W. Blankenbaker, semi-pro magician of Louisville, Ky., died recently at her home in that city following an attack of acute indigestion. Two other sons, a brother, seven grandchildren and five great-grandchildren also survive.

**BOSTON**—Billy, 51, vaudevilian, of the act known as Boston and Baughn, died December 27 at his home in Los Angeles, Calif. The deceased was a member of the N. V. A. The funeral was held December 29 from the Church of Flowers, Los Angeles.

**BRANDON**—Mrs. Ethel, 72, well-known actress, whose father, John R. Cox, was an intimate friend of Charles Dickens, died January 8 in Bellevue Hospital, New York. Mrs. Brandon had been there for eleven weeks. She was being treated for chronic heart disease. It was as Granny Tyl in Maeterlinck's fantasy, *The Blue Bird*, that Mrs. Brandon achieved her greatest stage success. She also played the role of Mimmy Tyl in the same play. Another play in which she is remembered was *Her Soldier Boy*. Mrs. Brandon's father entertained Dickens on his first American tour in the '50s at his Philadelphia home. It was following this that Dickens wrote *American Notes and Martin Chuzzlewit*. When Dickens' criticisms of American social and political affairs got into print Mr. Cox was the first to defend the author. In her stage career the deceased was associated with Booth, Sheridan, Scanlan, Dion Boucicault, McCullough, Mrs. D. P. Bowers, Nat C. Goodwin and Cecil Yapp.

IN LOVING MEMORY OF MY WIFE  
(LITTLE MABEL)  
**MABEL PEARL CASSIDY**  
Who passed away Sunday, January 20, 1924.  
Only a year, dear, since you have left me here.  
It seems so long and yet so short,  
When your spirit hovers near.  
I am trying to live up to your teachings,  
By doing some kind act each day.  
Until I reach that sphere where you are,  
Dear,  
It won't be long now until I'm on my way.  
Your loving husband,  
**JOHN H. CASSIDY.**

**CROUCH**—John, the father of Fred Crouch, of the vaudeville team of Crouch and Moore, died January 4 at his home in Galesburg, Ill. The deceased is survived by his widow, two sons, a sister and a brother.

**DEAN**—Ethel, died January 6 at the Koch Hospital, St. Louis, Mo. Miss Dean was last with the Lew Kelley Show. She took sick last May when the show was playing the Garrick Theater, St. Louis, and was removed to the City Hospital, from where she was later transferred to Koch Hospital. Interment was in St. Matthew's Cemetery, that city.

**DOYLE**—John A., 82, for many years identified with the management of nu-

merous Lynn and Boston theaters, died at his home in Lynn, Mass., January 2. Mr. Doyle retired from the theatrical business about 10 years ago.

IN FOND AND LOVING MEMORY OF MY SISTER,  
**KATE ELINORE**  
Who passed away December 31,  
May her soul rest in peace.  
**MAY ELINORE.**

**FAIRBANKS**—Henry Waterman, 72, for many years head of the music department of the Chicago Normal College and one of the city's best known organists, died January 11 at his home there following a brief illness. The widow, Mrs. Harriet Van Riper Fairbanks, survives. Funeral arrangements provided for a service in the Chicago Normal College Auditorium, January 13, prior to shipment of the body to Linden, Mich., for burial.

**FISHBACK**—Fred, 30, motion picture director, died January 7 in Los Angeles, Calif. The deceased also was known under the name of Fred Hibbard.

**FORD**—Rae, 28, an English dancer, who played in the companies of Ned Waburn and the *Ziegfeld Follies*, died suddenly January 10 at her bungalow at Sheephead Bay, Long Island, N. Y. The deceased also appeared in her own act in vaudeville.

**FOYLE**—Henry J., 65, died recently at his home, 1614 Woodmere avenue, Detroit, Mich., after a lingering illness. Mr. Foyle was an expert advertising writer and enjoyed the friendship and acquaintance of a large number of people in the show world, having come in contact with them while he was working on Detroit newspapers. He is survived by his widow, Mary N. Foyle; a son, Clark Hall, and a sister, Mrs. Anne Rindie, of Sandusky, O.

**GILBERT**—J. Claude, formerly part owner of the Lyceum Theater, New Britain, Conn., died January 6 at his home in Newark, N. J. He was taken sick last October and was removed to a hospital, there, where he was operated on. He returned home but 10 days previous to his demise. His widow, a daughter of the late Louis Coby of New Britain, and a daughter survive. The funeral was held January 8 from the Church of the Blessed Sacrament, Newark, following which the body was sent to New Britain, where interment was made.

**HILGARTNER**—Charles E., son-in-law of Mme. Ernestine Schumann-Heink, noted grand opera singer, died January 8 in Albuquerque, N. M. He went to New Mexico four years ago for his health. The deceased was a native of Baltimore, Md.

**JONES**—Mrs. Jane, daughter of Jack and Grace Grant, and wife of Jack Jones, stage manager of the Theater Royal, Middlesbrough, England, died December 11 at that place.

**LAPIERRE**—Geraldine, 17, one of the five LaPierre Sisters, of the *Midnight Frolic*, Chicago, and late of John Cort's *Sharlee*, died in that city January 4. Death was due to embolism. Burial was in Mt. Carmel Cemetery, Chicago, January 6.

**LOEWE**—Ferdinand, 61, famous Austrian composer of ballads, died in Vienna January 6.

**MARTIN**—Irvin J., director of the Douglas Fairbanks productions and a pioneer in the motion picture industry, died January 10 in Hollywood, Calif., after a long illness.

**MCGREW**—Andrew, 52, stage employee, died of pneumonia at the Soldiers' Memorial Hospital, Dayton, O., early Friday morning, January 9. He was a member of the I. A. T. S. E., Local No. 5, and worked in all of the Cincinnati theaters doing extra grips until some weeks ago when he found it necessary to go to the hospital at Dayton. He came to Cincinnati for a holiday visit and two days after returning to Dayton death overtook him. Mr. McGrew, who was well liked by his fellow workers, saw service as cook in the army in the Spanish-American and World wars, and was right in the thick of the fighting each time. He possessed wonderful discharge papers. He left no survivors. He was a member of the Theatrical Mutual Association, Cincinnati Lodge. The body was shipped to Cincinnati and prepared for burial by the Busse & Borgmann Co. Interment was at Spring Grove Cemetery Monday afternoon, January 12.

**MORRISSEY**—Harry J., 47, stage manager at the Olympic Theater, New Bedford, Mass., died suddenly January 4 in that city. Death was due to hardening of the arteries. He had been in ill health for some time. Mr. Morrissey started his work at the Olympic Theater a year before it was opened in 1916, having charge of all the rigging. He was employed as stage manager at the old Hathaway Theater there for 12 years, starting in 1901. Altogether he had been in back of the stage for more than 36 years. Morrissey was on the road extensively and also worked in Fall River, playing houses at the Comique and Lincoln Park Theater. He also was a stage carpenter and a master electrician. The deceased was a member of the New Bedford Lodge of Elks, the Stage-Hands' Union, Theatrical Mechanics' Association and belonged to the old East Side Athletic Club. He attended many conventions as

a delegate. Three brothers, Frank J., William J. and David H. Morrissey; a sister, Lizzie Morrissey, and a nephew, William F. Morrissey, all of New Bedford, survive.

**MULLEN**—Johnnie C., old-time circus driver and switchman, was killed recently at Nebraska City, Neb.

IN MEMORY OF  
**MRS. JAMES PATTERSON**  
Died January 10, 1924.  
MRS. ABNER K. KLINE and MISS VIOLA BRAINERD.

**PARKER**—James (Slim), 28, formerly of the team of Mutt and Jeff, died at his home in Atlanta, Ga., December 30. The deceased is survived by his mother and wife, the latter a performer known in the profession as Jackie Bradford.

**PICCOLO**—Alex, one of the famous Piccolo Midgets, well-known entertainers, died December 13. The funeral was conducted by the Kingston Lodge of Elks, Kingston, N. Y.

**PICCOLO**—Otto, a member of the well-known Piccolo midget troupe, died December 27, just two weeks after the passing of his brother, Alex. Interment was in Kingston, N. Y., under direction of the local B. P. O. E. Adolf Piccolo, the only survivor of the Piccolo Midgets, is continuing with Singer's "Alice in Toyland" Company, playing at present in and around Philadelphia.

**PULIKOWSKA**—Gregoria, 17, opera student and daughter of Julian Pulikowska, violinist in the Cincinnati Symphony Orchestra, died suddenly in that city January 6. The deceased, who with her mother arrived in this country four months ago, had studied voice in Poland and had ambitions for a career on the operatic stage. Her successes in her native land encouraged her to come to this country, where she might pursue her studies and perhaps gain recognition for her voice. She had planned to enter the Cincinnati Conservatory of Music. Her father and mother survive. Funeral services were held January 10 at the Callahan Funeral Parlors, followed by interment in the Walnut Hills German Protestant Cemetery, Cincinnati.

**RIGGS**—James, 60, pantomime clown and member of the troupe of Francis and Riggs, acrobatic, comedy and dancing acts, died December 28 in Dallas, Tex., following a week's illness. Mr. Riggs was born in Newbridge, Ireland. He traveled when a young man with the old John Robinson Circus, when that aggregation traveled up the Ohio River by boat with his partner under the name of Hughes Bros., doing aerial, tight wire and trapeze turns. The last few years he had traveled with his own troupe, taking an active part and was very well known. The deceased is survived by his widow, Mrs. Ella Riggs, and three sons, Albert, Dudley and Frank, all members of the Francis and Riggs troupe. The body was sent to Quincy, Ill., where interment was made in Woodland Cemetery January 3.

**SEYMOUR**—Ernest J., 61, died recently in New York after an illness of about three weeks. Mr. Seymour was a member of the Asbury Park Lodge of Elks. The deceased was the father of Milton Seymour, well-known showman and novelty worker. His widow, three daughters and two sons survive.

**SUTTON**—Charles S., 89, well-known musician and bandmaster, died January 3 at his home in Richmond, Mich. The deceased was a charter member of the Richmond Lodge, I. O. O. F.

**TEACHOUT**—P. B., 64, known throughout the country's racing centers as owner and driver of race horses, died at his home in Jackson, Mich., January 6. He leaves a widow and two children.

**VAUGHN**—William, 52, actor, playing the part of the Catholic priest in *Abie's Irish Rose*, died January 12 at the Baptist Hospital, Memphis, Tenn., following a week's illness. A blood transfusion, in which an interne gave him blood, proved fruitless. The home of the deceased was at Dorchester, Mass.

**WARREN**—Mrs. George C., wife of the dramatic editor of *The San Francisco Chronicle*, died January 3 in that city following an operation. The deceased was born in New Orleans, La., and was educated at a convent in Kentucky.

**WEST**—Samuel, 50, died January 4 in New York following an operation for stomach trouble. Mr. West and his widow were members of the Clover Trio for many years.

**WHITE**—Mrs. Edna Mae (Glover), wife of Floyd E. White, died November 28 at Laporte, Ind. Death was due to heart disease. The deceased was prima donna in the Jack Hutchinson Revue. Her husband was with her at the time of death.

**WOODS**—William, 64, pioneer vaudeville and stock production actor, died January 4 at his home in the Ellington Apartments, Cleveland, O. Mr. Woods played for several years in an *Uncle Tom's Cabin* Company, and had spent much of his time on the vaudeville stage. A few years ago the deceased became a salesman for a costume company. The widow survives.

**ZIEB**—Dora Pearl, 35, sister of Lucille Zier Stenberg, leading lady the past two seasons with Gabe Garrett Comedians in Texas, died November 2 at Allentown, Pa., of pneumonia. It has just been learned. The deceased spent much time on the road with her sister. Burial was November 6 at Canton, Mo. Mr. and Mrs. Stenberg jumped from Quahok, Tex., to Canton to arrange for the funeral.

# MARRIAGES

## In the Profession

**BILLUPS-MANSHALL**—Eddie Billups and Lottie B. Marshall, members of the *Silas Green From New Orleans* Company were married December 30 at Palatka, Fla. The bride is a native of Rocky Mount, N. C.

**BARTLETT-BENTON**—George Bartlett and Gladys Benton, of Rochester, N. Y., members of *Snap It Up*, a burlesque company, were married August 7 last. It has just been learned. Mrs. Bartlett is known on the stage as Jackie Harrison. Frank Penney, best man, and Billie Holmes, bridesmaid, are with the *Stolen Sweets* Company.

**COMPTON-SCHILDKNECHT**—Rex Compton, New York newspaperman, and Gertrude Schildknecht, widely known in the profession as Peggy Patton, theater and movie editor of *The Wisconsin News*, were married during the holidays. Miss Schildknecht has severed her connections with the press. Her pen name of Peggy Patton will be perpetuated by her successor, Mrs. Gladys Becker, who for the past several years has been affiliated with the Hearst papers there.

**GREENLEAF-PARKER**—Ralph Greenleaf, national pocket billiard champion, and Amelia Ruth Parker, known on the vaudeville stage as Princess Nal Pal Tal, eloped to Elkton, Md., where they were united in marriage January 2. Greenleaf was divorced from his first wife last month in Philadelphia.

**KELLY-MADDUX**—Virginia Kelly, 20, a dancer in Ed Wynn's *Grab Bag*, was married October 25 to H. Edward Maddux, Jr. The secret was revealed by the bride. The wedding took place at the "Little Church Around the Corner," New York. Miss Kelly and Mr. Maddux both hail from Atlanta, Ga., and have been schoolmates and sweethearts since childhood in the Southern city. Prior to entering the cast of the *Grab Bag* Miss Kelly appeared in *Elsie and Poppy*.

**LESTER-SWAHN**—Louis S. Lester, of Madison, Wis., and Grille Swahn, well known in the profession, were united in marriage in that city April 23, 1924. It has just been disclosed. They are making their home there at 15 South Franklin street.

**MARLOW-STOPP**—Bobby (Skeet) Marlow, well-known blackface in tabloid, and Junie Stopp, nonprofessional, were wed October 1 at Chattanooga, Tenn.

**MURPHY-KEGAN**—Frank R. Murphy, ticket agent for the past several seasons with the Scels-Floto and John Robinson circuses, and Katherine Kegan, a nurse in a Providence, R. I., hospital, were united in marriage in that city January 6. Mr. Murphy will be with the Miller Bros.' 101 Ranch Show this season.

**MATHESON-BERTHUM**—Bruce Matheson, of Seattle, Wash., cornetist with the Hagenbeck-Wallace Circus the past season, and Nellie Bertrum, nonprofessional, of Charlotte, N. C., were married January 8 at Tampa, Fla. The groom is now with the Bob Merton Circus, touring Florida and the South.

**PRICE-SCHREINER**—James McDonnell Price, Jr., 22, of Baltimore, Md., and Frances Schreiner, 22, daughter of Mr. and Mrs. Richard H. Schreiner of Lansdowne, Pa., were secretly married December 12 in Bridgeport, Conn. It has just been divulged. Mr. Price is a junior at Penn State and it was there the couple met last May at a fraternity dance. The bride, known in theatrical circles as Frances Homer, began her stage career in Germantown, Pa., before she was 16, playing with the Mac Desmond Company. Subsequently she appeared in Philadelphia in several productions, leaving the stage a year ago to take up concert work as a reader.

**ROBERTS-WELLS**—Lawrence Roberts and Jeanne Wells, members of the *Glosson Time* Company, playing at the Shubert Theater, Kansas City, Mo., the week of January 4, were married here January 5 at the courthouse by the Rev. D. P. Mason. Mr. Roberts plays the role of Erkman and Miss Wells is one of the dancers in the company. Their romance began last year when this company played Kansas City.

# COMING MARRIAGES

## In the Profession

Billy Muldoon, screen, stage and vaudeville actor, has announced his engagement to Betty Callahan, an extra in the Muldoon Comedies. The wedding will take place soon in Boston, Mass.

News has become public of the engagement of Lillian Katherine Young, comedienne of the *Gingham Girl*, and Ervin Crawford Goodwin, of Seattle, Wash. The groom-to-be is a graduate of the University of Washington, is associated in the bond firm of Fraser & Goodwin, Seattle. His father, president of the Goodwin Real Estate Co. there, formerly was vice-president of the Seaboard National Bank. Miss Young's home is at Oconomowoc, Wis. No date has been set for the wedding.

Madeleine Fairbanks, appearing in the cast of Hassard Short's *Ritz Revue*, now playing in Boston, was betrothed recently to Ira M. Hamillburg, of the Hub City.



BIRTHS

To Members of the Profession

Mr. and Mrs. Fred Horey, of Joliet, Ill., are the parents of a son, born January 1. Mr. Horey is a widely known dirt track auto race driver. Mr. and Mrs. Donlnlek Friscini are celebrating the arrival of a daughter, January 5, at their home in Taylorville, Ill. She has been christened Rosemary. The father, owner of the Gem and Elks theaters, that place, is at the head of the Taylorville Theaters Co., which controls various picture and vaudeville houses in Central Illinois. To Mr. and Mrs. J. Wilson Cliffe, Jr., October 30, a son, who has been named J. Wilson Cliffe, 3d. The father, well known in the outdoor show world, has been with the Sparks Circus, also the Walter L. Main Circus.

DIVORCES

In the Profession

Alma Rubens, the screen actress, filed an action for divorce January 9 in the Supreme Court, Los Angeles, Calif., against Dr. Daniel C. Goodman, physician, author, motion picture director and actor. Extreme cruelty is alleged. The couple were married in August, 1923, and separated in January, 1924. Miss Rubens was formerly the wife of William Smith, an actor, known on the screen as Franklyn Farnum. She divorced him in 1913 after one month of married life. Mrs. Rose Kuehler instituted a suit for separation January 9 in the New York Supreme Court from Robert Watson Kuehler, musical comedy actor, in Annie D. or Cruelty and nonsupport are alleged. They were married in Newark, N. J., December 20, 1918. Andrea Vichano, toe dancer, who arrived from Buenos Aires and was detained four days at Ellis Island pending the outcome of her divorce action, was granted a decree of divorce in the Chicago courts from Abraham Horelick, her former dancing partner. It has been learned that Mrs. Elise Cortizas, who is suing Ricardo Cortez, of the dancing team of Cortez and Peggy, for divorce, is much below 21 and can not proceed with her divorce until she comes of age or until she procures a guardian to act for her. It has just come to light that Mrs. Jack Birmingham, known on the stage as Day Wilson, was granted an absolute divorce recently in Albany, N. Y., from Jack Birmingham, the well-known theatrical representative. Mrs. Margaret Holzel, known on the stage as Margaret Armstrong, was granted a divorce in the Supreme Court, Queens, N. Y., January 9, from Arthur Holzel, an actor, who uses the professional name of Arthur Vinton. Estelle Taylor, motion picture actress, was granted a divorce, Common Pleas Court, Philadelphia, January 9, from Kenneth Malcolm Peacock of Wilmington, Del., and New York. Cruelty was charged. Peacock did not oppose the suit. Barry Towly, actor, playwright and recently the producer of Princess April, is being sued for a separation in the New York Supreme Court. His wife is known in the films as Lenore Casnova. Towly met and married Miss Casnova two years ago when they were both appearing in The Bootleggers, a play by Will A. Page. Mrs. Towly was then Lenore Massey. For the last year she has been on the Pacific Coast acting in motion pictures under the more romantic name of Lenore Casnova. Desertion, nonsupport and cruelty are charged. Mrs. Ruth Allen Stahl, one of the organizers of the Art Theater, Cincinnati, was granted a divorce January 7 by Judge Hoffman of the Court of Domestic Relations in that city from Frank Siewek Stahl, salesman. The couple was married August 19, 1922. Harry C. Dalvine, electrician with Christy Bros' Circus the past three seasons, writes that he instituted action for divorce January 2 in Beaumont, Tex., from June (Ladd) Dalvine. The couple was married May 31, 1920, while showing in Bellefonte, Pa., with the Rhoda Royal Circus. Mme. Kathleen Howard, a contralto of the Metropolitan Opera Co., recently obtained a divorce in New York State from Edward Kellogg Balrd, lawyer and former president of the Century Opera Co. Peggy Gilmore, of Frank Newman's Fashion Plate Revue, writes that she obtained a decree of divorce November 8 from "Red" Walters of Birmingham, Ala. Gloria Swanson, film star, was divorced from her second husband, Herbert Sornborn, of Pasadena, Calif., by a final decree filed at Los Angeles January 7. The decree confirms a temporary one granted Sornborn in 1923. Miss Swanson is now in Paris. Pauline Frederick, stage and screen actress, was granted a divorce in Los Angeles January 6 from Charles Rutherford, a Seattle physician. The suit revealed her real first name as Boatrice. Margie Knight, one of the star choristers of the Take a Look Company, play-

ing the Columbia Burlesque Circuit, was granted a divorce recently in Chicago from James R. McClellan. The wife of Thomas Vincent Cator, nationally known operatic composer, in bringing suit for divorce at Salinas, Calif., January 12, charged desertion and asked custody of their four minor children.

SAN FRANCISCO

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

San Francisco, Jan. 9.—Some 2,000 people were present Sunday at the Exposition Auditorium to hear St. Olaf's Choir from Northfield, Minn. The local papers give it credit for being the best choir ever heard here with the exception of the Sistine Choir.

Edna Covey, eccentric dancer and comedienne, is making a hit this week in The Idea at Loew's Warfield Theater.

It is rumored that the Greenwich Village Follies is to start a two-year world tour from San Francisco the latter part of January.

Judge John J. Van Nostrand Thursday ordered John Promberger, motion picture producer, to repay \$500 advanced by Lorine Abbott as an investment in a motion picture enterprise engineered by Promberger.

Nine weeks is a pretty good run for the opening play of a new stock company, but that is the record established by the Henry Duffy Players with The Cat and the Canary at the Alcazar Theater. The company is busy rehearsing Just Married, which is to open Sunday night.

Eddie Perkins has taken over the management of a new amusement park, about 50 miles from San Francisco.

That the house records of the Imperial Theater will be broken this week is a foregone conclusion. The longest lines of people awaiting admission to view a film ever seen in this city are those seeking an opportunity to see Greed.

As part of a publicity stunt, the Casino Theater erected cardboard signs advertising Mrs. Wallace Reid's film, Broken Laws, on the lighting standards around Union Square. Adolph Uhl, one of the leading citizens, claimed that it was a violation of the law and with a carving knife, ladder and several assistants tore down the signs and sent them back to the Casino with his compliments. A suit for damages by the theater may be the result.

Fritz Leiber will open a two-week engagement in romantic and Shakespearean plays at the New Columbia Theater January 12. The opening presentation will be The Three Musketeers.

George Beban, Italian character actor, and company of 23 people will appear at Loew's Warfield Theater for the week beginning January 17. Beban's picture, The Greatest Love of All, will be shown on the screen and he and his players will enact one of the scenes on the stage.

Painters and renovators took over the Wilkes Theater Monday and Manager Lionel B. Samuel says the house will be "all dolled up" for the opening of Kolb and Dill on Monday next.

White Collars is in its third week at the Capitol Theater and is drawing good houses at matinee and evening performances.

Madam Olga Petrova, in spite of hurried billing and short notice, made good in Hurricane here last week and is to return in February at the New Columbia in her play called The White Peacock.

The winners of the Welsh Eisteddfod, the annual musical festival held here New Year's Day, are as follows: Chief choral, San Francisco; ladies' choral, Oakland; male chorus, Crockett Male Chorus; solo-prano solo, Tom Rogers, of Crockett; tenor solo, H. J. Matthews; bass solo, Tom Rogers. The judges were Estelle Carpenter, musical director S. E. public schools; Theodore Irwin, organist, and Robert Hopkins, solo tenor of the Rhonda Welsh Singers.

The San Francisco Butchers' Union is to stage an entertainment at the Exposition Auditorium January 17. The principal feature will be a 17-act vaudeville show.

Mr. and Mrs. Roy Gray, of Gray Shows, with winter quarters at 217 Crawford street, Houston, Tex., called at the office early this week. They are on a two-week visit with Mr. Gray's brother, R. C. Gray, who is pastor of the Nazarene Church at Berkeley. The Grays leave the end of this week for Chicago. They will visit for two weeks in Indianapolis with their daughter, Ruth, who is in school there. Gray will then go to New Orleans and back to Houston to prepare to open his shows about the middle of March.

S. L. C. Meeting Date Set for February 12

Harry G. Melville, president of the Showmen's Legislative Committee, has requested Thomas Johnson to call the next meeting of the organization for February 12 in Chicago.

Los Angeles

(Continued from page 4)

ture home, and will probably leave the road for school work in dancing here.

Frank Curran is in Los Angeles for the winter, coming off the road from Texas. Frank had the side-show with Golden Bros' Circus at the beginning of last season, and reports that it was one of his best seasons.

James Dunn has taken over the position of Custodian of the Pacific Showmen's Association.

Witmark-Tams Join To Market Printed Classics

(Continued from page 11)

Victor Herbert operettas. A host of other composers go with the Witmark catalog.

This deal does not affect the other activities of the Witmark firm, which will continue to publish its high-class ballads and some popular numbers. The joint properties will be in charge of the Tams Company, of which Sargent Aborn is managing director.

Tams also sells complete equipment for all operas in its library, such as wigs, costumes and regular stage paraphernalia. Aborn, who is a former opera producer, acted as peacemaker between the two concerns. In managing his English grand opera companies for 25 years he did business with both houses. Later, when he became secretary and general manager of the Tams music library, he used his influence to bring about a better understanding between Tams and the Witmarks. Tams himself has a reputation as one of the oddest characters in the business. He started more than 40 years ago to handle music when he was stage manager at the Casino Theater.

At one time the rivalry between the two companies was so bitter that it cost each firm \$50,000 for attorneys' fees to settle one suit. This was in connection with German operas in the libraries of the Tams, Witmark and Conried companies.

The Metropolitan Opera Company and Chicago Civic Opera Company are the only two maintaining libraries of the material used in their productions. All other grand opera companies, professional and amateur, when producing operas not original with them have to get their scores, orchestrations, etc., from either Tams or Witmark.

40 States To Pass Upon Child Labor Amendment

(Continued from page 11)

ession in the category of labor per se, and if it is made valid by a two-thirds vote, required for passage, Congress is empowered to limit, regulate and prohibit the labor of persons under this age.

While it is conceded the theater would be hurt by the passage of such a measure, since so many plays require the services of players under this age, it would, on the other hand, be able to survive if it had to.

It is not thought, however, that the theatrical profession will be required to bear the burden of limitation placed on other industries which are more directly aimed at in the proposed bill than it is, for the reason that it is a far cry from the employment of children in a factory to the employment of children upon the stage.

In the event the constitutional amendment is passed by the States and it becomes a Federal statute, the theatrical interests, it is said, will memorialize Congress to exercise its discretion in regulating child labor in the theater with lesser stringency than in manufacturing industries. Just what Congress would do, however, is purely problematical.

As the bill now stands Congress will be left to decide whether all children under 18 are to be prohibited from the stage, irrespective of whether permits are secured from city authorities or not. In fixing the limitations it may allow children to work in the theaters so long as customary permits, now used for children under 16, are secured from the Mayor, in whose discretion these matters now rest, and then again it may franchise the law in such a way that there will be no relief.

New York will be among the States to vote on the bill. It is thought it will be hotly contested. State Senator John A. Hastings having announced his opposition to it in a statement issued last week.

The Child Labor Amendment was proposed to the Legislatures of the several States by the 68th Congress, having been adopted as a joint resolution by the House of Representatives April 26, 1924, and by the Senate June 2, 1924.

New York, Jan. 10.—Why Men Leave Home, the Avery Hopwood farce, which Wagenhals & Kemper revived for another road tour several weeks ago, will close January 17 in Wellsboro, Pa., owing to bad business.

Fire Hurts Theatricals

New York, Jan. 10.—Theatricals in general suffered as a result of the fire which swept the five-story structure at 24 West 43d street and 19 West 42d street Tuesday night last, managers announced today.

The jamup was so severe that the police reserves who were called from three precincts could not cope with the throngs of persons who cluttered up the traffic and caused many actors and actresses who were on their way to work to be late. This, to say nothing of many persons who turned back after being theater-bent.

Among the principal sufferers of the evening were Keith's Hippodrome and Aeolian Hall, which was giving a recital. These two places delayed their performances for patrons whom they knew could not get thru the fire lines, as they are situated right in the immediate vicinity of the conflagration.

MacGregors to Quarters

Writing from Oklahoma City, Ok., J. C. Moore, who piloted the Donald MacGregor Shows in 1921 and 1922, and engaged by the management in the same capacity for the coming season, informed that Mr. and Mrs. MacGregor had stopped off there for a visit and conference with him while en route from their vacationing at Duluth, Minn., to their winter quarters at Sweetwater, Tex. Mr. Moore stated that Mr. and Mrs. MacGregor apparently were in excellent health and that they were anxious to get to Sweetwater to start overhauling and rebuilding the show. He added that the lineup will include eight shows, four rides and about 40 concessions.

Pittsburgh Managers

Don't Fear Radio

Pittsburgh, Pa., Jan. 10.—Local theater managers are not perturbed over the possibilities of the radio making "home hounds" of regular theatergoers.

Managers who have loaned players to entertain over the air here report it good advertising, meeting with a noticeable increase in attendance after such an effort. They feel, almost to a man, that the radio is creating taste for better singing, better actors and higher-class entertainment generally.

"Stardust" Controversy

Ended by Fannie Hurst

New York, Jan. 11.—Fannie Hurst's controversy with the Hope Hampton Productions over the screen version of her novel, Stardust, has been settled, according to a statement that the authoress has released in which she retracts the statements made shortly after a private showing of the film, back in 1921, when she found fault with the manner in which the company had handled the story.

Regan Players To Open

in Milwaukee January 18

Chicago, Jan. 10.—A. L. Berghoefer wired The Billboard that the Al Regan Players are in rehearsal in Milwaukee and will open in that city January 18. Mr. Regan was formerly in musical comedy. With the organization will be Rudy Koch, radio artist, and Flo Koepf, also formerly of musical comedy.

Smoke Routs Members

of Chicago Civic Opera

Chicago, Jan. 12.—A million-dollar fire in property adjoining the Congress Hotel last night filled that hostelry with smoke and about a score of members of the Chicago Civic Opera Company fled to the street, several of them carrying pet dogs, cats and parrots. The hotel was not damaged.

McGovern Given Role

John McGovern has taken the role of King Charles in the road company of St. Joan, playing the Grand Opera House, Cincinnati, this week. Mr. McGovern formerly was understudy in this part, but his splendid interpretation of it led to the change. He replaces Philip Leigh.

Joins "Rose-Marie"

New York, Jan. 10.—Madeleine Massey has been signed by Arthur Hammerstein as understudy to the prima donna, Myrtle Schauf, in the second company of Rose-Marie, which is playing some road engagements preparatory to going into Chicago for a run. Miss Massey will join the company in Toronto Monday.

Joins "Abie" Company

New York, Jan. 10.—Edward Maynard has been engaged thru Leslie Morosco for the part of Father Whalen in the southern company of Abie's Irish Rose, replacing William Vaughn, who is out of the show on account of illness. Maynard will join the show Monday in Knoxville, Tenn., where it is booked for two weeks, going from there direct to Miami.















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## TABLOIDS

(Continued from page 73)

Orth & Coleman's Tip Top Merry-makers: (Strand) Halifax, N. S., Can., Jan. 5, indef.  
Palm Garden Revue, Lewis Bros., mgrs.: (Orpheum) Marion, O., indef.  
Pate, Pete, Show: (Jefferson) Dallas, Tex., Sept. 21, indef.  
Pepper Box Revue, Forth & Casey, mgrs.: (Tootles) St. Joseph, Mo., 12-17.  
Pretty Babies Co., Lester Fad, mgr.: (Park) Mountsville, W. Va., 12-17.  
Barick's, Guy, Musical Revue, Roy Sampson, mgr.: (Colonial) Detroit, Mich., 12-24.  
Bendon, Billy, Musical Comedy Co.: (Hippodrome) Louisville, Ky., indef.  
Some Show, Alex. Saunders, mgr.: (Princess) Youngstown, O., 12-17.  
Somers, Tommy (Bozo) Jollies Follies: (Casino) Ottawa, Ont., Can., indef.  
Somewhere in France, with Billy Maine, Col. J. L. Davis, mgr.: Wabash, Ind., 12-17; Kokomo 19-24.  
Teddy Bear Girls, Leitch & Gardner, mgrs.: (Star) Muncie, Ind., 12-17; (Grand) Terre Haute 19-24.  
Walton's, Gypsy, Romany Nomad Co.: (Majestic) Greenville, S. C., 12-17.  
Whiz Bang Revue, Marshall Walker, mgr.: (Globe) Philadelphia 12-24.  
Wilson, Billy, Musical Comedy Co., J. P. Price, mgr.: (Palace) Oklahoma City., Ok., 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.)

Allen's, Jean, McGhee, Ark., indef.  
Anstin's, Shannon L., Florida: Tampa, Fla., indef.  
Bachman's Million-Dollar Band: Tampa, Fla., indef.  
Berger's, Julien, Orch.: Boston, Mass., indef.  
Bobbitt's, Forrest O., Collegians: (Winter Garden) Van Wert, O., indef.  
Butler's, Mel, Orch.: (Davenport Hotel) Spokane, Wash., indef.  
Castor's, Robert, Seven Aces (McGarvock) Nashville, Tenn., indef.  
Chicago Miami Orch., Frank J. Novak, dir.: Miami, Fla., indef.  
Cina's, Albert, Feature Band: Orange, N. J., indef.  
Correan-Upp Orch.: (Grant Hotel) Chicago Dec. 29, indef.  
Craven's, C., Golden Gate: Carroll, Ia., 14; Grand Junction 15; Perry 16; Charter Oak 17; Des Moines 18-19; Alta Vista 20-21; Amsa 22-24.  
Crawford's, H. L., Carolinians, Hervey Hurt, dir.: Asheville, N. C., indef.  
Del Monte Syncopators, E. R. Cummings, mgr.: (Fay) Providence, R. I., 12-17.  
Donnelly's, Paul F., Knights of Harmony: (Palais Royale) Albuquerque, N. M., indef.  
Ellis, Gertrude, Harmony Queens: (San Juan Hotel) Orlando, Fla., until April 1.  
Emerson's, Wayne K., Ft. Stenben Hotel Orch.: Stenbenville, O., until May 16.  
Emerson's, Wayne K., Victoria Theater Orch.: Stenbenville, O., until May 30.  
Ehbank's, Philip Lee, Orch.: San Antonio, Tex., indef.  
Evans', Merle: Sarasota, Fla., Dec. 15, indef.  
Fingerhut's, John F.: Lakeland, Fla., indef.  
Fiscus', Ivo, Orch.: (Perishing Palace) Chicago, Ill., indef.  
Flindt's Orch.: (Marigold Gardens) Minneapolis, Minn., indef.  
Gates' Metropolitan Band: (Winter Gardens) La Crosse, Wis., indef.  
Golden Gate, John Colao, mgr.: Wauchula, Fla., 12-17.  
Golden's, Nell, Singing Orch.: (Toledo Winter Garden) Toledo, O., indef.  
Jones, Clarence M., Orch.: (Owl Theater, 47th & State St.) Chicago, indef.  
Kentucky Aces, H. J. Christie, mgr.: (Rainbow Gardens) Appleton, Wis., indef.  
Kibbler's, Gordon, Black & White Pennsylvanians: (Tri-City Club) St. Petersburg, Fla., Dec. 31, indef.  
Karm & Andrews' Orch.: (Folies Bergere) Atlantic City, N. J., indef.  
Lyman's, Glenn L., Orch.: Cedar Rapids, Ia., indef.  
McKown's, Joe, Musicians: (State) Stockton, Calif., 15-17; (Hipp.) San Francisco 18-21; (State) Oakland 22-24.  
McSparrow's, G. H.: Miami, Fla., indef.  
Meredith's, Jack, New Yorkers: (Hotel Sheridan) Utica, N. Y., indef.  
Miami Lucky Seven, O. C. Irelan, mgr.: (Palais Royal Dance Palace) South Bend, Ind., indef.  
Moore's, Ray, Music Masters: (Arkonon Dancing Academy) Casper, Wyo., indef.  
Neel's, Carl: Crittenden, Va., indef.  
Niles', C. H., Orch.: (Great Southern Hotel) Gulfport, Miss., until June 1.  
Nilsson's, Emma, Chi. 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 LoBalb, dir.: (Palmetto) Toledo, O., indef.  
Original Kentucky Keratic Orch., Inc., Jos. B. Huffman, mgr.: (Rosalind Gardens) Lexington, Ky., Nov. 10-May 10.

# L. J. HETH SHOWS

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### GENERAL AGENT Must Know Eastern Territory E. H. STANLEY, Wire

CIRCUS SIDE SHOW, DOG AND PONY CIRCUS, one or two small PLATFORM SHOWS. Capable party, take charge of AUTODROME, built this winter. Must have own machines, also small automobile. SENSATIONAL FIRE ATTRACTION.

HAWAIIAN STEEL PLAYERS, will furnish outfit complete to responsible party. Bill Amau, wire.

PRODUCER FOR MUSICAL COMEDY SHOW, CHORUS GIRLS, pony size; SISTER TEAMS, COLORED PERFORMERS for Minstrel Show, also capable PRODUCER, COLORED MUSICIANS FOR BAND, all instruments, also PIANO PLAYER. We furnish car accommodations.

ROY NELSON WANTS COLORED HELP, GLASS DANCERS, FIRE EATERS, TORTURE WORKERS, etc. Also STRONG SINGLE ATTRACTION to feature. Good treatment. Board furnished. ORGANIZED AMERICAN BAND. Must have uniforms.

Experienced TRAINMASTER, capable of handling 25-car show; POLERS, CHALKERS, FOUR-HORSE DRIVERS, TALKERS AND GRINDERS, experienced HELP for Caterpillar Ride, CHEF for Dining Car, experienced HELP in all departments. PULLMAN CAR PORTER.

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Original Blue Melody Boys' Orch., Eddie Elliott, mgr. (Alhambra Dance Garden) Winnipeg, Can., until May 1.  
Paris', Frank, Band: Greenville, S. C., indef.  
Pryor's, Arthur: (Royal Palm Park) Miami, Fla., indef.  
Sacco's Peacock Band: Cairo, Ill., indef.  
Scarlet Hussars Militaire, Howard Pink, dir.: Tampa, Fla., indef.  
Spindler's, Harry, Original Orch.: (Hotel Saltzman) Lakewood, N. J., indef.  
Sturcho's, Gene A.: Findlay, O., indef.  
Warner's, Don, Syncopators: (Cinderella Ballroom) Oklahoma City, Ok., indef.  
Zaleb's, Sol, Orch.: (Rose Tree Cafe) Philadelphia, Pa., indef.

Zaleb's, Sol, Orch.: (Maze Cafe) Philadelphia, Pa., indef.

## MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Barlow's Indoor Circus, Harold Barlow, mgr.: Canton, Ill., 12-17; Streator 19-24.  
Bell's Hawaiian Revue: (Majestic) Williamsport, Pa., 12-17; (Victory) Snubury 19-21; (Columbia) Bloomsburg 22-24.  
Bon-Homme Bros' Comedy Co.: Engene, Mo., 12-17.

Bush, Dorothy, & Cinema Girls Revue, E. R. Cummings, mgr.: (Fay) Providence, E. I., 12-17.  
Daniel, B. A., Magician: Hillsboro, Ga., 16-17; Monticello 19-20; Shadydale 21-22; Athens 23-24.  
Faubel Entertainers: Phillippi, W. Va., 14; Marlinton 15; Hillsboro 16; Renick 17.  
Felton, King, Magician: Okemah, Ok., 20-21.  
Hagen's Indoor Show: Havana, Ill., 12-17.  
Hammond, Hypnotist, Geo. Hammond, mgr.: (Grand) New Orleans 12-17.  
Lucy, Thos, Elmore, Post-Humorist: Charlotte, N. C., 15; Durham 20; Thomasville 23.  
Mystic Ohama & Midgets: Dayton, O., 12-24.  
Newmann, the Great: Grafton, N. D., 12-17; Winniepe, Man., Can., 19-24.  
Norwood, Hypnotist: (Wilson) Beloit, Wis., 12-17; (Luna) Kankakee, Ill., 19-24.  
Musical Kitties, Jack Walsh, mgr.: Ardmore, Ok., 14-15; Gainesville, Tex., 16-17.  
Oldfield, Clark, Co. & Hawaiians, H. A. Wilson, mgr.: Duncan, Ok., 14-15; Wanika 16-17; Lawton 18-20; Scott City 22; Marietta 23-24.  
Paka, Lucy, Co.: Cleburne, Tex., 15-16; Itasca 17; Walnut Springs 19; McGregor 20-21; Belton 22; Bartlett 23-24.  
Smith, Mysterious, Co., A. P. Smith, mgr.: Grafton, W. Va., 12-17; Untontown, Pa., 19-24.  
Thurston, Magician: (Pitt) Pittsburgh, Pa., 12-17.  
Turtle, Wm. C., Magician: St. Louis, Mo., 17.

## Additional Routes

(Received Too Late for Classification)

Adde's, Leo, Olympians: (Orpheum) High Point, N. C., 12-17.  
Clark, Billie, Broadway Shows: Wauchula, Fla., 12-17.  
Coley Greater Shows, W. R. Coley, mgr.: Bonifay, Fla., 12-17.  
DeLandry Wonder Show, A. DeLandry, mgr.: Carter, Ok., 15-17.  
Irving's, I. J., Knick Knacks: (Bonita) Atlanta, Ga., 12-17.  
Kelly, LaTelle & Co.: (Empire) North Adams, Mass., 15-17.  
Monumental Shows: Ocala, Fla., 12-17; Umatilla 19-24.  
Morfoot Exposition Shows: Leesburg, Ga., 12-17.  
Reno, Great, & Co.: Gordon, Pa., 12-17.  
Vanity Box, Geo. E. Wintz, mgr.: Roanoke Rapids, N. C., 14; Tarboro 15; Petersburg, Va., 16; Fort Monroe 17.

MACY'S EXPOSITION SHOWS WANT for 1925 season. Open April 6, Sides, Concessions, Shows, Acts. Fifteen-car show. Guarantee 10 Fair. CAN USE small Elephant, Flat, Box and other Cars, also Wagons. Address care Billboard, Cincinnati, Ohio.

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**Victoria Producing Co. Want**

Grind Concessions. A few choice Wheels open. CAN USE sensational Free Act, Net High Dive preferred. Must work for winter season. Playing Florida until April 1. Lacoochee, Fla., week Jan 12; Groveland, week Jan 19; Wildwood, week 26; Daytona Beach to follow. All address VICTORIA PRODUCING CO., Lacoochee, Fla.



**AGENTS—STREETMEN**

Army & Navy Needle Books, \$4.00 Gross.  
 Comb Cleaners, \$3.00 Gross. White Stone  
 Pins, \$3.00 Gross. Snap Links, \$5.50 Gross.  
 Tooth Paste, \$6.00 Gross. Key Cases, 6 books,  
 \$6.00 Gross. Pencil Sharpener, \$4.50 Gross.  
 Combs with Leatherette Cases, \$9.00 Gross.  
 Bissell's Gilt Clutch Pencils, \$8.00 Gross.  
 Samples, 10c each.  
 Picture Rings for Men, \$24.00 Gross. Clinch  
 Combination Locks, nickel plated, \$18.00  
 Gross. Assorted White Stone Rings, \$10.00  
 Gross. Razor Straps, \$12.00 Gross. Worth  
 Fountain Pen, gold plated, lever filler, \$20.00  
 Gross. Eagle Gilt Pens, self-filler, with  
 clips, \$13.00 Gross. Extra Gold-Plated Pen  
 Points, 50c Gross. Samples, 25c each.  
 Gillette Style Razor, nickel case, \$24.00  
 Gross. American Barber Razor, \$39.00 Gross.  
 30-in. Unadorned Pearls, \$4.50 Dozen; 60-in.  
 Pearls, \$8.00 Dozen. Samples, 25c extra.  
 25% deposit, balance C. O. D.  
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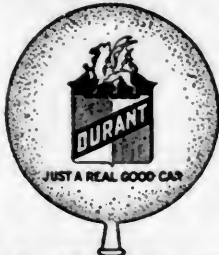
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 No. 70 Heavy Cir-  
 cular Balloons, Per  
 Gross, \$2.45.  
 No. 70 Heavy Gas,  
 transparent, Per  
 Gross, \$3.25.  
 No. 75 Heavy Gas,  
 2-color, with Flag,  
 Uncle Sam, Shield,  
 etc. Per Gross,  
 \$3.75.  
 No. 75 Heavy Gas,  
 with Animal Prints.  
 Per Gross, \$3.75.  
**INFLATED MONKEYS.** Something new. Per  
 Dozen, 90c; per Gross, \$10.50.  
 New Rubber  
 Inflated Hot  
 Pups, best  
 seller out. Per  
 Doz., 90c; per  
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 Samples of above two numbers, 25c.  
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 Send for our catalogue. It is free.  
 25% cash with all orders, balance C.  
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**PALISADES PARK SCHOOL.**  
 Palisades Park, New Jersey.

**FOR SALE**—Complete Two-Car Show,  
 consisting of 6-Pony Drill Trick  
 Pony Act, Goat Act, Riding Dog and Monk, January  
 Act, Elephant Act, Bucking Mule Act, 4 Cages Ani-  
 mals, 2 Elephant, 1 Camel. Top, 70, with two 30  
 middle, used one season; 40x100 Side-Show Top, 25x  
 45 Dressing Tent, 20x40 Pit Show Tent, 15 lengths  
 Blue and 3 lengths Reserve Seats. Will sell as a  
 whole or part. Two Light Plants. Have several  
 cars for sale. **E. H. JONES, Box 682, or Marion  
 Hotel, Little Rock, Arkansas.**

**T. A. Wolfe Shows**

**Management Plans Innovative Features for  
This Year's Showing**

The working force on the equipment  
 of the T. A. Wolfe Shows at the winter  
 quarters, Camp Gordon, Atlanta, Ga., ac-  
 cording to word from Mr. Wolfe, has  
 been doubled, making ready for the home-  
 stretch labor that will whip the massive  
 equipment into shape for the opening of  
 the 1925 season, which is scheduled to  
 take place in the South in the early  
 spring.

A feature attraction is being con-  
 structed which will be exclusively a show  
 for children. In this, it is understood,  
 will be a playground, modernized and of-  
 fering up-to-the-minute numbers and nov-  
 elties, including games popular among  
 children—marbles, horseshoe pitching,  
 etc.; also roller skating and trick bicycle  
 riding. In the promotions ahead of the  
 show the radio idea will be adopted, and  
 prizes will be given for unique, new and  
 small radio sets designed and made by  
 Young America. A dazzling show front  
 on the midway will be that introducing  
 the exhibition that's to be styled "Radio".  
 At every performance a radio message,  
 novel and worth while, will be received  
 from some celebrity.

The advance force this year will make  
 use of novel stunts, including show win-  
 dow demonstrations and lectures at clubs,  
 churches and schools, extolling the car-  
 nival and the open-air show business in  
 general. Recently Mr. Wolfe purchased  
 horses for use in hauling and spotting  
 wagons on the lot. Six ponies have been  
 purchased and these are to be educated  
 for the Children's Special Show.

The writer has been reported in  
 divers places during his career—in prison,  
 church and sanitarium. Once they had  
 him shot in Cuba. He has generally been  
 dubbed a "dead one", but for the first  
 time in his life the report recently "took  
 the air" (noticeably partial to "hot air")  
 radio fashion practically thruout the  
 country. He is perfectly satisfied "dead"  
 or "alive". He loves everybody, even the  
 undertaker.  
**DOC WADDELL ("just broadcasting").**

**John Francis Shows**

**Preparatory Work Now in Full Blast**

Fort Worth, Tex., Jan. 8.—Now that  
 the holiday season of the John Francis  
 Shows is over, work at the winter quar-  
 ters is going forward in full blast. The  
 merry mixer is the first attraction to be  
 ready for the road. It was thoroly over-  
 hauled and then turned over for decora-  
 tions to "Chicago Dutch", who has been  
 retained by Mr. Francis to paint and  
 decorate his old as well as such of his  
 new equipment as is being built at quar-  
 ters. The management has decided to  
 increase the size of the organization to  
 8 riding devices and 18 shows.

The storeroom show being operated by  
 Mr. Francis in Fort Worth is in its  
 eighth week and is going over big, with  
 an average of eight different attractions  
 each week. Jolly Kay and her Fat Folks  
 Congress are being featured. Francis'  
 colored minstrels are the extra offering  
 for the current week.

A self-playing compressed air callopo  
 has been installed on a beautifully de-  
 corated motor truck and will be used for  
 parade purposes. Vincent Book is en  
 route from California to rebuild the  
 whip. Al L. Gray, promoter, is with a  
 Fort Worth automobile agency for the  
 winter. Mr. and Mrs. V. J. Yearout,  
 promoter and secretary respectively, are  
 visiting her parents in Emporia, Kan.  
 John T. Huggins is on the ticket box of  
 the storeroom show and "Doc" Bushnell  
 is the lecturer. Mr. and Mrs. Maple Wil-  
 liams will arrive from Turtle Lake, Wis.,  
 about February 1 to build their new  
 cookhouse. Mr. and Mrs. Clarence Lutz  
 and Tom Hamilton are sojourning at Hot  
 Springs, Ark. Mr. and Mrs. Arthur Sel-  
 by are producing musical comedies at  
 Fort Worth theater. Mr. and Mrs. John  
 Francis will leave about January 15 for  
 a combined business and pleasure trip  
 in the North. General Agent Thad. W.  
 Rodecker and wife arrived in Fort Worth  
 Monday after a six weeks' trip to var-  
 ious Northern points. They are living  
 at the Hickman Apartments. It is the  
 purpose of the management to open the  
 1925 season earlier than usual and to  
 remain out later than heretofore. All  
 of which is according to a representative  
 of the John Francis Shows.

**DeVoyné Again With  
L. J. Heth Shows**

Elgin, Ill., Jan. 7.—Word has been re-  
 ceived by his friends here that W. H.  
 DeVoyné, who has been with the L. J.  
 Heth Shows several seasons as secretary-  
 treasurer, has again signed with that  
 company for the coming season. Mr.  
 DeVoyné recently returned to Birming-  
 ham, Ala., where the show is wintering,  
 after a pleasant vacation trip.

**Allen Again With Heth**

Advice from Tom M. Allen, from Bir-  
 mingham, Ala., was in effect that he had  
 again contracted with the L. J. Heth  
 Shows as lot superintendent, also will  
 manage the Minstrel Show with that  
 organization. This will make the third  
 season for Allen with the Heth Shows in  
 the same capacity.

**12 High-Grade  
Premiums**

**A DANDY**

**\$14.75**

**ASSORTMENT  
No. 226**

**LIST OF  
PREMIUMS**



- 1 Ocragon Radium Dial Watch
- 2 Cigarette Boxes, automatic shape
- 2 Genuine Briar Pipes
- 2 Ko-Mio Pencils
- 2 Redmanol Cigar Holders
- 2 Scarf Pins
- 1 High-Grade Beaded Pouch Bag
- 2 Cameo Boh Combs
- 2 Stag Pocket Knives
- 2 Fancy Cigarette Holders
- 2 Belt Buckles and Chains

24-inch fine quality pearl beads for last sale on board, complete with 1500-hole 5c salesboard  
 Satisfaction guaranteed or money refunded--no questions asked.  
 Cash in full or one-fourth of amount with order, balance C. O. D. Send Money Order  
 or Certified Check and avoid delay.

**WRITE FOR OUR COMPLETE ILLUSTRATED CATALOG.**

**MOE LEVIN & CO., 180 N. Wabash Avenue, Chicago, Ill.**  
 Established 1907. Fastest Selling Salesboard Assortments on Earth. Established 1907.

**The "TELERAY"**

**ELECTRIC FLOWER BASKET**

**WAS MADE FAMOUS BY INCREASED SALES.**

Each month, since we originated this new No-  
 velties Basket, our sales have increased by leaps  
 and bounds. REPEAT ORDERS have been  
 greater than ever before. This is due to the  
 quality and high-class workmanship we put in  
 every basket we sell. The beauty of the "TELE-  
 RAY" Basket attracts the attention of every-  
 body. Electric bulbs inside the flowers give  
 a most beautiful transparent effect not obtainable  
 in any other electric flower basket. WONDER-  
 FUL PREMIUM ON SALESBOARDS and a fast  
 seller at bazaars, etc. Teleyray bulbs burn almost  
 indefinitely.



	Each	Dozen
4-LIGHT BASKETS, 18 inches High.....	\$3.00	\$36.00
5-LIGHT BASKETS, 22 inches High.....	3.25	36.00
6-LIGHT BASKETS, 23 inches High.....	3.75	42.00

MAZDA LIGHT BASKET \$3.75 Each Sample  
 No. 7-M-9-9 Light Basket \$4.00 Each  
 23 inches High Lots \$4.00

25% cash required on C. O. D. orders. Sam-  
 ples all cash.  
 Write for Illustrated Catalog.

**OSCAR LEISTNER** Manufacturers,  
 323-325 W. Randolph St., CHICAGO, ILL.

**SHOWING  
ROSE DETACHED**

**TARGET PRACTICE LITTLE PERFECTION**

**O. K. VENDER**

**OPERATOR'S BELL**



1c and 5c Play.



1c and 5c Play.



5c Play.



5c and 25c Play.

**IF IN WANT OF MACHINES OR SALESBOARDS, WRITE US.  
 Send for Catalogue. REX NOVELTY CO., 2848 Southport Ave., Chicago, Ill.**

**G. F. & A. FAIR SHOWS**

**WILL OPEN AT VALDOSTA, GA., APRIL 20,** down town, on streets, auspices American Legion. Then  
**RAINBIDGE, GA., WEEK OF APRIL 27,** auspices American Legion, down-town location. **DOTHAN,**  
**ALA., MAY 4-9,** auspices American Legion. The American Legion State Convention will be held in  
 Dothan this week, and this will be the first carnival down town in Dothan for twelve years. **ERKS'**  
**Spring Festival, TROY, ALA., MAY 11-16.** Have twenty fairs already booked in Kentucky, Tennessee,  
 Georgia and Alabama.

**WANT SHOWS AND CONCESSIONS.** WANT a good money-getting Ten-in-One, Monkey Speedway,  
 Metronome, Wild West, Dog and Pony, Illusion, or any other meritorious attraction. Will handle my  
 own Plantation Show, WANT Performers and Musicians. THIS MUST be the best Plantation Show on  
 the road. ALL CONCESSIONS OPEN. Wheels, \$50.00; Grind Stores, \$30.00; Nail Games, \$25.00.  
 Will sell exclusive Cook House to responsible party.

**WILL BOOK** my Ferris Wheel, account of having McPhillips & Miller's Rites booked for this  
 show. **WILL SELL** my Merry-Go-Round and place on show for season. **WANT** Train Master, Polders  
 and chalkers. This will be a ten-car show until Fairs.  
**THOS. P. LITTLEJOHN, Manager, P. O. Box 611, Valdosta, Georgia.**

**The Last "Word" in Your Letter to Advertisers, "Billboard".**

Our 1924, 44 Page Catalog FREE on Request

# STEPPING STONES TO BIGGER PROFITS

Our 1925 Catalog Ready About April 1. Send Us Your Address.

**AUTO ROBES—Factory Close-Out \$4.00 to \$6.75**

**BLANKETS AND SHAWLS — BEACON — ESMOND**

**12-Inch PARAMOUNT BEACH BALLS, Regular \$2.75, Now \$2.00**

**DOLLS—FROM OUR OWN LARGE FACTORY—ASK FOR PRICES**

**ROGERS GENUINE 26-PIECE NICKEL-SILVER SET, Each Piece Stamped \$2.90**

**SALESBOARDS AT FACTORY LIST — 20% OFF ON \$75.00 ORDERS**

**FAIR TRADING CO., Inc.,** Max Goodman, Gen. Manager **307 6th Ave., NEW YORK**

## Big 15 Day SPECIALS

- Electric Rose Lamp Complete. Each \$1.60. Per doz \$18.00
- Orgies Revolvers. .32 Caliber. \$7.50. 12 lots. ea \$7.00
- 2-Blade Stag and Fancy Handle Pocket Knives, \$6.00 value. Per doz.. \$4.50
- Ivory Lamps, complete with Silk Shade. Per doz \$16.50
- \$1.00 Ever Sharp Pencils. Per doz. .... \$6.50

25% with order, balance C. O. D. No order filled for less than \$5.00. If you have no copy of our No. 26 Catalogue send for one.

**HECHT, COHEN & CO.**  
201-205 Madison St., Chicago, Ill.

## NUMBERED BALL GUM

Set of 1,200 Balls, \$6.50. DUNWIN CO.

421 North 6th Street. ST. LOUIS.

## CATCHER and FLYER WANTED

For Casting Act. Man to throw Doubles and Loop Flyer to do single tricks. Weight and height in first letter. State salary. Address GEO. VALENTINO, 488 East 3d St., Peru, Ind.



## SALESBOARD AGENTS and OPERATORS ARE CLEANING UP WITH PELLET BOARD No. 600-A

Now Outselling All Other Trade Boards  
A Most Attractive Board in Four Colors. RED, BLUE, SILVER and GOLD. TAKES IN \$30.00; PAYS IN TRADE, \$17.50 WILL BE THE SEASON'S BEST SELLER and QUICKEST REPEATER at \$2.50 Each, \$27.00 per Dozen.  
20 CALLS A DAY—20 SALES A DAY. Simply Show It and Collect.  
Prices to Salesboard Agents and Jobbers: Sample \$1.50. Trial doz. \$12.00. \$90.00 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., (Originators of Placolor.) 211 Market St., 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.

## WANTED FOR THE SIDE SHOW — OF THE FAMOUS SPARKS SHOW SEASON 1925

Small Troupe of Performing Midgets, Musical Act, Novel Iron-Jaw Act, Lady Juggler, Performing Monkeys or Dogs, Novelty Act of all kinds. Address GEORGE V. CONNOR, Manager Sparks Side Show, 283 South Hickory St., Chillicothe, Ohio.  
Colored Musicians, Old Plantation and Minstrel Talent of all kinds, two Trombone Players: must be A-1 and able to cut it. Address CHARLES HOLLOWAY, 1041 Kennedy St., Anderson, S. C.

Advertise in The Billboard—You'll Be Satisfied With Results.

## GOLDEN BEE CHOCOLATES SALESBOARD ASSORTMENTS



**No. 1 ASSORTMENT—37 Boxes**  
24—40c Boxes.  
6—50c Boxes.  
3—75c Boxes.  
2—\$1.25 Boxes.  
1—\$2.00 Box.  
1—\$5.00 Box.  
800—Hate 5c Board Free. Brings in \$40.00.  
Each Assortment packed in individual carton. 20% discount on lots of 12 or more Assortments. 25% cash with order, balance C. O. D. Write for Catalog today.  
**Theodore Bros. Chocolate Co., Inc.**  
Park and Compton Aves. ST. LOUIS, MO.

## BALLOONS NOVELTIES, SPECIALTIES, ETC.

- No. 60 Balloons, Ass. Colors. Per Gross..... \$2.50
  - No. 70 Transparent Picture Balloons. Per Gross 4.00
  - No. 40 Whistling Squawkers. Per Gross..... 3.50
  - 100 Assorted Mixed Toys. Per 100..... 7.50
  - 100 Assorted Paper Hats. Per 100..... 6.50
  - 100 Assorted Noisemakers. Per 100..... 6.50
  - 100 Jazz Kazoos. Per 100..... 4.00
  - 100 Novelty Blowouts. Per 100..... 3.00
  - 1000 Serpents. Per 1,000..... 2.50
  - 100 Assorted Joke Books. Per 100..... 4.00
  - 100 Confetti Tubes. Per 100..... 2.25
  - 100 Bobbing Monkeys. Per 100..... 7.50
  - 1000 Assorted Slum Give-Away. Per 1000..... 7.50
  - 100 Oh, Boy, Cigarette Holders. Per 100..... 0.75
  - 100 Long Fancy Cigarette Holders. Per 100..... 12.00
- Free Catalogue. Terms: One-half deposit.

**NEWMAN MFG. CO.**  
1293 West 9th Street, CLEVELAND, O.

End your correspondence to advertisers by mentioning The Billboard.

# \$100,000 CAN NOT BUY The Unsolicited TESTIMONIALS we have received on our Juliette and Alice Dee Prize Packages

GOOD VALUE AND A SQUARE DEAL BRINGS THEM. EVERY CUSTOMER REPEATS: JULIETTE AND ALICE DEE GET THE MONEY AND SELL THE SAME AUDIENCES OVER AND OVER AGAIN



## JULIETTE 10 Big Flashes! SPECIAL CANDY!

Full Cream Caramel Wraps  
A prize in every package.  
100 ballys to every thousand packages, including 10 wonderful flashes  
**THE FASTEST DIME GETTER EVER PRODUCED.**  
\$45.00 per 1,000, including 10 wonderful flashes  
\$22.50 per 500, including 5 wonderful flashes  
\$11.25 per 250, including 2 wonderful flashes  
Deposit of \$10.00 required on each thousand

## ALICE DEE The Big 25c Seller—8-COLOR PACKAGE

### FLASHES—BALLYS 10 Big Flashes

Including a 25-Year LADIES' WHITE GOLD WRIST WATCH with every order for 1,000 packages. A prize in every package. Candy that melts in your mouth. 100 ballys to every 1,000 packages. Packed 100 packages to a case.



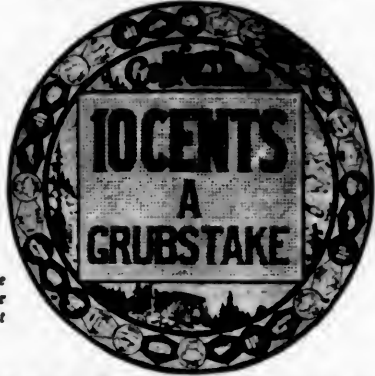
PRICE—\$ 12.00 per 100 Packages, Including 1 Large Flash  
60.00 per 500 Packages, Including 5 Large Flashes  
120.00 per 1,000 Packages, Including 10 Large Flashes  
One of which is the 25-Year Ladies' White Gold Wrist Watch  
Deposit of \$20.00 required on each thousand

**The DEE CANDY CO., 728 W. Randolph St., CHICAGO, ILL.**



**THE NEW "BABY MIDGET" GOLD BOARD**  
--- A Treat for Your Trade ---

Price  
**\$7.00**  
for a  
Sample



**\$5.00**  
Each in  
lots of 12

Free descriptive cir-  
culars on our line on  
request.

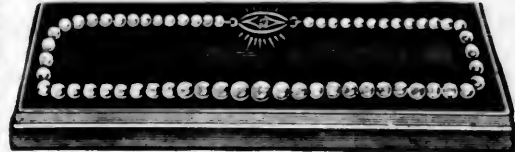
Shipment made same  
day we receive your  
order. 20% discount  
on \$75 orders.

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.**

**Indestructible Pearl Necklace**

Indestructible Pearl  
Necklaces are care-  
fully graduated and  
each necklace is  
guaranteed. Com-  
plete with fancy  
silverine clasp set  
with fine white stone  
brilliant.



No. B90J701—Length 24 inches. Per dozen.....**\$3.75**  
No. B90J601—Length 60 inches. Per dozen.....**\$8.50**  
No. B90J703—Boxes, silk lined, suitable for above pearl  
necklaces. Per dozen.....**\$2.15**

**N. SHURE CO. MADISON AND  
FRANKLIN STS. CHICAGO**

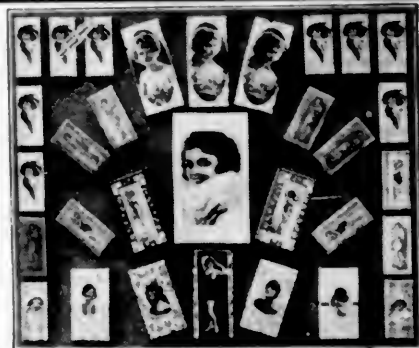
**SILVER KING VENDING MACHINES \$10 to \$20 Daily  
INCREASE PROFITS**



Have you one in your store doing this for you? If not, order one today.  
No blanks. All element of change removed. A standard 5c package of  
confection vended with each 5c played.  
Ninety days' free service guarantee. PRICE, \$125.00. Try it ten days  
and if not satisfied with results will refund purchase price less handling  
cost and our regular rental fee. You keep all money machine takes in  
during trial period. Comes filled with checks, ready to set up on your  
counter and get the money.  
Have a few rebuilt, redished to look like new and in excellent run-  
ning order, \$85.00.  
Wire us or mail us \$25.00 and machine will go forward day order is  
received, balance of purchase price billed C. O. D.  
Can supply Mints, standard 5c size package, \$15.00 for Half Case, 1,000  
Packets; Full Case, 2,000 Packages, \$26.00, if ordered with machine.  
5c Trade Checks, \$2.50 per Hundred.

**SILVER KING NOVELTY CO.**  
604 Williams Building, Indianapolis, Indiana

**Salesboard Operators**

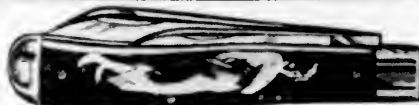


No. 50 Assortment  
**31 Boxes**  
20—\$.30 Boxes  
4—.50 Boxes  
2—.75 Boxes  
1—.85 Boxes  
1—3.50 Box  
**PRICE,  
\$5.85**

No. 54 Assortment  
**41 Boxes**  
and Chinese Baskets  
20—\$.40 Boxes  
10—.75 Boxes  
1—.85 Cherries  
1—2.00 Basket  
1—3.00 Basket  
1—4.00 Basket  
1—7.00 Basket  
1—10.00 Basket  
**PRICE,  
\$16.50**

600-Hole 5c Sales-  
board Free  
1,200-Hole 5c Sales-  
board Free

Special Discount to Quantity Buyers.  
Send for Complete Assortment Catalog.  
One-Third Deposit, Balance C O D.  
**WEILLER CANDY COMPANY,**  
1209 Clybourn Ave., Chicago, Ill.



If Your Jobber Cannot Supply You With  
**"LACKAWANNA  
PHOTO KNIVES"**

write direct to us. Ask for eight different sample Photo Knives priced at \$2.00. Save useless cor-  
respondence by sending check or money order for these knives. Money refunded if you wish to return  
the knives.  
**LACKAWANNA CUTLERY CO., Ltd., NICHOLSON, PA.**

**OPERATE A SEEBURG PIANO**

Become independent by operating on commission the greatest little money maker in  
the musical field. Many slot machine operators and others have 100 or more  
SEEBURG pianos out on commission. Write for details.

**J. P. SEEBURG PIANO COMPANY,**

1510 Dayton Street, CHICAGO, ILLINOIS.

**SALESBOARD OPERATORS**

Write for Our New Catalog. **BIG MONEY FOR YOU.**

410  
N. 23d St.



Telephone,  
Bomont 841

ST. LOUIS, MO., U. S. A.



**UNGER DOLL & TOY CO.,**  
270-286 Fourth Ave., MILWAUKEE, WIS.



**WESTERN ART LEATHER CO., P. O. Box 484 Taber Opera Building, DENVER, COL.**

**Pillows, \$9.60 DOZ.**

Silk-Lika Centers—Knotted Fringe.  
GOING BIG WITH CARNIVALS AND ALL MER-  
CHANTS—FREE CATALOG.  
**BIG HIT IN SALESBOARDS**  
ALL PRIZES SHOWN IN COLORS ON EACH BOARD.  
600-Hole Board, 8 Pillows.....\$ 8.00  
800-Hole Board, 12 Pillows..... 11.50  
1000-Hole Board, 12 Pillows..... 12.50  
1000-Hole Board, 16 Pillows..... 15.00  
1500-Hole Board, 71 Prizes: 10 Pillows, 85 Pen-  
nants, 24 Dolls, 1 Leather Pillow for last sale..... 20.00  
**LOOK—POCKET PULL CARD—LOOK.**  
With Genuine Leather Pillow, 60 Pulls..... **\$2.25**  
Bring \$9.00. Only  
**SPECIAL—1,000-Hole Board, 3 Leather Pillows, 1**  
Leather Table Mat, 4 Silk-Lika Pillows, 10  
Leather Tie Hangers..... **\$15.00**  
**BUY DIRECT FROM MANUFACTURER.**  
We ship same day order received. For quick action wire  
money with order. 25% deposit, balance C. O. D.  
GENUINE Leather Pillows and TABLE MATS, \$2.00 EA.

THE NEW MONEY-MAKING ITEM.

*La Perfection*  
*Perles*

Three-Strand Necklace, A-1 quality, guaranteed  
complete with assorted colored crystal  
cut birth stone. Each..... **\$2.50**

Two-Strand Necklace, A corking good flash,  
with assorted colored crystal cut birth  
stone. Each..... **\$1.50**

20% deposit with all orders

**LA PERFECTION  
PEARL COMPANY**  
249 W. 42nd St., NEW YORK.

**LITTLE WONDER LIGHTS**

Lanterns, Tanks, Pumps, Hollow Wire,  
Jumbo Burners, 2, 3 and 4-Burner Pres-  
sure Stoves, Folding Camp Stoves, Ovens,  
Griddles, Mantles, etc. Write for  
catalog and prices. Deposit required  
on all orders.  
**Little Wonder Light Co.**  
5th and Walnut Streets,  
TERRE HAUTE, IND.

**DOUBLE HIGH STRIKERS**

YOU CAN get DOUBLE MONEY and only  
one privilege expense with "Moore  
Model" Double Strikers. Send stamp for catalog.  
Other Games that GET THE MONEY. We manufacture.  
1908—MOORE BROS., Mrs. Lapeer, Mich.—1924.

**5 Sticks of Chewing Gum**  
FULL SIZE—5 STICK PACKS



Spearmint, Peppermint and Fruit  
Flavors—for Premiums and Schemes,  
Concessions. Packed in flashy  
boxes. You can double your money.  
Also Novelty Packages.  
New Ideas in Gum. We  
make all kinds. "Ball"  
Gum, "Give-Away"  
Gum, etc. Deposit re-  
quired.



**HELMET GUM SHOP Cincinnati O.**

**SLOT  
Machines**

Very Best Profits  
Obtained thru  
the  
**BANNER**  
1925 Model  
MINT VEND-  
ERS AND  
OPERATORS  
BELL  
MACHINES.  
10—50—100—250  
—50c Styles.

New Improved 1925 Model.  
Write or wire  
**BANNER SPECIALTY CO.,**  
608 Arch Street, PHILADELPHIA, PA.

**FOR SALE** SLOT MACHINES OF ALL  
KINDS FOR SALE CHEAP.  
Address SICKING MFG. CO., 1931 Freeman Ave.,  
Cincinnati, Ohio.

Thank You for Mentioning The Billboard.

# Repertoire Showmen!

**HOW ABOUT THE FUTURE?  
HOW ABOUT YOUR FUTURE?**

Do you know that Wm. Wrigley, Jr., built the Wrigley Building in Chicago, the finest and largest building in the West,

**FROM THE SALE OF MANY PACKAGES  
OF CHEWING GUM?**

Do you know that Frank W. Woolworth built the Woolworth Building in New York City, the highest and largest office building IN THE WORLD, from

**5 AND 10-CENT SALES?**

IT'S THE NICKELS AND THE DIMES THAT COUNT! (A fast dime is far speedier than a slow dollar.) Quit chasing rainbows, my friends—tie your wagon to a star that will blaze your trail to a bank account.

**THE WAY IS OPEN FOR YOU ALL!  
YOU KNOW HOW TO SELL THE**

## “FAMOUS FROZEN SWEETS”

**YOU KNOW WHAT THEY WILL DO FOR YOU!**

Line up a string of Vaudeville or Moving Picture Theatre **CONCESSIONS FOR THE WINTER SEASON.** You will have a fat B. R. next Spring!

## “FAMOUS FROZEN SWEETS”

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**

\$10.00 DEPOSIT REQUIRED ON EACH THOUSAND PACKAGES ORDERED

**INSTANTANEOUS SHIPMENTS!**

## UNIVERSAL THEATRES CONCESSION COMPANY

RANDOLPH AND JEFFERSON STS., - - CHICAGO, ILL.