

January 3, 1925

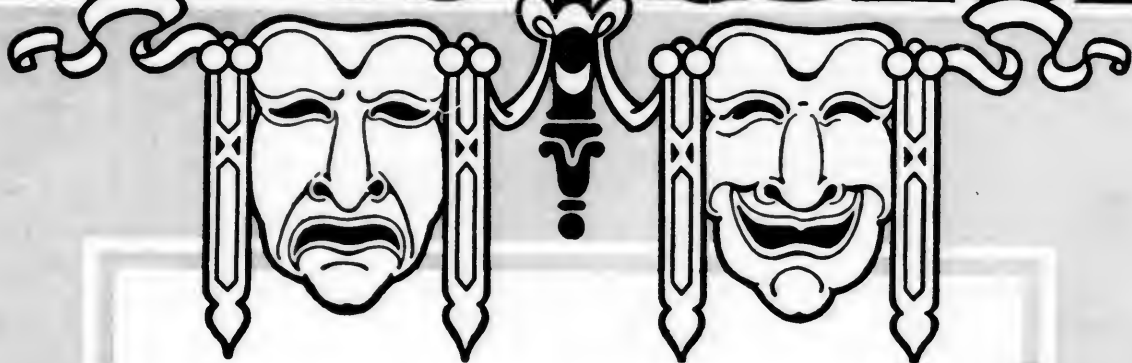
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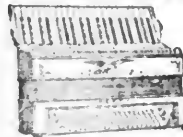
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Musical Tabloid People in all lines. Ten Chorus Girls. Send photos and state all. Pay own wires. WANTED TO BUY—Real Wardrobe. Address CHAS. W. BENNER, this week, Plaza, Brownsville, Pa.; week January 5, Orpheum, Altoona, Pa.

WANTED—Real Musicians for Vaudeville Act, real Pianist, Trumpet, Banjo, Alto or Tenor Saxophone. Must be men who can sing in Male Quartette, or double Sax. for Sax. Quartette. Must read, fake and improvise. State age, all you can and will do and absolute lowest salary in first letter, as it is sure. This act is backed by plenty of capital and good sound business judgment. Rehearsals on or about January 12. Don't wire, WRITE and don't misrepresent. We don't. No railroad fares advanced unless we know you. Address WALLACE BRUCE or ERNEST LIGHTETT, Eureka, Kansas.

WANTED

Repertoire People in all lines, Actors, and Musicians who double Band or Specialties. Address BOBBY WARREN, week Dec. 29, Cuero, Tex.; next week, Yorktown, Tex.

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High-class Musical Comedy Company, playing late release stuff for Stock, 25 to 30 People. House capacity 1,200. In city of 40,000. ORANGEBURG AMUSEMENT CO., Orangeburg, S. C.

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Versatile Dramatic People with Specialties. Also Advance Man, Youth, experience, ability absolutely essential. Do not wire. Address BOX D-266, Billboard, Cincinnati, Ohio.

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WANTED—A-1 Blackface Comedian, song and dance, and can work in old Medicine Acts for Med Show. Danville, Va., all winter. Open January 6. Prefer one who can play Banjo. J. H. Nanseta, Danville, Va.

A-1 All 'Round Comedian

Feature Specialties. All essentials. Age, 30; weight, 140; height, 5 ft., 6. Join at once. State your limit. LEON J. TEMPEST, care Palace Hotel, Room 16, 619 West Bay St., Jacksonville, Fla.

Business Records

NEW INCORPORATIONS

Delaware

David Grimes Radio and Cameo Record Corp., Wilmington, operate stations; \$30,000,000.

Ditmars Operating Corp., Brooklyn, theatrical; \$5,000; H. Blundell, D. Barlow, K. Jensen.

Pennsylvania Ohio Film Corp., Dover, establish exchange; \$50,000.

Indiana

Parthenon Theater Company, Hammond; capital, \$100,000; to conduct theaters, moving picture houses, etc. Directors, S. J. Gregory, William Kielhege, George B. Sheerer, George Fuller and C. T. Grenias.

New York

Elihanbee Enterprises, Bronx, motion pictures, 200 shares common stock, no par value; L. I. and B. M. Shapiro, B. H. Licht.

Houses of Sand, Manhattan, moving pictures, 150 shares preferred stock, \$100 each; 300 common, no par value; E. Mark, B. Gartner, H. Fensler.

Newhouse Theater Corporation, Inc., Hempstead, theaters, moving picture shows; cap. \$400,000; F. S. Baldwin.

Ames & Bostwick, Manhattan, moving pictures, \$20,000; R. Ames, E. F. Bostwick, F. Kelly.

Short Films Syndicate, Manhattan, motion pictures, 250 shares preferred stock, \$100 each; 100 common, no par value; E. V. McKeown, J. M. Anderson, C. E. Kelley.

Stein Theater, Brooklyn, \$5,000; J. and B. Stein.

Carlton Amusement and Realty Company, Pleasantville, Amusement enterprises; cap. \$100,000.

Undercurrent Producing Corp., Manhattan, play production, \$20,000; S. Berlinger, E. von Mach, W. H. McMasters.

Coolidge Theater Corp., Manhattan, \$50,000; L. Freedman, L. L. Fetelman, J. Barkin.

Sam Comly, Manhattan, theatrical, 200 shares common stock, no par value; S. Comly, E. R. Thomas.

M. L. Tours, Manhattan, theaters, \$10,000; W. Morris, Jr.; A. Lastogel, B. M. Kaplan.

Natural Color Pictures, Manhattan, \$5,000; C. A. Dunning, F. T. O'Grady, R. A. Olson.

International Comedies Corp., Manhattan, theaters, \$20,000; L. C. Wells, M. D. Horner, G. D. Murphy.

Tempo Theater Corp., Manhattan, acquire theaters, \$10,000; F. M. Rappaport, L. Horowitz.

Sullivan Theater Ticket Service, Manhattan; 2,000 shares preferred stock, \$100 each; 2,000 common, no par value; C. E. Seacor, A. Malgieri, L. Strong.

Moon Record Corp., Manhattan, phonographs and radio, \$300,000; E. W. Jones, M. M. Nassau, J. J. Hanrahan.

Is Zat So Co., Manhattan, theatrical, \$10,000; same as preceding.

Lover's Lane Co., Manhattan, motion pictures, \$50,000; R. Bernzweig, S. Cohen, T. F. Brown.

INCREASES

Warner Bros. Pictures, New York, \$50,000,000 to \$57,000,000.

SAN FRANCISCO

E. J. WOOD

Phone, Kearney 6496.

511 Charleston Building.

San Francisco, Dec. 26.—The new Columbia Theater opened Monday evening with *Mitzi in The Magic Ring*. Every seat was filled. The promenades looked quite gay between the acts, and Messrs. Gottlob and Pincus were on hand to greet first-nighters.

Thomas Wilkes is expected back here from New York in a few days to superintend the opening of Kolb and Dill at his new Geary Street Theater.

The San Francisco Advertising Club at its annual jinks, held Wednesday, presented a clever one-act musical farce, *What's Wrong With This Picture*, written by John Eugene Hasty and directed by Guy B. Kibbee, formerly an actor, but now one of San Francisco's best known printers.

The San Carlos Grand Opera Company is to start an engagement here February 2.

Sophie Breslau, contralto, will reappear here Sunday at the Columbia Theater.

J. J. Parker, of the Majestic Amusement Co., of Portland, Ore., is a visitor here during the holidays.

Eleven thousand persons crowded into the Exposition Auditorium to witness the municipal Christmas Eve celebration, Christmas carols, intended to be rendered for the benefit of the auditors, got away from the stage and were taken up by thousands in the audience and eventually the entire gathering joined in the singing. The municipal band started the program, followed by selections on the organ by Una Waldrop. The feature of the evening was a Christmas pantomime, *In Snowland*, written by Mrs. John J.

W. I. SWAIN CO., INC.

Thirty-Second Annual Season

ANNOUNCING:

This acknowledges more than eighty letters, holiday greetings and sixteen telegrams received past week. Captain Swain being in Washington a personal acknowledgment is not possible. Thanks for sentiments expressed, however he it here known that the Swain Show Company has no fight against any Union organization as referred to in any letters received, simply trying to retain our status as citizens of the United States.

STATEMENT OF FACTS:

We were one of the first Tent Rep. Shows to enforce one hundred per cent Equity, absolutely continuing so for four years. In the last six months of 1924 Equity demonstrated unfairness by failing and refusing to make good promises, serving notice on us that according to their (present Tent Rep.) contract they legally could make rulings to fit the case, which was correct, per (present Equity Tent Rep.) contracts, drastic, discriminatory stipulations. Our attorney advises us we have no say whatsoever with regard to management of our shows after signing present Equity Tent Rep. contract if Equity enforces rulings subject to their own intentions and desires. Considering the clammy staring us when Equity representative with attorney and pocketful of bonds (as stated by Mr. Dare), visited one of our shows in October and forced all members to sign an acknowledgment to strike, walkout, instanter, regardless of the arbitration clause in contract, all of which would have happened but for the reason we were one hundred per cent Equity. Therefore, considering all here stated and six other unreasonable, drastic and unjust specifications set forth in present Tent Rep. contract, SWAIN CANNOT SIGN THEM.

ACTIONS JUSTIFIED BY PERSECUTIONS:

We are not only forced to proceed in this manner, but as citizens of the United States we certainly don't think it fair for Equity to persecute our interests by forcing us to sign our rights as citizens away and for Equity to proceed with a dogged determination to put Tent Rep. Managers out of business. Is it the truth that Equity is partial to picture interests and house road shows? It is here asserted, that documentary evidence is at hand that a certain Equity base accepted a per cent of a well-known hooking agent's Tent Rep. business.

QUOTATIONS FROM THREE LETTERS OF MANY RECEIVED:

ONE OF THE OLDEST PLAY BROKERS AND METROPOLITAN BOOKING AGENTS SAYS: "... I am sorry about the controversy with Equity. Any manager who stands up for his rights gets the worst of it from that organization. In other words they don't want him to have any rights of his own, but they want to tell him what his rights are..."

ONE OF THE BEST-KNOWN AND MOST SUCCESSFUL TENT REP. MANAGERS WRITES: "... Allow me to congratulate you upon the stand you are taking with the ACTORS' EQUITY ASSOCIATION. I have always... one exception, operated and SHALL CONTINUE TO OPERATE, an open shop. Non-Equity Show and have always been able to fill all vacancies with MIGHTY GOOD performers... and can see absolutely nothing equitable about or in their so-called 'TENT CONTRACT'..."

A PETITE, FAST-STEPPING, WELL-KNOWN SOUBRETTE SAYS: "... I am tired of paying \$18.00 per year to help keep up free soup houses for New York actors... I like the Tent Rep. They are sure and I am satisfied..."

A SMALL NUMBER EQUITY TENT SHOWS 1925:

It is here stated that there were approximately only six one hundred per cent Equity Tent Rep. Shows season 1924, and Swain had two of them. If letters received by Swain count for anything there will be none season 1925.

W. I. SWAIN HOTEL ITINERARY:

Seelbach Hotel, Louisville, Ky., Jan. 3rd.
Gibson Hotel, Cincinnati, Ohio, Jan. 4th and 5th.
Statler Hotel, St. Louis, Mo., Jan. 7th and 8th.
Muehlbach Hotel, Kansas City, Mo., Jan. 9th and 10th.
Swain Ranch, Dwight, Kansas, Jan. 11th to 30th.
Sherman House, Chicago, Ill., Feb. 1st to 5th.
Pennsylvania Hotel, New York, N. Y., Feb. 6th to 10th.
Biltmore Hotel, Atlanta, Ga., Feb. 11th to 12th.
Then New Orleans

REVIEW OR INTERVIEW:

The here quoted itinerary is subject to side trips to personally review acts and actors. Call in person, write or wire when your work can be reviewed. Not a question of salary, but personal appearance, ability to read lines plainly, correct deportment, artistic ability, and, above all, be with it.

THREE SHOWS SEVENTY PEOPLE:

W. I. Swain Show Company will employ about seventy entertainers and musicians on three shows during season 1925. Week stands in dramatic, musical comedy, band and orchestra. All must be young, lead numbers, do specialty or double some instrument. For the three shows now want two double-footed, kicking, shouting Sonbrettes, two Prima Donnas, one artistic Toe Dancer and other versatile people.

SIMPLY SWAIN'S CIRCUIT:

1921 and '22---95-Week Season. 1923 and '24---96-Week Season. Entertainers never lost a day's salary.

W. I. SWAIN SHOW, INC.

Cuddy. A Christmas tree, reaching to the dome of the Auditorium, was decorated with tinsel amid a myriad of electric lights.

Oiga Petrova, author and leading lady of her play, *Haricane*, arrived Tuesday and opened Christmas Day at the Geary Street Theater, formerly the Columbia.

Irving Lesser, theater magnate of Los Angeles, and his wife are paying a honeymoon visit here this week.

Owing to the illness of Dale Winter, leading woman at the Alcazar Theater, Ruth Hammond has been playing the part of Annabel West in *The Cat and the Canary*, and has made such a good impression that she is to be given an important part in the next Alcazar production, *Just Married*.

Bert Levy, cartoonist, who recently arrived from Australia on his tenth around-the-world trip, will start his Orpheum vaudeville tour here Sunday at the Golden Gate Theater.

The outstanding player at the opening performance of *White Collars* was Marion Aye, who undertook the *Mapper* role.

The story of the *Born Rich* film, now being shown at the California Theater, is from the pen of Dr. Cornell, a local physician.

Fay Lauphler, winner of the Santa Cruz beauty contest, is to go into the movies, having signed with Max Graf, local film producer.

One of the best staged spectacles for Christmas week is the show at the Granada Theater. It has 50 dancers, including 17 toe dancers.

The St. Olaf Choir of 60 voices is to give concerts here Sunday afternoon, January 4, and Tuesday evening, January 6, at the Exposition Auditorium.

Critics of the local newspapers treated with extreme kindness Frank Eagan's production of Edith Ellis' comedy, *White Collars*, which opened at the Capitol Theater last Saturday.

Frank H. Buck left here a few days ago on the S. S. President Wilson bound for Calcutta, India, to purchase wild animals for Ansel Robison, circus animal supply man, of this city. Besides other animals Buck is to purchase five elephants for the Al G. Barnes Circus and a rhino, destined for St. Louis.

Lawrence Swalley, well-known clown with the Al G. Barnes and other circuses, is home with his family in Oakland.

Sam Griffin is back in town and paid this office a visit. He stated that he is gathering members for his new minstrel
(Continued on page 102)

At Liberty for Rep.

Experienced Comedian and Ingenue. Single and Double Specialties. Salary your limit.

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STERLING & BLANCHE,

52 W. Walnut St., Frankfort, Indiana.

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Character Man, capable of playing Character Lead, People in all lines, write, Permanent Stock, two bills a week. Write, wire MANAGER, Jane Hastings Stock Company, Burnside Post Opera House, Mt. Carmel, Pennsylvania.

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Agent Manager, Vaudeville, Legitimate, De Luxe Pictures. Wire or write HARRY AGLEN, Indiana Hotel, Hammond, Indiana.

AT LIBERTY, for Juveniles, some Characters. Small parts in Stock preferred. Some professional experience. Double parts. Make myself generally useful. Age, 31; height, 5 ft. 5; weight, 135 lbs. RAY COLES, care Raleigh Hotel, 618 No. Dearborn, Chicago, Illinois.

Violinist Leader At Liberty

Have fine library. Fully experienced in Pictures, Vaudeville and Concert work. Neat appearance. Reliable. A/c. 30. Can furnish Pianist. Address S. A. GIGLIO, 800 Orange St., Mason, Ga.

JOLLY BERT STEVENS

Blackface Comedian, at Liberty for Med. or Tab. Chorus Singing and Talking Specialties for week. Up in all Negro Acts. Join on wire. Tell everything. 227 Franklin St., Buffalo, N. Y.

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All around Comedian. Do anything in Tab. Lead or Baritone in Quartets. Singing Specialties. Produce if wanted. Have plenty bills, opening, etc. Age, 38; 5 ft., 5. Can join immediately. BOX D-287. Billboard, Cincinnati, Ohio.

AT LIBERTY—BOBBY CARROLL, Blackface Song and Dance Comedian. Up in acts, make them so. Finance strong for week or longer. Also lecture. Straight or System. Results guaranteed. BOBBY CARROLL, Billboard, Chicago.

JAZZ MUSICIANS

My novelty "Blue" breaks for Sax, Cornet, Clarinet, Violin, Banjo, etc. will "make" you. Twenty-four breaks, 25c. DARNELLE, 6122 Eggleston, Chicago.

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KENNEDY SHOWS "UNDER HAMMER"

Properties Will Be Sold at Auction in Gretna, La., January 3

TO SETTLE BACK FEDERAL TAXES

The properties of the Con T. Kennedy Shows are to go "under the hammer", as witness the following dispatch from *The Billboard's* correspondent at New Orleans, La., under date of December 28:

"The Con T. Kennedy Shows, which were seized by the Federal authorities for nonpayment of taxes, will be sold at auction in Gretna, Saturday, January 3, by D. A. Lines, Collector of Internal Revenue. The properties consist of tents, seats, concessions, wagons, horses, railroad cars, etc."

Gretna is across the Mississippi River from New Orleans. The Kennedy Shows closed their season there December 14, and all of the show properties were stored in a dairy barn located between Gretna and Algiers. Efforts were made by Mrs. Kennedy, widow of Con T. Kennedy, and

(Continued on page 107)



William M. James, newly elected president of the Motion Picture Theater Owners of Ohio, is the president and organizer of the James amusement enterprises of Columbus, and also is head of the Ohio State Theaters' Company, East Ohio Theaters' Company, National Amusement Managers' Association, Columbus Exhibitors' League and the James Theater Building Company, and vice-president of the Lafayette Amusement of Kentucky.

BEST VICTOR RECORDING ARTISTS TO BROADCAST

Allied With American Telephone and Telegraph Co., Victor Talking Machine Co. Follows Lead of Brunswick-Balke-Collender Co. and Will Give Regular Concerts Thru Air Starting New Year's Night

New York, Dec. 29.—A new era in radio concerts is forecast in the decision of the Victor Talking Machine Company to follow the lead of the Brunswick-Balke-Collender Company and give regular concerts thru the air of its best recording artists. These will include operatic stars as well as more popular orchestras and singers. Linked with the Victor Company is the American Telephone and Telegraph Company, while the Brunswick organization is allied with the Radio Corporation of America.

Both the mentioned radio station operators control between themselves the only practical method of getting on the air thru several powerful stations at once, by relaying the concerts and sending them out simultaneously in different parts of the country, so that it is next

to impossible to tune them out if not wanted, and easily selected if the concerts are sought.

The Brunswick Hour of Music, now in effect in its second week, is being given each Tuesday night thru five stations coupled for the occasion. These stations are KYW, WJZ, WGY, KDKA and WRC, located in New York City, Schenectady, Pittsburgh, Washington, D. C., and Chicago. At the first concert star Brunswick artists were heard in a mixed classic and standard program. It was broadcasted from Carnegie Hall, New York, where William A. Brophy, director of the Brunswick laboratories, has charge. The Cleveland Symphony Orchestra, Mario Chamlee and Florence Easton, opera singers; Elly Ney, pianist; Frederic Fradkin, violinist, and other exclusive Brunswick record artists were heard.

The second Brunswick concert brought out a number of popular artists, such as Wright and Bessinger, Marion Harris, making her radio debut; Ray Miller's Orchestra, Ohman and Arden and others.

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PAY HOMAGE TO DEAD ACTRESS

Christmas Festivities Held at Lotta Crabtree Fountain in San Francisco

San Francisco, Dec. 26.—Lotta Crabtree, San Francisco's favorite actress in the days of old, when she was greeted with acclaim by miners who showered gold at her tiny feet, little thought when she presented to this city in 1875 the fountain which bears her name that it would go down into history as a meeting place of great operatic and concert artists of the world. On Christmas Eve in 1910 Mme. Luisa Tetrazzini, the golden-voiced songstress, delighted a throng of 60,000 people with her matchless singing, and in years following other great artists did likewise. On Christmas Eve of this year, under the auspices of the Downtown Association, in whose hands rests the perpetual care of Lotta's Fountain, there gathered an immense audience, including the city's best known theatrical people, to hear the bewitching violin of Mischa Elman, one of the world's greatest virtuosos, rededicate Lotta's monument in the hearts of the people. The fountain was decorated in fir and trailing evergreen garlands, and the triangular platform beneath, where stood the musicians,

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NEW ISSUE OF UNIVERSAL STOCK OFFERED TO PUBLIC

Company Formed To Take Over Stock of Pictures Corporation—Management To Remain in Hands of Carl Laemmle and Associates

New York, Dec. 29.—A new issue of \$3,000,000 Universal Pictures Company, incorporated, 8 per cent first preferred stock, with common stock purchase warrants, is offered by a syndicate composed of Dillon, Ready & Co. and Shields & Co. The stock is redeemable as a whole or in part by lot on any dividend date on 60 days' notice at \$110 a share and accrued dividends. Dividends are payable on the first day of January, April, July and October.

Universal Pictures Company, Incorporated, is being formed to acquire the entire outstanding capital stock of Universal Pictures Corporation, which, together with its subsidiaries, is one of the leading American companies engaged in the production, distribution and exhibition of motion pictures. Productions are made at Universal City, Calif.

It is understood that there will be 30,000 shares of preferred stock available, each with a par value of \$100 and carrying 8 per cent. Each share of preferred stock will carry warrants permitting the purchase of the common

stock at \$35 a share over a two-year period ending December 31, 1926. The common stock will thereafter be held at \$40. The warrants will be issued in multiples of five shares.

Financial statements covering the last three years and a half show average net earnings of about \$1,000,000 a year. For the year ending November 10, 1923, net earnings on the common stock were \$3.54 a share. For the first six months of the current fiscal year net earnings on the common were \$2.02 a share, which indicates an annual profit of \$4.04 per share.

The bankers will underwrite 20,000 shares of the common stock and it is expected that these will be offered to the public and that a listing on the New York Stock Exchange will be sought at an early date.

Management will continue in the hands of Carl Laemmle and his associates, who have developed the business of the Universal to its present successful position. The corporation has adopted the policy of charging off the entire cost of new

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BOHEMIANS HONOR WALTER DAMROSCH

More Than 700 at Dinner—Music in U. S. With Exception of Opera, Is Advancing, Says Noted Conductor

New York, Dec. 29.—Walter Damrosch, noted conductor, was the guest of honor at the Bohemians' Club dinner Saturday night, when more than 700 persons, among them 100 members of the New York Symphony Orchestra and their wives, dined in the Biltmore Hotel's spacious ballroom.

It is Damrosch's 40th year as a conductor, and the guests showed him marked tribute by rising every now and again. Engraved pictures on a souvenir bill of Damrosch and the Symphony Orchestra, which was founded in 1885, were tokens to the patrons.

Frank Kneisel, president of the club; George Meader, tenor; Benjamin Kohon, basso, the latter two of the Metropolitan; Karl Riedle, pianist; George Barrere and Arthur Felkl were among those who con-

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JOLLY TIME AT ACTORS' FUND HOME CHRISTMAS FESTIVITIES

Members of Theatrical Assembly Provide Grand Old Veterans of Stage With Dinner and Tree—Many Officers and Trustees Attended

NEW YORK, Dec. 27.—Today was a day of much holiday cheer for the aged actors and actresses of the Actors' Fund Home on Staten Island. They were treated to probably the jolliest time they ever had thru the courtesy of the Theater Assembly, numbering several hundred members, and the officers and trustees of the 'Fund, who arranged a pretentious Christmas dinner party for the home's inmates.

At noon a Christmas dinner, provided by the Theater Assembly, of which Mrs. J. Christopher Marks is president, was served by its junior members, and afterward a Christmas tree, laden with gifts for the home's members, was stripped of its tokens of happiness by the superintendent, James Halfpenny, and his wife, the matron.

A choral entertainment, under the direction of Dr. J. Christopher Marks, organist of the Church of the Heavenly Rest, with most of the members of the Theater Assembly taking part, was given during the afternoon. There were also a number of speeches, among them an address by the Rev. Dr. Darlington, rector of the Church of the Heavenly Rest.

Among the officers and trustees of the Actors' Fund who attended were: Daniel Frohman, E. F. Albee, Walter Vincent, Sam A. Scribner, Robert Campbell, Marc Klaw, George M. Cohan, Robert T. Haines, R. H. Burnside, George Pauncefort, William Seymour, Major B. A. Reinold, Will J. Deming, Edmund Breese, I. M. Dittenhoefer, Walter C. Jordan, Maelyn Arbuckle, Frank Burbeck, Charles A. Stevenson, William Morris, Henry Dazian and Bijou Fernandez.

Ben Strasser Production. "Lucy Cuts Loose", Released

Lucy Cuts Loose, the first comedy of the Ben Strasser Productions Company, Cincinnati, was shown at Gift's Theater, this city, week of December 14 to 20.

The picture is a juvenile comedy, featuring Thelma Blasing, a Cincinnati girl. The scenes are laid in the Queen City and the recognizing of familiar spots seemed to play no small part in the pleasure of the local audience when the film was reviewed.

Lucy Cuts Loose isn't particularly strong on continuity, but what juvenile comedies are for that matter? This doesn't at all interfere with enjoying the picture, however. The local audience, especially the children, enjoyed it hugely. This was in no small measure due to the fact that they recognized familiar faces and scenes. While other audiences may not enjoy it quite so much, there is certainly enough action in the picture to make it entertaining.

The subtitles play no small part in adding to the laughs—in fact, it isn't an exaggeration to say that they are the chief laugh-getters. These were written by Lester Tupper, and Lester Tupper, we happen to know personally, is none other than Lester Bentel and Tupper Greenwald, now in New York writing skits for the two-a-day.

In short, *Lucy Cuts Loose* has little to distinguish it from other juvenile comedies. However, it is as good as the usual run of comedies of this type and ought to prove amusing to audiences outside of Cincinnati. We again mention the fact that the subtitles are gems.

C. G. GOELZ.

Birmingham Auditorium Loss

Birmingham, Ala., Dec. 27.—Losses of the municipal auditorium in November were \$809,78, according to a statement filed with commissioner members last week. Receipts were \$1,475,95, against expenditures of \$2,285,73. In addition, the report showed an item of \$2,860,56 paid out for "improvements in and around the auditorium." The city budget for October and November allowed the auditorium \$6,415.83 for expenditures. The amount actually expended was \$12,423.17, this report showed.

Broadway Showing of "Proud Princess" Delayed

Owing to the fact that no New York theater was immediately available, it has been decided to withdraw *The Proud Princess* from the road temporarily until a Broadway house can be secured. Some of the members of the company returned to Cincinnati to appear at the Cox Theater in *Too Many Cooks* last week, while others went to New York for a short vacation.

Pearl White in Hospital

Paris, Dec. 28.—Pearl White was rushed from her hotel to a private hospital at Auteuil after her condition had taken a sudden turn for the worse yesterday. An operation for appendicitis, which it was thought might be avoided, will be performed tomorrow morning, according to attendants.

Ann Murdock Inherits \$253,403 of Hayman Estate

New York, Dec. 27.—Ann Murdock, legitimate actress, comes into a small fortune, according to the first accounting of the estate left by the late Alf. Hayman, formerly head of Charles Frohman, Inc., made by the Bankers' Trust Company, executor.

Out of the estate of \$570,395.25 left by the late Mr. Hayman Miss Murdock receives \$253,403.50, the difference being paid by the executor in satisfaction of various claims against the estate, and this amount representing the residue.

Two sisters and six nephews and nieces were cut off from any share in the estate, according to Mr. Hayman's will, the bulk going to Miss Murdock. Mr. Hayman died on May 14, 1921, of pulmonary trouble following an attack of pneumonia.

DANCER GOES TO BRIDWELL

Chicago, Dec. 27.—Jean LaFiere, dancer, who was one of the "entertainers" at a stag given by the Order of Buffaloes recently, was sentenced to five days in the Bridewell by Judge Eberhardt in the Morals Court Monday. Alice Morgan, another dancer, was fined \$25 and costs. Betty Boynton, a third performer, forfeited her bond.

Galli-Curci in Chicago

Chicago, Dec. 27.—Mme. Galli-Curci and her husband, Homer Samuels, stopped off here yesterday. The diva was on her way to Minneapolis, where she and her husband will visit his relatives. The singer will then return to New York in time for her season with the Metropolitan.

"BILL" AND HIS DIMINUTIVE "SIDE KICK"



Wm. J. Lawson, heavy-weight manager of the Rialto Theater, Eureka, Calif., and James P. Chase, manager of the State Theater, Eureka, as they appeared in exploiting the films, "Oh, You Tony", at the Rialto Theater, and "North of 36", at the State. Both Mr. Erickson and Mr. Chase are connected with the George M. Mann theaters. Mr. Erickson formerly was manager of the advertising car of the Al. G. Barnes Circus, while Mr. Chase was a vaudeville artiste before joining the George M. Mann theaters' organization.

Second "Rose-Marie" Opens in New Haven

New York, Dec. 27.—The second company of Arthur Hammerstein's *Rose-Marie* opened Monday night in New Haven. In the cast of principals were Myrtle Schaaf, Arthur Cunningham, Betty Byron, Louis Morrell, Henry White, Charles Silbern, Lowell Templeman and Edna Bennett. Bertie Beaumont, another principal, was taken suddenly ill Monday afternoon and Katherine McKinley, a chorus girl, stepped into Miss Beaumont's part, carrying it off with credit.

Apollo, A. C., To Close

Atlantic City, Dec. 27.—The Apollo Theater, which offers many of the stellar productions of the day before they make their appearances in New York, will probably be closed within a few weeks for alterations. The Broadway playhouse is operated by the Stanley Company of America, which will transfer the plays that weekly come here to the Globe Theater during the closing of the Apollo.

Fire Damages Tabor-Grand

Denver, Col., Dec. 27.—Fire which heavily damaged the fifth floor of the Tabor-Grand Opera House Building, a famous landmark, occupied on the first floor by the Colorado Theater, early Wednesday night carried a threat of panic in the heart of the city's theatrical district. A crowd of several hundred Christmas Eve theatergoers was quickly ordered out of the building. Theater attendants aided by police and women emptied the first floor and the galleries of the theater without disorder.

Realistic Actor Fires Into Audience

Berlin, Dec. 27.—Three persons watching a performance in a theater in Kielzy, Poland, of *Bolsheviks of Warsaw*, were wounded when one of the actors in an excess of realism fired a revolver loaded with bullets into the audience. The actor was to have fired a revolver containing blank ammunition and when this gave out he pulled from his pocket another containing bullets and kept on firing. Arrested, the actor told the police he had forgotten he was merely acting. He was charged with an excess of realism.

BIG NEW HAVEN THEATER DEAL

Rialto Site Changes Hands—May Mean Theater for Yale University

New Haven, Conn., Dec. 27.—One of the largest real estate deals affecting a theater was consummated here this morning when the Rialto Theater site at 70-80 College street changed hands. Great significance is attached to the sale in view of the presence at Yale University here next fall of Professor Baker, who will conduct classes in playwriting. Although no verification could be obtained up to the present time, it is the belief the theater to be erected on the site will be used to stage productions of Professor Baker's class.

The purchase price of the theater site was \$375,000. It was bought by Arthur S. Friend, of New York, who is said to be acting for a large theatrical enterprise. This organization, it is rumored, has reached some sort of an agreement with Professor Baker regarding the future use of the theater.

This is the second time in two weeks the Rialto site has changed ownership. It was bought two weeks ago by the Kinney Realty Company from Harry A. Leonard. At that time it was also rumored that the theater site would be used for the erection of a theater that would suit Professor Baker's purposes.

That Yale University will have an interest in the site is brought out in the fact that it is to carry mortgages on the property aggregating \$140,000. Other mortgages to the extent of \$140,000 are to be carried by Mr. Leonard.

The deal was opened with a \$1,000 consideration and \$4,000 payable when it was closed. The document agreed upon requires that should the buyer wish to erect a building on the site the mortgages of \$140,000 carried by Yale are to be raised to a sum not to exceed 60 per cent of the purchasing price of the land, \$375,000, or the maximum amount of \$225,000.

Stamford, Conn., Gets Sunday Motion Pictures

Bridgeport, Conn., Dec. 27.—The Common Council of Stamford adopted a resolution this week in favor of the showing of moving pictures on Sundays.

On October 16 the Common Council passed an ordinance permitting Sunday moving pictures, but the act was vetoed by Mayor Albert Phillips. At a meeting October 25 the council sustained the veto, but subsequently appointed a committee to investigate the matter and ascertain sentiment among Stamford residents, with the result of the question being put before the people at a special election last week and being overwhelmingly in favor of having moving pictures on Sundays. The clergymen of the city, who were very much against the same, advised their parishioners to ignore the voting altogether and endeavor to kill the matter in that way.

A peculiar fact about the matter is that Stamford is the only one of the larger cities of Connecticut that has been without movies on Sundays. Waterbury is the only city in the State that allows vaudeville on Sundays, the other cities restricting themselves to movies.

To Produce "Wayfarer" in U. of W. Stadium

Seattle, Wash., Dec. 27.—Authorization of the production of *The Wayfarer* in the University of Washington Stadium July 27 to August 1 and the solicitation of a guarantee of \$60,000 among Seattle business men was made last week by the Board of Regents and the student board of control. *The Wayfarer* was produced in the stadium for two successive years and then abandoned for *Americanus*, a production similar in its scope.

Darwin Melsness, graduate manager of the Associated Students, will solicit the \$60,000 guarantee among down-town business men. The same guarantee has been raised twice before and Melsness believes he will have no difficulty in raising the full amount.

Thieves Routed

New York, Dec. 29.—An attempt to rifle the safe of the Commodore Theater, in Brooklyn, by thieves who had gained entrance to the house after gagging and binding the watchman was frustrated one night last week when a gust of wind blew open the door to the theater, attracting the attention of a patrolman. When an investigation was made the thieves took flight, but without any of the \$4,000 which the theater's safe contained.

Seek Son of Dead Father

Chicago, Dec. 27.—*The Billboard* is informed that the father of A. H. Fisher died suddenly in Norfolk, Va., December 23. The funeral was held December 26. W. L. Fisher wants A. H. Fisher notified of his father's death.

ZIEGFELD-LESSING TROUBLE AVERTED

"Follies" Producer and Scenic Artists' Association Settle Differences Amicably---No Details Given Out

New York, Dec. 27.—The threatened war between Florenz Ziegfeld and the Scenic Artists' Association which rumbled last Monday when the *Follies* producer had Charles E. Lessing, president of the association, into the Criminal Court was amicably settled late this afternoon, *The Billboard* learned.

Ziegfeld's attorney charged Lessing with coercion and conspiracy. In that Lessing had demanded payment of three bills which members of his association had claimed. The attorney averred that Lessing was overriding his authority as president of a labor union in making such demands.

Nathan Burkan, Ziegfeld's lawyer, presented a letter to the District Attorney, which he declared was sent by Lessing to intimidate his client. Lessing countered by explaining that he had invited a conference of all concerned in his letter to Ziegfeld if there was any doubt as to the fairness of the claims.

The case was taken under advisement by the District Attorney.

As soon as several artists who are members of the Scenic Association heard of the action taken against Lessing they ceased work on scenes that were under way for Ziegfeld.

The next move in the ticklish situation was a closed conference between Ziegfeld and Lessing, where the original claims of Reginald Marsh for \$300, Rothe and Tebner for \$500 and John Wagner for \$300 were discussed.

These artists declare that they submitted drawings and sketches to Ziegfeld for his three shows, the *Follies*, *Kid Boots* and *Janie Dear*, for which they were not compensated.

The final and last episode of the near-legal battle came out today when Ziegfeld announced that he would not proceed any further against the Scenic Artists' Association, while Lessing would only say "everything has been amicably settled between Mr. Ziegfeld and myself."

The Scenic Artists' Association is composed of every theatrical scene painter in Greater New York. Lessing explained that in the past the members have been in the custom to some extent of submitting drawings and sketches of proposed scenery that were not paid for.

Lessing also gave out that his association had agreed upon a system that was followed very closely now where all artists are to list their outstanding bills and that no sketches and drawings were to be submitted without cost.

This, the president of the association asserted, was really what brought about the entire misunderstanding.

Actors' Association Reported Reducing Staff

London, Dec. 28. (Special Cable to *The Billboard*).—It is learned that the Actors' Association has been obliged to reduce its staff drastically owing to its serious financial straits. After borrowing from various industrial unions its resources are now practically exhausted and its future is problematical. Already the provincial organization has been suspended and it is rumored that all the staff except Sir Alfred Lugg are under notice.

It is the general opinion that Lugg's departure would facilitate reorganization before it is too late. Again, Stress Gaines, the present accountant, could, it is said, reorganize the union and retain the confidence of stars and influential artists who seceded owing to Lugg.

Matters are especially serious as few renewals of membership are expected because of lack of confidence thruout the profession. The writer (Cockayne) contradicts the suggestion that the stage war is ended. Actually, the managers seem to be winning, owing to the ineffectuality of the Guild and the exhaustion of the Actors' Association.

Mrs. Arliss, Santa Claus

New York, Dec. 27.—Mrs. George Arliss, wife of the actor who is playing in *Old English*, enacted Santa Claus to distribute horses, dogs and cats for the Humane Society of this city yesterday afternoon. She was attired in the usual Kris Kringle costume of long, red-flannel coat trimmed with fluffy white cotton, rubber boots, bewhiskered mask and red bonnet, and made a hit with the children, who were given the cats and dogs. The Boy's Band of the Hebrew Orphan Asylum furnished the music for the occasion.

Old English Theater for Highland Park

Chicago, Dec. 27.—The contract has been let for a 300-seat theater in Highland Park, to be known as the Pearl. The design is Old English and strikingly different from prevailing playhouse styles.

Protest Against Girl Playing Hamlet Role

Paris, Dec. 28.—A protest has gone up here against a film production in which the role of Hamlet is played by a girl, M. Binie Desvoux. The city counselor has attacked the picture and it is being held up following a decision by city authorities. In the film, according to Desvoux, Hamlet becomes a daughter whom the mother, Gertrude, decides to dress as a man under pretext of saving the crown. The city counselor wants the film stopped on the ground that it distorts the historical interest of the play and is an outrage on Shakespeare.

Overkind Reception

Accorded Dean's Production of "Midsummer Night's Dream" at Drury Lane Theater, London

London, Dec. 28 (Special Cable to *The Billboard*).—Basil Dean's heterogeneous, overloaded production of *A Midsummer Night's Dream* at the Drury Lane Theater was generously received last night. George Harris' scenery and costumes are extraordinarily and indiscriminately mixed, but most of the costumes are beautiful, some magnificent.

Far too much Mendelssohn, none too well handled, much overweighting the show, helped Dean's innate ability to destroy the natural poetry, ease and grace of Shakespeare's fairy play.

The acting was excellent with few exceptions, but the exceptions are important, as instance the remarkably dull Bottom of Wilford Woodruff and the melancholy Titania of Owen Brannan. Dan Frank Collier gave an especially poor performance of Oberon—a performance that would have delighted Shakespeare. H. O. Nicholson was delightful as the starveling, Quince. Miss and Mrs. Clark were excellent in their respective roles, and Robert Harris made a distinct impression as Bottom, speaking the lovely verse eloquently, with gracious gesture and great charm. The four lovers were good, blithe and free, especially Leon Quartermaine and Edith Evans, whose playing and speaking was a pure delight. But the quarrel scene was stupidly produced and the lovers' parts cut to bits for the sake of boring ballets and top-heavy production.

Altogether Dean's production is an unimaginative, solid rendering of an effervescent, simple comedy which has been much better done by other recent producers with only a tithe of Dean's resources. D. Hay Petrie as Puck earned a tremendous ovation despite repulsive costumes and absurd entrances by way of a demon trap. His performance put him in the forefront of English grotesque actors, but, like author and players, he had to make good despite, not because of, the producer. The play was accorded an undeservedly kind reception, but it is doubtful if it will be a financial success.

"Alf's Button" Gets a Splendid Sendoff

London, Dec. 28 (Special Cable to *The Billboard*).—W. A. Darlington's adaptation of his novel *Alf's Button*, produced at the Prince's Theater on Boxing Night, received a splendid sendoff and probably will be an attraction thru the holidays and long after.

Tubby Edlin has a fine part as a typical Tommy Atkins bewildered by the magical properties of a tunic button made of material from Aladdin's lamp.

Following a successful provincial run the piece was revised for London production and goes with a swing thruout.

May Robson Plays to Packed El Paso Houses

El Paso, Tex., Dec. 27.—May Robson played to three packed houses in the Texas Grand Theater here the first three days of last week in her own play, *Something Tells Me*. She left Sunday for Tucson, Ariz., to spend Christmas as a guest of Harold Bell Wright, the novelist, on his ranch near Tucson.

The settlement of the trouble with the stagehands assures a good theatrical season for El Paso.

Jackson Theater Opens

New York, Dec. 28.—The Jackson Theater, an \$800,000 structure, modern and fireproof in every respect, in Jackson Heights, Long Island, was opened to the public last week. The opening was attended by prominent persons of the community, including Queensboro President Maurice M. Connolly.

The new theater, to be devoted to pictures, seats 1,400 and is under the management of William Falt, formerly manager of the Eastman Theater, Rochester.

Maude for Atlantic City

Atlantic City, Dec. 27.—Cyril Maude, noted English comedian, will appear here beginning January 5 in *Arise! We All!* as part of his farewell tour prior to his complete retirement from the stage.

NEW BONSTELLE PLAYHOUSE READY

Detroit's Year-Round Theater Opens New Year's Night With "The Best People"---Fred Snow Manager

Detroit, Dec. 27.—Jessie Bonstelle announces the opening of her new Playhouse New Year's night. The new year-round Playhouse was remodeled from the old Temple Beth El into a beautiful and comfortable theater under the supervision of C. Howard Crane, Detroit architect.

The opening piece will be *The Best People*, with Gilda Leary, an actress little known in Detroit, in the leading role. Mannart Kippen has been engaged to play opposite Miss Leary. Mr. Kippen appeared here recently with Florence Rittenhouse in *The Shame Woman*, *The Best People*, which has just closed a successful season in New York, will open in Boston at practically the same time that Miss Bonstelle produces the play in Detroit. It was only after Miss Bonstelle selected her Detroit company that the Frohman offices consented to the release, and then they refused to release the play on the usual royalty basis, but insisted on playing it on the usual terms of all visiting productions.

There will be a special price for the opening, and Miss Bonstelle promises a souvenir of a permanent and unique type. It is said that this is the second time in the history of the opening of a theater in the United States that this souvenir has been used. The policy of the new Playhouse calls for two-week runs of all productions and longer if practical. A large number of plays will be tried out for New York managers or actors, and sometimes players of distinction will be visitors, but never "visiting stars."

Subscriptions have been sold after the manner of the Theater Guild in New York, and after the first play the openings will be Monday evenings, with matinees Tuesday, Thursday and Saturday. In the case of the first five performances tickets will not be sold to the regular subscribers in order that the subscriptions may start Monday evening.

Fred Snow, who has been treasurer of the Garrick Theater here for a number of years, has been appointed manager of the new Playhouse. Richard Lawrence, manager of the Garrick Theater, will be an advisory associate of Miss Bonstelle.

Mr. Charles Ringling and Wife Go to Cuba

Sarasota, Fla., Dec. 28.—Mr. and Mrs. Charles Ringling left for Tampa this morning, where they will embark for Havana, Cuba. They expect to visit the tobacco country in the western part of the island and the caves near Watanos and other points of interest within easy motoring distance, but most of their attention will be devoted to Havana and its New Year festivities. Accompanying them on the trip are Ed and Jimmie Rooney. They expect to be gone about 10 days or two weeks.

Stock Theater

Planned by Organized Labor in Sacramento, California

Sacramento, Calif., Dec. 27.—Negotiations are under way for the construction of a theater in the business section of the city by local organized labor. Papers are now being drawn up to incorporate a holding company with a capital stock of \$150,000. The theater would be used for the presentation of stock performances.

Hughes Theater Sold

New York, Dec. 27.—The Hughes Theater, a motion picture house occupying a large site at the southwest corner of 186th street and Hughes avenue, in the Bronx, was sold yesterday by the I. R. B. Realty Company, Inc., of which Isador Benson is president, to Louis I. and Bernard Shapiro. The property was held at \$150,000. The theater is a one-story structure with a seating capacity of 1,200. It covers a plot of 87.6x100.

Heifetz's Home Robbed

New York, Dec. 28.—Four summer homes at Narragansett Pier, Rhode Island, one of them the home of Jascha Heifetz, violinist, were ransacked Saturday night by thieves, who carried away loot valued at \$100,000. The plunder consisted chiefly of valuable paintings, silverware, antiques and jewelry. At Heifetz's home the wine cellar was broken into and a secret safe kept there taken away.

Beverly Players in "Candida"

New York, Dec. 27.—A performance of George Bernard Shaw's *Candida* was shown in the auditorium of the Fourth Unitarian Church in Brooklyn last night by the Beverly Players. The church was filled to overflowing and the large audience gave the play a big hand.

HELEN A. STANILAND



Miss Staniland, a former professional, has for six years been with the O. H. Johnstone Theatrical Agency. She is a highly capable business woman, and has numerous friends in theatrical circles.

The Alviene University School of Theater Arts

New York, Dec. 27.—The ever-growing popularity of the American stage, the gradual perfection of the arts, the steadily increasing ability of the American actor and actress, all are in no small degree to be attributed to the efficiency of some of America's leading schools of the drama, opera and the dance. One of these progressive and efficient schools is the Alviene University School of Theater Arts, 43 West 73d street, of which Professor Claude M. Alviene is the principal. This venerable institution, like few others in America, is one of the ever-vigilant, progressive institutions whose aim and purpose is the thoro, scientific, methodical training of young promising Americans for a successful career, the opera and the dance. Its Board of Advisers and Honorary Directors includes such men as Alan Dale, dean of dramatic critics; Wm. A. Brady, Henry Miller, Sir John Martin Harvey, J. J. Shubert, Marguerite Clark, the screen star, Rose Coghlan and others. Many of the leading celebrities of local fame owe their success to this institution and the unceasing perseverance of Prof. Alviene and his wife, who just live for the love of the art and the prodigies they help to fame. Among these are Mary Pickford, Laurette Taylor, Dolly Sisters, Dorothy Jarden, Mary Nash, Taylor Holmes and Eleanor Painter. Then there are Fred and Adele Astair, Zita Johann, Wm. Morgan, Camelia Campbell, Harry Clarke, Anthony Knilling, Lillian Foster, Wanda Lyon, May Buckley, Evelyn Law, Lee Tracy and Muriel Stryker.

Many leading stars thruout the country and abroad at one time or another have received some of their training at the Alviene.

The Grand Opera Department of the Alviene School is taken care of by Jules Schwarz in co-operation with his brother, the world famous baritone of the Chicago Grand Opera Company, with Mr. Gabor, of the Metropolitan, and Mr. Nadon, late with Bernardini, of Paris, and others co-operating.

The stage directors are Roy Cochrane, Lawrence Marston and Fred Loomis.

"Six-Cylinder Love" Gets Fair Reception

London, Dec. 28 (Special Cable to *The Billboard*).—*Six-Cylinder Love* in opening at six o'clock nightly at the Garrick Theater, thus avoiding interference with other performances, seems to have made a lucky choice, for it is unlikely to make a profit with an ordinary bill and full theater rental to pay. The reception of the play was only fair, altho Bobbie Howes as Sterling caught the public fancy in no uncertain fashion, Howes receiving an ovation for his clever comedy work. Edna Best was her usual pleasant undistinguished self, playing sincerely, but without flair.

The play has a doubtful future here.

Elizabeth Schirmer III

Cleveland, Dec. 26.—Elizabeth Schirmer, Madonna in *The Miracle*, at the Auditorium, was taken home ill after the first act. She was enacting the part usually played by Lady Diana Manners. Physicians, who report her condition as not serious, have ordered her to remain in her apartment for a few days. Miss Schirmer was taking the Madonna role for the first time here. This is under the alternating system that relieves principals in the most strenuous parts the evening following a matinee.

J. C. WILLIAMSON NOW OFFERING ACTS 25 WEEKS IN AUSTRALIA

But Turns Must Prove Successful Before Their Time Is Increased From Usual Ten-Week Engagements--Only Two Cities Have Two-a-Day. Says H. A. Bowden

NEW YORK, Dec. 29.—Arrangements have been completed by J. C. Williamson, Ltd., now controlling big-time vaudeville in Australia, whereby acts that prove at all successful will have their time increased from the usual 10-week engagement to 25 weeks. The guarantee increase of 15 weeks now makes it possible for American vaudeville artists to be assured of a month's work in Australia, and it is expected to greatly encourage them to make the three-week jump from San Francisco.

According to H. A. Bowden, New York representative for Williamson vaudeville, all transportation is paid by the management from the time the artists steps on the boat at San Francisco. His baggage is also taken care of to and from the theater.

Conditions in Australia are considered easy, says Bowden, who points out that only two cities have two-a-day, the rest of the time being generally seven or eight performances a week.

The theater patronage, however, is unusually critical and it is expected that only offerings considered successful in their native country will at least be given an opportunity to also succeed in the Antipodes. The folks there have been used to getting only the successes in vaudeville, as well as in the legitimate field, and the "bird" is still in evidence for acts that fail to come up to the mark.

In the opinion of Mr. Bowden, American vaudevillians should look upon an Australian engagement as a vacation, especially in the summer time.

Belasco Tones Down Rawness

"Ladies of the Evening" Passed Upon Favorably by Acting District Attorney Pecora

New York, Dec. 29.—It is said that David Belasco has toned down the objectionable features in his latest show, *Ladies of the Evening*, in fact, applied salve to the rawer parts of the production following the opening night. This is partly borne out by a visit to the already much talked of play Friday evening by Acting District Attorney Ferdinand C. Pecora and Assistant District Attorney Wallace, who passed upon it favorably, and as yet have recommended no police action against it.

They agreed, according to the report, that while it was risqué in spots, it was no more objectionable than any number of other plays of this and other seasons.

Mr. Pecora characterized it as a modernized *The Eastest Way*, which Belasco produced in 1909 and which, because of the situation it presented, stirred a storm of comment at the time.

From persons who attended the opening night reports were that the new Belasco show made *What Price Glory* and a few others look like Sunday school entertainments and that the dialog in it ran the gauntlet of blasphemy and imprecation.

The police who viewed it Friday night were of the opinion that altho the play had been refined a good deal before they got there, the production had not been materially harmed. It seems that their visit was prompted by numerous complaints from citizens who took offense to the play, calling it a menace to public morals and asking that it be stopped.

No Jail Sentence for Norman Kendall

The December 27 issue of *The Billboard* carried a story from Cleveland, O., under the head, "Kendall Convicted on Child Labor Charge". The story stated that Mr. Kendall had to pay a fine of \$100 and serve a sentence of 30 days in the workhouse for violation of the child-labor law. Mr. Kendall, in a letter, calls attention to the fact that *The Billboard* correspondent was in error and that he did not go to jail, as there were no days connected with his sentence to be enforced. He also states that the case is still before the Supreme Court on stay and is yet to be determined. *The Billboard* apologizes to Mr. Kendall for this error and is glad to publish his statement of the facts.

John Thorn Ill

Milwaukee, Wis., Dec. 27.—John Thorn, a member of the Frawley-Karle Players at the Garrick Theater, and formerly a member of the Players' Guild, the organization which appeared at the Davidson Theater during the summer, is in St. Mary's Hospital, suffering from the after effects of the flu. Mr. Thorn's condition, according to Dr. Philip A. Forsbeck, his physician, is not critical.

Building Begun on First Link of West Coast Chain

Los Angeles, Dec. 29.—Plans are now under way for the construction of 15 new theaters in Southern California, to be erected by the West Coast Theaters, Inc., at a cost of \$2,591,139.

Operations have already commenced here on the first of five houses which will come under control of the company. Specifications call for buildings at Washington and Vermont streets, Pasadena and 56th avenues, Tenth and Western streets, Slauson and Mesa drive and Washington and Lake streets. The company also announces its intention of erecting a theater in Oakland.

The annual meeting of the stockholders of the company was conducted and Arthur Bernstein and Edwin J. Loeb were named as new members of the board of directors. M. Gore, Adolph Ramish, Sol Lesser, A. L. Gore and Frank S. Hutton were re-elected to the directorate. The executive committee was re-elected by the directors.

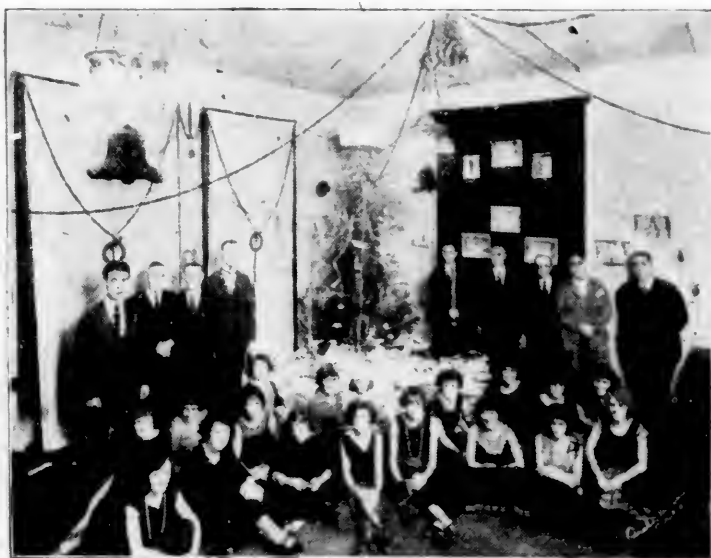
Mr. and Mrs. Coburn To Tour

New York, Dec. 29.—Mr. and Mrs. Coburn will conclude their New York engagement in *The Farmer's Wife* at the Comedy Theater Saturday night and begin a tour the following Monday in Detroit.

German Actors' Strike Collapses

Berlin, Dec. 27.—The threatened strike of "the 99 most prominent" actors of Germany has collapsed, and the committee appointed late in November to take vigorous action against the managers' scheme for classification of the players will probably never report. The stars, it is said, have found the public, the managers and the lesser paid actors against them in their resistance to the managers' plan, which provides for minimum and maximum salaries in the four categories, ranging from \$350 to \$2000 monthly.

BURLESQUERS MAKE MERRY



Flashlight photograph of the "Speedy Steppers", Mutual Wheel burlesque company, taken Christmas Eve at the Buchtel Hotel, Akron, O.

"Speedy Steppers" Give Christmas Party in Akron

Thayer & Sacks' *Speedy Steppers* Company, a Mutual Burlesque attraction, held a Christmas Eve party at the Buchtel Hotel, Akron, O. At the suggestion of the producers the crew—Messrs. Raby, Hanley and Gilson—did itself nobly in its efforts to create a Yuletide effect in the decoration of the Christmas tree, arrangement of gifts, etc. Each and every member of the company (28 in all) expressed their token of friendship and esteem towards one another by depositing gifts around the tree. In all there were distributed 597 parcels, representing the exchange of gifts from one to another. Santa Claus was played by Bob Raby. That genial host, Mr. Swenson, proprietor of the Buchtel Hotel, and his good wife did their utmost to make the gathering a real honest-to-goodness, old-fashioned Yuletide affair.

All in all this Christmas gathering of the *Speedy Steppers* Company should live long, with pleasant recollections in the memory of every member.

The following members were both recipients and distributors of the many tokens, each to the other: Mike Sacks, Nestor Thayer, Billy Dale, Eddie De Velde, Dave Harris, Billy Gilson, Bob Raby, Char Hanley, May Thayer, Gladys Clark, I. Kubelli, Gladys Huston, Thelma Benton, Edna Thayer, Marie Girard, Gertrude De Velde, Miss G. Dale, Anna De Voe, Peggy Raby, Peggy O'Neil, Miss Lee Sherman, Miss Lou Hanley, Miss Ray Atherton, Irene Harold, Davina McKenzie, Mildred Roberts and Eugene and Evelyn Daley (twins).

"Tame Cats" Postponed

New York, Dec. 29.—*Tame Cats*, announced to open at the Princess Theater tonight, has been postponed to a later date.

Fisher Holds Up Hill's Bankruptcy Discharge

New York, Dec. 29.—A snag in the ultimate discharge of obligations in bankruptcy proceedings of Gus Hill, producer, came last week in the form of an objection filed by Bud Fisher, creator of the Mutt and Jeff cartoons, charging that Hill, in private life Gustave Metz, had concealed assets in an effort to escape payment of creditors.

Fisher, whose Mutt and Jeff cartoons Hill produces for the stage, is one of the preferred creditors named in the bankruptcy petition. He alleges secrecy of assets on the part of Hill. This constitutes criminal violation, punishable under the laws of New Jersey, where the bankruptcy petition was filed.

Merritt Lane, counsel for Bud Fisher, alleges in his objection that the theatrical producer owns stock in six business enterprises, that he has transferred property to the value of \$100,000 to his wife, that he failed to disclose a profitable contract, that he has concealed a large amount of cash and securities, and that he owns property of value in Monmouth County, New Jersey.

Pittsburgh Musician Sues Paderewski

Pittsburgh, Pa., Dec. 27.—A \$5,000 damage suit against Ignace Jan Paderewski, famous pianist, has been brought here by E. G. Rothleder, a local musician, owing to the Polish man's failure to return a program of his first recital in Berlin, Germany, in 1891.

The suit was filed by Rothleder in Federal Court. He claimed the program has been a source of inspiration to him and that in spite of repeated requests, Paderewski refuses to return it to him. When Paderewski was in New York in

"CHAUVE-SOURIS" LONDON TRIUMPH

Sayler Enthusiastic Over Balleff's English Reception and Reinhardt's New Berlin Theater, the Komoedie

New York, Dec. 27.—After a hurried trip of five weeks to Moscow, Berlin and London, Oliver M. Sayler, Morris Gest's representative, returned late Wednesday night on the Olympic with the latest news of the London triumph of Balleff's *Chauve-Souris*, of Max Reinhardt's new theater and most recent activities in Berlin, and of the current activities of the Moscow Art Theater and its associated stages.

Sayler reports that Balleff's triumph in London is without precedent in recent seasons in the British capital. The engagement there was made possible by the payment of 100,000 francs indemnity for the release from his Paris contract. The London season was for four weeks only, ending last Saturday night, inasmuch as Balleff and his entire company are sailing next week for New York to open their fourth year in America at the Forty-Ninth Street Theater January 13. The acclaim Balleff received in London, Sayler reports, was such that he could have stayed at the Strand Theater thruout the season. Contrary to the current London custom of buying seats at the box-office only on the evening of the performance, Balleff found that his house was sold out for days in advance, with the pit crowded each night six rows deep at the rear of the seats. This fact gave him a packed house even on the night of the great London fog a fortnight ago while other theaters had only a corporal's guard in attendance.

Balleff's experience in having his number, *Bethlehem*, prohibited by the English censor, according to Sayler, has made him extremely anxious about the reception of this number when he comes to New York. "Every American Balleff meets," says Sayler, "has to go thru the process of assuring the Russian artist-clone that there is no such thing as a censor in New York."

While in Moscow Sayler gathered together the entire repertory of the first 10 years of the *Chauve-Souris*, including librettos of more than 100 numbers and acts, and the entire scores, and brought them out to Balleff in London. All of this material had to be left behind when Balleff fled from Moscow five years ago.

Sayler is most enthusiastic about the new theater which Max Reinhardt opened last month in Berlin, the Komoedie. "It is the most exquisite example of modern theater architecture, especially in the auditorium, which I have ever seen," says Sayler. "Its style is baroque, extremely simplified and tinged with modern adaptations. For luxury and refinement without ostentation it is incomparable."

In this theater Reinhardt is on the point of producing Pirandello's *Six Characters in Search of an Author*, with Max Pallenberg in the leading role, the final rehearsals of which Mr. Sayler saw.

"The Moscow Art Theater in all of its branches," says Sayler, "is the most significant, the most important, the most vigorous, that it has been at any time during the 26 years of its history. Not only are the theater building and stage and workshops in the most immaculate condition, just as before the war and revolution, but a new spirit of efficiency is evident in all of the theater's activities, due to a large extent to the experience gained by the parent company during its two years in America. This company today shares with the Moscow Art Theater Musical Studio of Vladimir Nemirovitch-Danchenko, the time on the main stage and the favor of the Moscow public. Those who have said that the Moscow Art Theater is out of date in modern Russia should go to the box-office and try to buy a ticket. The old custom of obtaining the right to buy seats only by lottery is still in vogue. And the theater is the only one in Russia for which there is the slightest speculator demand for seats."

Sayler was deeply impressed by the spirit of youth which Nemirovitch-Danchenko has instilled in all of the work of the Musical Studio, a wholly new departure and development since he spent the winter of 1917-'18 in Moscow. In his judgment Danchenko and the young people of this company have completely revolutionized the field of light opera.

During his 11 days in Moscow Sayler saw a total of 18 performances and rehearsals at the Art Theater and others.

Take Over Theater

Karl C. Campbell and B. Devoio, two old troupers, have taken over the De Luxe Theater, Johnson City, Tenn., and will present shows and pictures.

January, 1923, Rothleder says he wrote the pianist, including the program and asking that it be returned. Paderewski has failed to do this and Rothleder wants \$5,000 damages.

NEW WASHINGTON THEATER OPENS

Society Out in Full Force for Earle's First Performances--- Continuous Vaudeville Policy

Washington, Dec. 27.—Washington's newest theater, the Earle, opened its doors today. This opening, but two days after Christmas, fulfills the promise made by the Brylawskis, owners and builders, that the structure would be ready during the holidays. Those who have viewed the interior of the new building pronounce it one of the really artistic amusements places of the national capital.

The opening of the week includes Harry Green in *The Cherry Tree*, Meyer Davis' famous *Le Paradis* Band and many other popular artists. When the doors opened at 6 o'clock there was a rush and for half an hour a wild scramble ensued to find seats. Washington society turned out in full force.

The Brylawskis have invested more than \$2,500,000 in this newest of Washington theaters. Its interior decorative scheme is something new in theater furnishing. The coloring is a Chinese lacquer with a background of green gold. Lighting effects, floor coverings and all else that goes to complete the interior of the theater blend into this color scheme.

After having been known as the Cosmopolitan thruout the period of construction, the name Earle was selected because of the theater in Philadelphia bearing this name and which presents the same policy as the Washington theater will follow. The policy is what is known as "a continuous performance". The doors open at 1 o'clock in the afternoon and the program continues until 11 at night. Seven acts of Keith popular-priced vaudeville will be offered, commencing daily at 3, 6:30 and 9:15 o'clock. In addition to the vaudeville, Stanley photoplays will be shown. Admission prices are: Matinee, 1 to 6 o'clock, balcony, 50 cents; lower floor, 50 cents; boxes, 75 cents. Evening performances, balcony, 30 and 50 cents; lower floor, 75 cents; boxes, \$1. Night prices will prevail at Sunday and holiday matinees.

GIVEN 10-YEAR SENTENCE

Minneapolis, Dec. 26.—Thomas R. Millikin, self-styled manager of a fraud concern known as Millikin-Fernwalt Company of New York City, was sentenced to 10 years in Leavenworth today on his plea of guilty to four counts charging the use of the mails to defraud. Millikin was arrested in St. Paul September 25, after the postal authorities had investigated queries from Canada concerning a man seeking to get young girls to Minneapolis, to join choruses and revues. Millikin replied to letters on elaborate stationery and asked each applicant to deposit \$45 to pay for costumes. This money was to be refunded after the first three months.

No Suitable Yale Song

Bridgeport, Conn., Dec. 27.—Last year an anonymous donor announced \$1,000 as a prize to the Yale student or alumnus who might submit the best words for a new song to be included in those officially recognized by Yale University at New Haven. Noah H. Swaine, of Philadelphia; Prof. William H. Phelps, Dean D. S. Smith, of the Yale Music School; Minott S. Osborne, Marshall Bartholomew, director of the Yale Glee Club; Carl A. Lohmann and C. Spofford, undergraduate president of the Glee Club, were selected to pick a winner. All the material submitted was rejected as inferior. The competition was reopened this year and the material was again looked over and also found inferior and rejected. And so \$1,000 is still waiting for all comers with any Yale connections.

Terre Haute Theater Robbed

Terre Haute, Ind., Dec. 27.—The American Theater was robbed of \$1,000, representing Saturday's and Sunday's receipts, Sunday night. The Indiana Theater was also entered, but the burglars secured nothing, since the safe only contained insurance policies and papers which were found scattered over the floor.

Evans' Band at Ball

Sarasota, Fla., Dec. 27.—Merle Evans' Band appeared at the Woman's Club annual Christmas ball in the Mira-Mar Auditorium last night and scored an immense hit. The affair was one of the big events of the social season.

Errol Back in New York

New York, Dec. 27.—Leon Errol, the comedian, is back in New York after finishing the film version of *Sally on the West Coast*, and will start rehearsing soon for *Louis the 15th*, in which Florenz Ziegfeld will star him.

"Grand" Christmas Gift

A \$1,000 gold certificate was the Christmas gift of members of Local 5, International Association of Theatrical Stage Employees and Motion Picture Machine Operators, Cincinnati, to Wm. C. Elliott, their business agent, who also is third vice-president of the International body. With gifts to Mr. Elliott in past years of an automobile, diamond ring and a fully equipped traveling bag, the Cincinnati boys have been more generous, perhaps, than those of any stage craft local in the United States and Canada in expressing appreciation of the sincere and valued services of their business representative.

Colored Minstrel Troupe Stranded in Carthage, N. Y.

Auburn, N. Y., Dec. 25.—The *Dover* in Dixie Negro minstrel troupe, which gave two performances at the Carthage Opera House last week, is stranded in that place because the owner and manager, Robert C. Wing, it is alleged, left without settling about \$700 due the troupe. Wing told the company that he was going to Watertown to make a booking. This, it is said, he failed to do and his whereabouts are unknown.

The troupe consists of 10 members who are trying to pay the indebtedness incurred for food and lodging. They have given several entertainments and expect to play in Croghan within the next few days. Carthage persons have helped them, and Sam Calendar, a confectioner, has donated the use of the dance hall in his building for staging a benefit dance in their behalf. The management of the theater has allowed them to sleep in the basement of the building during their difficulty.

"China Rose" Opens

Boston, Dec. 27.—John Cort's new Oriental operetta, *China Rose*, opened Wednesday night at the Hollis Street Theater and was favorably received by a large audience. The libretto is by Harry L. Cort and George E. Stoddard, the musical score by A. Baldwin Sloane, and R. H. Burnside did the staging. *China Rose* is a reminder of what Gilbert and Sullivan used to turn out and the chances are it will prove very popular. The music is rhythmic and catchy, there is plenty of refreshing comedy, the mounting is handsome and the cast is competent. With a little whipping into shape it will be a neat piece of entertainment.

J. Harold Murray, as a bandit hero, sings his few songs well; Miti Manky is delightful as a loquacious flapper, Fern Rogers does nicely with her songs, De Haven and Nice are most amusing and there is some good dancing by Princess Mikeladz, Joseph Daniels and Margaret Daley. An attractive chorus helps things along.

The complete cast is as follows: Alfred Kappeler, Niola Gillette, Miti Manley, Robinson Newbold, Maurice Holland, J. Harold Murray, George E. Mack, Fern Rogers, Fred Nice, Charles De Haven, Lillian Lee and Nita Martin. Also the Misses Leona, Konogay, Seeley, George, Francis, Phillips, Abernethy, Gray, Joy, Reed, Rider, Barry, Hardy, Mercer, Steiner, Price, Meyers, Lewis, Gallagher, Merrill, Britton, LeVines, Hennessy, Douglas, Hawkes, Martin, and the Messrs. Logan, Lessman, Martin, Kessler, Douglass, Monty, Byrnes, Johnston, Eastman, Cowley, Sheldon, Werner, Niles, Whitney, Mario, Treggett, Carmin, Rice, Cross and Finn.

Leak Floods Theater

New York, Dec. 27.—The stage and dressing rooms of the Lafayette Theater, where the Vogel & Forbush *Shuffle Along* Company is playing, were flooded early Wednesday morning, when the water tank on the roof of the house sprang a leak. Considerable damage was done to scenery, wardrobe and properties of the colored attraction. Many of the wardrobe trunks and personal baggage of the performers were found floating around in the basement. It so happened that the show had a large reserve of costumes which enabled it to carry on without losing a performance.

Band for Black Cat

Sarasota, Fla., Dec. 26.—Assurance has been given to A. Mike Vogel by Ben Bernie that the band engaged for the "Black Cat", which opens New Year's Eve, will be here Sunday. The launching of the "Black Cat" took place successfully in the presence of many from this city and Tampa and will be towed to its berth at Burns Basin within a few days.

Movie Extra Convicted

New York, Dec. 27.—Mary Knowles, 26, a movie extra, was convicted of shoplifting in Special Sessions yesterday and is being held for further investigation until January 2. She was arrested December 15, charged with having stolen \$45 worth of merchandise from Wanamaker's department store.

J. E. Hatfield, Pioneer Showman, Still Active

Has Been Identified With Numerous Interesting Theatrical Enterprises---Is Part Owner of Al G. Field Show

Columbus, O., Dec. 27.—When the history of American minstrelsy is written, a name that will always stand among the foremost of the promoters will be that of Al G. Field, but with the lamented Mr. Field's will be the name of the oldest member of the same family, Joseph Edward Hatfield, now half owner of the Field Show. Altho well along on the evening side of life, Joe is as supple and as active as many men half his years and has a mind that is just as active and as creative for minstrel work as it was 40 years ago.

His connection with various amusement enterprises has culminated with part ownership of one of the biggest minstrel money makers of all time. He was born at Brownsville, Pa., in 1858 and started in show business as a painter apprentice at the age of 12 years. He was with the Sells Show for several years and in 1880 went in advance of the Gunder Fairground Shows. After a year he left that outfit to join the Miles Orion Circus and Menagerie as candy superintendent, remaining with this show for two years.

From 1882 until 1886 he was again with Sells Bros. Circus in the capacity of superintendent of painting, and at the end of the 1886 season he, with his brother Al, organized the original Al G. Field's Minstrels, where he remained as assistant agent until he went with Tommy Donnelly. They organized the Donnelly & Hatfield Minstrels, which operated for three years. Then he formed the first Darkest America Company, which did a world of business.

In later years he has been acting in various capacities with the Field Show until the death of his brother, Al, when he was given a half interest in the show. At present he is active in its management in conjunction with Eddie Conard, his partner. During the off season Joe spends his time in Columbus, this being his home. He is as well liked by his fellow citizens as he is with the world of show people with whom he has come in contact.

"High Tide" Pleases A. C.

Atlantic City, Dec. 27.—*High Tide*, a drama of the sea by Eleanor Holmes Hinkley, is one of the outstanding productions that have opened here recently prior to their Broadway debut. A bleak New England coast, with a constant view of the sea, rugged people and the stern severities of life, mark this first serious intense play to visit the Apollo Theater here in many a moon.

Miss Hinkley's play is good drama, virile, tense and a picture of the people and place in which it has been set. Her folk are narrowly restricted because of their life and the occupational curtailment of variety and pleasure that go with it, yet they are not Puritanical nor without the pale of opportunity. Theirs is life without the desired colorings that make for modern variation.

The leading roles were finely played. That of Ainos Pike, villain, who had a temper and a brusque domination that afterward softened with repentance, was played splendidly by Louis Calhern. His unappealing personality marked an integrity that was strangely lived. Miriam Hopkins plays the principal feminine role. She has many stresses and a calmness of despair to portray amid the central spot that requires superb ability in an actress to be thoroly created. Edgar Nelson and John Marston enacted their roles well also.

Pianist's Estate \$2,065.20

New York, Dec. 27.—An estate of \$2,065.20 was left by Alberto Himan, pianist, who died at the age of 71 on July 28 last, it became known yesterday when a State transfer tax appraisal of the property was filed in the Surrogate's Court. Mr. Himan did not leave a will and the estate will go to two uncles, Julius Lina, of this city, and Jacob Lina, of San Francisco, named as his nearest relatives in the papers.

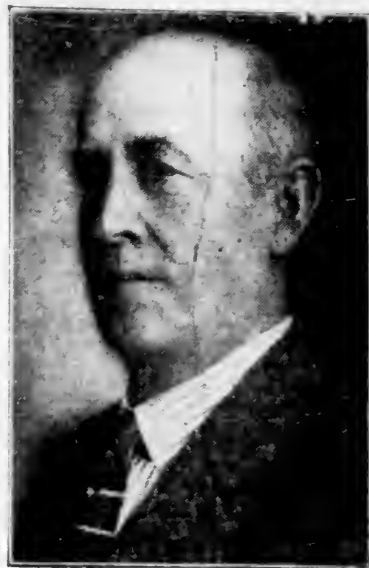
Mr. Himan was the composer of *Spider Dance*, *Mimosa* and other pieces.

Felix Blei and Magic Company Back in New York

New York, Dec. 27.—Felix Blei arrived today on the Panama Line steamer *Christobal* from Panama after a very successful tour with George the Magician, bringing the entire company with him. The tour included Cuba, Costa Rica, Panama and the Canal Zone. Mr. Blei is at the Hotel Flanders and said he has no plans for the coming season as yet.

Schubert Kin in "Follies"

New York, Dec. 27.—Irma Schubert, said to be the great-grandniece of Franz Schubert, was added to the cast of the *Ziegfeld Follies* at the New Amsterdam Theater this week.



J. E. HATFIELD

Attractive Holiday Bills in Washington Theaters

Washington, Dec. 27.—Washington theaters laid out their best and most attractive features for their patrons over the Christmas week. Here are a few of the headliners:

The Palace showed *This Is Marriage*, Robert Henley's latest production for Metro-Goldwyn, as its big attraction to full houses.

There was character creation in clever film in the screen visualization of Eleanor Glynn's *Three Weeks* and *His Hour* as the leading features of Loew's Palace for the holidays. Full houses attended.

The Hoffman-Hoskins *Kiddie Revue of 1923*, which was a great success at the National Theater here last spring, was repeated at Wardman Park Hotel Friday afternoon for the relief of fatherless children of Greece. The *Flower Ballet* and *Blowing Bubbles* were among the features.

At the Tivoli Pola Negri was the star who packed the house several times during the holidays.

There was a triple star feature bill for Crandall's Central Theater for Christmas week. Leading this bill was *Enemies of Children*, an analysis of contemporary life.

Christine of the Hungry Heart was the main feature of Crandall's Metropolitan. The program was augmented by other features chosen with special regard to the Christmas festivities.

At the Rialto Irene Rich held the featured place on the silver sheet in *This Woman*. A special musical program was arranged for the week.

Florence Vidor, Ian Keith and Lillian Lawrence were the principal members of the cast of Thomas H. Ince's pictureization for First National of Kathleen Norris' novel, *Christine of the Hungry Heart*, seen several times at Crandall's Ambassador. Well named, this theater drew large crowds from representatives of foreign governments.

Keith's offered a bill that packed the house at every performance. Following its usual custom there was something to please everybody.

Vincent Lawrence, author of *In Love With Love*, presented *Two Married Men* at the Belasco as the leading attraction of that theater for the holidays.

One of the most interesting musical comedies of the season was seen here when Constance Binney, at Poli's, appeared in *Sweet Little Devil*.

At the National Theater Charles Frohman presented Molnar's comedy, *The Swan*, in three acts, with Eva LeGallienne.

Music Shop Obtains Judgment

New York, Dec. 28.—A judgment of \$257.40 was obtained by the Bronx Music Shop last week against Noble and Sissie, colored costars of *The Chocolate Dandies*. The sum was alleged to be due as payments on a \$500 piano Sissie bought on the installment plan.

Morosco Has New Play

New York, Dec. 27.—Oliver Morosco has another new play, a four-act English drama by John Hastings Turner, entitled *Queen Mab*, which will be put into rehearsal right after the first of the year.

"Parasites" Closing

New York, Dec. 27.—*Parasites*, the Cosmo Hamilton comedy starring Francine Larrimore, will close its brief engagement at the 39th Street Theater next Saturday and take to the road.

Thompson in Chicago

Chicago, Dec. 27.—Al Thompson, formerly in vaudeville, was here this week booking bands thru the Southwest. He has headquarters in Dallas, Tex.

SAM H HARRIS THEATER, NEW YORK
Beginning Tuesday Evening, December 23, 1924
Tom Wilkes Presents

THE DUNCAN SISTERS

Catherine Chisholm Cushing's
"TOPSY AND EVA"

A Musical Comedy
(Based on Uncle Tom's Cabin)
Music and Lyrics by the Duncan Sisters
Staged under the direction of Oscar Eagle...

CAST OF CHARACTERS

(In the Order in Which They Appear)
Chloe... Almee Torriani
Harry... Glory Minchart
Uncle Tom... Basil Haysdel
George Shelby... Robert Halliday
Mrs. Shelby... Helen Case
Helen... Renee Lowrie
Ann... Lea Swan
Jane... Edith Maybaum
Bessie... Antoinette Boots
Augustine St. Clare... Wilbur Cushman
Henrique... Harriet Hoctor
Simon Legree... Frank K. Wallace
Gee Gee... Davis Goodman
Eliza... Florence Martin
Murielle... Nydia D'Arnell
Erasmus Marks... Ashley Cooper
Ophelia St. Clare... Myrtle Ferguson
Topsy... Rosetta Duncan
Eva St. Clare... Vivian Duncan
Danseuse Premiere... Harriet Hoctor
Rastus... Ross Himes

PLANTATION QUARTET - Phillip Ryder, Harry Furney, Roy Collins and Floyd Carder.
OLD-FASHIONED GIRLS - Ernay Goodleigh, Alice Averill, Dixie Harkins, Renee Lowrie, Lea Swan, Antoinette Boots, Shirley Beauford, Jessie Pollard, Edith Maybaum, Natasha Verova, Lorraine Ray, Patricia Pattison and Hazel Cushman.

PICKANINNIES - London Palace Theater Dancers especially contracted for the Duncan Sisters in "Topsy and Eva", direct from the Palace Theater, London, England - Billie Bart, Hettie Ward, Teresa McSpirt, Rosie Swettenham, Violet Little, Rosa Thompson, Ethel Swettenham, Minnie Shaw, Elsie Thompson and Kitty Dolan.

SYNOPSIS OF SCENERY

ACT I - Uncle Tom's Cabin on the Shelby Plantation, Kentucky. An October Afternoon.
ACT II - Courtyard of Augustine St. Clare Home in New Orleans. An April Evening.
ACT III - The Shelby Home in Kentucky. Early Evening.

TIME - In the Fifties.

Other good plays have been murdered in the name of musical comedy, why not Uncle Tom's Cabin? The murder in this case is more atrocious than usual, and consequently Topsy and Eva has some unusually merry spots. That is, Topsy and Eva have these spots. The show is all in their hands as far as merriment goes, and be it said to their credit that not a dull moment prevails while they are on the stage.

The Topsy and Eva idea, as expounded by the Duncan Sisters, certainly is a grand inspiration. Vivian, doll-like and exquisite, makes the role of Eva a delightful thing to look upon, and Rosetta, as the mischievous Topsy, has the opportunity of a lifetime to clown and cavort about. Sure enough, the Duncan

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44TH STREET THEATER, NEW YORK
Beginning Thursday Evening, December 25, 1924

RUFUS LE MAIRE Presents
A New Musical Comedy

"BETTY LEE"

Based on the Play Going Some, by Paul Armstrong and Rex Beach
Book by Otto Harbach. Music by Louis Hirsch and Con Conrad. Lyrics by Irving Caesar and Otto Harbach.
Dialog Directed by Bertram Harrison
Dances and Ensembles Staged by David Bennett. Scenes Designed by P. Dodd Ackerman. All Costumes Designed by Charles Le Maire

THE CAST

(As the Players Appear)
Doc... Jack Kearns
Slim... Ed. Ponie
Hypo... William Brandt
Silent Pete... Harry Sievers
Stover... Howard Boulden
Willie Wolf... James S. Barrett
Carara... Palsley Noon
Mrs. Lila Keep... Charlotte Woodruff
Jeanne Chapin... Madeline Cameron
Berkley Fresno... Alfred Gerard
Betty Lee... Gloria Foy
Maridetta... Dorothy Barber
Wallington Speed... Hal Skelly
Lawrence Glass... Joe E. Brown

THE NEW PLAYS ON BROADWAY

Back... Clifford J. O'Rourke
Gabby Gallagher... James Kearney
Culver Covington... George Sweet
Skinner... Anthony Hughes
Whitey... Carlo
Camehita... Kathryn O'Hanlon
Claco... Theo. Zamboni

THE BETTY LEE GIRLS

Dorothy E. Fitzgibbon, Grace M. Smith, Olive Lindsay, Edna Luce, Ada Winston, Helen Orb, Betty Colker, Madeleine Dare, Verdi Mill, Lucille Arden, Kay Karyl, Florence Courtney, Neida Snow, Isabel Graham, Yvonne Kent, Claire Daniels, Frieda Fitzgerald, Kathleen McLaughlin, Ann Page, Elizabeth Wallace, Marjorie Bailey, Harriet Hasbrook, Nancy Lay, Marion Swords, Pearl Bennett, Jeanne West, Katilyn Brown and Penelope Rowland.

SYNOPSIS OF SCENES

ACT I - Courtyard of the Chapin Spanish Villa, Southern California.
ACT II - Japanese Teahouse. Chapin Estate. One day later.
ACT III - Another View of Japanese Teahouse. One week later.

Except for half a dozen mishaps and the fact that Gloria Foy was ill and could not sing her songs, Betty Lee trotted along in promising shape at its second night performance on Broadway. There were times when things looked pretty bad.

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RITZ THEATER, NEW YORK
Beginning Tuesday Evening, December 23, 1924

Winthrop Ames Presents
GEORGE ARLISS

"OLD ENGLISH"

A Play in Three Acts by JOHN GALSWORTHY

CAST OF CHARACTERS

(In the Order of Their Appearance)
Sylvanus Heythrop, Chairman of "The Island Navigation Company"
Gilbert Farney, Secretary of the Same
Frederick Earle
Bob Pillin, of Pillin & Son, Shipowners
Deering Wells
Charles Ventnor, a Solicitor
Stafford Dickens
Mr. Brownbee, a Creditor of Old Heythrop
Norman Cannon
Clergyman, Another Creditor
Eustace Wyalit
Rosamund Larnie, a Connection of Old Heythrop
Irby Marshall
Phyllis
Her Children
Cecile Dixon
George Walcott
Joseph Pillin, Senior Partner of Pillin & Son
Ivan F. Simpson
Adela Heythrop, Daughter of Old Heythrop
Ethel Griffies
Two Clerks of "The Island Navigation Company"
Victor Weston
A Director
Langford Hayes
Mr. Batterson
Shareholders
James Hughes
Horace Cooper
Mr. Wenkley
Murray Stephens
Mr. Budgeon
Company
Arthur Villiers
Thomas Donnelly
Letty, the Larnes' Maid-of-all-Work
Henrietta Goodwin
Meller, Old Heythrop's Body Servant
Henry Morrell
Molly, His Daughter's House Maid
Molly Johnson
Directors, Shareholders, Creditors, etc.

ACT I - Scene 1: The Board Room of "The Island Navigation Company" in Liverpool, February 12, 5 o'clock. Scene 2: The Same. February 13, 3 o'clock, during and after the general meeting.
ACT II - The Larnes' Sitting Room at 23 Mallicent Villas, Liverpool, February 13, 4 o'clock.
ACT III - Scene 1: Old Heythrop's Sanctum in his Daughter's house in Sefton Park, February 14, 5 o'clock. Scene 2: The Same. Three hours later. Scene 3: The Same. At 11:30 the same night.

I do not want to beat about the bush in this review. I want to say, as quickly as I can, that George Arliss in Old English is doing the greatest piece of character acting it has been my good fortune to see in many years. It is the sort of acting one always hopes to see, but sees only too seldom.

I have nothing but good words for Galsworthy's play. It is a carefully written and interesting story of an indomitable old man who looks the world in the teeth and battles it to a finish. Nothing can lick him and he stands four-square on his feet, meets his troubles like a gentleman and dies with his boots on, gallantly and fearlessly. But, over and above the play towers George Arliss'

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LYCEUM THEATER, NEW YORK
Beginning Tuesday Evening, December 23, 1924

DAVID BELASCO Presents

"LADIES OF THE EVENING"

A Play in Four Acts

By Milton Herbert Gropper
(Characters in the Order of First Appearance)
Cavin King... H. Rudley Hawley
Tom Standish... Vernon Steele
Jerry Strong... James Kirkwood
Kay Betty... Beth Merrill
Phillips... Bernard J. McEwen
Claire Standish... Kay Strozer
Doc Miller... Edna Hubbard
Frank Forbes... Robert E. O'Connor
Andrew Kennedy... John Carmody
Daddy Palmer... Thomas Reynolds
A Waitress... Allyn Gillen
A Head Waiter... Jose Yovin

ACT I
Scene 1 - A Fashionable Club on Fifth Avenue.
Scene 2 - Room in a Hotel. The Same Evening.

ACT II
Jerry's Studio. About Seven Months Later.

ACT III
Suite in an Atlantic City Hotel. One Week Later.

ACT IV
A Restaurant in the Down-Town Section of New York Six Months Later.

Play Produced Under the Personal Direction of Mr. Belasco.

For his third production of the current theatrical season David Belasco again occupies himself with a sex play, this one being more sensational, more daring, more realistic than the pair which preceded it.

Ladies of the Evening is a theatrical presentation of the life and customs of the prostitute, with very few of the details left out. It is rich in gutter profanity and the coarseness and baseness attendant upon the selling of women's bodies is brought out with meticulous care. The play is shrewdly calculated to make every witness of it exclaim at its portrayal of frankness in matters usually avoided in mixed company, and I have no doubt that the word-to-mouth advertising Ladies of the Evening will get makes sure another fortune for its producer. Incidentally, might I remind my readers that David Belasco was recently created a Chevalier of the Legion of Honor for his services to theatrical art?

I do not propose telling the story of Ladies of the Evening. The not at all squamish, I hesitate to uncover the seamy details here, and were I to print some of the language used, I am afraid the mails would be denied to this publication. I content myself with saying that the story is told well, there is much laughter provoked by the slangy dialog, that the interest is kept up and that all the showmanship of Mr. Belasco has been successfully used to make a box-office hit.

The cast is thoroughly good. Beth Merrill and Edna Hubbard, who play two prostitutes, both contribute acting performances of the first order. Miss Hubbard is making the hit of her career. James Kirkwood is excellent as the hero of the evening. Robert E. O'Connor gives an uncommonly expert characterization of a hick from Waterbury and John Carmody, as his pal, is entirely good. The rest of the parts are splendidly played by H.

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HUDSON THEATER, NEW YORK
Beginning Thursday Evening, December 25, 1924

MRS. HENRY B. HARRIS Presents
A New Play

"THE BULLY"

In Three Acts
-by-
Julie Helene Perceval and Catvin Clark

EMMETT CORRIGAN

(The Cast in the Order of Their Appearance)
Jennie Kellar... Maude Franklin
Grace Moore... Margaret Cusack
John Kellar... Howard Sinclair
Billy Thornton... James Bradbury, Jr.
George Dadrant Moore... Emmett Corrigan
Stanley Winton... Barry Jones
Mrs. Winton... Olive Oliver
An Officer... Earle Mitchell

TIME - The present.
ACT I - An Apartment, New York.
ACT II - A Home, Tarrytown.
ACT III - The same.

The Bully is another of those plays which cause one to wonder how it ever came to be produced. Perhaps it was something quite different in manuscript and has been changed in rehearsal. Certainly it is hard to understand how anyone could accept it if it is being played as written. It is blatant, cheap melo-

drama, totally implausible and tricked out with any number of phony devices to stir up the customers. However, these latter are such glumcracks that the patrons are more inclined to laugh than to thrill at them.

I will tell little of the story of The Bully. All I wish to dwell on are a few of the main points. The chief crook and central character is as queer a cuss as Broadway has ever been bidden to look at. He gets a thrill from feeling a peach-blow vase, he itches and breaks out in a violent rash at the sight of pearls, he is dominating and he is a bully. Under his thumb are a man and a woman. As to the latter, we are told first that she is his wife and then that she is not. I might add that the final curtain leaves the mystery unsolved. The actual workings of the plot are the old familiar ones. The crook does a job, the woman falls in love with the man who is being robbed, she refuses to assist in the robbery, the crook is killed, the girl and her lover are presumably on the road to happiness with the dropping of the curtain.

Had these elements been cooked up in a masterly fashion the dish might have been as tasty as any of the other crook plays. This one, however, is stewed up wrong and it is a flat mess of chowder.

The playing, and I hardly feel like blaming the players for not being able to

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EQUITY 48TH STREET THEATER, NEW YORK
Beginning Wednesday Evening, December 24, 1924

The Actors' Theater, Inc., Presents

"THE HABITUAL HUSBAND"

A Comedy by Dana Burnet
Staged by Dudley Digges and Josephine Hull

Production Designed by Woodman Thompson

CAST OF CHARACTERS

(In the Order of Their Appearance)
Mrs. Stannard... Marion Barney
Anne Kingsley... Margalo Gillmore
Hilda Frank... Diantha Pattison
Rodney Kingsley... Grant Mitchell
M. Perrin... Clarence Derwent
Edward... Ernest Stallard

SYNOPSIS
ACT I - Living room of the Kingsley Apartment, Park avenue. Late Saturday afternoon, spring.

ACT II - Parlor of the Bridal Suite, Riverside Inn. Scene 1: Saturday night. Scene 2: Sunday morning.

ACT III - The same. Monday afternoon.

While there are faults of both playing and writing in The Habitual Husband, I think the playing hurts the play more than the play hurts the playing.

Here we have a story of a husband, held to his wife by the groove she has worn in his life. This she has accomplished by making him do all sorts of little tasks thru parading her helplessness. He falls in love with another woman, who attracts him with a vision of freedom from petty household duties. In conformance with an agreement he has his wife, this fellow informs her of his love and she advises him to elope with the new flame. Now, this is all part of a plan the wife has evolved to hold her husband by dint of the protective feeling she knows must be in him, after the course of sprouts she has put him thru. So, when the couple elope, the wife goes along with them and thoroughly spoils the fun. In the end she succeeds in getting her husband to go back with her and appears thoroughly satisfied with her stratagem. I have left out most of the details, some of them very amusing, to get down to the meat of the play, for there, I believe, by its handling, lies the main fault of the production.

To make this story absolutely believable, the man should have been a young chap having what the movie magnates are so fond of calling "sex appeal". And while, broadly speaking, I am no believer in the "type system" and am a sincere admirer of Grant Mitchell, he does not fit this role. He is a splendid actor, but the very qualities which makes him so engaging in comedy work against him and the play in The Habitual Husband. I could not imagine two women scrapping over the type of man that Mr. Mitchell portrays, when that scrap is based on nothing more than the possession of him. No one can cavil at Mr. Mitchell's playing of this role. It is an expert performance, but worse playing and a more convincing type of man would have been better for the play. I feel sure.

Neither do I think that Margalo Gillmore and Diantha Pattison were the right choices for the parts of the wife and sweetheart, which they respectively represent. Both these players do excellently with their roles, but the parts require actresses with different characteristics. I feel sure that the wife would have been more effective had she been the small, clinging type of girl and the

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MORE NEW PLAY REVIEWS
ON PAGE 36

GERMANY FLOODED WITH FILMS OF FOREIGN MAKE

Department of Commerce at Washington Makes Careful Review of Situation and Plans More Stringent Regulation of Imported Products

NEW YORK, Dec. 29.—The deflation of the motion picture industry in Germany, caused chiefly, it is alleged, by the showing there of a greater number of pictures of foreign make than the country itself produces, demands more stringent regulation of imported products, especially from the United States, according to a report prepared by the Department of Commerce at Washington, following a careful review of the situation.

The bulk of pictures exhibited in German cities comes from the United States, according to the report, and competition of American films against those produced by German concerns is too great to withstand without proper limitations on the import trade.

The German market can handle between 400 and 500 films each year, it has been estimated. Of the number only about 100 shown during the past year in Germany were produced within the country, the remainder having come chiefly from America, the report states.

The number of foreign films available each year is so great and pictures usually of such fine caliber, superior in most instances to the German product on release, that native concerns are hard put to it to get a break in selling their output. Last year, it is asserted by film importers, at least 600 first-class pictures were at the disposal of German exhibitors, this being twice the number actually shown during the year. In short, the market in Germany appears to be so overflooded with imported products that a sort of monopoly on the trade has been the result.

On the other hand, exportation of German pictures is comparatively low, very few films being brought to this country. In England, France, Italy and even Japan the success of German films, however, has been marked, but these countries are not in a position to handle much of the German product, due to the fact that the United States provides them also with films.

The film producers in Germany have often reproached American producers in recent years because they have virtually closed the market here to German pictures, while on the other hand they have flooded Germany with their own.

The argument by producers here against the importation of German films has centered chiefly on statements that German films do not appeal to the American public and that film stars there do not interest movie fans here.

In Germany the producers have been hard hit by this, owing to the fact that in the United States they know its thousands of motion picture theaters would be a most profitable market for them. They even tried to adapt their pictures to the latest of the American public, engaging American artists and directors, but still they were not accepted here, only six out of 425 productions being actually purchased. Their effort in engaging the American stars to put their product on the American market brought on a wholesale boycott of the country, swamping it to such a point that a boycott was precipitated. This was recently lifted, however, following alliances between French and German film corporations.

The picture industry in Germany is now starting up on a restoration program, and films to be made in the future on a greatly reduced scale of cost will be made only for European consumption. The German producers are determined not to count upon American trade, and the government intends, upon recommendation of the industry, to organize the importation and exportation of films in that country. A proposed ban of regulations, it is said, will be that each German producer will be allowed to import the number of pictures only that is exported by him, elevating a lack of balance in the business. With this rule in effect, the German pictures will have a better chance there than in the past and American films will lose control of the market eventually.

Springfield, Me., To Vote on Sunday Movies

Springfield, Me., Dec. 27.—The city commissioners recently ordered a special election for January 6 to give voters a chance to decide the Sunday theater question. Springfield has had no Sunday theaters since December, 1921. A petition was circulated recently asking the commissioners to submit the proposal.

Brown Managing Theater

New York, Dec. 29.—John Brown, for eight years business controller of the Metropolitan Opera House, and subsequently manager of the Chicago Civic Opera Company, has been appointed manager of the Johnson Theater for the engagement of *The Student Prince*, now playing there.

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

SAILINGS

New York, Dec. 27.—Among the theatrical folk who have departed for Europe this week are Lewis R. Wolfe, the concert manager; Marc Klaw, the producer; Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra; Rod La Roque, stage and screen actor; Mrs. John Steel, former wife of the singer, and her son, John, Jr.

Leaving yesterday night on the Olympic were Donald Foster, who appeared recently in *Artistic Temperament*, and Charles E. Evans. Both are engaged to appear in the London production of *Lightnin'*. E. Lyall Swete, the English stage producer, is returning home on the same liner.

The present holiday season is largely responsible for the return of the following stage and screen notables: Margaret Wilson, late of *Little Jessie James*, who had been studying abroad for the past three months; Dicie Howell, who will make her debut shortly on the American concert stage; Antoinette Groux, until recently a member of the Comedie Francaise on its tour thru Europe; Galli-Curel, the opera star, who appeared in 23 cities on the continent; Luella Gear, back from London, where she played her original role in *Poppy*; Julia Claussen, the mezzo soprano of the Swedish Royal Opera and the Metropolitan, and Baron Leopold Popper, husband of Jeritza, the Metropolitan Opera star.

Sir Alfred Butt, the noted English producer, is due to arrive here shortly on the Aquitania. He is coming to this country to negotiate the sale of the Empire Theater, famous former vaudeville house in Leicester Square, London.

Emma Trentini, star of the operatic world, arrived here this week on the liner Duilio. She had been on a concert tour of Italy and is to join the Manhattan Opera Company.

Marie Waters, who has been playing with the Universal Film Company of Germany, came in on the Thuringia.

"G. V. Follies" With Gallagher and Shean To Tour the World?

New York, Dec. 29.—A. L. Jones and Morris Green, of The Bohemians, Inc., have announced intentions of sending a special edition of the *Greenwich Village Follies*, headed by Gallagher and Shean, on a tour around the world. The revue will be a composite of six editions produced by the Bohemians to date. It is expected to open the latter part of January, going first to the Pacific Coast, returning thru Canada and sailing from Montreal direct to London, where Edward Laurillard is said to have arranged a booking for the revue. From London it is to go to Paris and Brussels, thence to Berlin, Vienna and Budapest, where the *G. V. Follies* is to appear in the Ben Telfer Circuit of theaters by arrangement with Leo Singer. After finishing with the continent the troupe will head for Cape Town, South Africa; then to Australia, calling at Sydney, Melbourne, Auckland and Wellington. Japan also may be touched. The final stop is to be Honolulu. The whole trip is expected to last over a period of two years.

Altho the proposition sounds big, the practicability of such a tour is seriously questioned by theatrical men of international experience, who are of the opinion that the troupe would go on the rocks within a short time after its arrival in Europe. There is not enough potential patronage on the continent to cover the high operating expenses involved in such a venture, including long jumps, with consequent long periods of idleness, and brief engagements in various places. Australia and South Africa already have plenty American musical attractions. These countries, furthermore, favor the Cohen type of musical shows. As for Honolulu, practically every American production to visit there has met with a sad fate.

Gallagher and Shean are now touring in their new vehicle, *In Dutch*, from which they probably will be withdrawn soon, as the piece has not been running very smoothly. The coupling of their names with this special edition of the *G. V. Follies* may mean that these comedians will head the revue when it starts out for its regular road tour after closing at the Winter Garden next Saturday. By the same token the announcement that the selecting of girls for the *G. V. Follies* world tour would begin today at the Winter Garden may be only another way of filling vacancies that occur in all shows when a road tour begins, owing to the fact that many sign only for the New York run. In addition to the uncertainty of such expenses, it is doubtful that any large troupe would consent to go on a trip that will keep the members away from Broadway for so long.

Thomas and Elman Writing Operetta?

New York, Dec. 29.—Augustus Thomas, playwright, and Mischa Elman, violinist, are reported to be collaborating upon an operetta which will be presented at a future date.

WHITEMAN BEGINS 1925 WINTER TOUR

Itinerary Includes Important Southern Cities and Extends Thru Southwest to Los Angeles

New York, Dec. 29.—Paul Whiteman's winter tour of 1925 starts Thursday, the itinerary covering important Southern cities, and extending thru the Southwest to Los Angeles. The final concert for the tour takes place February 13. James F. Gillespie will act as Whiteman's personal representative and do some publicity work ahead of the company, while Fred C. Haas will be treasurer.

F. C. Coppleus has the tour under his direction, and all the concerts with about a half dozen exceptions will be given in the evening. Telegrams for members of the orchestra may be addressed in care of Gillespie, who will receive mail in care of general delivery for Whiteman and the rest of the company.

The concert schedule is as follows: January 1, Baltimore, Md., Lyric Theater; January 2, Washington, D. C., Poll's Theater; January 3, Richmond, Va., City Auditorium; January 5, Norfolk, Va., Academy of Music; January 6, Lynchburg, Va., Academy of Music; January 7, Greensboro, N. C., National Theater; January 8, Raleigh, N. C., City Auditorium; January 9, Winston-Salem, N. C., R. J. Reynolds Memorial Auditorium; January 10, Columbia, S. C., Columbia Theater.

January 11, Jacksonville, Fla., Duval Armory; January 12, Savannah, Ga., Bijou Theater; January 13, Charlotte, N. C., Auditorium; January 14, Asheville, N. C., City Auditorium; January 15, Atlanta, Ga., Auditorium; January 16, Knoxville, Tenn., Bijou Theater; January 17, Chattanooga, Tenn., Memorial Auditorium; January 19, Nashville, Tenn., Ryman Auditorium; January 20, Memphis Tenn., Auditorium, North Hall; January 21, Birmingham, Ala., Municipal Auditorium.

January 22, Montgomery, Ala., City Auditorium; January 23, Mobile, Ala., Bijou Theater; January 24, New Orleans, La., Jerusalem Temple; January 25, New Orleans, La., Jerusalem Temple; January 26, Jackson, Miss., Auditorium; January 27, Shreveport, La., Coliseum; January 28, Beaumont, Tex., Beaumont Auditorium; January 29, Galveston, Tex., Galveston Auditorium; January 30, Houston, Tex., City Auditorium; January 31, Waco, Tex., Auditorium.

February 1, Wichita Falls, Tex.; February 2, Dallas, Tex., Gardner Park Auditorium; February 3, Fort Worth, Tex., First Baptist Auditorium; February 4, Brownwood, Tex., Soldiers' and Sailors' Memorial Hall; February 5, Austin, Tex., University Men's Gym; February 6, San Antonio, Tex., Majestic Theater; February 7, San Antonio, Tex., Majestic Theater; February 9, El Paso, Tex.; February 10, Douglas, Ariz.; February 11, Tucson, Ariz.; February 12, Phoenix, Ariz., and February 13, Los Angeles, Calif.

Cleveland Appeals for Aid In Fight for Exoneration

A letter dated December 26 from W. C. Cleveland to *The Billboard* states that his Atlanta (Ga.) attorney, Geo. F. Fielding, 1103 Atlanta Trust Company Building, will in a few days take out a writ of habeas corpus in the Federal Court at Atlanta with a view to securing his immediate release from the Federal Penitentiary there.

Mr. Cleveland further says: "I would appreciate it very much if you would make a suitable announcement immediately to everyone connected with the amusement and moving picture business that funds be sent to Attorney Fielding to assist me in my fight for release. "I was arrested, tried and convicted—a case of mistaken identity—and sentenced to four years in Atlanta upon an alleged charge of using the mails to defraud. A party now serving sentence in a certain State prison has actually confessed to the crime. There were more than six errors in the case, which was, I am advised, illegally carried into the State in which I was tried and convicted.

"I can have the party who confessed to the crime produced in court and I can also have produced several people who know I was at least 1,000 miles away from the city in which the crime was committed, and others positively to identify me under my own true name. I am being held here under a name which was on the indictment and which is not my name whatsoever.

"The expenses necessary to produce these witnesses will amount to hundreds of dollars. I was connected with the amusement and theatrical business more than 10 years as president and general manager of three corporations—E. H. B. Enterprises, Inc.; National Promoting Company and the Congress Film Company. I was also manager of the National Amusement Company and the Wonderland Amusement Company and financed moving picture enterprises, etc.

"To carry on this fight will cost more than \$1,000, of which I am only able to contribute the first \$100 myself." Mr. Cleveland's address is P. O. Box 1733, Atlanta, Ga.

So This Is Paris!

Eight American Girls Lose Jobs When They Draw Color Line and Object to Dirty Costumes

New York, Dec. 29.—Because they objected to wearing costumes that needed cleaning and to occupying dressing rooms that were promiscuous and without color line, eight American girls who sailed recently for Paris to appear in a mixed revue at the Theatre Moulin Rouge lost their jobs, and the theater, which was to have opened Christmas night, is still dark, according to reports reaching here today from Paris.

The girls who went to Paris to appear in the Moulin Rouge show included Doris Lloyd, Helen Macdonald, Ruth Fallows, Nina Byron, Sybil Wilson, Yvonne Hughes and Grace Gerard. Miss Lloyd came right back and the others will probably sail for New York next Friday. According to Miss Lloyd, the remodeled Moulin Rouge does not have adequate dressing room accommodations and the eight Broadway girls were requested to dress in one large room together with several colored girls who also belonged in the revues. This they declined to do and they also refused to wear the costumes provided, which are said to have been badly in need of cleaning. As a result their jobs were declared forfeited by the management and the Moulin Rouge didn't open.

Frank Gillmore, of the Actors' Equity Association, received a cable from a Paris representative of the Hearst newspapers giving details of the affair. Upon investigation Gillmore found that three of the girls were not members of the Chorus Equity and that the others didn't have their dues paid up. Therefore the Chorus Equity could not go to their rescue and they were referred to the American Ambassador in Paris. Another report reaching here from Paris has it that the reason the girls quit is because they were requested to appear in the nude.

Winnipeg Theater Men Fight Theater Tax

Winnipeg, Man., Dec. 27.—F. W. Crosbie, who has been in charge of the campaign started by the theater owners and managers of the city and province to have the amusement tax abolished, has returned to the city and states that in the 14 centers he visited he had been successful in securing the moral support of eight members of the legislature who will work and vote against the tax. Mr. Crosbie will now spend a few days in the city compiling the organization here before going into the towns and other centers to make the organization 100 per cent effective. A tax of 10 cents a seat has been agreed to by all the theaters in the city and province with two exceptions, the Walker and the Winnipeg, the funds for which will be used to pay the expenses of the campaign. The total is expected to reach \$4,500, and it is the intention to engage special legal counsel to prosecute the plan before the legislature and other bodies. There will be a meeting of all theater managers tomorrow to receive reports of the progress already made.

"China Rose" Taken From "Moon Maiden", Is Charge

New York, Dec. 29.—Charles E. Burton, of this city, who was the director of the Whalom Theater, Fitchburg, Mass., in 1913, has threatened to bring legal action against Harry L. Cort and George Stoddard, authors of the book of *China Rose*, which opened in Boston last week, alleging that this operetta is taken from *The Moon Maiden*, with book by Stoddard and music by Burton, which was presented at the Whalom Theater in 1913 and set aside after its debut, because the authors felt the time was not ripe for it. Burton alleges that Stoddard and Cort substituted new music by a "Baldwin Sloane", and are presenting the play under a new name, disregarding Burton's rights in the piece. Stoddard and Cort deny any wrongdoing.



VAUDEVILLE

BY M. H. SHAPIRO



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

MENLO MOORE AND MACKLIN MEGLEY RETURN TO THE FOLD

Engaged by Orpheum Circuit To Produce Dancing Troupes and Other Features for Bills To Travel Intact--Plan, Successful on Circuit's Junior Time, Expected To Stimulate Business on Big Time

NEW YORK, Dec. 29.—The plan of the Orpheum Circuit to stimulate business in its houses by sending out a bill of acts augmented by dancing troupes and other features of embellishment, such as are utilized with a degree of success at the Hippodrome and Eighty-First Street theaters here by the Keith Circuit, has brought Menlo Moore and Macklin Megley back on the vaudeville map.

These producers, who faded out of the two-a-day limelight last season after going into bankruptcy to the tune of several thousand dollars, have been engaged by the Orpheum Circuit to produce and superintend the output of the augmented features for its shows, which, according to present plans, will travel over the entire circuit intact.

The Orpheum Circuit has discovered that the building up of the bills with a dancing ensemble and other agrandizements makes for a healthier showing at the box-office. It tried out two shows spiced up by Menlo and Moore in its junior houses, and found that the receipts took a sudden jump. It is said that at the Rialto Theater, St. Louis, the record gross was hung up during the week the augmented show played that house. Reports of a similar nature have drifted from other stands on the junior time.

The first big-time show is scheduled to open January 11 at Davenport and Cedar Rapids, Ia., to break in, making its first stop in Winnipeg and then going to the Coast and returning East to Chicago and Milwaukee.

The tentative plans are to send out a show intact, with dancing troupes and other embellishments specially produced for it, once every four weeks. These shows will work the entire circuit, with four or five feature acts playing together during the whole tour. Opening, closing and body acts will be the ones selected to play intact. An act or two here and there will be added to the shows to round out the program.

Moore and Megley expect to make a great comeback thru their tieup with the Orpheum Circuit to furnish this additional material. They are back in their offices in the Romax Building, which has been occupied during their absence, and is now being shared by William Shilling, who books on the Keith Circuit.

Prominent Stagefolk Aid in Children's Entertainment

New York, Dec. 27.—Prominent actors of the legitimate dozen child artists of the metropolitan area are co-operating on the entertainment end of the annual party for children of newspapermen to be held in the Newspaper Club, 123 West 41st street, next Tuesday afternoon. Arrangements are under way to make the affair the biggest of its kind ever staged. It will be broadcast by WNYC, the municipal radio station.

Three hundred children are expected at the party and as many as 20 leading performers, all that can be crowded onto the program, will entertain them. Besides there will be Teddy, the baby elephant from the Hippodrome; a performing bear and a "kiddie review".

An immense Christmas tree has already been put up and it will sparkle with myriads of lights. From it Santa Claus will take a gift for each child. Oscar, the chef at the Waldorf-Astoria Hotel, is baking a huge cake for the occasion.

Among those who will entertain are the Duncan Sisters, Singer's Madrets, George Haas and his singing canaries, Marilyn Miller, Betty Bronson, Toto the Clown, Bob Miller, Gedney and Magee, the banjoleists; Richard B. Gilbert, the singer, and Sam Wooding's Orchestra.

Pasquali Resumes Tour

Minneapolis, Dec. 26.—Madame Bernice Pasquali, former costar with Caruso, who headlined the Orpheum bill here two weeks ago, was forced to cancel her tour at the time because of an attack of pleurisy. She took an apartment in Minneapolis and under the care of doctors and a nurse has so far recovered that she has resumed her tour.

Lady Stoll Gives Sixth Annual Entertainment

London, Dec. 28 (Special Cable to *The Billboard*)—Lady Stoll gave her sixth annual entertainment at Stoll's War Seal Foundation mansions to their tenants, wives and children, which includes 136 men. All World War seriously crippled victims. Sir Oswald gave the site for flats for the 136 men and himself raised funds to build and equip them, with the tenants paying a small rental and having the benefit of medical treatment.

Lady Stoll was supported by her two sons and Mrs. Reynolds and Mrs. Christie. Each man and wife received \$2.50 each, with graded cash presents for each child. There was a plentiful supply of cats and a first-class vaudeville entertainment. This is Sir Oswald Stoll's pet charity and a most notably successful one-man effort.

VAUDE. AND ROAD SHOW POLICY

Announced for New Spokane House--Vaudeville Only When Road Shows Are Unavailable

Spokane, Wash., Dec. 27.—The American Theater here, which recently made its bow to the Spokane public with a bill of vaudeville, booked by the Western Vaudeville Managers' Association, has either despaired of this brand of entertainment following the first week's show, December 15, or decided that the new house is a more appropriate one for road shows. A statement given out by M. H. Newman, president and general manager of the Newman Theaters, Inc., lessees of the new American, indicates that vaudeville will be offered only at those times when road shows are not booked into the theater.

A rumor to the effect that road shows were gradually to be eliminated in favor of vaudeville and pictures was branded by Mr. Newman as entirely without foundation. He stated the intention was to book every worthwhile road show obtainable and said arrangements had been made for booking of *Blossom Time*, May Robson, Otis Skinner, Fritz Leiber, *Chautau-Souris* and others.

The policy which opened the American was five acts of vaudeville on a split-week basis. The opening show consisted of Gates and Finley, Madlyn Young, Hlee and Cady, Herskind and the Amaranth Sisters.

The following week Kolb and Dill, Dutch comedians, appeared in their show, *In Politics*, with an orchestra directed by Ernest R. Ball.

In the future, it was announced, the vaudeville policy of the American, when that type of show is given there, will have the shows opening on Tuesday and running six days.

"Society Scandals" Title of Club Moritz's Revue

New York, Dec. 29.—The Club Moritz, owned by the proprietors of the late Club Alabama, opened with *Society Scandals* as the title of the club's revue December 26. Ted Doner and Frances Williams, late of *Innocent Eyes*, head the cast of 16 persons.

There are several catchy numbers written by Harry Akst. *It Takes a Red Head Gal*, a song dealing in feminine wiles, sung by Miss Williams, proved to be the hit of the show.

The revue started its regular performance Saturday night with Ted Doner doing *Fair Flow*, a cockney bit that his father did 35 years ago. Doner uses a tight-fitting, short-coated suit and a cap sewn with large white-pearl buttons.

A well-selected chorus consisting of really pretty girls do a number called *The League of Nations Dance*, which has marks of originality. The audience seemed well pleased and applauded five minutes for an encore which was not forthcoming.

Willy Krieger's Orchestra provides the music, while Alex Gerber did the lyrics of the piece. Arthur Lyons worked hard in producing the show and it looks as if he has a fairly good hit.

Willy Pogany is responsible for the club's decorations. They are done in soft colors, consisting mainly of orchid-draped lights and Spanish maiden types on the walls.

Casinos a Hit in Show

New York, Dec. 29.—The Casino Brothers and Stoneburn went over well in the *Wildflower* show, which opened in Australia November 25, according to reports received here by William Morris. Hattie Kader and his Arabs will remain in Australia for an extended vaudeville engagement, while Cunningham and Clements, also there, have opened in a new show entitled *Betty*.

Flash Act for Delmar Time

The Nellie Sterling Company, routed over the Delmar Time, started at Norfolk, Va., December 29. The act numbers five people, four girls and one man. Three of the four girls hail from the John Tiller school. They feature snow-shoe dancing and are said to be the only act in vaudeville doing that.

A LEADING EQUESTRIAN ACT



George Hanauford, billed as "The Riding Fool", with Miss Elizabeth and the Clarke Brothers, is mounting an equestrian act that has become popular in vaudeville. It is not closed after the offering which features George's famous brother, "Poodles", both acts are being shown in Keith houses at present.

London Holiday Season Looks Good

London, Dec. 28 (Special Cable to *The Billboard*)—Vaudeville and pantomime have been marking time this week, while the appalling rainfall December 26 and 27 slumped business all around, as the rainbelt extended through Scotland, England and Wales. Nevertheless, the holiday season looks good if the presence of shoppers and buyers in all markets and stores are any criterion.

The Ramblers Double in Vaude.

New York, Dec. 29.—The California Ramblers' Orchestra, which recently appeared in support of Florence Walton and Leon Leitrim at the Hippodrome, is playing a vaudeville date this week at Proctor's, Mount Vernon. It is reported the band will play a few weeks around New York, doubling with the California Ramblers' Inn, in Westchester County, where it plays.

Austin and Arnold, New Team

New York, Dec. 29.—Gene Austin, composer of *Charleston Charley*, *How Come You Do Me Like You Do*, *Wanted*, and other songs, is playing a Loew Circuit engagement with Kathryn Arnold as his partner. They are doing an act of songs, dances and comedy.

Yuletide Celebration

At National Vaudeville Artists' Club To Be Brought To Close New Year's Day

New York, Dec. 28.—The annual dinner, dance and entertainment at the National Vaudeville Artists' Club for members only on New Year's Day brings to a close the Yuletide celebration which started Christmas night, when the clubhouse was dedicated to the families and guests of the members. More than 2,000 attended the dinner and buffet luncheon given, and toys for the little ones were distributed.

More Stands for Delmar

New York, Dec. 29.—Three more links have been added to the Delmar chain of houses. They are the Academy of Music, Charleston, S. C., which opened today and will play Monday, Tuesday and Wednesday every week; the Grand Opera House, Meridian, Miss., vaudeville Mondays only, and the Academy of Music, Selma, Ala., vaudeville Tuesdays only. The Meridian house opened today and the Selma house opens tomorrow.

James Cole Operated On

James Cole, of Collins & Cole, underwent an operation at the Misericordia Hospital, Philadelphia, December 22 and is on the road to recovery.

UNPRECEDENTED INCREASE IN LOEW CIRCUIT EARNINGS

Gains of Nearly 100 Per Cent Over 1923 Shown---Large Chain of Modern Theaters and Office Buildings a Strong Factor in Success

NEW YORK, Dec. 28.—An unprecedentedly large increase in earnings during the past year is chalked up for the Loew Circuit, according to a statement issued by a brokerage concern this week, which shows that nearly 100 per cent gains have been realized on the capital stock of the firm over that of the preceding year.

Improvement in the stock of the corporation has been most notable since the close of the fiscal year, August 31 last, profits having run as high as two and three times that of corresponding periods last year. A conservative estimate of the increase for the year which started September 1 places an earning of \$5 a share on 1,060,780 shares no par capital stock, against \$2.78 a share for the year 1924. The gains during the past year are attributed to various sources. One of the strongest is the 27 modern combined theaters and office buildings erected soon after the war at prices considerably below those now prevailing in the building trade, as well as numerous houses added during the past year. Chief among the theater and office-building structures put up by the Loew Circuit in the past six years are the 16-story Loew's State Building in New York, the State Theater in Newark, N. J., and office and theater buildings in St. Louis, Los Angeles, San Francisco and other important cities in the United States.

The extensive building of these properties tied up the working capital and necessitated the passing up of a dividend two years ago. The four million saved since that time by discontinuing payments put the company on its feet substantially, until now it is way ahead. The balance sheets as of August 31, 1924, shows cash of \$2,139,896 on hand, while the balance sheet at the end of the previous fiscal year showed \$808,362. The 1923 balance was considerably larger than in former years. Since the close of the past fiscal year bank loans of the Loew Circuit have been cut to a very low figure, it is reported. The increased income from the Goldwyn properties, the purchase of which was recently made by Loew's, Inc., advantageously to stockholders of both concerns, has had much to do with the fine showing being made. Before the purchase Goldwyn had not been making profits, chiefly because it did not have the proper outlet for its films in exchange for Goldwyn properties, which included a valuable studio lot in Hollywood. Loew gave \$5,000,000 Metro-Goldwyn stock, 7 per cent preferred. The income from the Capitol Theater, alone controlled by Goldwyn, it is understood, is nearly sufficient to pay \$250,000 dividend required for this stock. A plot of Hollywood studio property, which it is said Loew does not need because one studio will be sufficient for Metro-Goldwyn productions, is in the market at present for approximately \$400,000, it is understood.

A great factor operating to the advantage of the organization is the fact that it has first call on all Famous Players-Lasky pictures because of its heavy buying power. This brings business to Loew theaters from competitive circuits, such as Keith and Orpheum, which have second call on a season's output of films, usually getting pictures Loew doesn't want.

Keane and Whitney Open in Sketch

New York, Dec. 29.—Robert Emmett Keane and Claire Whitney opened this week at the Orpheum Theater, Brooklyn, in their new vehicle for the two-a-day, a sketch by Homer B. Mason, entitled *Room 908*. The act is under the direction of Charles Morrison.

"Curiosity" Back on Boards

New York, Dec. 29.—The comedy sketch, *Curiosity*, by Edwin Burke, with Howard Smith and Mildred Barker featured, returned to the vaudeville stage last week at Mt. Vernon, N. Y. Carlo De Angelo appears in support of Smith and Miss Barker. The act is presented by Lewis and Gordon.

Signed for Orpheum

New York, Dec. 29.—Murdoch and Kennedy Sisters, from musical comedy, have been booked by the Orpheum Circuit for a tour of its houses. The act is scheduled to open at Springfield, Ill., the week of January 4. It recently played on the Keith Time in the East.

Powell's Sextet for Loew

New York, Dec. 29.—Jack Powell's Sextet, well known on the Keith Circuit, where it has worked for some time, has been signed by the Loew Circuit thru Al Grossman. The act opened last week at Loew's Victoria here to break in.

Tex Austin Planning Another London Rodeo

London, Dec. 28 (Special Cable to *The Billboard*).—Press announcement has been made that Tex Austin is making arrangements thru Leo Britton for a rodeo show here next year.

In view of the fact that Austin only received a "not guilty" verdict on a charge of cruelty to animals by two votes from the village bench of magistrates and that other rodeo promoters have since been fined, Austin will no doubt find himself up against a stiffer problem the coming year if he attempts to bring his rodeo over. It is alleged that the new home secretary, Sir William Johnson Hicks, will never allow it.

Must Show Cause

New York, Dec. 27.—Grace Humiston, executrix of the estate left by Mrs. Caroline A. Barry, late agent of La Belle Titchomb, vaudeville artiste, has been ordered by Judge O'Brien, in the Surrogate's Court, to show cause on January 6 why she should not be compelled to pay \$600 to Jay N. Emley, attorney, for services he rendered to Mrs. Barry. The amount of the estate was \$22,311.35, equally divided between La Belle Titchomb and Charles F. Lemmon, a nephew.

Orpheum Christmas Party

Chicago, Dec. 27.—Hundreds of the men and women of vaudeville attended the annual Christmas party given by the Orpheum Circuit Wednesday night at the Hotel Sherman. Marcus Helman, Mort Singer, Acher Levy, Sam Kahl and other Orpheum executives were present. George McKay was master of ceremonies. Similar celebrations were held all over the Orpheum Circuit in the United States and Canada. The affair in the Hotel Sherman was as huge a success as usual.

Fields and Edwards Open

New York, Dec. 29.—Arthur Fields, phonograph recorder, and Leo Edwards, composer of popular songs and ballads, who recently teamed up in a new act, opened a New York engagement at the Royal this week. Edwards is a brother of Gus Edwards, also in vaudeville. Ben Edwards, another brother, looks after the vaudeville bookings of the Fields and Edwards act.

Massachusetts Theater Afire

Boston, Dec. 27.—Damages estimated at \$7,000 to the Codman Square Theater, Dorchester, Mass., and the two story building of which it is a part, were caused by fire of unknown origin early this morning. The Codman Square is a vaudeville house, operated by the Gordon Theater Company. The blaze started backstage, where it was confined until extinguished by local firemen.

Rhea Lusby in New Act

New York, Dec. 29.—Rhea Lusby and Company, which includes Irving Gosler and J. Cappole, opened the last half at the Fordham Theater in an offering labeled *A Story in Songs and Steps*. Miss Lusby and Gosler, the latter of whom is a songwriter of some note and wrote the numbers the act contains, formerly did an act billed as Gosler and Lusby.

Tabs. Replace Vaude.

New York, Dec. 29.—The Lew Williams musical comedy and the Frank Soper show have both been booked thru the A. & B. Dow Agency for several weeks on independent time in New England territory. The former opened last week at Bristol, Conn., and the latter at Middletown, Conn. The shows replace the regular vaudeville bill of five acts in the towns in which they appear.

Harvey Back on Keith

New York, Dec. 29.—W. S. Harvey, who has been absent from the Keith boards since August of this year, returned last week at New Brunswick, N. J., in his novelty offering, *A Room Upside Down*, in which he is assisted by Madge Anderson.



ADELE JASON, new partner of Sidney Marlow, formerly of Mack and Marlow, who did a nut act in the two-a-day. Marlow and Jason opened a tour of the Keith Circuit at Canton, O., the second half last week.

Alfred Butt Plans Magnificent Cinema

London, Dec. 28 (Special Cable to *The Billboard*).—Alfred and Lady Butt are now on the Aquitania bound for the United States. Butt states that he is going to promote, among other things, a \$5,000,000 cinema to out rival the Capitol, New York. A site for this picture palace has been procured by Butt in West Central London.

Effort Made To Sign Indian Dancer for Vaude.

New York, Dec. 29.—Efforts are being made by vaudeville agents to sign up Little Crow Feathers, a full-blooded Blackfoot Indian child, for the two-a-day stage. The Indian claims the distinction of being champion juvenile dancer of all the tribes of the Glacier National Park Reservation. He is only four years old. Even if his parents consented to his appearance in vaudeville, there is doubt where a permit could be secured because of Little Crow Feathers' young age.

Keith and Loew Acts in Newspaper Club Show

New York, Dec. 29.—A call sent out by the Loew Office for an acrobatic act to volunteer for the Old-Timers' Night program at the Newspaper Club Tuesday of this week met with a response from five novelty tumbling teams which signified their willingness to appear. The Keith Circuit, too, has lined up some of its acts for the Newspaper Club show.

Fries and Cody Again

New York, Dec. 29.—Leonard Fries, of the well-known team, Fries and Wilson, for years a standard Keith and Orpheum act, has dissolved partnership with Wilson and is now breaking in a new act with Irene Cody, his former partner. This marks Miss Cody's return to vaudeville after several years in the stock field. *Eat and Grow Thin*, the name of the new act, is from the pen of George Moyse, with special music by Jud Kline. Royce & Beatty produced the offering.

Revive "Four Husbands"

New York, Dec. 29.—A revival of the popular musical comedy tabloid production, *The Four Husbands*, is being staged for the two-a-day by Joe Sullivan, Ray Raymond of the original cast, Florrie Millership and George Jinks are to be featured. They will be supported by a company of 16. The offering will be seen in the Keith New York theaters early next month.

Dancing Team Routed

New York, Dec. 29.—Stanley and Birnes, American dancers, who have just returned from a season in the English music halls, opened a Keith route at the Alhambra this week. The team offers the same routine of steps and numbers that it did in London.

New Female Imp. Novelty

New York, Dec. 29.—Freddy Martin's Collegians, an offering of seven men, all of whom do female impersonations, opened recently on the independent time, the first date having been the Willis Avenue Thea-

PROPOSE ALBEE TESTIMONIAL

Movement Started in Haverhill, Mass., To Raise Half-Million-Dollar Fund

New York, Dec. 28.—A movement was put on foot last week in Haverhill, Mass., for the raising of funds to provide a testimonial to Edward F. Albee, head of the Keith Circuit, as a tribute to his support of charitable and other causes. The fund created calls for \$500,000, and a charter incorporating it for that amount will be applied for this week from the Secretary of State.

The testimonial will be in the shape of a large bronze tablet, to be placed in the National Vaudeville Artists' clubhouse here, which was created largely thru the efforts of Mr. Albee. After the tablet has been installed and all expenses incident thereto paid the remainder of the funds will go to the sick and death benefits of the N. V. A.

The movement had its inception Christmas Day when members of the N. V. A. playing the Colonial Theater, Haverhill, Mass., were having dinner on the stage of that house. Officers, serving temporarily in the interest of the project, which will be incorporated as the E. F. Albee Testimonial, Inc., are George D. Alexander, president, who originated the idea and was playing in last week's bill at the Colonial; William J. Murphy, who is set down in the papers as treasurer, and the following directors: Frank McGrade, William Dray, Happy Burch, Sylvia Coari and Attorney K. Franklin Priest. The latter, a Haverhill lawyer, will also serve as legal adviser for the organization.

Sun Circuit Acts for Tivoli Theater, Hamilton, Ontario

Hamilton, Ont., Dec. 27.—Commencing Monday, Manager Swanwick, of the new Tivoli Theater, changed the policy of the house. Now bills will play the complete week in place of the Thursday change of program hitherto in evidence. Five acts of vaudeville are presented, together with a feature picture, comedy and news reel. The prices of admission are 35 and 20 cents for the evening and afternoon performances, respectively, war tax in each case included. The picture attraction for Christmas week is Mary Pickford in *Dorothy Vernon of Haddon Hall*, and the vaudeville is recruited from the Gus Sun Circuit in place of the Keith acts which were formerly featured.

The Christmas attraction at the Temple Theater is *The Fool and Channing Pollock* is the guest of Cliff Schaufele during the final rehearsals. George V. Dill and Edna Marshall, old Hamilton favorites, who are in the cast, will later join Mr. Schaufele's company when it opens in Toronto January 12.

Managers Stroud and Morgan, of Panagades and the Capitol theaters, also have fine holiday bills. Tom Mix in *Oh, You Tony*, and the American Aces, together with Sam Hyman and Clara Louise Evans, being featured at the former, while *Captain Blood*, the Rafael Sabatini picture, is the attraction at the latter.

Doing Nice Business

William Todd writes *The Billboard* from Wrens, Ga., that his vaudeville show, traveling on trucks, is doing a nice business in the South. This is Mr. Todd's sixth year on trucks and he likes them very much. He has a splendid outfit, gives a good performance, and as a result gets the business. During the past season the show has played North and South Carolina and is in Georgia for the winter.

Harris Theater, Pittsburgh, Observes 14th Anniversary

Pittsburgh, Dec. 27.—The Harris Theater celebrated its 14th anniversary this week. The theater was opened Christmas day, 1911, during the intervening period was closed only once, and that was for two days during the flu epidemic some years ago. The same policy, vaudeville, that was established in 1911 is still the policy.

Loew Dinner in Atlanta, Ga.

Atlanta, Ga., Dec. 27.—The staff of Loew's Grand Theater, members of the various acts which are playing at the theater this week and members of the newspaper fraternity of Atlanta were guests of Marcus Loew, head of Loew's, Inc., Friday night at a dinner dance given at the Henry Grady Hotel.

New Washington House for Keith Circuit

New York, Dec. 29.—The Earle Theater, Washington, D. C., has been added to the Keith books, and will be booked from the Fifth Floor Department by Harold Kemp. This gives the Keith Circuit two stands in Washington, a big-time and a popular-priced house.

This Week's Reviews of Vaudeville Theaters

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, Dec. 29)

The frigid weather visibly affected both the artistes and audience at the first show today. Many persons sat with their overcoats on while the usual pop and punch was not in the artistes' work.

The bill opened with the Billy La Mont trio, a wire act, composed of two girls and La Mont. They do the usual wire capers, dancing, jumping over objects placed on the wire and splits. Their reception was fair.

Charley Foy, son of the tongue-twisting Eddie, depends too much on his father's reputation. Charley's gags are sadly lacking, and, while he uses a great many, he only gets a guffaw out of one. In this he is called to the side by someone off stage. With a piece of paper in his hand he asks for Mr. Wendell and then reads: "One case of Scotch up to Mr. Cohen right away." The act is blended with two songs and a dance that did not draw more than five persons' applause.

Yorke and Lord, nut comedians, have a rapid-fire banter in which they do not let up for a second. They started right in by grabbing laughs with their trick makeups, which consist of straw hats that are split in half the long way and coats that are bobbed from the waist in the back. Clarinets are carried but not played in the first song, but Lord makes quite a hit playing a bassoon in the closing number. Their style is good and with some improvement will make a pronounced hit.

Kelly and Dearborn suffered most from the chilly theater. Kelly did not have any weight in his lines at all when he dashed up to the little cottage drop and announced to his partner that he was a salesman selling dance steps. Miss Dearborn, vivacious and pretty, tried to overcome the handicap and got over with her song. Kelly shows a few of his "best sellers" and falls in love with the girl in the interim. The act closes with Kelly turning his coat inside out, which proves to be a dinner jacket, and then pulls off the gray pants that he wears over black ones. Miss Dearborn changes to an abbreviated wedding costume and the curtain falls.

Cecil Cunningham gets quite a hand with her *Old History of the U. S. A.* song. She is booked as "Impressions and Special Songs". Her numbers are rather cut and dried, and she would do well to vary the routine with something original.

Donals Sisters close the bill with an acrobatic act that demonstrates just how strong women can be. Their hand-to-hand stands and head-to-head stunts are put over with ease and grace.

G. V. WALES.

Loew's State, New York

(Reviewed Monday Matinee, Dec. 29)

The current bill is highly entertaining and without a dull moment from start to finish. An overflowing attendance applauded each act generously until the arrival of Bragdon and Morrisey, when these clever comics very nearly stopped the show in the next-to-closing spot.

Bellclair Brothers display real class in a series of handlifts and balances. With approximately no effort they executed a number of fifty layouts. At times the pair worked with a smoothness of velvet. An outstanding feature of the act was the flying leap of the topmouster from a loop-the-loop, ending in a perfect hand-balance. This novel stunt won a heaping hand.

Ruth Glanville followed in the duce spot with several saxophone solos. Her first number was a selection that required great skill, following which came a popular air of the blues variety. Miss Glanville was ably accompanied on the piano by Sylvia Newman.

Milton Berle injected a lot of pop and ginger in a brace of songs and landed a neat handful of gags that won genuine laughs. Among other things he claimed authorship to *The Flops of 1924*. For a finish he blacked up and did an imitation of Eddie Cantor which was quite good. Berle also put over a fast soft-shoe and wing dance.

Janet of France presented a spicy affair in *A Little Touch of Paris*, which amounted to two songs and a wealth of familiar expressions commonly used on the American stage. Janet spouted a deal of French, a song in English that was rendered to the tune of a Hebrew chant, and a racy number in her native tongue. The audience readily responded to her misapplied terms of endearment addressed to her partner, Charles W. Hamp, who was a capable straight man. Janet used such expressions as "I should an onlon," "My beautiful dumbbell," "Big handsome stiff," "You said a mouthful," etc., which coming from a French comedienne, who is both pretty and talented, sounded odd but pleasing.

Bragdon and Morrisey, assisted by Trout, were short of being a riot with their antics and clowning. They were their own jazz band, playing several blues numbers on the cornet, saxophone and drum. The act opened with nut stuff,

THE PALACE NEW YORK

(Reviewed Monday Matinee, December 29)

Transient holiday visitors to the city crowded the house to capacity early, while many last-minute regulars decided to buy at the advance sale window. Great show, for laughs especially, and one of the strongest entertaining bills in weeks. The cross-word puzzle in the program appears to be a good idea; the patrons are taking the programs home with them instead of leaving them on the seats.

Max Yorke, the Master and His Pupils, in "Dog-Gone Funny Antics", was above the average dog show, the animals giving evidence of having been cleverly trained.

"Salt and Pepper", Frank Kurtz and Jack Cully, provided an unusually pleasing duo, working in overalls and a care-free style that ingratiated them with the audience. Their songs and musical bits are done in a sort of blues singing sister act a la Brox Sisters and in a manner all their own in so far as a team of male singers is concerned. Their punch lines are effective and clean.

Ned Wayburn's "Honeymoon Cruise", enacted by a company of his pupils and proteges, provided a singing, dancing and comedy flash running nearly an hour. Verily a one-act musical show. The momentum and quality of the entertainment is never let down for a minute. Lyrics, music and talent are decidedly clever. Wayburn has the pick of the young talented dancers in his latest crop of graduates in this offering, and it's a corker all the way.

Glenn and Jenkins, in "Working for the Railroad", started one of the hottest periods of laughing this house has seen in months and months. As two colored porters sweeping out the depot they deliver comedy, singing and dancing in typical Race style, knocking 'em out of the seats as fast as they got set and then some. They clicked in a way that couldn't possibly be improved upon, for they're heavier on comedy than ever. "Just a regular pair of show-stopping comedians."

Charles O'Donnell and Ethel Blair, in "The Plasterers", and their assistants were not dismayed by following another fast comedy outfit. Closing the first half, they crammed so many deep-seated laughs into less than ten minutes of running time half of the patrons didn't know whether they had been laughing or crying when it was all over. This slapstick offering is a work of art in its line of endeavor, and the ingenious series of physical comedy stunts arranged by Blair provokes the laughs faster than the patrons can think and absorb separately. This results in the subject being in a state of complete helplessness when the act winds up in a whirlwind finish. It makes them hysterical.

Ethel Sinclair and Marie Gasper, in "The Long, Long Trail", by Paul Gerard Smith, did nicely with their comedy offering dealing with two opposite types of young women walking home from an automobile ride. The material is more than good and they get the most out of it. The particular audience this afternoon was probably not the kind to approve of girls going for a ride with a stranger or the team would have registered even better.

Albert Whelan, "The Australian", and "originator of all he does on the stage", gave his usual splendid performance plus his inimitable finesse. Whistling, singing and comedy stories are included in the routine, as well as novelty bits. Whelan's mode of entrance and exit, of course, is famous in theatrical circles. Immaculate in evening clothes, he strolls in nonchalantly, does his stuff, and leisurely puts on his hat, coat and gloves and exits.

James J. Corbett and Jack Norton, in "Taking the Air", made their premiere appearance here in the comedy skit, which is quite a strong one for the most part. Corbett, as usual, is a fine straight man, and his present role is that of a health resort instructor out for a walk with a patron of the institution. The patron is the comic—sallow, anemic appearance and in a trick sport outfit. Corbett gives him boxing lessons and otherwise tries to make a he-man out of him, but to no avail. Corbett's work as straight man outshines his partner's as a comic at times. When rounded out, however, the comedian will probably show to better advantage.

The Four Mortons, Sam, Kitty, Clara and Joe, closed the vaudeville end of the bill in their familiar routine of songs, dances and comedy.

For further good measure Aesop Fable was there to aid those who still lingered.

M. H. SHAPIRO.

which culminated in a comedy dance on the part of Bragdon and Morrisey.

The bill closed with a snappy dance revue, entitled *Let's Dance*. In addition to the fine team work of the McGushion Sisters, there were Eddie Franklyn, Du-bow and Ross and Chic Stanley, all of whom gave a splendid account of themselves.

GEORGE BURTON.

Keith's, Cincinnati

(Reviewed Sunday Matinee, Dec. 28)

Bill Robinson, colored hooper, tho not billed as the headliner, was easily that. The quality of Bill's stopping is the best seen here in some time, for the freshness, originality and spontaneity.

The News, Aesop Fable, Topics of the Day.

Dippy Diers, assisted by Flo Bennett, offered a routine of slap-stick comedy and clowning that pleased. Thirteen minutes, in two; one bow.

Eddie Allen and Doris Canfield in *Gimme the Makin's*, a comedy skit. Those eyes of Miss Canfield and her mannerisms, funny, to say the least, stamp her as a first-rate comedienne. The audience wanted more when they left the boards. Fourteen minutes, in one; two bows.

Bill Robinson, "The Dark Cloud of Joy". It has seldom been our privilege to see an artiste who enjoyed his work as much as the audience. Here he is. Bill sings *Chocolate Dandy* acceptably, but the singing is the least of his act. Shortly thereafter, when his feet go into action, you see the audience sit up and register appreciation. The spontaneity of his hard-shoe dancing is a delight to see. He puts his life and soul into it. His dance on a flight of steps pleased the audience as we have seen

few audiences pleased. One felt that the audience wanted to cheer when this bit was over. A gifted hard-shoe stepper whom some Broadway revue is going to monopolize shortly, or we miss our guess. Eighteen minutes, in one and one-half; one-half; encore, speech and bows.

Fred Jarvis and Freddie Harrison, in *Lonesome Work*, a comic dramalet, provided a bright spot in a not-too-attractive bill. Fifteen minutes, special drop in one and one-half; two curtains and bows.

Leo Beers contributed a few songs which he accompanied on the piano. The best of these was the *Indian Love Song* from *Rose Marie*. He was given an ovation upon his entrance. Seventeen minutes, in one; one bow.

Jeanette Hackett and Harry Delmar, in their dancing revue, *Dance Madness*, assisted by seven attractive girls. The act is optically satisfying and Miss Hackett's and Delmar's dancing leaves nothing to be desired. However, more dancing and some singing on the part of the chorus would help the act immeasurably. As it is now constituted it serves primarily as pegs upon which to hang handsome costumes. The turn is beautifully staged. Eighteen minutes, special sets, in one, two and full; three curtains.

Ralph C. Bevan and Beatrice Flint are entertaining in a comedy sketch, *A Slight Interruption*. Fifteen minutes, in one; three bows.

Claudia Alba, European woman strong-arm and strong-jaw artiste, goes thru an impressive routine, the best of which is lifting a halfpiece weighing more than 200 pounds with her teeth. An excellent closing act. Eight minutes, full stage; three bows.

CARL G. GOELZ.

Majestic, Chicago

(Reviewed Sunday Matinee, Dec. 28)

"Ebenezer", famous bucking mule, chaperoned by Ed Holder, opened the new bill today. The writer comprehends now why this act works all the time. It's different, funny and sizzles with speed and action. Eight minutes, full stage; two bows.

Mary Marlowe entertains pleasingly and sweetly with songs, talks and mimicry. Refined and effective. Seven minutes, in one; two bows.

McKinley Sisters, three of 'em, offer a dainty and well-balanced song and dance presentation. The act has finish and is good entertainment. Fourteen minutes, one to one and a half; three bows.

Flagler Brothers and Ruth, the latter at the piano, have comedy songs and are good showmen. One man started the first thaw in a frigid house by singing *The Panama Mamas Are Ruining Me*. Good comedy all thru and well executed. Fourteen minutes, in one and a half; encore and four bows.

Minstrel Memories is a good minstrel show with seven men, not our antebellum friends either, welcome as the old fellows are. Singing, dancing and comedy numbers are well handled and the act is well dressed and rapid. Just here: Why unnecessarily smirch a good act with vulgarity in one of the songs? And some people call themselves showmen. Nineteen minutes, in one and a half; three bows.

The Broken Mirror is a comedy novelty by two men and a girl. Good from start to finish. Holds the element of suspense. Good anywhere. Fifteen minutes, in full; two bows.

Gordon and Healy went on next to closing without Healy. Gordon entertained with comedy songs and slides. Ten minutes, in one; two bows.

The Bandomania closed. It is a band of men with one girl singer and two girl dancers. The organization is good and the setting novel. A suggestion: Drape your chairs and get 30 per cent more effect. Twelve minutes, in full; two bows.

FRED HOLLMAN.

Palace, Cincinnati

(Reviewed Sunday Matinee, Dec. 28)

Pictures: *The Good Bad Boy, Pathe News and Topics of the Day.*

Today again the unexpected happened when a male "plant" from the audience took to the stage and ran away with the heartiest laughter we've heard for weeks in any house. He appeared in the closing act.

The Solaros, man and woman dancers, opened with a neat routine of steps, revealing much dexterity in their acrobatic work. The woman's operatic singing didn't go over so well. It is questionable whether the song or any song is appropriate in this turn, as the dancing bears its own merits. Ten minutes, in full, eye; curtains and bows.

Robert Gehan and Majorie Gerretson, in *Classical Syncopation*. Miss Gerretson opened in spot at the piano and Gehan sauntered on, then singing Scotch, Irish and Swedish songs. Miss Gerretson played and offered a comedy song. *To Walk, Junnie, Walk*, their best effort, they closed to a big hand. Eleven minutes, special drape, in one; two bows.

Jack Fulton and Dorothy Quinette, presenting *A Girl of Today*. A neat little turn, with songs, dancing and some gags that were real hot laugh makers. Fulton's *Rib* song scored. His voice is likable. Fifteen minutes, in two, special drape and olio; two bows.

Bison City Four, in attire of a bartender, tramp comic, policeman and Italian merchant, worked before a special street drop in one and put some fine quartet numbers over in an original style that made the act the favorite of the bill. The comedy that runs rampant thru the routine was very funny, keeping the auditors rollicking with laughter. Fourteen minutes and return of four minutes, closing in olio.

Fred Pisano and Jack Landauer, in *Boom-Boom*, a comedy turn, held the next spot without difficulty, dishing out snappy lines, a bit of crossfire and some songs in thoroughly enjoyable manner. As this team opens in the guise of a couple of Greeks, it might be wise to adhere to the use of the Greek dialect thruout the act. Consistency has its reward. Closed to hearty applause. Twelve minutes, in one; one bow.

It was *Radio Fun*, with Mile. Burnell, that closed, and in which the "plant" aforementioned did his entertaining so admirably. A man announced a scientific demonstration of the control of ships at sea by radio. Incidentally, a similar experiment held the Palace boards just a few weeks ago, and likewise proved much of a disappointment. Calling for volunteers, the "plant" responded with several other chaps from town. His dumbness and intelligence, revealed alternately, got laugh after laugh in rapid succession; not just laughs, but screams. Mile. Burnell's work of transmitting electricity thru her body and lighting a gas torch held interest to the final curtain. Twenty minutes, in full stage; one bow.

William H. Macart and Ethlyne Bradford, in *A Legitimate Holdup*, not "caught".

PHIL LAMAR ANDERSON.

From Coast to Coast by Special Wire

Grand O. H., St. Louis
(Reviewed Sunday Matinee, Dec. 28)

A *Corking Revue* and *The Loretta Gray Revue*, minstrel and dance turns respectively, split headline honors here this week.

Pathe Review, A Universal comedy, *Pathe News*.

Edouard gave seven minutes of clever shadowgraphing for a starter. He's a master in this line of work. Special, in one; two bows.

Ray and Edna Tracy open their turn with soft-shoe dancing, after which they sing several popular songs, with the lady supplying the laughs with her comic selections and antics on and at the piano. Seven minutes, in one; three bows.

Harry Toomer and Company, the "and company" being a nice-looking woman, in a one-act farce comedy, woven mostly around the incessant sneezing of the husband, who is "fussed over" by a "reluctantly-sewing" wife. The line "I have not got a fever," tho, is beyond us. They got a few laughs for their 15-minute effort. Interior setting, in four; two curtains.

Green and Lafell were well liked. Green clowns at the piano and garnered laughs aplenty therewith, but later showed that he could really tickle the ivories. Miss Lafell, in two nice gowns, jazzily sang three "rags" in fine fashion. For an encore she sang *Wooden Whistle*, Eleven minutes, in one; encore and bows.

The *Loretta Gray Revue* is a straight dance offering during the course of which practically every form of the terpsichorean art is displayed. Naturally Miss Gray is featured with her wonderful toe dancing. She does a Russian dance, a waltz clog, and dances up and down a flight of stairs—all on her toes only.

Archie Gray is a "pipin" specialty dancer, and the four unbilled girls are good in their ensemble and individual stepping numbers. Beautiful hangings and setting in full stage, and pretty costuming augment matters materially. Fourteen minutes, two curtains; three bows.

Johnny Hyman, one of vaudeville's younger monologists, tells his jokes with the aid of blackboard and chalk. He makes rhymes of conglomeration of words, and his form of entertainment is clever and different. Twelve minutes, special, in one; two bows.

A *Corking Revue* is a revised edition of the old Johnston Brothers and Johnston Minstrel act. The same good bunch of burnt-cork comedians (five all told) have revamped their stuff considerably, retaining the best of their old material. Bits and impersonations of George Brinrose, "Honeyboy" Evans and Eddie Leonard, soft-shoe dancing, solo and ensemble song numbers, minstrel talk and jokes, comprise the routine. Twenty-three minutes, special lavender and cream hanging and ground cloth, corresponding with the costumes; in three; four bows.

Hubert and Neely, man and woman, have a good line of cross-talk and jokes that went over well. The male of the duo makes his hit with several flips and somersaults, which are unexpected, on account of his excess weight. Nine minutes, in one; three bows.

Brenck's Golden Horse, the spectacular posing novelty by a glided horse and his woman rider, which closed the bill at the Orpheum Theater here last week, is likewise holding 'em in at this house for the current week. Six minutes.

F. B. JOERLING.

Orpheum, St. Louis

(Reviewed Sunday Night, December 23)

Zero weather kept down the attendance today. Lionel Atwill headlined, but applause honors went to Lloyd Inachi's Entertainers, altho Zelaya, second on the bill, had preceded them and put his "rap" in against jazz. It was a significant triumph of rag over classical music.

Topics of the Day, *Aesop's Fables*. Budy Lyell and Tom Fant in black-lass introduce themselves in song as "two chocolate cake eaters". They sing, dance, cross-fire jokes and cut up in general for 15 minutes in fast fashion. Their "band burlesque" makes a strong finish. In one, encore and talk.

Zelaya gave several classical piano selections in which he displayed real ability and wonderful technique on the ivories. Between his numbers he gave his off-beat talk during which he roars his jazz and tries to reform vaudeville audiences to the classic instead of the popular music. Twenty-four minutes, in one; three bows.

Lester Lane and Elsie Travers' *Revue* is rightfully styled, *A Study in Youth*, as the four girls, as well as the two principals are evidently still in their teens. Miss Travers is a light-footed, pliable, high-kicking danseuse, and Lane makes a good partner. The four unbilled maids form the background for the two youthful artistes. Best in their repertoire was the *Doll Number*. Appropriate costumes for the various numbers and beautiful hangings in one, three, four and full stage, enhance things immensely. Twenty minutes; four curtains.

Margie Coate was next and with jazzy syncopation sang *Big Boy*, *What Do They Mean by Love*, *Insufficient Sweets* and *Big Bad Bill Is Sweet William No. 1*, and the ballad, *Lonesome on Broadway*.

HIPPODROME ~ NEW YORK ~

(Reviewed Monday Matinee, December 29)

Reasonably delectable dishes make up the table d'hote of entertainment served here this week. The show has about it much of the spirit that delights children, who were in the majority at this afternoon's performance. The entire house, every nook and corner of the downstairs floor, the boxes and both balconies, was filled, and the applause that came from those points where it was in order sounded real and invigorating. It was a satisfying sight to see the huge theater packed to its capacity, and it helps the artistes a good deal, too, in working up the proper spirit. There is only one hold-over this week, *Singer's Midgets*, who serve as an appropriate balance wheel for the show. They close intermission, the same spot allotted in last week's lineup. The Yuletide Pantomime, which opened the bill last week, is retained to top off the show.

George Hanneford, riding comedian, and brother of "Poodles", opened in a comparatively interesting equestrian offering, assisted by Miss Elizabeth and the Clark Brothers. George is an amusing clown and a capable rider, but he doesn't begin to touch his far-famed brother, who we believe is the peer of them all. The routine of Hanneford's act is along the cut-and-dried lines, including, among other accomplishments, some excellent carrying stunts. A detailed review of the offering will be found elsewhere in this issue.

Cervo and Moro, manipulators of accordion and fiddle respectively, distribute a little bit of music and a little bit of comedy in the spot following. They are much better musicians than they are comedians, hence lean their efforts to the music, playing a pleasing routine of melodies, including "Funicula Funiculi", "Ave Maria", a dance tune, a Von Suppe overture and a medley of popular airs, the latter making for a good getaway.

The Sutcliffe Family of Nine, seven men and two girls, occupied third position in "A Highland Reception", a presentation that is full of the color of Scotland, from whence the Sutcliffes hail. The act is not new to this country, however, having appeared at the Hippodrome last season. It is in three scenes, the first the gateway to the original castle Braemar in Scotland, supposed to have been built by the husband of St. Margaret, and the second and third the interior of the Castle. The Hippodrome Dancing Girls, the entire 32, appear in the offering to advantage.

Lillian Shaw, the singing comedienne, who the billing says is the originator of her style of entertainment, whereas it resembles very closely the style of a certain well-known footlight funster whose first name is Fanny, was a good-sized hit in a cleverly written vehicle of numbers particularly suited to her ability. Miss Shaw held the stage a good long while, but there was no apparent complaint from anyone. Even the children found a kick in Lillian's stuff.

Singer's Midgets, that versatile troupe of Lilliputians, who, it is quite a safe bet to wager, are so good that approach is even distant, wound up the first half of the program in a delightful way. The production was here last year at this time and it should be seen to that it wends its way back to the Hipp. every year during the holidays, for it's the best treat in vaudeville for the kids.

Lieut. Felix Ferdinando gave the second part of the show a tuneful start with his Havana orchestra of 10 pieces, which he capably directs. The band opens with "Marcheta" in a scene the background of which, in novel lighting effects, represents the Moro Castle in Havana. The seven or eight numbers following include melodies from the popular mart and end with "Carmen". The corps de ballet lends a lot of timely color to the "Mexican Rose" number, which it augments. Ferdinando and his bandmen chalked up for themselves one of the best hands of the afternoon.

Max and Henry Gaudsmith, the clowns, whose dogs, Bobby and Pete, are very much on the job in providing the weekly meal ticket, did their amusing bits to good returns. The act has been a standard one on the Keith Time for years.

Mr. and Mrs. Cleveland Bronner followed in a beautifully staged offering called "Alice in Memoryland". It comprises three scenes done in recent years by the Bronners, revived especially for the Hippodrome. The scenes are *Fire and Water* from Maeterlinck's "Blue Bird", *Princess Beautiful*, the fantasy executed by the Bronners at the Winter Garden, and *The Temple of Tannit*, done by them at the Century Roof. It is a lavish production in its entirety, nicely conceived and pretentiously staged. Mr. and Mrs. Bronner are excellent in all their numbers, and the girls of the Hippodrome go themselves one better than anything they have done in the past in making the act one of the richest in splendor ever presented on the two-a-day stage.

Willie and Eugene Howard, whose flier in vaudeville is about to come to a close, due to their opening in a new Shubert production in a few weeks, were the same big hit they have been in other Keith houses the past two months.

The Yuletide Pantomime, bringing the show to a close, includes the Tie Tahir Troupe this week, in addition to the Four Peasant Singers, the Hippodrome Girls and Post and O'Connor, who were in it the previous week.

ROY CHARTIER.

Sixteen minutes, in one; encore and bows.

Lionel Atwill in *By Right of Love*, a one-act playlet by Edgar Allan Woolf. Atwill is one of our foremost dramatic stars, and is too well known for further comment along this line. The sketch is a forceful one. In the cast are A. Trevor Bland, Elsie Mackay, A. J. Stork and Harold Hardine. In response to lengthy applause, Atwill obliged with his speech from *Debarau*, the play in which he appeared at the Belasco Theater, New York, during 1920. Twenty-seven minutes, black eye, in four.

Lloyd Inachi's Entertainers, nine neat-looking jazz musicians, dispensed fast musical selections. Featured in the troupe is Kendall Capps, a youthful specialty dancer, who registered solidly, and Allen Quirk, a saxophone virtuoso, who can get more out of this particular instrument than anyone we ever heard. Seventeen minutes, special yellow drop, in four; two encores, curtains and prolonged applause.

Fred Ardath with Earl Hall and Grace Osborne. Ardath portrays a high-class drunk to perfection, and his natural comedy and splendid line of talk is good for continuous laughs. His assistants make

good "feeds". Eighteen minutes, in one; three bows.

Manuel Vega billed as the "Funny Man With Original Ideas". A typical English music-hall act, and while he strived hard to be funny his style of comedy didn't take well. His work may go in foreign climes, but hardly over here. Eight minutes, special, in three.

Pathe's Weekly. F. B. JOERLING.

Pantages, San Francisco

(Reviewed Sunday Matinee, Dec. 23)

A longer bill than is usual at this house—the total running time being two hours and 15 minutes. Six acts and a film, *Baby Peggy in Captain January*, which was liked immensely. A capacity audience with an overflow crowd outside. Five of the acts went over nicely; one was poorly received.

Jewell's Manikins, wire-manipulated characters, in *Circus Days*, were cleverly handled and delighted the audience, especially the children. Fourteen minutes, special scenery, full stage; two curtains.

Lamberti, the xylophonist, assisted by a child singing in an upper stage box.

Palace, Chicago

(Reviewed Sunday Matinee, Dec. 23)

Danny Russo and his players worked overtime for a late opening and the crowd liked it. In fact, the music in front of the footlights is sometimes the best part of the bill.

Mulroy, McNeece and Ridge opened the bill with a skating act of genuine excellence, in which their eccentric dancing (on skates) was novel and splendidly done. Six minutes, in full; one curtain; three bows.

Grace Hayes gave 17 minutes, in one, and her act grew better as she progressed. Her opening was a trifle slow, but her versatility was remarkable and she captured her house with her fine work. A good voice, well trained, a pleasing personality and a well-selected program. Her *Volga Boat Song* was well done, tho a trifle tame after hearing the Russians give it recently. The audience gave her an encore and six bows and would have welcomed more.

It was a clever comedy sketch presented by Jack Princeton and Lillian Watson, and its presentation was as clever as its conception. Thoroughly enjoyable, with good, honest work by both. Seventeen minutes, in full; two curtains, four bows.

Billy Glason's opening is not a pleasing one. But his act grows better from first to last and he became one of the prime favorites. He is a good story teller, is full of jokes and keeps the crowd in hilarious mood after the first two minutes. His "song with a thousand choruses" is a winner and is a sure-fire encore getter. Eighteen minutes, in one; five encores; eight bows.

Pat Rooney and Marlon Bent, in *Shamrock*, were once more the favorites of the bill. I reviewed this act about a year ago. It is a topnotcher. Everything about it is the best of its kind. Beautiful in story, superb in its scenic setting, musically pleasing and with dancing that could not be surpassed. Above all, Pat Rooney himself is an artist and takes his work seriously. It is a headline feature. Sixty minutes; fifteen people; five encores.

Neville Fleeson, song writer, presents an act featuring his own songs in a novel way, with Ann Greenway, his singer, a girl with a good voice and personality. The act is a clever attempt to present these songs with a novel setting, and, while the introductory patter might be greatly improved, as a whole the act is clever, thoroughly pleasing and gets the crowd. Twenty-one minutes, in one; one encore; five bows.

One of the best comedy-singing acts I have seen for months was that of the Avon Comedy Four. Delicious comedy and real harmony took 13 minutes, in full and one. Two encores and six bows, and the crowd wanted more.

Collins and Hart and the parrot juggled and acrobatics—the bird not the poorest of the three—and sent the crowd away in high spirits after six minutes, in one. Good costumes and settings.

As a whole the bill was good from first to last—about fifty per cent better than it looked.

AL FLUDE.

went over big. Lambert's playing of selections from *William Tell* and *Il Trovatore* evoked generous applause. Twenty minutes, in one; three bows.

Herbert Lloyd's Company, Lloyd and three girls, Lloyd gave burlesque imitations of different people and the girls in quick changes represented different nations. The audience was not responsive. Ten minutes, in three; two curtains.

Allan Shaw, rapid-fire talker and sleight-of-hand performer, did dexterous tricks with coins and cards and mystified the audience to its evident delight. Ten minutes, in one; two bows.

John Kling and Dave Irwin, black-face comedians, the former representing two characters, man and wife. Clever patter and funny comedy dancing. A song by Irwin got a big hand. Fifteen minutes, special scenery; in three and one; two bows.

B. Fridkin and D. Makarenko, presenting the *Russian Scandals*, were the headliners. There are six men and six women in the act, gorgeously costumed. The drops for the four Russian scenes are beautiful. A well-staged slave-market scene, a slave dance by Elena Wortova, and an adagio dance by Rachinsky and Francis Cole are the high spots of the act. A song, *Love Me and the World Is Mine*, sung by Makarenko from the orchestra pit, was generously rewarded. One of the best acts of this nature seen here in a long time. Thirty minutes, full stage; four curtains. E. J. WOOD.

"Pussy" Cornered

Chicago, Dec. 29.—*Pretty Little Pussy* failed to open at the Adelphi Theater last night as scheduled. The production had cold weather trouble getting thru from Pittsburgh, Pa., and arrived too late for the Sunday night opening. The show will open tonight in the Adelphi.

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

(Reviewed Thursday Night, December 25.)

A genial holiday audience greeted the bill for the last half with a fine outburst of enthusiasm. Every act on the program clicked to big hands. Arthur Whitelaw, who held the next-to-closing spot, came in for some real solid laughs.

Noel Lester and Company entertained with sleight-of-hand tricks, magical illusions, slack-wire stunts and ventriloquistic comedy. His partner, a short-skirted and bobbed-hair young miss, added materially to the act when she quite ingeniously exposed some of the tricks. Especially good was the slack-wire scene, in which Lester cleverly balances himself, two chairs, a table and a dummy at the same time, changing wine, supposedly, into water from two containers. For this dexterous feat Lester was well rewarded.

Rubina and Rosa, two engaging and talented young girls, offered a group of songs, in addition to solos on violin and concertina. The violinist not only knows her instrument but possesses a fine singing voice and whistles pleasingly, while the miss of the bellow organ gave an exhibition of deft fingering.

Miss Claire Vincent, in a serio-comedy sketch by Capt. Gordon King, showed how easily and effectively a wife can regain the love of her husband. A capable artiste is Miss Vincent, who handled her comedy situations in great style. The supporting cast, the baby vampire and the husband who eventually realizes the great love he bears for his wife, also do very good work.

Medley and Duprey rounded up a number of laughs in their antics and foolishness. The girl danced gracefully while her partner did some funny bits of business with an exploding phonograph. His sudden disappearance thru a specially arranged drop also made for merriment.

Arthur Whitelaw unbelted a handful of Irish stories that were good, bad and indifferent. He had no scruples about recounting some ancient chestnuts, for past performances have taught Whitelaw that jokes of the Joe Miller assortment invariably are surefire. The answer was that the jovial monologist was a distinct hit, particularly in his song, *Come on Over Here*, of some 15 or 20 verses.

George Hannaford, disguised under red wig, loose-fitting clothes and comedy hat, presented a good equestrian act. The circus ring proved too small to permit of any real spectacular work on the part of Hannaford and his four assistants, but despite this handicap the performers showed real class in bareback riding and acrobatic stunts. GEORGE BURTON.

Keith's Hamilton, N. Y.

(Reviewed Friday Night, December 26.)

A thoroughly enjoyable last-half program that ran considerably longer than the ordinary show at this up-town stand. The lineup headlines Harry Fox, over which there may be some cause for argument, and also includes Lily Morris, English character comedienne, who only arrived here last Tuesday and is to appear the coming week at the Palace. Either Miss Morris, or Roger Imhoff, Marcelle Coreene and Company, both acts as good if not better than Fox, might have seemed more deserving of the mazzas out on the marquee. Fox lived up to his billing rather nicely, however, going over strong, but he is not one tithe the artiste that Miss Morris or Roger Imhoff is.

Corradini's Animals opened in a fast routine of quadruped stunts, featuring a Shetland, several dogs and a monkey. The latter was cause for much mirth, as anthropoids usually are. Miss Corradini puts her workers thru their stuff with a punch, and they only occupy seven minutes on the stage, but do more than the ordinary opener in twice that time.

Babcock and Dolly registered favorably in the duce spot in their skit, *In Greenwich Village*, in which the gal does a gaudy impersonation of a Parisian flapper and lays the way open for some fine pantomimic comedy for Babcock, who throws in a few nifty knockabout acrobatics for good measure. When all is said and done, Babcock's the whole act. Dolly merely officiating as an interesting effect for his stuff, wearing ostentatious costumes and disporting herself after an exaggerated ritzy fashion.

Roger Imhoff, Marcelle Coreene and Company were a near riot in their familiar character study, *In A Pest House*, in which Imhoff displays a more than finished technique in characterizations. Miss Coreene and A. J. Hicks, the latter cause for a guffaw here and there, also were very much up to their task. The offering was generously applauded.

Lily Morris, the English singing comedienne-character artiste, followed. This is her first date here preparatory to appearing down the stem at the Palace and Hippodrome theaters. Miss Morris was induced to make a tour of Keith vaudeville this winter thru Harry J. Mondorf, who has dug up many a worthwhile foreign act for America in his maneuvers around the world. She was a big hit at this house in her interesting routine of character numbers, and they ought to go wild about her wherever she plays. The only thing not in Miss Morris' favor is her English accent,

COLUMBIA BURLESQUE COLUMBIA THEATER - NEW YORK

"WINE, WOMAN AND SONG"

(Reviewed Monday Matinee, December 29)

A Lewis Talbot burlesque attraction featuring Bert Bertrand. Produced and presented by Lewis Talbot week of December 29.

THE CAST—Bert Bertrand, Harry ("Shuffle") Le Van, Nate Busby, Charles Cole, Eddie Welsh, Edgar Rand, Ralph Pepper, Gertrude Ralston, Agnes Dempsey, Dotty Bates and Hattie Telford.

CHORUS—Georgie Miller, Jane Parke, May Anderson, Ethel Purdy, Jerry Rogers, Kitty Rogers, Billy Zorn, Olive Bliss, Iris Evans, Marie Wilson, Hattie White, Kitty Fields, Bebe Hedliok, Pearl Smith, Edna Berard, Alma Montague, Kiki Brazil, Ruby Vaughan, Marie Nugent, Georgine Smyth, Fern Dennis, Eivira Rush, Pauline Russell, Ida Roberts.

Review

Bert Bertrand is credited with the book, music, ensembles and the staging of the presentation and with the equipment of scenery, lighting effects, gowning and costuming, which are fully up to the standard of requirements of the Columbia Circuit. He has given the presentation a series of bits and numbers for the most part familiar and pleasing to patrons of burlesque, and by giving them new twists and turns keeps the audience guessing as to the ending of the bits, which for the most part evoked much laughter and applause.

According to the program there are four second comiques in this show led by Comique-in-Chief Bert Bertrand, who appears in the early part and the latter part of the show with a clean face other than a miniature mustache and in the general run of the show with his original crepe-faced Hebrew makeup and the mannerism, during which he handles his bits in an able manner and supplements with several singing and dancing numbers.

Harry ("Shuffle") Le Van is doing his usual Hebrew comique characterization and shows great improvement over the other seasons in his *Abe the Agent* character, having more to do in this show than in other shows and his *shufflin'* dance goes over well if not better than ever before.

Charles Cole, in a typical tramp characterization for the greater part of the show, washes up in the latter part for a serio-comique burlesque, and in the opening of the second part Cole comes to the front as a vocalist in a comic opera.

Nate Busby works in blackface thruout the entire show and in a specialty talks his way to favor, following it with singing, dancing and imitation of a woman undressing for a round of applause.

Eddie Welsh in the early part of the show in makeup and mannerism, lines and actions puts his comedy over with telling effect and in the latter part handles his characters far better than we have ever seen him in other shows reviewed by us.

Edgar Rand appears first as a straight man and later in minor characters. Gertrude Ralston, a statuesque brunet leading lady-prima donna, dominates the other feminine principals in her every scene, for she is a vocalist of exceptional ability and an actress who evidenced dramatic experience with the ability of humoring her lines for burlesquing purposes.

Dotty Bates, a diminutive, bobbed blond soubret, is all that can be desired in the role, for Dotty can sing, dance, split cartwheels, and in a Chinatown dope-joint scene manhandled the comiques with straight-from-the-shoulder slap to the face that evoked howls of delight from every part of the house.

Agnes Dempsey, a bobbed brunet ingenue-soubret with a modelesque form, has mastered the art of sounding the last letter of her every line in lyrics and in scenes, all of which is enhanced by an exceptionally pleasing personality.

The chorus in this show is 24 strong, pretty of face, modelesque of form and full of pep and personality.

Taking it in its entirety it is a typical old-fashioned burlesque show without any pretense whatsoever of the musical comedy style of shows seen so frequently at the Columbia. The auditors evidenced their liking by their laughter and applause thruout the entire presentation, and whatever inclination the audience did evidence towards encoring the numbers was quickly subdued by the fast working of the entire company. There wasn't a slow minute in the entire presentation, for with the ending of each number appeared various principals going into bits. And the laughing hit of the entire presentation was a talking specialty of Comiques Bertrand and Le Van on *What Street*, and never have we seen it worked up for more laughter and applause.

In a Chinatown dope joint Comique Bertrand put over a brother-to-girl bit of acting dramatically clever, while Comique Le Van burlesqued it in a laugh-evoking manner that was strengthened by Soubret Bates in her manhandling of the comiques.

In the closing scene of the show, in a swamp set, Prima Ralston appeared as a colored mammy singing *Stay in Your Own Back Yard* to Soubret "Pickaninny" Bates, and the sentimental pathos that she put into her lyrics held the audience in their seats until the final curtain.

There were three catchy song numbers in the show, *Coming for Me Friday*, *Broadway and Dixieland*, and *The Syncopated Wedding March*, which were written especially for this show by Comique Harry ("Shuffle") Le Van, and let it be said to Mr. Le Van's credit he has given to the show three clever melodies.

ALFRED NELSON (NELSE).

which makes it a little difficult to catch the words of her songs.

Harry Fox appeared in next-to-closing, assisted at the piano by an unbelied accompanist. His familiar association with the audience in the course of his routine makes him an interesting and ingratiating artiste, but we don't care much about his singing, nor his style in offering the vocal efforts. A few slides, run off on the screen, capitalizing on the newspaper novelty, "What's wrong with this picture?", to which Fox gives the answers, serves as an appropriate close.

Grace Edler and Company closed the show in a pleasing dance offering in which Miss Edler and her company of four girls do male impersonation bits on the opening, then are themselves in a prettily run off routine of stepping specialties. Miss Edler is a hooper of the first order. ROY CHARTIER.

English Girls Engaged by Shuberts and Ziegfeld

New York, Dec. 29.—Doris Stewart, who sang the leading roles in the London productions of *Chu Chin Chow*, *The Kiss Call*, *The Love Girl* and *Irene*, has arrived here and will appear in the Shuberts' new operetta, *The Love Song*, which opens in Newark this week. The Shuberts have also engaged Kitty Daley, 17-year-old English beauty, as a dancer for *Artists and Models*, at the Astor Theater. Joyce Barbour, another London actress,

who appeared here recently as the heroine of *Havoc*, has been signed by Florence Ziegfeld for an important role in *Louis XIV*.

Tabloid Notes

THE MEMBERS OF Arthur Hawk's *Sunshine Revue*, appearing last week at the Hippodrome Theater, Covington, Ky. (near Cincinnati), were entertained at a Christmas party in the Hotel Newland, Cincinnati, December 25. Besides those in the company, Mr. Conn, musical director in *The Nifties of 1925*, a Columbia burlesque attraction, appearing at the Olympic Theater, Cincinnati; Art Welch, stage manager of the Covington Hippodrome, and Loretta Cullen, of Columbus, O., sister of Billy Cullen, straight man, were entertained. There was a tree and about 400 gifts were exchanged, Mr. Hawk stated.

MILTON SCHUSTER, owner of the hooking exchange in Chicago which bears his name, called at our desk a few days ago while spending the Christmas holidays in Cincinnati with homefolk. We enjoyed a very pleasant visit with him.

Willette Kershaw may be seen on Broadway again before the season is out. Miss Kershaw has been playing in London for the past few years, but is again in this country. John Colton has written a play which may be the vehicle to reintroduce her to Broadway.

No. 2 "Show-Off" Company Has American Premiere

George Kelly, Author of Comedy Success, To Offer Another Piece in February

A smooth running performance of *The Show-Off* is that being presented at the Grand Opera House, Cincinnati, this week by the company which recently presented the American comedy for six weeks at the Queen's Theater, London, England, and is to open January 4 at Cohan's Grand Opera House, Chicago, for a run. The start of the Cincinnati engagement Sunday night was in the way of an American premiere, the company previously having been seen in the piece only in the British capital, tho all members were recruited in this country. George Kelly, author of the piece, which is enjoying a tremendous success in New York at the hands of the original company, having started there at the Playhouse February 5, 1924, with no sign of a letup in popularity at this time, viewed the work of the new company Sunday and Monday before going to the Windy City for the start there. He directed the staging of the piece in London. With him in Cincinnati were Rosalie Stewart, producer of the play, and her brothers, Lee and B. S. Stewart; also Mrs. Bert French, widow of the former partner of Miss Stewart.

The road company has Clara Blandick, Raymond Walburn, Ellis Baker, Myrtle Tannahill, Frank Rowan, Myron Paulson, Charles Martin, George Warrington and Graham Velsey.

George Kelly, who appeared in his sketches in vaudeville before his work became so recognized as to warrant his devotion of full time to the writing and directing of stage material, is the author of *The Torch Bearers*, the comedy success, his first and only production of a play besides *The Show-Off*. *The Torch Bearers* also is to be offered in London in a short time. *The Show-Off* is an elaboration of Mr. Kelly's sketch of the same name. So far about 15 of his sketches have been offered in vaudeville. *Finders Keepers*, one of his successful early playlets, likely will be made into a play and produced next season by the firm of Stewart & French, which handles all of the Kelly works.

After viewing the getaway of *The Show-Off* in Chicago Mr. Kelly will return to New York and put the finishing touches to *Craig's Wife*, a three-act comedy-drama, which probably will be produced early in February.

C. H. Miles Confined Following Operation

Unable To Attend Christmas Dinner for Artistes Playing His Detroit Theaters

Detroit, Dec. 27.—Charles H. Miles, owner and operator of the Regent, Orpheum, Miles and Ferry Field theaters in this city, is at his home under the constant care of a physician. He underwent an operation Tuesday morning at the Providence Hospital for a sinus on the forehead, from which he had been suffering for some time. He withstood the operation so well that he was permitted to return to his home that afternoon. The following morning, against the advice of his physician, he visited his general offices and suffered a slight hemorrhage. As a result he has been ordered to bed.

Last night all members of acts playing his local theaters were tendered a Christmas dinner at the Hofbrau restaurant. In the absence of Mr. Miles his general manager, George E. Guise, acted as toastmaster. The affair was attended by 60 people.

New Bath Theater Opens

Bath, N. Y., Dec. 27.—The new Babcock Theater was opened Thursday night with more than 1,000 persons present. The attraction was a vaudeville bill of Keith acts. William D. Garrison, president of the Bath Chamber of Commerce, and Robert C. Turnhill, president of the Bath Rotary Club, made short addresses in praise of the showhouse, which is owned by William W. Babcock. Ernest E. Gale, upon behalf of the management, answered the toasts. Mayor Wilson R. Campbell also made a short address.

The theater has a seating capacity of more than 900 and the stage is able to accommodate the most elaborate scenic productions. The house has been leased by the Schine Theatrical Co., which has named Harold Lee local manager. It will offer motion pictures.

Gertrude Lawrence To Sail for London

New York, Dec. 29.—Gertrude Lawrence, star of *Charlot's Revue*, who had to leave the show in Toronto on account of illness and is now convalescing, will not return to the company this season as she had planned, but will sail in about two weeks for London, where she and Beatrice Lillie will reappear in a new production next spring. The current show, headed by Miss Lillie and Herbert Mundin, is now in Philadelphia and doing very well there. It will remain on tour till March. The new revue will be brought over here next fall.

ARTISTES COUNTRY OVER OBSERVE CHRISTMAS IN A FITTING MANNER

Entertain Not Only Themselves, But Make Yuletide Memorable for Thousands of Kiddies—More Than 300 Keith Theaters in Celebration

NEW YORK, Dec. 27.—Vaudeville theaters, playing a bigger part than ever in the Yuletide celebration, entertained 50,000 children in this city Christmas Day. Practically every Keith theater threw open its doors to the kiddies, marking the most widespread observance of Christmas the vaudeville profession has participated in.

There were more than 300 Keith theaters making the lot of poor children happier throughout the country and Canada, and each had its own Santa Claus, Christmas tree loaded with candies and other goodies occupying the central part of the stage and program of appropriate entertainment. In many communities theatergoers assisted by donating gifts and distributing tickets. The houses were decorated with holly and wreaths, and the presents, after the performances, were distributed by Santa Claus, enacted by a theater employee, assisted by the performers as the tots filed by on the stage.

Keith-Albee, Proctor, Moss and all affiliated theaters united to put Christmas over in the biggest possible way. The merry making was not only confined to the children, for vaudeville artists, house officials, stag-hands and other theater attaches had their own Christmas dinners, banquets and dancing on the stage after the little ones had left.

The world's largest vaudeville theater, the Hippodrome, was hardly able to accommodate the 6,500 children who crowded it Christmas morning to be entertained by Paul Whiteman and his band and leading vaudeville artists. Arthur West, comedian, became Santa Claus for the occasion, and he promised the children a similar party next year. Thousands of gifts were distributed. Mrs. Whiteman, who before her marriage was Wanda Hoff, the dancer, was hostess.

When the large number of artists, officials, stag-hands and others connected with the biggest theater, gathered for their own celebration, there wasn't room enough on the stage to hold them all, and the banquet hall of the Hotel Algonquin had to be pressed into service. There were more than 300 guests at the banquet, which was enlivened by the two orchestras, all of the ballet ensemble, the headliners and the Toytown population.

Three thousand children were entertained at four of E. F. Proctor's theaters as the guests of Mr. Proctor. Most of them were school children. In addition there were children from the Home for the Homeless Boys, Roman Catholic Orphan Asylums, Israel Orphan Asylum, New York Catholic Protectory and the Zion Orphan Asylum.

The Proctor theaters that took part were the Fifth Avenue, 23d Street, 58th Street and 125th Street. The celebrations at these extended from Saturday thru Christmas Day.

The leading Keith theaters that entertained the children here besides the Hippodrome, were the Palace, Riverside, 81st Street and Alhambra. Others were the Royal, Hamilton and Coliseum.

One thousand children, guests of the Little Theater, were kept in constant laughter by entertainment provided by John Golden at a Christmas block party in 44th street, between Broadway and Eighth avenue. This block was closed to traffic during the fun, which lasted from 10 o'clock in the morning until 2 o'clock in the afternoon.

Cleveland, O., Dec. 27.—The huge green room of Keith's Palace Theater was the scene of a jovial Christmas Day banquet and festivity for the artists and employees. Frances White entertained the children.

Boston, Dec. 27.—William Morris and his family, Oscar Lorraine, and Rev. B. C. William of the Keith Circuit, entertained at a Christmas celebration here.

Providence, R. I., Dec. 27.—Eva Tanguay was scheduled to make Christmas gayer here, but was unable to appear because of her illness. She sent the following message: "We are at home everywhere now. Christmas has a new meaning for the people of vaudeville. We are a great and happy family, and everybody, everywhere, is a relative. And the best part of it now is, that, no matter where we happen to be, we get a chance to give free Christmas shows to the sick, the aged, the orphans and the poor of every darn town and hamlet where there is a Keith theater. Isn't it great? I'll say it is." Those who appeared included Skelly and Heit and Keane and Whitney.

Philadelphia, Dec. 27.—This city was fortunate in having the following headliners representing the vaudeville profession in the Christmas celebration: Eddie Leonard, Colleano, the Dancing Dorans and all of the other Keith artists playing here.

Washington, Dec. 27.—The capital was royally entertained by Keith talent. Included were the Brook-Johns Orchestra, and Lillian Letzel, the loveliest of acrobats.

Four played on the phonograph some of their records which have not yet been released. General dancing was enjoyed until the wee sma' hours of the morning.

The first theater Christmas celebration was launched by E. F. Albee many years ago to supply real holiday cheer for the vaudeville artists who were spending Christmas away from home. At first the idea grew slowly. Five years ago only 20 vaudeville theaters were having the Yuletide observance. But thereafter more and more theaters decided not to let the day go unobserved, and the Christmastide just passed behind the Albee idea carried out in every city and town of importance in the United States.

William Morris Agency Has Two New Offerings

New York, Dec. 29.—The William Morris offices have two big orchestra acts included in their activities this week, both of them signed for a tour of the Keith-Albee Circuit.

Al Moore and His U. S. Band, in a new production made by William Morris, with many scenic effects, opened the last half of last week at the Coliseum. After a week or two of additional try-out dates the act will get a showing at the Palace Theater.

Eddie Bilkins and His Orchestra will be put out in vaudeville with the dance team, The Glorias. Including the break-in dates the offering is said to be set with a route lasting until next June.

Kate Elinore in Hospital

New York, Dec. 29.—The illness of Kate Elinore, which took a sudden turn for the worse as she was speeding to her home in Long Island, accompanied by her husband, Sam Williams, after Orpheum Circuit bookings on the West Coast had been canceled, is said to be very serious. She was removed from the train at Indianapolis, Ind., and taken to the Methodist Hospital there.

Miss Elinore and her husband were appearing at the Hill Street Theater, Los Angeles, in *House Hunting*, a scene from a former *Music Box Revue*, when she was taken ill and was forced to cancel dates. They decided to go to their home at Northport, Long Island.

Syracuse, N. Y., Dec. 27.—Mr. and Mrs. Homer of the Keith Circuit, headed the Christmas artists here.

Anatol Friedland and Mr. and Mrs. Jimmie Barry were among the Keith artists who helped Cincinnati to get a greater kick out of the Yuletide.

Indianapolis, Ind., Dec. 27.—Rae Samuels and Claudia Alba entertained here.

Columbus, O., Dec. 27.—Good old Aunt Jemima won many plaudits at the Christmas performance here.

Baltimore, Md., Dec. 27.—Ferry Corwey, the favorite Hippodrome clown, will long be remembered by the children for his antics at a performance for them in this city.

Rochester, N. Y., Dec. 27.—Mabel McKinley was the headliner at the celebration here.

Pittsburgh, Pa., Dec. 27.—Eleson and Greenway headed the entertainers in Pittsburgh.

Buffalo, N. Y., Dec. 27.—Claudia Coleman was the stellar attraction at this city's successful celebration.

Toronto, Ont., Dec. 27.—Takka-Takka and Yogi-Taro made Christmas happier for many children in Toronto.

Montreal, Que., Dec. 27.—Vera Lavrova,

a Hippodrome discovery, contributed splendidly to the array of talent here.

A Christmas celebration was held in Chicago for nearly 200 men and women who are blind, at which Bert White and Gus Kahn, with a number of stars from the Palace Theater, gave a program that was highly appreciated.

Zanesville, O., Dec. 27.—Fred Johnson, manager of the Weller Theater, gave a morning show Saturday, consisting of vaudeville and pictures. Toys, fruit and other goodies were distributed. G. Westeroide and H. A. Swafford presented the famous radio-controlled ship, which has just completed a tour of 60 weeks over the Keith Circuit. Bert Ford appeared as The Musical Gob. A feature film was also shown. The program was arranged by the Boy Scouts of America and the Klwanis Club, and is the second held at the Weller Theater. The actors gave their services gratis and received a vote of thanks.

Auburn, N. Y., Dec. 26.—All of the vaudeville artists and all attaches at the Jefferson Theater made merry at a Christmas dinner in the Palm Room of the Osborn House following the last performance Thursday night. It was the annual Christmas present of M. A. Shea, the "big boss" of the circuit, to his workers. Manager J. W. Bengough acted as toastmaster, and, after the turkey dinner had been disposed of, members of the different teams put on "another show". Everybody made merry and it was gay relaxation for the artists after the hard holiday grind.

Detroit, Dec. 26.—Luther Globe, manager of Keith's Temple Theater, played Santa Claus to all the members of the acts on the bill this week and several members from Al Tolson's *Big Boy* Company playing at the Shubert Theater. All assembled in the mezzanine dining room of the Wolverine Hotel about 11:45 Christmas eve. Amid festivity of a prettily decorated Christmas tree bearing gifts for all present, a most relishing repast was enjoyed. Some of the gifts included favorable press notices from papers all over the United States referring to individuals present. Nearly everyone present entertained with a singing or dancing specialty. The Avon Comedy

CIRCUIT NOW KEITH-ALBEE

New Name Is To Be Gradually Introduced to Theater-Going Public

New York, Dec. 27.—The name Keith-Albee Circuit will be gradually introduced to the general public in order to associate the name of Albee with that of Keith in the minds of the theater-going patrons, so that there will be no misunderstanding when the new Albee and similarly named theaters are opened, according to spokesmen for E. F. Albee.

While there will be no change in the corporate name of the circuit, and no formal announcement made, it was intended to merely make the change in letter heads and advertising literature, and thru the method of such propaganda prepare the public for a definite decision is reached to completely substitute the Keith-Albee head. Under the new letter heads the names of the three founders are placed, B. F. Keith, A. Paul Keith and E. F. Albee.

Asked whether the late B. F. Keith had made a special provision in his will to the effect that the circuit was to be known as Keith's, Mr. Albee's representatives believed that if such a provision had been made Mr. Albee would have abided by it. However, it was pointed out that Mr. Albee owned 50 per cent of the stock of the Keith theatrical enterprises at the time of the death of B. F. Keith and that it did not seem consistent that such a clause would be made in the will.

As mentioned above, there was no intention to make a formal announcement of the change, but that a story was printed from advertising copy sent to subsidiary and other theatrical papers was deplored by the Keith offices.

The main thing intended by the change, it was said, was to make clear in the minds of the average theatergoer that Albee and Keith were the same, and that there was no distinction between the palatial houses such as the Albee, Providence, or Albee, Brooklyn, and those theaters usually known as Keith's Palace, etc.

Eva Tanguay Resting Easily After Collapse

New York, Dec. 29.—Eva Tanguay, who was stricken with a severe attack of la grippe last week and went to Providence, R. I., against the advice of doctors to fulfill an engagement at the E. F. Albee Theater, where she collapsed following her first performance, is resting easily at the Hotel Embassy here, and, according to physicians, there is no cause for alarm about her condition.

After two weeks' rest Miss Tanguay will be able to resume her vaudeville bookings, it is reported.

Tyler Joins Three Jeanettes

New York, Dec. 29.—William Tyler, formerly comedian with Max Arnold and Company, is now with the acrobatic act, the Three Jeanettes, appearing thruout December in the Christmas production at Wanamaker's here. The Three Jeanettes recently revised their act, freshening up the routine with several new stunts, and will return to vaudeville with it shortly. They have also started closing contracts with the World Amusement Service Association for appearances at next year's fairs.

Gilda for Cinema Houses

New York, Dec. 29.—Following Gilda Gray's engagement next week at the Hollywood Golf Club, Miami, Fla., the dancing star will begin a tour of the larger picture houses and then make her annual trip to Europe. She will play the picture houses on a percentage basis, according to reports. It is said that during her engagement at the Hollywood in Miami an aquaplane and monoplane have been placed at Miss Gray's disposal for visits along the South Atlantic Coast.

Walters Girls Going Back to Keith Time

New York, Dec. 29.—Flo and Ottilie Walters are finishing a 25 weeks' route of the Western Vaudeville Time the middle of January, and are scheduled to open for the Keith Circuit at Pittsburgh week of January 26. The act goes to Canada following the Pennsylvania date, and will reach New York in the spring. Morris & Fell book the Walters offering.

Scene From "Shipwrecked" To Be Used in Two-a-Day

New York, Dec. 29.—Daniel Kussell, producer of *Shipwrecked*, has arranged with the author, Langdon Mac Cormack, to present a one-act version of the big shipwreck scene intact on the Keith-Albee Circuit. A company of six will be engaged to present the piece, in addition to extra stage hands to handle the production.

INCOME TAX DEPARTMENT

APPEARS ON

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Emma Trentini Signed for Keith-Albee Tour

New York, Dec. 29.—Emma Trentini, grand opera star and also prominent as a comic opera singer, has been signed by E. F. Albee for a four-week tour of Keith houses, opening here January 5 at the Hippodrome. Eric Zardo, piano virtuoso, has been teamed with Madame Trentini. He will not only do the accompaniments, but also render piano solos for which he is well known in music circles.

The arrangements were completed thru Madame Trentini and Fortune Gallo, grand opera impresario. She arrived here Christmas Day from a three-year stay in Italy.

Madame Trentini's appearance at the Hippodrome will be her first New York engagement in four years. She was first brought to this country by the late Oscar Hammerstein and made her debut in grand opera here under his management at the Manhattan Opera House, where she sang *Butterfly* and nearly all of the Italian opera roles. Later she was starred by Arthur Hammerstein in a series of light operas and musical comedies, the best known of her successes being *Naughty Marietta* and *The Firefly*. At the Hippodrome she will sing arias from her past successes and if the offering warrants it will be booked for a few large out-of-town houses on the Keith-Albee Circuit.

Anent Midgets

New York, Dec. 29.—There are more than 200 midget actors in America, working or seeking work in vaudeville, according to a report from the Loew Circuit. "Along show row," the announcement says, "it is generally understood that the demand for midget shows has exceeded the supply. The opposite is now the case. Only the best are securing bookings."

Engaged for Cabarets

New York, Dec. 27.—Roehm & Richards have booked the Anora Sisters for the Motor Square Hotel, Pittsburgh, Pa., and Betty Niles and Josephine D'Grotte for the Follies Bergere, Atlantic City, the latter team replacing the Stanley Sisters.

DEMAND INCREASES FOR SMALL-TIME VAUDEVILLE

Split-Week Shows Becoming Universally Popular and Change Is Being Made in Many Houses—Policy Gives Employment to Greater Number of Acts

NEW YORK, Dec. 29.—That the demand is greater for split-week vaudeville, commonly called by the Keith, Orpheum and affiliated circuits small time, and that this policy on these chains is coming to be more universally popular than the full-week shows, classified as big time, are given as reasons by vaudeville observers for the probable conversion of big-time houses into split-week ones, now said to be contemplated.

Because the motion picture business and other forms of present-day amusements have made serious inroads on the big-time field, it is thought the trend of the next few months will be greatly in favor of establishing more split-week vaudeville houses.

It is claimed, in substantiation of this belief, that on the Keith Circuit, for instance, not a single big-time week has been added to the books in several years, but any number of split-week houses have.

In spite of the fact that several Keith theaters have been constructed during the past five years, among them the Palace, Cleveland, the Hippodrome here and the newly erected Albee Theater in Brooklyn, all of which play weekly bills, the number of big-time weeks is not any greater. This is answered by the conversion of a former big-time house into a popular-priced one whenever new ones such as these mentioned are added to the chain.

In the case of the Palace Theater, Cleveland, one of the leading houses of the Keith Circuit, it replaced the Hippodrome in that city, which went to a split-week policy when the Palace opened. When the New York Hippodrome went on the Keith books it filled the vacancy left by the sale of the Colonial, formerly a full-week stand, which was sold to George White and Arch Selwyn. When the new Albee Theater in Brooklyn opens early next month the Orpheum there, the only Brooklyn big-time stand, goes to the popular-priced department books. The Orpheum is to be booked by Mark Murphy, who handles the New York Proctor houses. It is understood, after the Albee's premiere.

The lack of progress in full-week vaudeville is not an unsatisfactory condition for the vaudeville artists, for the reason that more acts can be employed when there are more split-week houses. In fact, if the Keith Circuit is keeping the number of big-time houses in the minority for the purpose of handling more acts during a season, it is working on a sagacious policy.

There are a number of houses of that circuit which in the past few years have been hauled down from the sixth floor big-time books to the popular-priced department. The Jefferson in New York is one of these. Less than four years ago it was demoted from a full week to a split-week policy. Others are the Keith houses in Toledo, O.; Dayton, O., and Louisville, Ky., now playing split-week shows.

The increase in the number of so-called small-time houses added to the Keith chain this year is greater than ever before. Among the ones added and now playing Keith vaudeville are the Palace Theater, Orange, N. J.; the State, Washington, Pa.; the Earle, Washington, D. C., and the Park, Meadville, Pa.

To the Jules Delmar chain, affiliated with the Keith Circuit, and booked from its headquarters in the Palace Theater Building here, the number of additions is in double figures. Most of new Delmar stands, however, are houses that play one, two and three days of vaudeville once a week.



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NEW PLAYHOUSE FOR PHILADELPHIA

\$2,000,000 Will Be Spent by Jules Mastbaum for Theater in Frankford, a Suburb

Philadelphia, Pa., Dec. 29.—Jules B. Mastbaum, president of the Stanley Company of America, has just announced that a new theater is to be built in Frankford, a suburb, at a total cost of nearly \$2,000,000, including the price paid for the ground. The new structure, he said, will occupy the site of 10 buildings on a plot at Frankford avenue, Griscom and Overington streets. Negotiations for the purchase of the buildings have been completed.

The new theater will be devoted to Keith vaudeville and Stanley photoplays. Work will be commenced on the structure soon. The old buildings will be demolished rapidly to make way for the modern theater building. This will be not only one of the handsomest and most luxuriously-furnished amusement places in the city, but will be, perhaps, as elaborate as any in the United States. The cost of the site alone is more than \$500,000. The lot has a frontage of 106 feet on Frankford avenue and extends 215 feet in depth to Griscom street, with 25 feet on Overington street. Plans for the structure call for a seating capacity of 3,000 persons.

The interior will include a spacious lobby of ornate architecture and furnished elaborately. Paintings and statuary will be placed in the lobby and mezzanine floors of the new theater. There will be restrooms and smoking rooms. Music will be furnished by a \$75,000 Kimball organ. An orchestra also will be organized.

With the razing of the old structures one of the amusement landmarks of Frankford must be destroyed. The Empire Theater, long known to residents of this section, now occupies a portion of the site.

Entertainers Quit Cabaret When Salaries Are Not Paid

New York, Dec. 27.—Vera Kingston, Beth Miller, Jane Victory and Eddie Clarke, who have been appearing in the revue at the recently opened La Petite Restaurant, have walked out, claiming nonpayment of salaries. It is reported that several of the entertainers have instituted injunction proceedings against the management.

American Acts for London

New York, Dec. 29.—J. L. Sacks, of London, sailed on the Majestic last week after having completed arrangements for the England engagements of vaudeville acts from this country, signed thru the William Morris Office. Among the acts booked for the other side are Kitty Kelly, James Carson and the dancing team of Martinez and Marian Randall.

"Billboard's" Christmas Number

London Printers Puzzled as to How It's Done

London, Dec. 28 (Special Cable to The Billboard).—Again universal congratulations on The Billboard's Christmas Number, and as December 25 and 26 were entirely newspaperless, these days were properly and profitably spent by readers in digesting same. But printers still want to know how it is accomplished.—WEST-CENT.

Cress Simmons Resigns

New York, Dec. 29.—Cress Simmons is resigning as manager of the Douglass Theater, a colored house in Baltimore, January 1, according to an announcement. His future plans are not known.

"Belle Isle" Starts Tour

New York, Dec. 29.—Hendrix's Belle Isle came in from the West a few weeks ago and, after playing a few independent dates for A. & B. Dow, was booked for a tour of the Keith Time, opening this week.

Carson and D'Arville Offer Two More Acts

New York, Dec. 29.—The Tin Pan Alley Cabaret, a Carson and D'Arville act which appeared in vaudeville six years ago, has been revised and now scenery supplied. The new name for the act is The Alley Revue. It will open soon in the two-day with a cast including Martha Selig, Jack Courtleigh, Jack Lewis, Vivian Selig, Ethel Bradley, Toots Parker and Barbara Le Vere.

Carson and D'Arville are the authors of the new act Gordon and Ford now have in rehearsal, called Hokum and Class. Marguerite Brehm, late of the concert field, for whom they have written exclusive songs, is playing independent dates up-State to break in.

Gilda Gray Demands 50 Per Cent of Door

Pittsburgh, Pa., Dec. 27.—Dissatisfied with her weekly guarantee of \$3,500, Gilda Gray, appearing at the Aldine Theater here this week, told The Billboard correspondent today that unless she can arrange for contracts giving her 50 per cent of net receipts she will leave the stage never to return.

Her decision follows S. R. O. business all week at the Aldine, with hundreds of persons turned away at every performance.

Gilda begins a 13-week engagement next week in Florida, after which, she says, she has a contract with a European company to make pictures in Poland, Germany, England, France and Italy.

Victoria Dupree III: Cancels Orpheum Route

Albert Dupree, of Victoria and Dupree, writes from Chicago that Victoria Dupree is seriously ill. She gave birth to an eight-and-a-half-pound baby girl six weeks ago and upon her return from the hospital contracted a cold. Chills and fever also have set in and, coupled with an attack of sciatica, make it impossible for her to move. The team was routed over the Orpheum Circuit and was to open at Winnipeg December 22, but has had to cancel the entire route.

Party at Auburn

Auburn, N. Y., Dec. 27.—Artists entertaining Syracuse theatergoers at Keith's and the Temple theaters this week were given a Christmas party in the Hiawatha room at the Onondaga Thursday night. Nearly 50 persons attended. A turkey dinner was served, after which there was dancing. Music was furnished by an orchestra of players from the theaters. Speciality numbers were given. John J. Burnes, manager of Keith's, assisted in arranging the party.

Gift for Clara Morris

New York, Dec. 29.—Thru the kindness of a few friends, led by William Quaid, manager of Proctor's Fifth Avenue Theater, Clara Morris was presented with a radio set as a Christmas gift. Miss Morris, who recently was invited to attend the Fifth Avenue Theater's anniversary and refused in a touching letter in which she said she had not been out of her home in up-State New York for more than eight years, was a famous actress for many years.

Marionets in Wreck

Tony Sarg's marionet act was unable to appear at Carleton College, Northfield, Minn., for the matinee and night performances, December 18, due to a railroad wreck, in which several of the marionet actors were so badly injured that the troupe had to lay off until repairs could be made. An attempt is being made to have the act appear later at Northfield.

Leonard Delights Corks

New York, Dec. 29.—Eddie Leonard, celebrated minstrel and vaudeville headliner, gave a Christmas dinner in Philadelphia to 25 burnt-cork veterans. The Quaker City has maintained a permanent minstrel company for more than 50 years and the town has more than its quota of black-face thespians.

Revue for Orpheum

New York, Dec. 29.—Billy Batchelor's Revue, otherwise known as The Beauty Parlor, has been booked for a tour of the Orpheum Circuit, opening the first half of next week at Springfield, Ill. Batchelor is supported in his revue by Hazel Vert and Sylvia and Dance.

Route for Stanley-Wilson

New York, Dec. 29.—The act of Stanley and Wilson Sisters has been signed for a tour of the Keith Circuit, from which it has been absent for a considerable time. The act is scheduled to split next week at Toledo, O., and Grand Rapids, Mich.

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VAUDEVILLE NOTES

A one-act version of *The Green Millionaire* has been selected for BORIS THOMASHEFSKY'S vaudeville tour under the direction of ALF. T. WILTON. The Yiddish Art Theater star will make his debut early in January.

CHARLOTTE WALKER is coming back to the two-a-day, according to reports, in a condensed version of CHANNING POLLOCK'S play, *The Sign on the Door*. She tried out a one-acter, called *The Kiss*, last fall with adverse success.

JESSIE MAKER and WILLIAM J. REDFORD opened a tour of the Orpheum Circuit in their act, *Rolling Stones*, by PAUL GERARD SMITH, at Winnipeg, Canada, last week. The team was formerly in *Keep Cool* and recently returned to the two-a-day.



Jessie Maker

STANLEY and MAY returned to the Keith Circuit last week at Youngstown O., in *Camping a La Mode*, a new comedy act.

HAP HAZARD and MARY opened at Yonkers, N. Y., last week in their act, *Watch Your Step*. This is a return to the Keith Time after an absence since June.

The VARDELL BROTHERS are opening January 4 at Toronto, Ont., on the Pantages Time, a tour of which they recently completed.

ARNOLD BAYLEY opened at the Capitol Theater, Union Hill, N. J., Christmas Day in a new novelty offering in which he bills himself *The Radio Robot*.

NORMA GRAY and JEAN BELL opened at Proctor's Theater, Yonkers, N. Y., last week in 1924 *Song Ripples*, a new offering.

AL MARKELL and NELL GAY, dancers, returned to the Keith Time the second half last week, opening a route at Lancaster, Pa.

GEORGE DENBY and RUTH DAWN have been booked for a tour of the Delmar Circuit in their new act, a comedy skit, entitled *She Said No*. They opened Monday at Roanoke, Va.



George Denby

JULES HARRON, German comedian, opened a tour of the Keith Time at Germantown, Pa., this week.

The CASTING CAMPBELLS returned to the two-a-day fold this week at the Palace Theater, Waterbury, Conn., after having been away since May. They will make a tour of the Poli Time.

BERNARD and CARLISLE opened this week at New London, Conn., in a new offering that will be seen around New York before long.

LEIGH MANN and Company opened at the Franklin Theater, New York, last week in a new act.

GENE GREENE, monologist, returns to vaudeville January 5 after a long absence, appearing on the Delmar Time at Meridian, Miss.; Seima, Ala., and Nashville during the week.

The team of LANG and HALEY, formerly LANG and O'NEILL, opened a tour of the Poli Circuit last week at the

Palace Theater, Waterbury, Conn., in the same act LANG and O'NEILL did.

MAE SIMMS is in the two-a-day in a new offering. She opened last week for a tour of the Poli Time at Bridgeport, Conn.

JOAN BERNARD, one of the BERNARD GIRLS, who formerly did a sister act in the two-a-day, is now teaming with HENRY DAVIES. The new combination opened at the Capitol Theater, Hartford, last week, billed in *Some Songs*.



Joan Bernard

LEW OLIVER and MAE OLSEN opened a Keith engagement in their comedy act at the Palace Theater, Cleveland, this week. The team is working in the two-a-day under the direction of H. B. MARINELLI, Ltd.

PRINCE WARD, while working for the American Legion Fiesta, Detroit, Mich., suffered an attack of pneumonia and is now confined to her bed. She will be pleased to hear from all friends at the Hotel Liberty, Detroit.

THE team of LEVEN and DORIS opened at the State Theater, Jersey City, the second half last week in a new singing and dancing act.

DE JARI, tenor, has been signed for a tour of the Orpheum Circuit. He is scheduled to open the second half this week at the Riato Theater, St. Louis.

Three-and-a-half ARLEYS, perch performers, are scheduled to open a Keith Circuit route at the Hippodrome, New York, January 5.

EMILY DARRELL will appear on the big time shortly in a new act by AL SEIGER. MISS DARRELL will work under the direction of STEWART and FRENCH.

WILLIAM FRAWLEY and EDNA LOUISE, who teamed up last fall in a PAUL GERARD SMITH vehicle, entitled *Tari*, Please, are playing an Orpheum Circuit route. They are booked until April 5.



Edna Louise

The Cathedral Sextet, enlarged from a quartet for its return to the vaudeville stage after an absence of five years, is booked for the Palace Theater, New York, the week of January 12. C. M. and EVELYN BLANCHARD, engineered the return of the Cathedral artistes.

WILSON and DOBSON opened the last half last week at Greensburg, Pa., in a new offering which has been booked on the Keith Time.

BILLY HOUSE is booked for a tour of the Orpheum Circuit. He opened this week at the State-Lake Theater, Chicago, the first date on the route.

The PATTON and MARKS Revue has been booked for a tour of the Loew Circuit, with opening date set for January 5. The team of PATTON and MARKS are doing a new offering this year.

HARRY L. WEBB, blackface comedian, opened a Keith tour at Norristown, Pa., last week, returning to the vaude-

(Continued on page 20)



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Start Negotiations Regarding Symphony Orchestra Contracts

Meeting of Committee in Charge Is Scheduled for December 30, Edward Canavan, of A. F. of M., Announces

NEW YORK, Dec. 27.—Negotiations regarding contracts and conditions of the symphony orchestras for the years 1925 and 1926 have been started and a meeting of the committee in charge has been called for December 30, Edward Canavan, chairman of Local 802, of the American Federation of Musicians, announced today.

Messrs. Wilson and Edison, of the Philharmonic, and Finklestein and Canavan, of the Federation, compose the committee which was instituted December 23 to work out a satisfactory itinerary.

Canavan, who has recently returned from a tour of all the larger locals in the country, expressed himself as highly satisfied with conditions in general. While there were two strikes settled during his travels, the chairman announced that musicians show implicit faith in his organization when differences arise.

Locals in the following cities were visited by Canavan: Niagara Falls, Buffalo, Fort Worth, San Antonio, El Paso, Los Angeles, San Diego, San Francisco, Sacramento, Salt Lake City, Omaha, Chicago and Columbus.

Joseph N. Webber, president of the Federation, who accompanied Canavan around the country, was detained in Columbus, O., and visited relatives in Cincinnati for the holidays, but is expected to arrive in New York either today or early next week.

It was announced that William J. Kerngood, international secretary of the Federation; Canavan and Finklestein were the official delegates to the funeral of Samuel Gompers, late president of the American Federation of Labor.

"Famous Bureau" Books Thru Record Dealers

New York, Dec. 27.—The Famous Phonograph Orchestra Bureau formally got under way early this week with new offices at Broadway and 47th street and George D. Lottman as general manager. Several prominent musical directors are associated with Lottman in the enterprise which plans to do a general orchestra booking business thru the unique method of using each phonograph record dealer as an agent. "Book your favorite recording orchestra thru us," will be the style of placards distributed to the many dealers, who will act as agents and receive the usual commissions.

Lottman believes it fills a long-felt want among many people who want to book such a band but do not know whether or not it is available and how much it might cost. He expects to have his idea working full blast within a radius of 50 miles of New York during the next few days.

The organizations which will be booked thru the Famous bureau and which orchestras are associated with it are: International Novelty Orchestra, Victor artists; Charles Dornberger's, Victor; Jack Shilkret, Victor; Ben Selvin's, Vocalion; Ambassadors, Vocalion; Bar Harbor Society, Perfect and others; Cavaliers, Columbia; Harry Raderman's, Edison; Newport Society, free-lancing; Dave Kaplan's, Edison; Fletcher Henderson's, free-lancing; Wolverines, Gennett; Harry Reser's, Okeh; Nathan Glantz, Okeh; Charles Strickland's, Cameo; Lew Gold's, Cameo; Sam Lanin's, free-lancing; The Commanders (new) and Hugo Frey's Troubadours, Victor.

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Whiteman To Play at McLean New Year Party

New York, Dec. 29.—Paul Whiteman's Orchestra, which played its final concert for the season around New York at the Metropolitan Opera House yesterday afternoon, left for Washington, D. C., where it will play for a New Year's Eve party at the home of Ned McLean, Washington publisher. New Year's night the orchestra plays its third concert of the season at the Lyric Theater, Baltimore, and returns January 2 to Washington.

James F. Gillespie, personal representative for Mr. Whiteman, will travel ahead, doing press work as well as handling personal business for the musical director. The orchestra has a solid route thru the South during January and February and after that will fill engagements on the Pacific Coast.

New York Orchestras

New York, Dec. 27.—Ben Selvin, orchestra leader, is of the opinion that musical directors who broadcast in the long run do themselves more harm than good. "Radio," he states, "in its present state is a menace to the artist who broadcasts; its publicity value dwindles into insignificance when compared with the harm it does."

Selvin, who records for seven different record concerns, and recently made his 1,200th record, is steering clear of all radio stations and further says: "I have decided to cancel all future broadcasting dates, because I find that radio goes a long way toward impairing one's reputation. The tonal balance perfected in the phonograph recording studios is utterly lacking in radio reproduction; some instrument always stands out as a rule over the air, to the complete exclusion of all the rest. I have investigated this condition intensively, but no amount of position-moving or special orchestrating seems to remedy it. The banjo, particularly, will often muffle the dulcet and sweet tones of the saxophone, and other instruments prove similarly offensive. Then, there is a harmful tendency, on the part of many musicians, particularly amateurs, to 'hog' the air in their over anxiety. This, combined with the very poor balance achieved by the broadcasting orchestra, makes radio music a really hideous thing."



Ben Selvin

Jacques Green is supplying the afternoon club dance session at the Roseland ballroom with music well fitted for such occasions. He started the sessions last week. Sam Lanin and Fletcher Henderson still do the honors at night.

Irving Bloom and His Orchestra, holding forth at the Club Tokio, are going into vaudeville with Calvert and Shayne, well-known team.

The Indiana Five are scheduled to relieve the Wolverines at the Cinderella ballroom January 3. Dave Harmon's orchestra will play opposite the newcomers. The Wolverines have another ballroom engagement.

The Commanders, 11-piece combination under the leadership of Irving Aaronson, formerly called the Versatile Sextet, go into rehearsal this week with the new Elsie Janis show, tentatively called *Puzzles*. The orchestra will continue vaudeville dates for the time being, but



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will have a different routine set for the musical show.

Al Jocker, leader of his orchestra at the Woodmansien Inn, where he has been a fixture off and on for the past eight years, arranged a big vaudeville show as part of the New Year's Eve program at the Inn. The acts were booked thru Frances Rockefeller King of the Keith offices.

Charlie Dornberger's Orchestra, well-known Victor record makers, and Charlie himself spread Christmas cheer to 200 little West Side waifs who gathered at the Silver Slipper the morning following the eventful day. "Red" Conover, acrobat, and Joe Scropofulo, harmonica harmonizer, helped out between ditties. Dornberger plays nightly at the Silver Slipper.

The Palais d'Or, formerly the Palais Royal, presented its new revue Christmas night, much to the delight of the many patrons who were on hand to see the latest development in the art of cabaret entertaining. Will Archie, who achieved fame in last year's *Music Box Revue*, is master of ceremonies, while Charlie Strickland's Palais d'Or Orchestra supplies the music.

Tom McVicar, of Prendergast and Company, has taken over the La Petite, on 45th street, which was formerly the *Rendezvous*. Ted Riley was the owner. McVicar announces that there will be a new revue shortly, with music supplied by the Melodions, Western outfit.

Vaudeville Notes

(Continued from page 19)

ville stage after an absence since last April.

CLEVELAND BRONNER has prepared a new ballet for the Hippodrome, New York, which may be seen later in other Keith theaters.

"SENATOR" FORD, from Michigan, has been given another Orpheum Circuit route, beginning January 4. He is booked up until next summer.



"Senator" Ford

DON BARCLAY, comedian, is preparing a new musical comedy revue for the Keith Circuit, entitled *The Girl in the Rug*. It was written by SIDNEY LAZARUS.

MAHONEY and TALBOT opened this week at Vassale, N. J., in a new comedy and singing act, destined for the Keith houses in New York.

LEW GOLDEN and ARTHUR PEARCE are presenting SINDE DALE and DIXIE DELANE, female impersonators, in their second season of Keith bookings.

LOUIS HELD and CHARLES MOORE, two of the many youngsters at the Lawrenceburg Military Academy, Lawrenceburg, Tenn., were visitors at The Billboard office last week, coming to Cincinnati to spend the holidays with their parents. Young HELD's father and mother, MR. and MRS. JULES HELD, are playing vaudeville dates in and around Cincinnati. The boys, dressed in military uniform, were very enthusiastic over the L. M. A.

WILL and IVA HOLMES have closed a tour of the Poll Time in their comedy skit, *A Country Gentleman*.

COLEMAN'S Police Dogs, now touring the Poll Time, played Hartford, Conn., for the first time recently.

CONRAD and TAFLAN Company open at the American, an Orpheum Junior house in Chicago. The act, with new costumes and scenery, is new in that vicinity.

VERA WILSON, 17-year-old dancer, is to open shortly in her new act, *Greenwich Village Frolics*. She will be assisted by GEORGE SPEARS, JR., and WINIFRED DELL. MISS WILSON, the daughter of EMMA BIGELOW WILSON, songwriter, is well known thruout the Middle West for her aquatic feats.

ART BAKER, harmony director, who recently retired from the tabloid field, opened at the Globe Theater, Kansas City, Mo., with the Rainbow Four, close

harmony singers and light comics, for a tour of the W. V. M. A. and Junior Orpheum circuits. FRED EADLER, top tenor; HARRY NASH, lead tenor; BAKER, baritone, and TOM MURRAY, bass, comprise the quartet.

FRANK GREEN, JACK PAGE and ALMETA GREEN, pantomimic comedians and acrobats, returned to the Keith-ranks recently after having been away since last March. They are doing the same act, billed as *Eccentric Silent Funsters*.

The Neapolitan Duo, singers of Italian opera and popular songs, returned to vaudeville this week at the Palace Theater. Bridgeport, for a tour of the 1911 Time. They have been away since December, 1922.



Vera Cole

VERA COLIE has been booked for a tour of the Interstate Circuit. She opened last week at Tulsa, Ok.

The team of STOBIE and FARRELL opened last week on the Poll Time at the Palace Theater. Waterbury, Conn., in a new offering, labeled *Melody and Song*.

TELAAR and DEAN are back on the Keith Time in their satire, *Calling*, having opened a route last week in New York.

STANLEY HUGHES and VERA BURKE opened this week at Toronto, Can., starting a tour of the Pantages Time, which was booked thru the REILLY BROTHERS office.

PHIL TYRRELL will shortly present on the Keith Time a new offering, called *The Jazz-O-Mania Revue*, with "Colletta" featured in the company, which also includes MAXINE HAMILTON, MARK GARNER and RAMON RAYNE.

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NEW TURNS AND RETURNS

Kismet Sisters and Company

Reviewed at Proctor's Fifth Avenue Theater, New York. Style—Acrobatics. Setting—Full stage. Time—Ten minutes.

This team of acrobats does well for an opening act. The company consists of a mere slip of a lad, who is no slouch in a series of tumbles and hand stands. Seldom does one see a female understander possessing such skill and strength. The stunts the sisters go thru are intricate in their formation, but they are executed with grace and apparent ease.

One of the features of the act is a handstand on a raised pedestal on the part of understander, at the same time raising and supporting her sister by means of a neck and head balance. Several other difficult lifts are included in the routine. The act would look better with several more girls. G. B.

Stanley and Attrce

Reviewed Tuesday matinee, December 23, at Loew's American Theater, New York. Style—Gymnastic novelty. Setting—In one and four. Time—Five minutes.

A gymnastic novelty in which ring and iron-jaw work are featured, the man of the team predominating in the stunts offered. The act opens in "full" with an iron-jaw bit, then goes into a routine on the rings. Iron-jaw specialties in which prouets feature are indulged in, the team going to "one" for the close, doing an acrobatic endurance bit.

The offering holds up for the intermediate time, is fast and comprises a number of interesting stunts. Satisfactory opener or closer. R. C.

Healy and Gernello

Reviewed Tuesday matinee, December 23, at Loew's American Theater, New York. Style—Singing and dancing novelty. Setting—In one. Time—Ten minutes.

Man and woman team who do a varied routine of songs and dances of a fair order. The man opens with a juggling bit in which he is interrupted by the girl, who cries pitifully. A kiss on the cheek assures the miss, and they go into an eccentric dance. The girl tops the number with a vocal bit and her partner returns to do another dance with her. Soft-shoe eccentric specialties by each follow, and the two stage a sort of hoofing contest, with the audience's applause as the judge. The man wins incidentally. In winding up the girl sings *Charlie, My Boy*, playing her own accompaniment on a uke, and her partner steps it off after a lively fashion.

The act received a large hand when reviewed. It's a good offering for the time on which it is playing. R. C.

Clifford and Bailey

Reviewed Tuesday matinee, December 23, at Loew's American, Greater New York. Style—Singing, dancing and comedy. Setting—In one. Time—Eleven minutes.

A corking good colored team, two men, whose strong forte is hoofing. The talk sandwiched in the routine is more or less lacking in the proper punch, old gags being noticed. That minstrel one about the "brother being the head man of Adam and Eve" is used.

The song that follows the patter opening the turn, *The Pal That I Loved*, in which the boys demonstrate they sing fairly well, goes over nicely, and the tap eccentric stepping topping the vocal bit sends them across for even greater returns. Both Clifford and Bailey dance entertainingly. They do a number of specialties alternately in drawing up the close in which speed figures. Both display an easy stage presence and give promise of being real comers in the game. A heavy hand was accorded them when reviewed. R. C.

Bohemian Nights

Reviewed Tuesday matinee, December 23, at Loew's American, Greater New York. Style—Novelty revue. Setting—Specials, in full stage. Time—Twelve minutes.

This is one of those offerings in which Gypsy color is predominant, a fantastic setting with the Gypsy wagon, outdoor fire and other typical scenery being used. The company consists of six people, in addition to its own director, who officiates in the orchestra pit. Those taking part in the revue are attired in the garb typical of traveling Gypsies. The musical and vocal numbers, also dances, are also of that genre. Specialties, such as a violin solo by one of the girls and a Russian dance by one of the men, are sandwiched. The inevitable *O Sole Mio* is used for the finale, with fast dancing drawing to the direct conclusion.

The offering is a good flash for the time on which it is appearing. R. C.

Smith and Cantor

Reviewed Tuesday matinee, December 23, at Loew's American, Greater New York. Style—Singing novelty. Setting—In one. Time—Ten minutes.

A comedy singing turn, two men, one of whom attires himself in turban and robe, the other in dress suggestive of a Turk. This is obviously for their opening, a burlesqued bit on a Hungarian rhapsody. Talk of a not overly entertaining order is indulged in prior to going into the singing features of the offering, for which one of the men does his

stuff at the ivories. He plays a Southern interpretation of the *St. Louis Blues* as a specialty, in addition to helping his partner along in the vocal numbers, which includes among others *Just a Year Ago Today* and *It Ain't Gonna Rain No More*. A number of zippy verses have been provided for the latter, used in bringing the turn to close.

The singing of the team is above average, and the comedy injected in the routine makes for fairly good entertainment. The talk shows need for improvement, however. R. C.

Jules Jordan and Company

Reviewed Tuesday matinee, December 23, at Loew's American, Greater New York. Style—Comedy sketch. Setting—In full. Time—Twenty minutes.

Jules Jordan is featured in an office sketch, with three people in his support, a man who essays the role of his partner in the cloak and suit business, a saleslady who knows no respect for office hours and one of those slow-motion office boys.

The firm seems to be on the downward grade, with little business coming in. The partners, who play their roles in low comedy fashion, decide to give the air to their saleslady, who has a habit of walking in at a quarter to twelve and then going out to lunch at twelve. They discharge her after much ostensible reluctance. A phone call comes after she has gone, in which it develops a large department store wants to place an order, but will give it only to Miss Weissman, the saleslady. They must get her back, of course, if even for a day. She returns to the office and inveigles them into signing her up for a year, giving her a contract and \$10 raise in salary after much hemming and hawing. Then it develops, on calling up the department store, that no message had come from them, it having been the girl's sweetheart who telephoned the fake order. To make things worse, the office boy gets on his high horse and demands an extortionate wage. The act is entertainingly done, Jordan and his featured supporting player affording many hearty laughs during its course. R. C.

Creighton and Lynn

Reviewed Tuesday matinee, December 23, at Loew's American, Greater New York. Style—Singing and dancing. Setting—In one. Time—Fifteen minutes.

A man and woman in which dancing features. The woman essays her material in a light comedienne style, while her partner plays straight through. The team opens with the song *Hello, Hello, Hello*, topped with a dance. A double version number that is entertainingly done follows, and they bring out a couple junk cornets for a comedy musical bit.

Some gags are indulged in the course of the routine, but they are not particularly punchy. Stepping of an order considerably above the average serves to wind up. Eccentric and Irish specialties are done, a sailor's hornpipe bit by the girl standing out. The act was enthusiastically received and shapes up as a good go for the medium time. R. C.

McGood, Lenzen and Co.

Reviewed Tuesday matinee, December 23, at Loew's American, Greater New York. Style—Acrobatic novelty. Setting—Specials, in full. Time—Seven minutes.

This is an acrobatic novelty in which three persons, two men and woman, take part. A pool table on which the men apparently have been playing serves to introduce the offering. It has the earmarks, incidentally, of being an importation, the gestures and actions being typical of foreign acts. The stunts offered are of a varied nature. They include hand-to-hand bits, in which the man and girl alternate as top-mounter, the heavier member of the trio acting as understander, in addition to endurance tests. These latter are demonstrative of unusual ability. The man lies on the pool table in these specialties, which include the raising of the girl with the hands and also with the heels, the latter while lying face downward.

With a little brushing up the act can easily make the big time. It has a good deal of merit. R. C.

Claire Vincent and Company

Reviewed Thursday evening, December 25, at Proctor's 58th Street Theater, New York. Style—Comedy sketch. Setting—In two. Time—Fifteen minutes.

Miss Vincent offers a panacea for marital eruptions that is humorous and at the same time seemingly practical. The writer saw no visible signs of a title for this serio-comedy piece, which is the work of one Captain Gordon King. It is well written and splendidly acted by Miss Vincent, a man who plays the role of husband, and another woman.

The scene takes place in Central Park just off 97th street. The man enters with the girl. They have dined well but not wisely at a big house party and they seek the cool and quiet of the park to talk over their plans for his divorce. She extracts from the man a promise of marriage, a trip to Paris, new gowns, cars, etc., to the honeyed terms of daddy,

dearest and darling. He has grown tired of his wife and in this new woman he sees beauty, youth and a new lease on life.

All goes well until the honking of a nearby taxi disturbs their cooling and lovemaking. The girl is rushed off just as the wife makes her entrance. Miss Vincent, resplendent in evening wrap and gown, is questioned by her husband as to why she is wandering thru the park at such a late hour of the night. She, too, has been rounding out an evening of pleasure. The other woman enters and upon being introduced to the wife demands that her "daddy" hurry with divorce proceedings. At this Miss Vincent laughs hilariously and explains that such an action would be more than welcome and that she yearns to be free. To prove that she harbors no ill feelings she clasps hands with the younger woman, slaps her husband on the back, and wishing them happiness, she exits, the while laughing almost to the point of hysteria.

The girl attempts to renew their lovemaking, but the husband has undergone a sudden transformation. Not only does he realize that he has grossly wronged his wife, but that he is still in love with her. The girl, now a veritable spiltfire, pours out hatred for the man and admits that her baby vaunting was all "apple-sauce". As she disappears into the night the wife returns. The husband, now repentant, appeals to the wife to take him back, and both are blissfully happy. G. B.

Andrew Downey's All-Feature Circus

Reviewed Thursday evening, December 25, at B. S. Moss, Regent Theater, New York. Style—Circus unit. Setting—In two and one half. special. Time—One hour and ten minutes.

The show comprises several acts doubling in most cases, with the clowns doing bits between acts in order to make the show continuous and fast. Running more than an hour, it takes the place of a complete vaudeville show, as originally intended. At this house it was an unusual business getter, filling the theater to capacity for the three shows. The lobby and entrance were dressed to make an attractive flash, like the main entrance to the big top. In front of the door on the curb was an animal-wagon cage and in the lobby another cage held a monkey or two, while a small horse also drew admiring crowds.

Inside the ushers wore clown attire, and balloons, peanuts and popcorn were on sale. An announcer named the acts and otherwise acted as barker for the various turns.

First of the offerings run off as an old-time one-ring circus show was Johnny and Violet Cummings, comedy jugglers. They went thru a funny routine of novelty juggling, using cushions, tin pails, clubs and other props.

Nellie Lloyd, equestrienne, did bareback riding, assisted by a ringmaster in a snappy, dainty turn.

Si Kitchie, upside-down trapeze artiste, divested himself of his outer garments, juggled, ate and drank, all while balanced on his head. For a finishing stunt he does a thrilling whirl.

Col. Fred, an unusually intelligent horse, was offered by Otis Loretta. The Colonel dances to music in various tempos, selects colors, either out of a line or a pile of handkerchiefs; plays the chimes, writes figures on a slate with the chalk in his mouth and otherwise entertains in interesting manner.

Doctor Shop, introducing Horace Laird's Merry Jesters, went thru his ludicrous amputating and tooth-pulling comedy, getting many laughs while the stage was being set for the following turn.

Les Zarados, in feats of daring on the trapeze, did a fine double trapeze routine, accomplishing clever team work as well as individual stunts. They close with the woman plunging toward the orchestra seats while her partner was on the other end with the rope attached to her ankle.

Georgia Jones, iron-jaw artiste, was a dainty figure as she did dance steps of the jazz variety, serpentine motions and other feats while suspended high in the air. For the closing stunt she does over 100 revolutions, spinning around until the house broke into voluminous applause.

Otis Loretta, with his bucking mule, riding dogs and bear, proved a lively spot, something doing every second. A clever fox terrier and a collie did the riding, getting on and off the platform under which the mule passed. Later the mule bucked and tried to throw the bear, finally agreeing to let him ride if he would face backwards.

The Clown Bride was another comedy hit, a bell being rung when the ring was asked for, an automobile license provided for the usual one and other irregularities along similar lines. Finally the bride's costume went aloft with a trapeze.

Maximo, Cuban Wire Wizard, was the next-to-closing offering and he gave a remarkable big-time run for the patron's money. There are other clever wire walkers who do not use pole nor parasol to balance themselves, but Maximo doesn't have a pedal or little platform at the ends of his wire. He goes thru the whole routine without getting off the wire at any time. He swings and jerks, regardless it seems, yet almost instantly regains his equilibrium. He starts off

with a Frisco dance, does other jazz steps, performs astride a board, and not the least in an inebriate bit which is a corking piece of work. He is perfectly at home on his wire, doing comedy as well. He works fast thruout, and while he does not do any somersaults the act is probably strong enough without them, because no time is lost in working them up, etc., and then selling them to the best advantage.

Five Riding Lloyds closed as sensational Indian equestrians, showing fancy bareback riding in fast tempo, war dances and other spectacular stuff. M. H. S.

Robert Benchley

Reviewed Monday Matinee at the Palace Theater, New York. Style—Monolog. Setting—In one. Time—Ten minutes.

Benchley who is the dramatic critic for *Life*, weekly publication, delivered his *Treasurer's Report*, which he did in last season's *Musie Box Revue*. This is a sort of "Chic" Sales character, but no makeup is used or needed, due probably to the facial expressions of Benchley. The "report" is read pretty much as any such information might be, especially by a treasurer who is not fond of speaking before an audience.

There is nothing startling about the performance, outside of the novelty that it is being done by a so-called high-brow critic, who gives a kind of low-brow show. There is considerable humor in the monolog here and there, as amounts contributed are mentioned in good voice while expenditures and other deficits are hardly heard, due to the treasurer being more or less nervous.

It is due for a trip around a limited number of Keith houses, most of them in and around New York. Anyone else, with nothing more to offer than several minutes of monolog as done by Benchley, would most likely be looking for a route from now on. M. H. S.

Arthur Whitelaw

Reviewed Thursday evening, December 25, at Proctor's 58th Street Theater, New York. Style—Monolog. Setting—In one. Time—Fifteen minutes.

Whitelaw possesses a fund of Irish stories, the major portion of which are ancient, almost to the point of being moss-covered. Despite their antiquity, past experience has proved that there are audiences only too willing to renew old acquaintances.

The best part of Whitelaw's act is the song with numerous verses, *Come On Over Here*. Of a certainty this number must have been rendered to good effect during the election campaign for the return of Al Smith. In addition to the verse on the reseating of the Governor, memory is paid to the respect and reverence of the late President Wilson. There are verses on the Hylan subway plan and other political issues. This is far from being a big-time act, but on the smaller circuits Whitelaw should go very big. G. B.

Noel Lester and Company

Reviewed Thursday evening, December 25, at Proctor's 58th Street Theater, New York. Style—Magic and slack wire. Setting—Full stage. Time—Fifteen minutes.

Lester opens with sleight-of-hand tricks, which lead one to believe that he is about to present the usual routine that goes with magical acts. But not so, for the magician works with a very young girl who proceeds to expose his illusions, much to the delight of the audience. Fairly good comedy is the trunk mystery in which the girl is hardly out of sight when she appears instantly from the wings, while Lester at the same time is engaged in clamping down the lid. The trick, of course, is quite obvious as the trunk is backed up against a curtain, thru

(Continued on page 23)

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Evidently publishers have definitely come to the conclusion that no great harm results from their being paid for orchestrations whenever consistent. When the plan of selling orchestrations went into effect recently as an official measure for all big houses, here and there was found a band and orchestra department that felt itself big enough to stand the expense of giving free orchestrations and also thought the time was ripe to slip in with an all-round plug while its competitors were wrangling with musicians over a quarter or perhaps 30 cents for an orchestration. Gradually these are changing their minds. One or two big houses still hand them out promiscuously.

Not long ago the general manager of one of the leading concerns ran into a musician who told of selling his extra orchestrations because he got so many for nothing. Better than that, however, was the experience last week of another general manager. This one heads an organization that virtually has a monopoly on the musical comedy scores of the country. For years he had been giving away free orchestrations of leading musical comedy hits. Just by chance he wandered into a big hotel and went over to the orchestra leader. He wanted to know how a certain show hit was getting along. The "hit" was hidden away under a pile of nondescript music just because it was received gratis. Those numbers for which the musical director paid he had in his books and was paying nightly.

This incident, however trifling it may seem, will result in all musical comedy orchestrations published by this concern costing the leaders 40 cents after the first of the year. At least one music man who believed in scattering orchestrations to the wind has had a change of heart. His orchestrations are sought by every class of musician and, after his recent experience, he is thru with free orchestrations. As a matter of fact, he can well afford to be independent where the average publisher, without the benefits of having his music played in musical comedy productions, cannot afford to risk bad blood between himself and the orchestra leaders.

The point is that the orchestra leader is too often apt to overrate his importance to the music publisher, especially in an instance as related above. When it comes to musical comedy hits the orchestra leader wants a little class in his routine, and he certainly needs the publisher more than the publisher needs him. Taking the case of the smaller music houses, wherever they have had a hit they have been wise in charging for their orchestrations. All leaders want to play hits, and inasmuch as sheet music is not selling so well why not cash in on the orchestrations? One medium-sized music publisher had an excellent tune that turned out to be purely an instrumental hit. If he had given his orchestrations away free he would probably be broke by now, according to himself; but by selling some 40-odd thousand orchestrations of a song much sought after by musicians he managed to make a little money for himself.

Considering the fact that 10,000 to 15,000 orchestrations is the print order for the average songs put out by many publishers, wise distribution has been found to effectually stop a serious leakage and financial loss. Diplomacy in handling and mailing out the first edition of orchestrations sometimes did away with the need for another edition.

Mayor John J. Fanning, of Boston, has taken a new attitude toward song pluggers at station WNAC. Mayor Fanning states that it is the custom of song-pluggers to sing new songs over the radio for the purpose of popularizing them so as to start and increase their sales. Whereupon, he announces, that for every new song broadcasted from his station by song pluggers for music publishers in a certain combine the publisher must pay \$25 for each time it is sung. The mayor said, "If we must pay for the use of the song we expect them to pay for the use of the broadcasting station." Presumably the mayor has in mind those publishers who are members of the American Society of Composers, Authors and Publishers, but if the mayor doesn't want to broadcast songs in the catalog of the Society, why take out a license?

The Jack Mills Dance Folio No. 3 will be ready for the trade about January 1. Like its two predecessors, it will contain about 30 songs, many of the hits having ukulele accompaniment. All of the leading songs of the Mills catalog of the past year are in the newest folio.

Irving Mills, vice-president of the concern, is arranging for a number of additional appearances with radio entertainers as a result of the favor found with

radio audiences since his recent debut. Last Saturday he presented a one-hour musical comedy revue thru station WOR, Newark, N. J.

A rush of new songs is expected right after the first of the year, many of the newest tunes having been held up so that a 1925 copyright date could accompany them. Most of them are already on the shelves waiting for the new year for release.

The A. J. Stasny Music Company considers its foreign agencies the most complete of any music house and, in addition to the tremendous plug received by orchestras in this country, has full facilities for popularizing songs in over a dozen European and other cities. These include agencies in Japan, China, India, South Africa, Australia, New Zealand, the Philippines, Cuba, France, Germany, Holland, England, Austria and the Scandinavian countries. The firm of A. J. Stasny Music Company, Ltd., London, has recently enlarged its quarters to assist the New York office in taking care of the foreign business.

The J. W. Jenkins & Son Music Company will shortly exploit the song "I'm Gonna Tell Your Ma on You," which is being featured by the Ohioans Orchestra, Bob Cook, Jr., member of the orchestra, who wrote the fast-moving song, has two others to his credit, entitled "Someone and My Sweetie," also becoming popular in the South and West. The Ohioans did so well with the song in the Middle West on radio and dance engagements that the publishers discerned a lively number in tune.

Joseph W. Gilbert, representative of the Laurence Wright Music Company, of London, who is here visiting several firms for which his own concern acts as English agency, is planning to return to his native country on January 8. He will take with him a number of songs that proved fairly popular here during the past season, many of these having been published by Ager, Yellen & Bornstein, Inc.; Jack Mills, Inc.; Clarke & Leslie Songs, Inc., and others. According to Mr. Gilbert the English song buyers are getting so accustomed to buying American hits that the English songwriters are finding themselves in a mean predicament. Not so long ago nearly 100 per cent of the songs sold in England came from local writers, now more than two-thirds of the music is from United States authors and composers.

Gene Buck, president of the American Society of Composers, Authors and Publishers, received a \$1,000 grandfather clock as a Christmas present from the Society. Inasmuch as Buck serves the organization gratis as to salary, the members still feel that they are getting Buck's services very much cheaper than Florenz Ziegfeld, for whom he writes lyrics.

The Dixon-Lane Music Company, of St. Louis, has opened a branch office in New York, with Paul Elwood in charge. Elwood was formerly with the McKinley

Music Company and also with the Broadway Music Corporation. He will work on the concern's song, "Oh, For a Pal Like You," a sort of follow up on the firm's late hit, "Call Me Back, Pal o' Mine."

The Richmond Music Corporation, jobbers, has leased for 10 years the sixth floor of 119 Fifth avenue, New York, where it will move shortly. At present it is located in the Bush Terminal Building on West 42d street, New York.

Milton Henry Hall, who wrote "Down Where the Cotton Blossoms Grow," "Cuban Star March" and others songs, was buried last Thursday with but four mourners attending the services in Denver. At one time Hall was associated with the late Lew Dockstader and also Al G. Field. When he quit writing songs he entered upon an entirely different career, and few of his acquaintances knew of his former stage or song-writing activities.

By arrangement with M. Witmark & Sons, which has Sigmund Romberg under contract, Harms, Inc., is publishing the scores of the new musical show, "The Student Prince." Witmarks are publishing the score of "China Rose," new musical comedy piece by Harry Cort and Geo. E. Stoddard, with music by A. Baldwin Sloane.

The decision of the United States Circuit Court of Appeals at Richmond, Va., which affirmed the decision which was appealed from the United States District Court of South Carolina, handed down a short opinion, very much to the point, as reported in last week's *Billboard*. A number of questions upon which the appeal is based are mentioned and well worth reading. The case is that of M. Witmark & Sons against the Pastime Amusement Company, which was sued for infringement of copyright. The action was brought thru the American Society of Composers, Authors and Publishers. Circuit Judges Woods, Waddill and Rose heard the appeal and Judge Rose wrote the decision. The questions raised below are those of the defendants (Pastime Amusement Company).

The decision reads: "The facts in the case are fully set forth in the opinion of the learned District Judge and need not be repeated. The defendant contends that (1) the plaintiff was not the proper party to maintain the suit, (2) that it had abandoned its right to obtain a copyright, (3) that the infringement was committed by an independent contractor for whose actions the defendant was not responsible, (4) that the part of the copyrighted composition actually played in appellant's place of amusement did not amount to a performance of it, (5) that it was not performed for profit, (6) that the plaintiff could not sue because, with reference to the copyright in question, it had made itself a party to a conspiracy to violate the Clayton and Sherman Anti-Trust Acts, (7) that under the circumstances of the case the plaintiff was not entitled to a decree for \$250 in lieu of actual damages, and (8) that the defendant could not be required to pay plaintiff's attorney a counsel fee. It may be said in passing that if the Court below was justified in awarding any counsel fee at all, it is not contended that an excessive allowance was made.

"Every one of these contentions was fully considered in the opinion below. We are satisfied with the disposition of them there made and further discussion of any of them is unnecessary.

"Affirmed."

The Traders' Trust Company, Winnipeg, has issued a list of the creditors of the Hearst Music Company. Firms and individuals in this country hit hardest by the concern's failure are: Rayner, Dalheim & Company, Chicago, \$42,537.39; M. Witmark & Sons, New York City, \$2,298.10; Kirschner Printing House, Chicago, \$1,220.60; Allegro Music Print-

ing Company, New York, \$506.35; Standard Slide Company, New York, \$369; F. W. Bond Company, Chicago, \$396.65; First National Bank, Chicago, \$252.34; Quality Slide Company, Chicago, \$225.35; Broadway Central Sec. Corporation, New York, \$203.33; Leslie Banks & Company, New York, \$250; Parker Thomas & Tucker Paper Company, Chicago, \$179.40; Chick Wilson, Atlanta, Ga., \$124.87; Western Union Telegraph, Chicago, \$116.77; Presto Publishing Company, Chicago, \$112.69; Burrell Van Buren, Chicago, \$90; Harry L. Alford, Chicago, \$84.20; Underwood Typewriter Company, Chicago, \$67.75; New York Telephone Company, \$59.18; Ferdinand & Bakers, Chicago, \$48; Process Engraving Company, Chicago, \$35.

The items in the preceding paragraph do not include back salaries and royalties a number of persons say are still due them. According to the list released by the Traders' Trust Company the Hearst Music Company owes to firms and individuals in this country and Canada more than \$112,000.

Edgar Ray, Kansas City music publisher, has secured W. H. Haycraft as his staff composer. Mr. Haycraft is the writer of many well-known songs, including "When a Flower in a Boomer Falls in Love." Mr. Haycraft begins his duties January 1, when an extensive advertising campaign will be inaugurated by the Ray firm.

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New Turns and Returns

(Continued from page 21) which the girl makes her exit. Another exposure is the disappearing bowl, which Lester causes to vanish by dropping a cloth over it. The illusion is quite legitimate until the girl walks off showing the receptacle attached to a tray to the audience. For a finish Lester does a tight-rope stunt. Without a balancing fan he places a chair on the slack wire upon which he rests with apparent comfort. With the aid of a cane he raises another chair, a table and what looks like wine jars are then placed upon the table. With assumed ventriloquism Lester, supposedly confronted by a revenue officer, proceeds to change the contraband stuff into water. Lester works hard and fast in the course of his many tricks, and all to good results. G. B.

Johnny Hudgins and Club Alabam Orchestra

Reviewed Wednesday matinee, December 24, at Loew's State Theater, New York. Style—Jazz band with dancing feature. Setting—Full stage. Time—Twenty-five minutes. Sam Wooding's Club Alabam Orchestra is far and away the hottest and jazziest combination of colored musicians the writer has seen in many a day. With Johnny Hudgins, dancer extraordinaire, as the feature attraction, the act possesses all the elements of real solid entertainment. The band starts the proceedings with a brassy interpretation of Limousine Blues, the number being repeated several times, but with varying tempo. Quite effective is the lively staccato movement which brims on Hudgins and his own cornet player. Garbed in comedy evening clothes, high hat and over-size shoes, Hudgins gives the impression of dancing on a glazed floor, at the same time glued to one spot. He does a one-foot slide, forward and backward, to a big hand. The band then renders Dance, Jenny, Dance, to the fast, nifty wailing of the banjo player, some neat and fancy work on the drums and the plaintive sounds of the clarinet. Hudgins enters with a battered straw kelly and with an imaginary partner he does a comedy waltz. Quite novel is his silent rendering of a patter song, during which the only sounds are heard from the talking and laughing crowd. A hokum Egyptian dance is another laughing hit, as well as the Pullman porter number. Among other things Hudgins is a first-rate pantomimist. Quite remarkable is the uniform playing of the orchestra without the aid of a conductor. At least that is the effect Sam Wooding's outfit leaves behind. G. B.

Carlisle and La Mal

Reviewed Wednesday matinee, December 24, at Loew's State Theater, New York. Style—Song and chatter. Setting—In two. Time—Fifteen minutes. Carlisle and La Mal present a comedy skit replete with repartee that is bright and humorous. Most of the laughs, and there is cause for quite a number, are chiefly due to the efforts of the woman in the act. The scene opens in a summer training camp of a champion college oarsman. Strangely enough the varsity stroke is attempting to conquer the first lessons on the saxophone when he is confronted by a lady reporter, who proceeds to interview him. She hurls a bunch of nifty questions, personal in their character, that would justly lead anyone to show the lady the door, and that without any display of gallantry. To the question, "Do you know Poe's Raven?" the answer, "What's he mad about?" was wholly unexpected, for up to this point the comedy was good. While the champ is changing to his rowing trunks the woman sings a number which is a conglomeration of popular airs and operatic selections. Having secured a photograph she departs while the man goes back to the intricacies of the saxophone. G. B.

William Courtleigh

In "THE GOOD PROVIDER" By Elaine Sterne Staged by Edwin Burke CAST OF CHARACTERS Dixie Merrill (the Daughter)..... Miriam Hicks James (the Butler)..... William Friend Clifford Winston (a Friend of Dixie's)..... James Nell, Jr. Samuel Merrill (the Father)..... William Courtleigh Lucia Merrill (the Mother)..... Constance Beaumar Scene: Library of the Merrill Home Time: About Seven o'clock of a Winter Evening

Reviewed Monday matinee, at the Palace Theater, New York. Style—Dramatic playlet. Setting—Interior. Full stage. Time—Twenty-three minutes. This playlet was seen last season on the Orpheum Time and done by Elliot Dexter and it appears that the vehicle is intended as a "name" attraction. However, it provides fairly good entertainment, from a sentimental point of view, and while it may need a name for the big-time houses, the sketch no doubt would do just as well at smaller houses without a legitimate star to carry it. Provided, of course, that it is well acted.

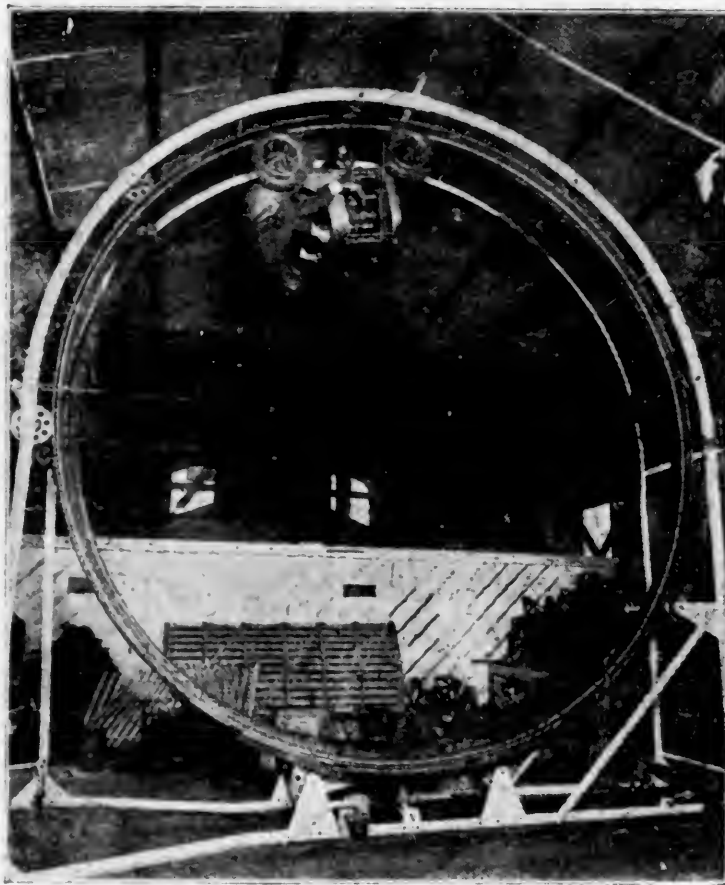
In the playlet Courtleigh is head of an ungrateful family, for whom he has generously provided. He comes to the realization one evening while they are all out that it is his 50th birthday and the family hasn't even thought of it, or honored him by taking dinner at home. The butler, played by William Friend, is the medium thru which Mr. Merrill (Courtleigh) learns that it is his birthday. Subsequently Mr. Merrill passes thru a period of illusion and pretends that his family is at table with him. The butler is horrified and fears for his master's mind. Unknown to Merrill he calls up the rest of the family and they arrive in time to really have dinner with the one whom they had regarded merely as a good provider. William Friend as the butler does a fine bit of characterization. Courtleigh's role is more or less limited as to dramatic fare, and for a time it appeared as tho the big part was that of the butler. No small measure of the playlet's success is due to Friend's excellent work. The rest of the cast was adequate enough. M. H. S.

George Hanneford

Reviewed Thursday evening, December 25, at Proctor's 58th Street Theater. Style—Equestrian. Setting—Full stage. Time—Twenty-five minutes. George Hanneford's work in this circus ring and equestrian act bears such

wheel tiny racing car, loops the loop inside the circle until he has his audience almost at the point of dizziness, and concludes the work when a part of the circle collapses and car and driver are hurled into a convenient basket. After viewing the performance one can only agree that the device has been fittingly named. The trials thus far, having resulted in no mishap, proved so interesting and unusually spectacular as to attract a number of bidders for the stunt as a headline act for some of America's leading vaudeville circuits. The tiny car must travel at least 25 miles an hour in order to loop the loop. It makes one revolution in 11-5 seconds, the inside diameter of the track being 18 feet. When the driver is ready to stop he manipulates a lever on the racing car, which permits a part of the circular track to collapse, the car and driver being hurled thru this open space to the basket. The arrow shows the point where the track breaks, permitting the car to leave the track and traveling in the opposite direction to which the arrow points. The basket is placed out of sight of the auditors and gives them the impression that the driver and car is hurled into space. When starting the racing car the circular track rolls in the opposite direction to the car, this being caused by the weight of the car going up the curve, but before the driver leaves it the track is locked.

THE SQUIRREL CAGE



Just another step in the search for thrilling novelties. This remarkable photograph, taken by instantaneous flash, shows the racing car and driver at the top of the Squirrel Cage (described elsewhere on this page). The car is equipped with a 15-horse-power motor.

marked resemblance to that of his brother, the famed "Poodles" Hanneford, that fine comb and microscope would be necessary to detect a difference. Brother George does everything in exactly the manner of the better known "Poodles," even to the strange guttural sounds that come with his ludicrous falls. The red wig is there, also the eccentric clothes and the bump on the leg. Hanneford works with four people and uses five horses. The act suffers when compared with its original circus presentation, as the stage does not permit of the required space for the horses to pace the circle, nor for the actors to go thru their various stunts. Because of this handicap both horses and performers seem to be more or less in each other's way. The production, however, is good entertainment. G. B.

Squirrel Cage

Produces Automotive Thrills

The Squirrel Cage is the name applied to the latest device for producing automotive thrills—a huge circular track built of steel and revolving within another track on ball bearings. Unlike ordinary tracks, this one lies not flat on the ground but stands upright in the air. That's where the thrills come in. The thrill artiste, seated in a four-

New Houses for Belmont

New York, Dec. 29.—Frank Belmont, of the Walter J. Plimmer Agency, has added the following houses to his books: McKinley Square, Mt. Morris and Frigazy theaters, New York; Cooper's Theater, Long Island City, L. I.; Broadway Theater, Astoria, L. I.; Rivoli Theater, West New York, N. J.; Park Theater, Nutley, N. J.; Lodi Theater, Lodi, N. J.; Grand Theater, Kearney, N. J.; Arlington Theater, Arlington, N. J.; and the Auditorium Theater, Haverstraw, N. Y.

Florice Claire in New Act

New York, Dec. 29.—Florice Claire and the Charleston Five, the latter a band contingent, opened the first half last week at the Greenpoint Theater, Brooklyn, to break in, the offering being a new one. The act will be seen in New York houses in a few weeks.

Yates Producing New Revue

New York, Dec. 29.—Johnny Muldoon and Pearl Franklin, formerly with George Cohan's musical, The Rise of Rosie O'Reilly, and Saranoff, violinist, are to be featured in a new revue in three scenes, now in preparation by Irving Yates. Theodore Kahn is making the scenery for the production.

Tieman Band in East

New York, Dec. 29.—Ted Tieman's Collegians, a band of eight pieces, augmented with "Pinky" Dees and Edith Helfrich, specialty performers, recently opened on the Keith Time in the East, making their first appearance in this territory. The offering hails from Cincinnati and has worked in vaudeville in the South and Middle West for more than a year.

Rhoder and Brochelle Back

New York, Dec. 29.—The team of Rhoder and Brochelle, which does a musical, dancing and comedy act, is back in New York after having completed a tour of the Loew Circuit. A return engagement for the act is pending, it is reported.

Burns and Kissen Return

New York, Dec. 27.—Burns and Kissen returned to vaudeville this week, appearing at Proctor's Twenty-Third Street the first half. They are doing their two acts, the first called Strawberry Pie, and the second, Barbarism, the latter being a burlesque on The Barber of Seville.

Snowbound, Cancel Date

New York, Dec. 29.—William Meehan and his dogs were unable to open in New York last week for Dan Simmons, who books the Moss houses, due to being snowbound at Meehan's home, Melrose, N. Y., where a terrific snow and sleet storm raged.

Three Golfers Return

New York, Dec. 29.—The Three Golfers, who present Putting a Comedy Novelty Over, returned to the Keith Time this week at the State Theater, Washington, Pa. Louis Spielman books the act.

Advertisement for SturdiBag featuring a cowhide bag and a gold-plated razor. Text includes: '10 Days Free Trial', 'Real Cowhide "SturdiBag"', 'BUILT TO LAST A LIFE-TIME', 'FREE GOLD-PLATED AUTOSTROP SAFETY RAZOR OUTFIT', and 'Mail this Coupon Today'.

Form for mailing a coupon to Direct Method Co., Warren, Pa. Fields include Name, Street Address, City and State, and ZIP code.

WANTED advertisement for acts, tabs, road shows and clean freak vaudeville. Contact: J. BATTYE, Suite 203, 200 E. Federal Street, Youngstown, Ohio.

WILL BUY ASBESTOS CURTAIN advertisement. Contact: STRAND THEATRE, Niagara Falls, New York.

ACTS written to order advertisement. Contact: H. P. HALBRAN, 530 First Avenue, Olean, N. Y.



COMEDY FARCE TRAGEDY THE DRAMATIC STAGE

News, Views and Interviews

CONDUCTED BY GORDON WHYTE

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



Theater Guild To Have Three Playhouses in New York City

One-Year Lease on Klaw Is Signed---Tenancy To Begin January 12, When "They Knew What They Wanted" Moves From Garrick

NEW YORK, Dec. 27.—Beginning January 12, when it will move *They Knew What They Wanted* from the Garrick Theater there, the Theater Guild will begin a tenancy of the Klaw Theater for one year. The lease by which they take over the property was signed this week. This will give the Guild three theaters in New York when the new theater being erected by them on West 52d street is completed. It is expected that this house will be opened during February or March.

The immediate cause of the leasing of the Klaw is the big success of *They Knew What They Wanted*. This play was produced November 24 and became an instant hit. The subscription list of the Guild grew so largely within the last month or so that it was found impossible to take care of all the subscribers without seriously interfering with the producing program the organization had laid out for this season. The lease of the Klaw and removal there of this play will allow the Guild to provide for all its subscribers, permit the production of its next play, *Processional*, on time at the Garrick and enable it to reap all the profits of the run of *They Knew What They Wanted* instead of having to split with the owner of a rented house. *Processional* will open at the Garrick January 12.

The expansion of the Theater Guild is one of the most startling instances of success in play production which Broadway has ever known. Beginning with only a few dollars in the treasury seven years ago and a failure on its hands, the Theater Guild has met with such success by its subsequent productions that it was able to build a new theater by popular subscription and build up a list of subscribers big enough to insure the monetary success of any production it might make. For the past few weeks the Guild has conducted an active campaign for more subscribers and the response has been so tremendous that it is unable to take care of them all at the Garrick Theater and continue its producing work there. With the acquisition of the Klaw Theater, this will go on as planned.

In addition to *They Knew What They Wanted*, which is a terrific artistic and box-office success, the Guild also has *The Guardsman*, another big hit. This play had to be moved out of the Garrick to allow for the production of *They Knew What They Wanted* and has been playing to splendid business at the Booth Theater. The leasing of the Klaw Theater to the Guild does not mean that Marc Klaw is going out of business as a producer. He intends to produce later in the season.

Dazey To Put His Play, "Old Kentucky", to Music

Chicago, Dec. 27.—C. T. Dazey, playwright, of Quincy, Ill., was in Chicago this week visiting old friends. Mr. Dazey is arranging to put one of his plays, *Old Kentucky*, into musical comedy form. Incidentally, *Old Kentucky* is said to be the only play to run 21 years continuously on royalty. Mr. Dazey is also the author of *The Suburban*, *The Handicap*, *The Stranger*, which had a long run in the Studebaker, and a number of other plays.

"Is Zat So?"

New York, Dec. 27.—Earle Boothe, in association with the Shuberts, will present *Is Zat So?*, a comedy by James Gleason and Richard Tabor, at the 39th Street Theater January 5. The cast includes James Gleason, Robert Armstrong, Victor Morley, Marie Chambers, Joe Wallace, Sydney Riggs, John C. King, Marjorie Crossland, Eleanor Parker, Tom Brown, Duncan Penwarden, Jack Perry, Carola Parson and William Pike. Everett Sutterfield is staging the piece.

Oliver Saylor Returns

New York, Dec. 27.—Oliver M. Saylor, of the Morris Gest staff, has returned here after a visit to Europe in Mr. Gest's interest. He will resume his weekly talks over the radio about the current Broadway plays.

"The Miracle" To Tour

New York, Dec. 27.—*The Miracle* will be taken on the road after all, despite the announcement of Morris Gest that this would be impossible. A smaller production is being built here by Theodore Reisig and it will be presented at the Chicago Auditorium, the Boston Opera House and other large theaters.

The Miracle, which opened for a three weeks' stay at Cleveland last Monday night, is reported a sensational success there. Capacity has been the rule for all performances and the police were called out to handle the rush for the box office. Practically every seat for the three weeks has been taken and the sale has already exceeded the \$250,000 mark. Extra seats are being placed in the large auditorium, but these will only take care of a limited number.

"Buccaneer" Called Off

New York, Dec. 27.—Arthur Hopkins has indefinitely postponed the production of *The Buccaneer*, rehearsals of which were suspended on account of the illness of the star, William Farnum. Mr. Farnum has gone to Florida to recuperate and plans for the production of the piece will be held in abeyance until his return.

Mr. Hopkins informed the company that the presentation of *The Buccaneer* was definitely off and paid them one week's salary. The company had rehearsed four weeks and was just ready to open when Mr. Farnum was taken ill.

Cast for Grace George

New York, Dec. 27.—The cast for Grace George's next starring venture, *She Wanted To Know*, is nearly complete. William A. Brady has engaged Bruce McCabe, Frederick Worlock, Fairfax Burgher and Molly McIntyre to appear in Miss George's support. The company is slated to open in Wilmington, Del., within a fortnight.

She Wanted To Know is a translation of a French play by Paul Geraudy, called *Si Je Vouddrais*, and has heretofore been known under the title of *If I Would*.

Rises to Emergency

New York, Dec. 27.—By keeping a cool head in an emergency Margot Kelly prevented what very well might have been a dangerous situation at last Tuesday's performance of *The Second Mrs. Tanqueray* at the Cort Theater. In the second act Miss Kelly tossed a match into a pot of artificial flowers, which promptly burst into flame. Miss Kelly calmly took the blazing pot to the wings where a stagehand extinguished the flames. Miss Kelly was badly burned about the hands, but continued playing.

Calls Play Off

New York, Dec. 27.—George Choos, who intended to begin casting for a play from the Hungarian which he owns, has decided to postpone the production of it indefinitely. He made up his mind that the script needed doctoring to fit it for the American stage and this will be done before it is placed in rehearsal.

Guild Gets Shaw Picture

New York, Dec. 27.—George Bernard Shaw has sent a new portrait of himself, recently taken, along with his autograph, to the Theater Guild. It will be hung in the lobby of the new Guild theater, now in process of erection.

EDEN GRAY



The beautiful young actress who is playing the role of Angela, in support of Joseph Schildkraut, in "The Firebrand", at the Morosco Theater, New York.

Eden Gray of "Firebrand" Forsook Society for Stage

In casting about for an actress who was the living embodiment of all the charms attributed to the mistress of the great Cellini, played by Rudolph Schildkraut, one of the handsomest men of the stage, the producers of *The Firebrand* finally selected the beautiful Edén Gray.

In the role of Angela Miss Gray is a poetic picture, in medieval costume and flowing blond hair—hair so decidedly blond and luxuriant that we decided it was a wig.

But it wasn't a wig, we discovered, on going back stage to call on Miss Gray. It was all her own! So was the lovely complexion. (We know, for we saw her remove the last vestige of makeup with cocoa butter, which she claims is more effective than cold cream.) Golden hair, a transparently fair skin and eyes that change from dark amber to green elicited from us a query as to ancestry.

"American for three generations. The fourth generation back, Spanish and English," replied Miss Edén, who has a very rich and musical voice.

"And you were born—where?"
"In Chicago, Ill."
The grace of Miss Gray's gestures, the perfection of her diction and splendid poise suggested to us that she had special training for the stage. When we said as much she shook her head negatively and said:

"No, I was not trained specially for a stage career. I had all the advantages of a young woman preparing for her social debut. But when about to make my debut I decided instead to go on the stage."

"Your first engagement was—?"
"With *Deburau*, produced by Mr. Belasco."

"Next?"
"With Edith Day in *Orange Blossoms*, a small part."

"Musical comedy! Then you must sing and dance?"
"No," replied Miss Gray, "but one who thought I was very promising placed me under a long-term contract, with the idea of giving me special training for musical comedy. But the plan, for various reasons, was not carried out."

"And then?"
"And then a small part in *The Fool* with the New York company. I was offered the leading role in the play on the road, but I preferred to remain in New York. So I stayed and played the part of the languid stenographer in *We've Got To Have Money*, with Robert Ames."

"Next?" we demanded.
"There was no 'next' play for quite a while. My parents took me to Europe, Monte Carlo and other places of interest. Returning in spring I went with Jessie Bonstelle's Stock Company in Detroit."

Miss Gray here paused to enthuse over the capabilities of Miss Bonstelle as a directress who could bring the best out of every player at her command and to eulogize her as a wonderful woman.

Miss Gray spends her spare time keeping house in an apartment where there are three honest-to-goodness fireplaces, where one may toast marshmallows to a beautiful golden-brown and which houses a young husband, who is editor on a New York newspaper and writes plays in which he hopes to star his fair young wife some day.

We learned that Edén Gray doesn't like golf or cross-word puzzles; that at that moment in the play when the ardent Cellini, after going thru fire and brimstone to save the lovely Angela from the wily Duke, relinquishes her in the cold gray dawn of the morning after to the Duke, who declines the sacrifice, she is actually a bit embarrassed. It is indeed an embarrassing moment, even in play, when one's lover relinquishes one for talking too much and interfering with his art!

Edén Gray dreams of the day when she may play dramatic roles—among them Camille. And why should not an actress of classic beauty and poetic grace, backed by mental accomplishments, realize such a dream? Edén Gray is one type in a million.

ELITA MILLER LENZ.

For London "Lightnin'"

New York, Dec. 27.—Donald Foster and Charles E. Evans have been selected to play John Marvin and Judge Townsend, respectively, in the forthcoming London production of *Lightnin'*. They will sail on the Olympic today and the play will open January 26. *Lightnin'* is being produced in London by the World Play Corporation.

Craven To Do Two More

New York, Dec. 27.—Frank Craven will not be content with having produced *New Brooms* and has accepted two new plays from George Abbott for production. The first will be done early in the new year.

George Abbott is in the cast of *Processional*, a forthcoming Theater Guild play, and has been highly successful in several Broadway productions. It was not his intention to adopt acting as his profession, he having gone on the stage to acquire technical experience as assistance in the writing of plays. He has written four dramas.

Engaging for Shaw Plays

New York, Dec. 27.—Robert Loraine is busy engaging a cast to support him in his forthcoming season of Shaw plays. Hale Hamilton, George Marion and Maclyn Arbuckle are reported to be in the company, which will do *Arms and the Man* first and follow it with *Man and Superman*. The announcement of the theater assigned to Mr. Loraine will soon be forthcoming. The only definite information about this house is that it will be one of the Erlanger chain.

Dispose of New Play

New York, Dec. 27.—Charles J. Mulligan and Paul M. Trebitsch have sold their interest in *The Undercurrent*, a play by William H. McMaster, to Barrie, Inc. The piece will be played out of town for two weeks beginning January 12 and will be seen on Broadway during the week of January 26. Harry Beresford and Frank Shannon head the cast.

New Play for Dramatists

New York, Dec. 27.—The Dramatists' Theater, Inc., will start rehearsals next Tuesday of *Out of Step*, a modern comedy by A. A. Kline, a playwright new to Broadway.

James Forbes will stage *Out of Step* and the scene designs are by Livingston Platt. The script calls for a cast of 35 people.

Belasco Starts Another

New York, Dec. 27.—David Belasco will put *The Dove* into rehearsal next Monday. This is a play by Willard Mack and will be presented with Judith Anderson and Holbrook Blinn in the leading roles. Others in the cast will be Willard Mack, William Harrigan, John E. Harrington and Rose Morrison.

Prize Title Selected

New York, Dec. 27.—As the result of a prize contest for a new title for *The Farmer's Wife*, the comedy now playing at the Comedy Theater, that piece will hereafter bear the label of *Many a Ship*. The name was selected from 4,000 submitted and was invented by Guy Lee. Mr. Lee received \$50 and a box to the play for his effort.

Bennett in Chicago

Chicago, Dec. 27.—Fred C. Bennett, well-known actor-director, was in Chicago this week, after spending several months in Marshalltown, Ia.



THE HOLIDAYS coming and going find Broadway about as usual, except that Times Square is adorned by a magnificent Christmas tree. . . . We met PAUL WHITEMAN the other day and he informed us that he has a new composition by LEO SOWERBY, which, in Paul's words, is a "whizzbang". . . . He invited us to the rehearsals of it, and we are going to get in early. . . . CLARA BLANDICK came in to see us and informs us that she is going on the road with The Show-off. . . . CLARA says there is considerable of a tale attached to the production of this piece in London and promised to tell us it at some future time. . . . STEPHEN VINCENT BENET tells Tom that he is busy writing a new book of poems. . . . It will be ready for publication in the spring and STEPHEN says it will include his DAVID. . . . We advise our clients who are fond of poetry to be on the lookout for this volume, as STEPHEN writes prime stuff. . . . We had a long chat with ALF GRANT and he kept us vastly amused, as is his wont. . . . ALF has been playing in vaudeville for a long time and tells us he has quite a bit of time booked. . . . We regret to tell our clients, and we know that many of them will regret it too, that ERNEST CARR is seriously ill. . . . He is confined to his rooms, and worst of all, is on a strict diet. . . . He has lost over 100 pounds. . . . If any of his numerous friends want to drop him a line we will see that it is promptly forwarded if it is sent in care of us. . . . DAVE GOBBETT says he is thru with the picture he was photographing. . . . He was with SID OLCOFF and ground the crank industriously for a month or so. . . . Since the sads have been keeping pretty well to their lairs these days and the shows have taken much of our time, that about concludes our budget for the week. . . . More later. TOM PEPPER.

Pollock To Produce

New York, Dec. 27.—Channing Pollock is putting the finishing touches to a new play, called The Enemy, which he will produce himself. Mr. Pollock intends to produce all his own plays hereafter and will form a producing organization for that purpose which will begin operations next season.

Late in January Mr. Pollock will sail for Stockholm, where his play, The Fool, is to be presented. He will return to this country in the spring and give The Enemy a tryout in Stockholm, probably in Los Angeles. The Enemy is a play about war and shows its effect on the home, rather than on the field of battle. The scenes are laid in Vienna.

"Close Harmony" Again

New York, Dec. 27.—Arthur Hopkins intends to bring Close Harmony back to New York and give it another chance on Broadway. This piece was produced a few weeks ago at the Gaiety Theater and while receiving quite general critical approval failed to catch the popular taste. It is now playing in Philadelphia, taking up the time allotted to The Buccaneers. The original cast will be seen in the piece when it returns to this city.

May Be in "Tin Gods"

New York, Dec. 27.—There is a possibility that Lillian Foster may be seen in Tin Gods. Miss Foster is at present in Cosmo, a play in which she has made a great personal success, and if A. H. Woods consents to withdraw her from the cast he will probably get a share in Tin Gods. The play is to be presented by Lewis & Gordon and it will be produced in February.

Golden Block Party

New York, Dec. 27.—John Golden gave his annual Christmas block party Thursday for more than 1,000 poor children. It was held outside the Little Theater on 14th street and lasted from 11 o'clock until two. Tickets for the affair were distributed by charitable agencies and, by permission of the police, the block was closed to traffic for the duration of the party.

Edgar Selwyn is so far improved after his recent operation that he announces an imminent sailing for London, where he will stage Dancing Mothers.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Dec. 27.

IN NEW YORK

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries like Able's Irish Rose, Badges, Bluffing Bluffers, etc.

IN CHICAGO

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries like Able's Irish Rose, Appearance, Goose Hango High, etc.

IN BOSTON

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries like Best People, The, Cobra, etc.

IN PHILADELPHIA

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries like Deeper on Horseback, Expressing Willie, etc.

IN LOS ANGELES

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries like Derlings, The, First Year, etc.

DRAMATIC NOTES

Leon Gordon has written still another play. This time it is a tale of the sea and bears the title of Trade Winds.

Edgar MacGregor has started rehearsals of The Carpenter, the play he is to stage for Sam Conroy. Mr. MacGregor just returned from Chicago, where he did some work on Saint Joan.

Minick, the play by George S. Kaufman and Edna Ferber which is now occupying the Bijou Theater, New York, is to be issued in book form by Doubleday, Page & Company.

The cast of Isabel is now complete. Besides the star, Margaret Lawrence, there will be Leslie Howard, A. P. Kaye, Edna Mae Oliver and Lyonal Watts in it. Rehearsals are now in full swing.

Three companies are playing Eugene O'Neill's drama, Anna Christie, in Russia. It being played in Leningrad, Moscow and on the road. This seems to be a record for an American play.

Henry Miller, underlined by the quick extinguishment of The Man in Evening Clothes, is about to produce another play. It is After Love, a play from the French which Leo Dittichstein sold to Mr. Miller.

Leon Gordon made 50 needy players happy for Christmas. The Actors' Fund furnished him with a list of 50 useful

professionals and to each Mr. Gordon sent a hamper of food and delicacies.

Sam H. Harris has trekked to Palm Beach, thus heading the annual managerial procession to that resort. Irving Berlin and Arthur Hopkins will probably follow in his trail before long.

David Belasco's next production, The Dove, is about to go in rehearsal. It will play on the road before being seen on Broadway, which means that it will not arrive there until some time in February.

Rehearsals of The Valley of Content, in which Marjorie Rambaun will be starred by Thomas Wilkes, have started. Oscar Eager is in charge and Harry Bannister, Ruth Harding and Kathleen Wallace are in the company.

Raymond Hitchcock, in The Sap, reveals a hitherto unseen phase of his art to Broadway. Besides his ability to make an audience laugh, he shows that he can coax a tear as well. Some day he will get a play that will afford him a real opportunity to do both and another fine actor will then come into his own.

Broadway has been mildly curious to know who Edward Hammond, the author of Badges, is. The secret is now out and the whole world and his wife is welcome to the information that he is Edward

Coming to Broadway

New York, Dec. 27.—There will be but two dramatic productions shown to Broadway next week. After the load which was dumped on the Rialto's doorstep for the holidays this is quite a let-down.

Monday night Charles Frohman will present Elsie Ferguson in Carnival at the Cort Theater. This is a play by Franz Molnar, in an English adaptation by Melville Baker. The cast includes Tom Nesbitt, Nicholas Joy, Stanley Logan, Franklin Fox, Leo G. Carroll, Berton Churchill, Madeline Delmar, Henry Bloomfield, Leon Brown, Margaret Hutchins, Mignon O'Doherty, Edith Harding Brown, Mrs. Wall and David Hanbury.

The Shuberts will present Tame Cats, a new comedy which has been successful in London. Aline McMahon and Richard Bird head the cast, which also includes Arthur Lewis, David Tearle, Florence Edney and Edward Fielding. The play is by J. E. Harold Terry and has been staged by Alexander Leftwich. The play will be done at the Princess Theater and will open Monday night.

Gillmore Heads Actors' Cathedral Committee

New York, Dec. 27.—Frank Gillmore, executive secretary of the Actors' Equity Association, has been named by Bishop William T. Manning to be chairman of the actors' subcommittee of the campaign to raise \$15,000,000 for the completion of the Cathedral of St. John the Divine. Bishop Manning also designated Dr. Walter Damrosch to act in a similar capacity on the musicians' subcommittee.

In accepting the post Mr. Gillmore spoke highly of the movement and pledged the support of the theatrical profession.

Bishop Manning said: "We feel that every legitimate phase of life should have its special part in the Cathedral dedicated to it and indicated by its particular symbols. If any further evidence, in addition to the interest shown by people of all walks of life during the last few weeks, had been needed to indicate the part this Cathedral is to play in the life of the city, it was furnished by the gathering at the Cathedral at the Sunday meeting when Maclyn Arbuckle spoke from the pulpit of the Cathedral in favor of its completion."

Hammond Cady, president of the Commerce Guardian Trust and Saving Bank, Toledo, O.

Dorothy Dalton opened in Undertow at Toledo last week. After playing Detroit this week and a further fortnight on the road, the play will be brought to Broadway, providing all is well with it, of course.

That king of title-changers, A. H. Woods, at his old tricks again. He had a play called The Cat Came Back, but when it reaches Chicago it will be known as Pretty Pussy. At least, that is the intention up to the moment this was written.

Edith Ellis is coming from San Francisco to New York to direct the rehearsals of Starlight for Doris Keane. Miss Ellis did us for the original production on the Coast and did it so well that the author and star want her to repeat for the Broadway production.

Dorothy Parker, one of the authors of Close Harmony, which had a brief engagement at the Gaiety Theater, New York, seems not to have been depressed by the failure of her brain child. One night she sent the following wire to Robert Benchley, critic of Life: "Close Harmony played to a cool \$90 tonight. See what the boys in the back room will have."

Marion Conkley will be seen in Jack in the Pulpit, a comedy by Gordon Morris which A. H. Woods is to present. Others (Continued on page 41)

Advertisement for Dramatic Art featuring THEODORA IRVINE, DIRECTOR OF THE IRVINE PLAYERS, and THEATRE ROUTINE under the direction of Elizabeth Mack.

DRAMATIC STOCK

REVIEWS, NEWS
AND COMMENT

BY ALFRED NELSON

COMMUNICATIONS TO
1493 BROADWAY, NEW YORK

Seventh Avenue Stock Company at Loew's Theater Offers "Getting Gertie's Garter"

New York, Dec. 27.—As the Christmas week treat for the patrons of Loew's, Inc., Seventh Avenue Theater, the Seventh Avenue Stock Company presented *Getting Gertie's Garter*. This mirthful, laugh-provoking comedy, as enacted by the players of the Seventh Avenue Company, is certainly filled with cheer, and coming at this seasonable time may well be termed two hours of Christmas cheer.

The cast included Clara Joel, John Litel, Betty Lawrence, Russell Fillmore, Helen Ray, Mark Kent, William Jeffrey, Kathryn Givney and Edward Poland.

The Players

Miss Joel, leading lady, in the part of Gertie Darling, Teddy Darling's wife of a few hours, is seen at good advantage throughout the performance and is as emotionally perfect in her frantic desire to spend her honeymoon at peace, the fated by an ever-disappearing garter to be deprived of a blissful first night of married life, as may be naturally expected.

Mr. Litel, leading man, as Allen, the butler, was so perfect in makeup that not until we referred to the program were we sure of who he was. His humorous portrayal of a butler "who likes" to see the young folk have a good time, drew continuous laughter; his natural droll mannerisms evoked additional outbursts of laughter in every comic situation. Mr. Litel was especially good in the last act when, having imbibed too freely in his master's rare vintage while rescuing it from a fire, he became rollicking and slightly off balance.

Betty Lawrence, as the flapperish, darling, carefree Pattie Waldrick, Ken's wife, pleased the audience with her childlike insistence to be compromised, which brought much hearty laughter. Her personal attractiveness made us truly sympathetic to Russell Fillmore, Barbara's husband, for amid the pleadings of such as Miss Lawrence rendered, it certainly must have required stern acting on the part of Fillmore to resist being compromised. Mr. Fillmore was hilariously funny as the nervous, wanting-to-be-good husband who was lured into such trouble, much against his will. Just a slight criticism is due Mr. Fillmore for the deliberate way in which he pushed the bucket and raincoat off the haymow in the second act. A little more grace would lend a naturalness to his otherwise flawless performance.

Helen Ray, as Nanette, Gertie's maid, is to be commended for her portrayal of a French maid, for she is inclined to slip from her sometime perfect "French-American" diction, her facial expression, makeup, perfect carriage and gestures, all in all obliterate any slight slip in diction. Mark Kent seemed right at home as Ken Waldrick, Pattie's husband, and his nervous, flighty movements and eccentricities were just what may be expected of a middle aged, happily married man who seeks to recover a garter gift to a former love. William Jeffrey did himself justice in the role of Teddy Darling. The stiffness in his lines and actions quickly wore off as he got into the action of the story, and he rendered his part in a creditable manner. Kathryn Givney, as Barbara Felton, did some good emotional comedy work as the trusting wife of Billy, and her poise, ease of manner and naturalness bespeak the thoro dramatic acting ability of Miss Givney. Edward Poland played Algy Riggs, a minor role, in a commendable manner.

Comment

This is a play that should prove enjoyable to both young and old, for the situations are extremely funny and any

Empress Players Present "Cheating Husbands"

New York, Dec. 26.—Thru a typographical error it was made to appear in our last issue that the Empress Players at Vancouver, B. C., had produced and presented *Cheating Cheaters*, an old-time stock release, whereas it should have read *Cheating Husbands*, a new play recently released for stock by Harry Clay Blaney of the Standard Play Company. *Cheating Husbands* is from the pen of Max Marcin and the reports from Vancouver manifest that the Empress Players did full justice to the play.

suggestiveness which may otherwise be offensive is quickly covered by a round of clever comedy well done by a group of players of exceptional talent and ability. Luke Conness and Fred G. Morris combine their skill in the perfect handling of difficult stage settings, for a more natural-looking barn and haymow could not be found in any rural district or farmyard, and the scenic settings were masterfully executed by Tori Maltese.

Lyric Players Reorganize

Atlanta, Ga., Dec. 27.—After a five weeks' trial engagement of the Loie Bridge Musical Stock Company at the Lyric Theater, which proved to be a disastrous experiment for all concerned, the Lyric Players, who for three years had delighted Atlanta audiences with their efforts, are reorganized with many of the old favorites in the cast.

A capacity house greeted their return the past week in *Just Married*, and Lorraine Bernard, second woman, received such an ovation the opening night that she had to step out of character to acknowledge the tribute paid to her popularity. In fact, all the favorites—Edwin Vall, William Macauley, Marlon White, Gavin Harris and Will Lloyd, who were with the company for several months prior to the closing five weeks ago—received their just share of applause. But it was for Fred Raymond, Jr., leading man for eight months when the company appeared under the name of the Forsyth Players, that the most honors were given and even before he appeared. When his voice was heard in the wings the applause began and continued until he stepped forward to the footlights and made a five-minute speech thanking the patrons and expressing his delight in being with the Lyric Players once more, also helping Manager Monty Salmon by setting forth the policy and plans of the reorganized company.

At the second intermission more flowers were passed over the footlights to the members of the fair sex than in all the three years previous during their successful engagement. Even Fred Raymond received a beautiful basket of posies. Three new members were presented: Edith Luckett, leading lady; Mabel Griffith, character woman, and Jack Holden, juvenile. The spirit of the audience was at such a joyous pitch that these new faces also were welcomed with a round of applause. Edith Luckett promises to be one of the cleverest leading ladies Atlanta has seen.

Engagements

New York, Dec. 27.—Clayton Flagg has been placed by Helen Robinson as juvenile with the Harry Bond Players, Hudson Theater, Schenectady, N. Y.; Helen Peck, ingenue, and J. Russell Webster, stage manager, for Cliff A. Schaufele's company at the Grand Theater, Toronto, opening January 15; Gertrude Keanny, to appear this week in *The Fool at Loew's Seventh Avenue*, New York; Leo Curley, for *The Fool* production by the Harder-Hall Players, Port Richmond, S. L., this week; Maxwell Kennedy, to stage the dance numbers for *Irene* at the Strand Theater, Brooklyn, and the Fifth Avenue Theater, Brooklyn, and to stage the dances for *Mary* at the Warburton Theater, Yonkers, in January; Albert James, juvenile, with Ella Kramer, Connellsville, Pa.; Norman Snyder, for *The Bubble*, with the Swarthmore Chautauqua, and Harry Melnard, Aubrey Beatty, Alec Shannon and John Carlyle for a new motion picture being directed by Robert Bruce Coeman in Boston.

Boston Stock Gives "Oh, Boy"

Boston, Mass., Dec. 24.—The current attraction of the Boston Stock Company at the St. James Theater is *Oh, Boy*, its first musical comedy production of the season. A chorus of 10 girls has been secured from the New England Conservatory of Music and rehearsed by Adrian S. Perrin, who came from New York for this engagement. Perrin has been specializing in this sort of work thruout New England, having drilled choruses for many of the stock companies in this territory.

Business at the St. James has been holding up quite well, according to reports, and there is every indication that the remaining two weeks of this year will be quite satisfactory. The company plans to close the year with *The Fool*.

WILLIAM AUGUSTIN



Directing manager and leading man of the William Augustin Stock Company at the Union Hill Theater, Gloucester, Mass.

WILLIAM AUGUSTIN

A Boston-Bred Boy Who Mastered Latin Ere Mastering the Art of Acting

Born in Boston, later a graduate of the Boston Latin School, "Billy" (William Augustin) became inspired with the desire for a stage career and towards that end attended many and various presentations from grand opera, at Symphony Hall, to burlesque, at the Howard, later on taking part in amateur presentations until he had sufficient confidence in his own talent and ability to tackle the company manager of one of Shubert's shows playing in Boston. Billy's pleasing personality made a favorable impression on the manager and he offered him a minor role.

Highly elated at his success in obtaining an engagement as a real actor and, having heard of advances on salary, Billy made overtures to the manager, but the "touch" was ineffectual and Billy carried it to his dad, who responded with a \$5 loan with the proviso that it be repaid out of his first week's salary. With the five-spot in hand and visions of the hard-hearted manager who wouldn't come across with an advance, Billy embarked on the "joy line" for Broadway, arriving there with sufficient money to last him for one full day's tour of the metropolis.

Too proud to admit defeat, Billy accepted any and every job that came his way, provided it was connected with theatricals, and eventually he became a full-fledged repertoire actor and matinee idol with the Bennett-Mouton Companies. Billy came near being a burlesquer at one time. He appeared under the management of Mortimer Thels, the man who aided materially in the materialization of fame and fortune for Alexander Carr. Billy appeared with Bonita in vaudeville for two years. Later on he became a member of Keith Stock Company, Boston; later he was with the Hathaway Stock Company and other stocks in Lynn, Haverhill and other New England towns.

When the World War was declared Billy was among the early volunteers and saw overseas duty with the Twenty-Seventh Division in France, first as a buck private, later as a first lieutenant. Having scented the scenes to be seen in European countries, Billy joined the Reynolds-Dennison Company and made an extensive tour of the Orient. Returning to this country he again took up stock and is now in his second season at the head of his own company, the William Augustin Players, at the Union Hill Theater, Gloucester, Mass.

Virginia Zollman in Hospital

New York, Dec. 26.—Virginia Zollman, who was forced to close her engagement in stock at Wilmington, Del., thru illness, is now confined in the New York Hospital, this city, where she will welcome visits and letters from friends.

\$10,000 FIRE LOSS

M. & M. Stock Company Suffers Damage by Flames in Sacramento—Union Leaders Plan New House

Sacramento, Calif., Dec. 26.—The M. & M. Theater on Seventh street, in which A. E. Williams and Harry Hayes have been presenting dramatic stock, recently was the scene of a disastrous fire, the origin of which is unknown. The property was damaged to the extent of \$10,000 and the company lost all its stage equipment and members their personal belongings thru fire and water damage.

The company includes Austa Pierce, William Heater, Charles Perley, Billy Wade, Irene Renfroe, Harry Hays, Ruby Kisman, George Mathison, Jack Latham, Chon Beggs and Lillian Bolland.

Benefit performances were given at the Tuesday Clubhouse on two nights last week to assist the actors in replacing their losses. The local musicians' union and theatrical performers playing in the city took part in the performances.

According to *The Sacramento Bee*, J. L. R. Marsh, secretary of the Sacramento Federated Trades' Council, announced that documents are being prepared for the incorporation of a holding company which will build a new theater in Sacramento for use in the presentation of stock company performances. The company will be controlled by organized labor, and it is the plan to incorporate for \$100,000 to \$150,000. Two sites already are under consideration, but Marsh said the exact location of the proposed theater cannot at this time be divulged. It is planned to erect a building that will seat between 1,500 and 1,800 people.

The fire, said *The Bee*, led to a conference of labor leaders at which it was decided to proceed with the organization of the company. Archer C. Sullivan, president of the Federated Trades' Council, probably will be the head of the company.

"We feel," said Marsh, "that Sacramento needs a family theater of the type we intend to build. At present there is no theater in Sacramento for housing a stock company. Practically all the legitimate entertainment given the public here is in the nature of road shows. There are members of the stock company who have been appearing at the M. & M. Theater who wish to make Sacramento their home and they probably will desire to remain here if a theater can be built for their use. The company that has been appearing at the M. & M. is a union company, all of the members being members of the Actors' Equity Association, which is affiliated with the American Federation of Labor. We desire to keep a union company running in Sacramento."

While it is planned to keep control of the theater within the ranks of organized labor, Marsh said that others in addition to union men will be interested. The intent is to construct a modern theater which will afford special conveniences to the patrons as well as offer features of safety. The articles of incorporation will be filed within a few days.

Manager Hays of the M. & M. Stock Company will remain in the city and await development of the plans of the labor unions and many of the company will do likewise, with the exception of big Jack Latham, who has already been engaged to join Sadler's Lone Star Attractions in Texas.

Stuart Walker Players

Cleveland, O., Dec. 27.—Ilka Chase, who is playing the part of a New York society girl in the Stuart Walker production of *The Proud Princess*, prefers the stage to society life. Miss Chase made her debut in a small part in *The Red Falcon*, and in the short space of six months' time worked her way up to a much better part in the present production.

The Proud Princess will play at Indianapolis week of December 29, where the Stuart Walker Players have always been strong favorites. Mr. Walker is being urged to reopen stock companies in Dayton and Columbus, for both cities are bringing pressure to have the Cincinnati producer re-enter the field in their respective cities.

Elliott Nugent, making his first appearance with the Stuart Walker Company, Cincinnati, in the leading role of *Too Many Cooks*, is hard at work on a play which may be produced by Mr. Walker in the near future at the Cox Theater, Cincinnati.

PERSONALITIES
Here and There

The Stanley James Players, Lowell, Mass., are presenting this week the musical comedy, *Oh, Lady, Lady!* Adrian S. Perrin staged the production.

Harold Hevia, whose stock company at the Garrick Theater, Wilmington, Del., is doing very nicely, was a visitor in New York over the Christmas holiday.

Joe Lawrence, who was a member of the Hudson Players, Union Hill, N. J., for many years, has been engaged thru Fred Rycroft for the Bayonne (N. J.) Players.

Mildred Wayne and Priscilla Knowles, former stock actresses, are now appearing with Louis Mann in *Milgrin's Progress*, which opened in New York last week. Miss Knowles was once a William Fox star at the Academy of Music, New York, and Miss Wayne played with a stock company in Lancaster, Pa.

Seventh Avenue Stock Company

New York, Dec. 26.—Little Betty Lawrence, ingenue of the Seventh Avenue Stock Company, never seems quite satisfied with her theatrical work, always trying to better her characterizations, always striving for the goal ahead toward which every star in the making points, the ultimate achievement of rising above the ranks and reaching the highest pinnacle of art, so much so that in her spare time she devotes herself to the studious labors of ball-room dancing, which is essential for grace and carriage. Betty makes all her own costumes for both street and theater wear, and spends much of her spare time each week designing new gowns and frocks for her various roles.

Kathryn Givney, another popular member of the company, comes from the State of Washington, but spent the past five years in stock companies playing with Clara Joel and John Littel and the Forsyth Players at Atlanta, Ga., and before that in New Orleans, La.

Stuart Walker Players, Cincinnati

The Stuart Walker Players at the Cox Theater, Cincinnati, are pleasing their patrons with the presentation of *Too Many Cooks*, one of Frank Craven's comedies with a cast that include Norma Lee, Judith Lowry, William Everts, Maude Moore, Katherine Hall, Jane Southgate, Marcella Seifert, Lloyd Agin, John James, Jack King, Dava, Tessora Dale, Elliot Nugent, Larry Fletcher, George Allison, France Bendson, Aldrich Bowker, James Barten, Regina Stanfield and Harold Kinney.

Two very charming young people, new to the company, are Norma Lee and Elliott Nugent, whose naturalness and freedom from pose and exaggeration is very refreshing. There are 21 in the cast, including the village bus driver and the union carpenters. If the latter were real, they have developed unsuspected dramatic abilities. If unreal, they show themselves to be excellent carpenters.

Naughton in Canada

Hamilton, Ont., Dec. 26.—William Naughton, late leading man of the Colonial Players, Lawrence, Mass., has been especially engaged for a three weeks' stay with the Temple Players ere his transfer to the Majestic Players at Toronto. Both the companies are under the directing management of Cliff Schaufele.

Lyle C. Clement, character leading man of the Temple Players, was taken seriously ill recently with bronchitis and complications and is still in bed. Edwin G. O'Connor got up in his part in the *Alamo* clock over night.

Gilbert in "Cobra"

Boston, Mass., Dec. 24.—The Boston Stock Company, at the St. James Theater, is preparing to attend the performance of *Cobra* en masse to do homage to its former associate player, Walter Gilbert, who was leading man of the Boston Stock Company for four years prior to leaving it for Broadway productions. Mr. Gilbert has fallen heir to the part created by Louis Calhern in *Cobra*, and it is perfectly safe to predict that he will prove a big drawing card for that play during its presentation in this city.

Auditorium Players

Mableton, Mass., Dec. 24.—*Daddy Dimples* is the Christmas week attraction to the delight of both the kiddies and the grownups. Ben Targart surprised his many friends by playing the part of Daddy. Marguerite Klein was very dainty and sweet as Florence. The others in the cast played their parts in their usual capital manner. Director Ritchie was fortunate in engaging Master Walter Miller, Ruth Jacobs and Evelyn Dunn for the kiddies. These little folks are in great demand in these parts and are booked far ahead.

STOCK MANAGERS!!!

When in need of a Scenic Artist for Stock call Bryant 6858, or write 161 West 44th Street, N. Y. C.

UNITED SCENIC ARTISTS

ORPHANS ARE GUESTS

Of Management and Patrons of the Alhambra Theater, Brooklyn, N. Y.

New York, Dec. 27.—Elmer Walters, supervision manager of Loew's Seventh Avenue Theater and Company in this city and Loew's Alhambra Theater and Company in Brooklyn, fulfilled all the promises made the patrons and players of the Alhambra for the entertainment of 600 orphan Jimmies and Annies Tuesday afternoon. Mr. Walters, in preparing for the entertainment of the kiddies, announced several weeks ago that patrons of the Alhambra desiring to participate in the party could do so by the donation of presents to the kiddies.

In speaking of the affair Mr. Walters said: "At the Alhambra, as I have succeeded in doing in several other theaters, we took our audience into our confidence. It was our patrons who furnished the wonderful gifts with which we loaded down our 600 little guests. The 14-foot Christmas tree, which adorned the stage, merely was placed for atmosphere. Each member of the stock company found time to assist in the distribution of the many packages. Our stage carpenter, Stanley Caswell, assumed the role of Santa Claus. After the children were escorted to the stage by a corps of six Brooklyn policemen and four uniformed firemen, all specially detailed to insure comfort and protection, 'St. Nick' served in the capacity of reception committee to each child.

"The big robust carpenter, who handles heavy scenery thruout the week, felt keenly the throbs of young America as many a kiddie, while in the act of shaking 'Kris Kringle' by the hand, whispered softly to him: 'I've written you a letter.' After the festival this same carpenter was seen to be noticeably affected—tears rolled down his cheeks as he shook from emotion. The great audience's answer came spontaneously in the form of vociferous applause.

"As a show of appreciation for the marvelous co-operation we received from our patrons we are having 6,000 duplicate pictures made of the Orphans' flashlight picture taken during the afternoon. These will be distributed gratis to our clientele and to others who entered into the spirit.

"Our audience, too, was thrilled when asked to bow head for one full minute and think of the children present and then repeat in silence the passage: 'The Lord is my Shepherd, I shall not want.' "These children's parties, which I have

been fortunate enough to have carried out in various cities, have been devoid of selfish motive. The only reason the public has been invited to participate is because the people have begged to get into the theater. This is reasonable when one considers that a neighborhood sends willingly to a theater manager 6,000 gifts, as was the case this week at the Alhambra. We had more expensive dolls, toys, books and games than 600 children could carry away at one helping."

After the party Mr. Walters, to be honest with his capacity audience and the real contributors, asked and was given their permission to make bundles of the remaining 12 clothes baskets filled with presents and ship them to various Brooklyn and Long Island institutions in need of things to help create Christmas cheer among kiddies left behind.

"Meet Me Down at the Alley, Sally"

New York, Dec. 26.—Frank Harrington, matinee idol of Brooklyn happens who patronize the Alhambra Players at Loew's Alhambra Theater, having reached the pinnacle of success as a dramatic stock actor, has turned his talents to the writing of music in collaboration with Lyle Bishop, arranger.

A recent prize-song contest with 150 songs submitted was won by *Meet Me Down at the Alley, Sally*, lyrics by Henry Bleber, a patron of the Alhambra Theater. Music was by Frank Harrington and arranged by Lyle Bishop, leader of the Alhambra Theater orchestra.

The song will be sung in public for the first time at the Alhambra Sunday, January 4, by Frank Harrington, popular juvenile of the Alhambra Players, who has a coloratura baritone voice.

The purpose of the song is to help create neighborhood spirit and, with this in mind, a songfest will be held at the Alhambra between the acts thruout the week, when copies of the song will be distributed to the patrons.

Recent Release of "The Fool"

New York, Dec. 27.—There is every indication that the recent release of *The Fool* has been taken advantage of by producers of stock in general, for no less than 10 reports have reached us that each one of the stock companies reporting is going to give the premiere presentation in stock of *The Fool*.

Companies' Openings and Closings

Al Luttringer Players

Manchester, N. H., Dec. 27.—The Al Luttringer Players, who recently closed in Akron, O., opened at the Park Theater Christmas Day, presenting as their first bill of the season *In Love With Love*. They will present this play from Christmas Day to and including the midnight show on January 1. Starting January 2 they will do *The Mad Houseboy* for the balance of the week, and will continue with a variety of popular bills.

Peruchi Stock Company

Knoxville, Tenn., Dec. 26.—The Peruchi Stock Company, playing here four successful seasons at the Lyric Theater, will move to Chattanooga, Tenn., where it will continue at the Bijou Theater, opening January 12. It is planned to form a new company to continue dramatic stock presentations at the Lyric Theater. A gala celebration is being prepared by the management of the Lyric Theater for New Year's Eve, when the company will put on a midnight vaudeville festival, 25 per cent of the receipts going towards the Actors' Fund.

Marguerite Bryant Players

Savannah, Ga., Dec. 24.—The Marguerite Bryant Players, who closed a 34-week season of stock at the Savannah Theater, have been reorganized by Charles Kramer and will open another week's engagement here by playing the Savannah Theater the last three days of this week and the first three days of next week. At the close of the supplemental week's engagement Mr. Kramer will transfer the company to Charleston, S. C. The newly organized company will be known as the Charles Kramer Players, as it is doubtful if Mrs. Kramer, known professionally as Marguerite Bryant, will be the leading lady. She has left the city for a visit to Cleveland, her home

town, and there are well-founded rumors that she will organize a company of her own.

The Avalon Players

Lewiston, Id., Dec. 27.—The Avalon Players opened a season in stock at the Temple Theater last Saturday. Kelley Masters, manager of the company, has engaged a cast that includes Ralph Masters, John Galbraith, Walter Brown, Joe Scott, Wayne Oliver, leads; Thelma Ryan and Mary Weston, with Masters playing leads.

The Alhambra Players

New York, Dec. 27.—The spirit of Christmas soundly entwined itself in the hearts of the Alhambra Players, for in Anna Bronaugh's dressing room a little Christmas tree was erected and no other than Frank Jamison was Santa. Mr. Jamison has always "fathered" the members of the company, and their troubles and their joys, and no one finer than Mr. Jamison could fulfill the role of the famous American characterization, Mr. Santa Claus.

Guy Harrington Players

New York, Dec. 26.—*The Binghamton Press* of Tuesday December 23, gave a double column headed review of the Guy Harrington Players, their production and presentation of *What's Your Wife Doing?*, in which the reviewer commended play and players highly. The cast included Guy Harrington, Marjorie Dow, James A. Boshell, Alice Davenport, Ernest Woodward, Edwin Evans, Rankin Mansfield, Marguerite Fields, J. Francis McCarthy, Walter Cartwright and Al. Kranz.

Lynda Earle Likes Stock

Winnipeg, Can., Dec. 27.—A local newspaper interviewer of the Permanent Players at the Winnipeg Theater recently interviewed Lynda Earle as to her experience in stock and set forth the result of his interview, viz.:

"It was 12 or 13 years ago that Lynda Earle, 'grande dame' of the Permanent Players, made her first bow at the Winnipeg Theater. Since then she has worked consistently in stock and has spent no fewer than eight seasons in this city. Such devotion to the stock game aroused the interest of *The Free Press* man, so he dropped back stage the other night for a chat with the lady.

"You think I like stock, do you?" smiled Miss Earle. "I love it. To me it is the most fascinating department of the whole theater."

"What appeals to you most?" she was asked.

"I don't know—everything, I guess. For one thing the stock people always have a home. We don't have to bother with hotels and "fly-by-nighting" like the traveling companies. Then we have no end of variety in our work, 44 plays a year doesn't give a person much chance to get bored with one part, does it?"

"And stock is quite instructive too, isn't it?"

"I should say it is," Miss Earle replied enthusiastically. "All of us have an opportunity of playing some of the best roles ever written—roles that have made many a Broadway star—and the experiences we get in doing a different part every week is of inestimable value to us."

"But this business of doing a new part every week—doesn't that mean a big wardrobe?"

"It does," she assented, "and it's quite an expense because we don't dare to wear the same dress more than once. I remember trying to use a certain gown twice after a lapse of seven years, but, would you believe it, a certain lady patron recognized it right away and jollied me about it in my dressing room after the show. But even the wardrobe expense has its compensations, for we often hear graceful little compliments from the patrons regarding our gowns. And as you know, the one great desire of the actor or actress is to please that very austere judge—the public."

Brockton Players

Brockton, Mass., Dec. 27.—Casey and Hayden's Brockton Players, at the City Theater, gave a very creditable production and presentation of *The Barrister* last week, followed this week by *Rebecca of Sunnybrook Farm*, with Helen Mayon as Rebecca. Carol singing by choristers from St. Paul's Church proved an additional attraction on Christmas Eve. An innovation that will continue for the balance of the current season is an orchestral concert given by Musical Director Kenneth Macomber, starting at 2 o'clock prior to the matinee and at 8 o'clock prior to the evening performance, with a 15-minute concert, including popular and classical music. Dorothy Grigg and Florence Shaw, two talented pupils of Mills F. Hurlay, made such a decided dancing hit in the presentation of *Tangerine* that Messrs. Casey and Hayden have entrusted them with speaking parts in *Rebecca of Sunnybrook Farm*.

Somerville Theater Players

Somerville, Mass., Dec. 27.—The second annual production of the vaudeville play *Mamzelle*, presented here by the Somerville Theater Players, was such a big success that the management was forced to present this interesting and delightful entertainment for a second week, starting December 22. The members of the company put on 11 different vaudeville acts, surprising the patrons of the house by their versatility, for there are many clever singers and dancers in the company. Everybody connected with the house from Clyde McArdle, the manager, to the backstage crew assisted in the evening's fun.

The Blaney Players

New York, Dec. 27.—The presentation for the current week at the Yorkville Theater, New York, was *The White Sister*, which was well received by the patrons of that house. The cast included Victor Sutherland, William Davidge, Robert E. Lawrence, Leonard Lord, Frank McHugh, James R. Carey, Rhea Dively, Margaret Bird, Edna May Spooner and Madeline Hunt.

Majestic Players Make Good

London, Can., Dec. 22.—The local newspapers are commending highly the plays and players sent to this city by Cliff Schaufele, directing manager of a stock company in Hamilton and the local com-

AT LIBERTY

RUSSELL F. WEHNES

LEADING MAN.
Age, 27; height, 6 ft.; weight, 170 lbs. Up to most modern bills. Anything from juvenile to Character Leads. Also direct. Quick study. Good wardrobe, appearance and ability. Stock or Rep. Salary your limit, and worth every cent. Write or wire 35 So. Osborne Ave., Youngstown, Ohio.

(Continued on page 91)

HOUSE ~ TENT
REPERTOIRE
 BOAT SHOWS ~ TOM SHOWS ~ MEDICINE SHOWS
 BY PHIL LAMAR ANDERSON

(Communications to 25-27 Opera Place, Cincinnati, O.)

Royal Stock Company

Winning Friends on Pacific Coast
 This Winter---Newspaper
 Lauds Show

Yon Yonson is a side-splitting character comedy in three acts by Gus Heege, being presented this winter in houses on the Pacific Coast by the Charles E. Royal Stock Company. Those in the company include: Charles E. Royal, Louis Wiethoff, Shirley McDonnell, Evan E. Scott, G. Richard Frazier, Alf T. Layne, John Nickerson, Eunice Richards, Daisy D'Avra and Frances Robertson. Mr. Royal is manager; Nickerson, stage manager, and C. A. DeLave, representative.

The Royal Company recently showed for a week at the Arcade Theater, Hoquiam, Wash. *The Washingtonian* commented thusly: "The excellence of the productions of the Royal Stock Company is emphasizing to Hoquiam folk the necessity of an adequate theater which will accommodate all who desire to attend shows—a theater with stage room sufficient to enable any road show to present satisfactorily any production. The Royal Stock Company is one of the few good stock companies appearing before the public on the Pacific Coast, and the personnel of the company has in it some excellent talent. Merit wins, and it is because of sheer merit that Charles E. Royal and his company of excellent performers are meeting with such great success in Hoquiam."

Manager M. W. Mumbach heads the staff of the Arcade Theater in Hoquiam. Fred Caldwell is stage carpenter; Buck Edwards, electrician, and Elmer Newell, "props".

REP. RIPPLES IN K. C.

Kansas City, Mo., December 27.—Mr. and Mrs. Harry Sohns, of the Hillman Stock Company, No. 1, were arrivals December 18, driving from Arkansas for a few days' visit before the holidays.

Dick T. ReViere is organizing a 17-people musical tabloid company, which is now in rehearsal under direction of Harry Dunbar. The cast was furnished thru the Ed. F. Feist Theatrical Exchange.

The Wallace Bruce Players are scheduled to close their season in Western Kansas today.

The Ted North Players' Company, No. 1, has gone into permanent stock at Eldorado, Kan.

Mr. and Mrs. Rex McCall (Evelyn Kelley) and Lloyd Colyer came in last week from Picher, Ok., where they have been working in musical stock. After a visit over the holidays they will resume their tour.

Roy Wolfe arrived December 16 from Los Angeles, Calif. His wife came in from St. Louis to join him here December 18. Both are musical comedy people.

Jack O'Brien, ex-motion picture leading man, is in the city and expects to make a few showings here of a feature film.

The North Bros.' Tent Show, under the direction of "Sport" and Frank North, will go out this spring considerably enlarged and improved. Jim Trabue will be advance man.

SEASON OF 95 WEEKS

Just Closed by W. I. Swain's No. 1 Show---
 To Have Three Shows Next
 Season. Belief

The W. I. Swain Show Company, No. 1, under the personal management of Col. W. I. Swain, closed its 31st season in Kosciusko, Miss., December 20. A special train carried the cars and equipment to New Orleans, where the outfit will be stored in the Swain Building. The show was out 95 weeks, losing only one night. From all indications, it is said, the season was the largest the company ever had.

It is rumored that there will be three W. I. Swain shows on the road next season, all of them opening early in the spring.

Only a few changes were made in the cast during the past season. After closing Everett Evans and wife, Bernice Hughes, motored to St. Louis, Mo.; Tim Lester and wife, Jacqueline Mayo, motored to Biloxi, Miss.; Kenneth Wayne and wife went to Dickson, Tenn.; Walter Sillman and George Edwards went to Kansas City, Mo.; Grace Bradley has left for New York, Mr. and Mrs. Carl Swain for New Orleans, La.; Mr. and Mrs. Carl Milone for New Orleans (by motor), and Nick Cala for the same city; Mr. and Mrs. D. E. Pence will take a hunting and fishing trip thru Louisiana; C. L. Riddach went to Troy, Ala.; Mr. and Mrs. L. Jenkins motored to Memphis and Lawrenceburg, Tenn., where they will be identified with broadcasting station WOAN.

Crescent Stock Members

Scatter for Holidays

The pre-holiday business was slumprish for the Crescent Stock Company, yet the close of the year found a nice balance on the right side of the ledger, writes Monte C. Stuckey, from Lafayette, La. The company has been on tour thru Louisiana and other Southern States.

During Christmas all of the members enjoyed a week's layoff. The show reopened December 29 at Abbeville, La. Jack Quinn, Max Bagley and Mr. and Mrs. Harry Larson sailed from New Orleans, La., to Havana, Cuba, for the holidays. Mrs. Roland Sedgwick visited relatives in Philadelphia, Pa. Mr. and Mrs. E. H. Fletcher motored to Memphis, Tenn.; Jesse Adams, William Swango, Fred Echols, Harry Chambers and Baby Sylvia Sedgwick spent the week in New Orleans; Monte and Elsie Stuckey motored to Houston, Tex.

Monte, who is owner of Stuckey Bros.' Comedians' Show, has rented his big Tangley callope, mounted on a specially built truck of the circus style, to the Crescent Stock Company for the winter season. Mr. Stuckey is busy writing a complete repertoire of his own plays for next summer, when Stuckey Bros.' Comedians will again play the territory covered in recent years in Kansas and Missouri, opening in May. Mr. Stuckey's rural comedy, *The Old Plunkett Place*, is said to be creating many laughs and favorable comment from the patrons of the Crescent Stock Company.

The problem of life cannot be solved by touching a button.

Editorial Commendation

for Augler Bros.' Stock Co.

Charles E. Mills, editor of *The Montevideo* (Minn.) *American*, recently commended the Augler Bros.' Stock Company, playing thruout the Northwest in houses this winter, in an editorial, as follows:

"Augler Bros.' Stock Company, playing this week at the Eagle Theater, will, by special request, repeat its opening play *Saintly Hypocrites and Honest Sinners*, at a special matinee this afternoon. This is a very appropriate offering for our community and especially so for Montevideo. It is exceptionally well played by this company. It portrays a living picture of society as it is carried on today by a certain class with the more 'Holy Than Thou' spirit strongly in the foreground. Nothing coarse or vulgar, just an amusing and enjoyable entertainment with a forcible living lesson of everyday life. All church members should see it, especially those sincere in their faith and seeking an honest spiritual social growth in the community. The preachers of town should unite and arrange with the company to give the play Sunday evening in place of their regular sermons. At least they should all see it this afternoon at the Eagle Theater."

Showfolk in Denver

Recent callers in the H. & C. Theatrical Exchange of Denver, Co., were L. C. Zelleno, who is ahead of W. B. Patton road show of *The Shepherd of the Hills*; C. F. Haffey (California Frank), on a flying trip thru the West and around by 101 Ranch before returning to his field of activity in the East; J. W. Clifford, well-known musical comedy and burlesque comedian, who closed with a *Bringing Up Father* Company to return to burlesque work; Harry Sohns, manager of the Hillman Ideal Stock Company; Raymond Ketchum and Bush Burrichter, of the Chase-Lister Company, and Vic. and Buddy Vernon, of Vernon's *Love Birds* Company.

The Exchange, which handles Charles F. Harrison's plays, reports many strong endorsements from stock and repertoire managers on Mr. Harrison's compositions, referring to *Saintly Hypocrites and Honest Sinners*, Augler Bros.' recently wrote: "There is no question but that it is one of the greatest pleasures it has ever been our good fortune to secure. It creates talk, the kind we like to hear, and people remark that they would be glad to see it again."

Other plays of Mr. Harrison's that have proven successful are: *The Awakening of John Slater*, *Mr. Jim Bailey*, *The Lone Star Ranch*, *Shooting Gold*, *John Graham of New York* and *In the Days of Auld Lang Syne*. *Selling Souls* will soon be released. The H. & C. office also is becoming very active in the booking field, having placed many people in dramatic and musical comedy fields during the few months it has been operating.

Captain Plunkett's *Dumbbells* followed the Young-Adams Stock Company into North Sydney and New Glasgow, Nova Scotia, Canada, a short time ago, with "Al" Plunkett, "Red" Newman and Ross Hamilton all going big.

KEROSENE CIRCUIT

Was Common Name for the Dakotas in Yesteryears, Says Fred Beck, Repertoire Veteran

After reminiscent letters appear in *The Billboard* the writers receive numerous communications from old friends in the profession, we are informed. Fred (Lamar) Beck, writing from Starke, Fla., is one of our correspondents who has resumed friendship with half a dozen old-timers thru their letters to him, since his first reminiscent account appeared in the repertoire column a few weeks ago. "Among them," he writes, "is L. Milt Boyer, whom I had not heard from nor seen for 35 years. He was proprietor, manager and advance agent for many years. When I last met him he was ahead of the old J. H. Haverly Minstrels. He retired a few years ago and is now located in Zephyrhills, Fla., where he has an orange grove. He told me he is not in good health. He is loud in praise of his good wife, a true helpmate."

"In a recent issue Gordon McDowell asked if any one remembers the old repertoire shows of the '80s. I'll say I do. And he told of some experiences in the Dakotas, kerosene lamp footlights, cold halls, etc. Sure, I've been there. I had to break the ice in my wash-up pail many a time. My fingers were so cold they were numb, but I managed to make up and we actors did our parts with the same vim and vigor we would display in more comfortable quarters. And, despite difficulties and inconveniences, we were a happy, congenial family at all times, taking the bitter with the sweet and giving the best that was in us under all circumstances. I made McDowell's territory with W. H. Riley, the Vitrol Dramatic Company, Noble's Theater Company, the Kinsey Comedy Company (with whom I tramped the Emma Keene he mentions), McPhee's (Andrew Downie) Big Company and others. We called that territory 'the kerosene circuit'."

"Some halls had no footlights nor borderlights. A Rochester lamp hung in front of the curtain at center, with a large piece of tin between the audience and stage to reflect the light upon the latter. Other halls had a row of kerosene lamps for footlights and could be controlled to raise and lower lights from the prompt entrance. Hot zig! Galesville, Wis., had candle footlights, which the house manager would light at curtain time and blow out for dark scenes."

"But were all those in the audience Hicks? Not on your life! And no one knows this better than does the oldtimer. We worked just as hard and conscientiously in the 'hick towns' as we did in the cities. When I was with Andrew Downie's company I helped carry lumber to build stage, drive stakes with the canvassmen in summer, etc., not because we had to at his request but because we were working for his interests and liked to help him. He is a prince among showfolk to his people and always was."

"I also thoroly enjoyed reading Mr. Ketchum's articles, and Emma Roberts Shaw's letter brought fond recollections. I have had similar experiences to her 'piano and dying mother' double. Ah! Those were the good old days. An actor's life was one round of pleasure and excitement!"

Writing from Toronto, Can., Gordon McDowell has just submitted another reminiscent letter. He comments he gets lonesome "up North" these days, since he is confined to his home with an injured limb. He lives at 448 Manning avenue. His letter follows:

"I remember back in 1889 when I was with Col. Leslie Davis' Company in Texas. It was pretty wild those days. We were playing Texarkana in the old Ohio Opera House. It was an up-stairs theater, and on the opening night there was a large crowd waiting for the doors to open. Col. Davis himself was on the door. A big man came up and started to go in when Col. Davis said 'Ticket!' The man pulled out a big gun and replied: 'There's my ticket!' Quickly the Colonel answered:

(Continued on page 112)



A few days ago members of the Young-Adams Company lined up in front of the photographer's efforts. The company, which is enjoying a record-breaking run in St. John's, has 17 people, with a jazz band featured. Such bills as "The Veiled Woman", "The Elton Case", "Nice People", "Mary's Ankle" and "Thumb Down" are presented. In the picture, reading left to right, are: J. J. St. John, Young, Miss Adams, Mr. Frank Bell, Howard Durant, Anne McNeil, Joe Lyonelle, Maybelle Loverton, Harry W. Young, Jr.; Miss Young and "Buddie", Mr. Bon Young, publicity.

REP. TATTLES

It's time to write it 1925—that's right.

A typewriter of white enamel and gold, with ivory keys, is in the possession of the Queen of Spain. Nothing like that for us, but we're getting out "copy" just the same.

Harry (Dandy) Young is now doing juveniles and Edgar Harris is handling heavies with the Young-Adams Stock Company in Canada. Alfred Streetor, well-known thru New England, is a newcomer to the company.

The Boyd B. Trousdale Stock Company of 12 people opened an engagement at the Majestic Theater, Dubuque, Ia., starting Christmas Day. Two bills a week will be the policy. Rami Samml, billed as "the man who knows", has been engaged as a feature attraction.

Earl W. Thomas recently joined the Roe Nero Stock Company for general business and trap drumming. He writes there is a "real bunch" of trouper on the show, playing thru Missouri, Arkansas and Oklahoma. "Roe Nero is a prince to work for," he adds.

Gavin Dorothy and wife, Bessie Hawthorne, the former late with the Jack X. Lewis Players, are visiting friends and relatives in Akron, O., during the holidays. Gavin writes: "I want to commend *The Billboard* on the splendid Christmas number; each year it improves."

Four of the Cairns brothers, of the Cairn troupe of five, spent the holidays in Decatur, Ill., with their mother, Roy, Roland, Herbert and Warren closed a season in repertoire in Oskaloosa, Ia., December 13 until after the holidays. Walter, the fifth brother, is spending the winter in Los Angeles. The Cairns expect to open their tent show again next summer.

Gene Bradley and wife, Carolyn DeGraw, closed a season of 31 weeks with Choates' Comedians the fore part of December at Rayville, La. They report an enjoyable summer under canvas. Mr. Choate shipped his outfit to Cambria, La., and will open again early in the spring, according to present plans. The Bradleys are laying off during the holidays at their home in New Orleans, La.

The Jack X. Lewis Players closed suddenly in Roanoke, Va., December 15, when fire ruined the Jefferson Theater, which was being played. The fire was discovered about 2 a.m. A benefit performance was given thereafter by the players at the Academy of Music. Had it not been for the fire it is believed Lewis' company would have remained intact until late in the spring.

Kenneth and Irene Wayne closed a 95-week engagement with the W. I. Swain Show Company at Kosciusko, Miss., December 20, from where they went to Dickson, Tenn., for Christmas. After resting about two weeks Kenneth will return to the road, while Irene will remain with his parents for a month, then go to Troy, Ill., to visit her mother before rejoining Mr. Wayne.

Norma Ginnivan and son, Howard, of the Ginnivan Dramatic Company; Belle Barchus and R. W. Todd, of the Belle Barchus Players, drove from Dayton, O., to Jeffersonville, O., recently to see a performance of the players in the Gilmore Stock Company, playing a week's engagement in a theater. They report an enjoyable visit with Mr. and Mrs. Stark Robinson, members of the Gilmore troupe.

Larry and Madlin Nolan, comedian and ingenue, respectively, with Copeland Bros. Stock Company which just closed its season in Texas, will remain in Temple, Tex., while Madlin recovers sufficient strength to make a trip to Kansas City, Mo., where she will enter a hospital for an operation. She was unable to work the last five nights of the season. Larry says he will lay off in K. C. until Madlin will be able to troupe again.

Goodwin and Goodwin, members of the Grandi Bros. Stock Company, writing from Victoria, Tex., said some terrible windstorms have been encountered "down our way" lately. Hail, sleet, thunder and lightning and heavy winds came within 48 hours December 18. The Grandi Bros. top was blown down and covered with sleet and snow, removing all chances for the company to show for several days. Christmas week the company played Wharton, Tex.

The Washingtonian, a daily published in Houdan, Wash., recently carried the following story which will interest all repertory performers appearing in theaters this winter: "Ed Dolan, of the D. & R. Theater Company, Aberdeen, Wash., was arrested tonight on complaint of Fire Chief William Tamblin, charged with permitting the Bijou Theater to be crowded beyond its capacity. The

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 "The best play you have written."—MAB EDWARDS PLAYERS
 "Reserve for my territory."—KINSEY COMEDY COMPANY.
 "Going over big—a great play."—CHASE-LISTER COMPANY.

"SWAMP RATS"
 "Boost this one, Bob. It was my best pleaser last season."—LANSHAW PLAYERS.

"SMANTHY"
 "Better than 'Dora Dean'."—AMSDEN PLAYERS.
 "Used 'Smanthy' last season—again my circle stock. Want it for St. Louis."—ED WILLIAMS.

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Charles E. Royal Stock Company was producing *Yon Yonson* and drew a house that crowded into the orchestra pit and filled all the aisles. Notified by firemen on duty that the building was overcrowded, Chief Tamblin asked that two officers investigate, with the result that Dolan was placed under arrest. He was released on his own recognizance and ordered to appear in police court later to answer to the violation of an Aberdeen city ordinance.

Equity-Swain Controversy

Chicago, Dec. 27.—The Chicago office of the Actors' Equity Association has just issued the following statement: "The Actors' Equity Association has been informed that W. I. Swain, manager (alho Mr. Swain swore under oath that he was not one of the stockholders) of the W. I. Swain Show Company, Inc., which he claims is incorporated under the laws of the State of Mississippi for \$1,500, has sent a circular letter to many tent show owners requesting that they send to him whatever complaints they may have against Equity Shop. We are not at all surprised at this because we had figured that as one of the three or four things he would be certain to do. We are prone to believe that these circular letters have been sent out broadcast with only one object in view. Evidently Swain himself has found very little to complain of with regard to Equity Shop, or with the tent contract itself, and he is apparently earnestly seeking information from others that will enable him to make some substantial objection to the existing tent contract. "As stated in *The Billboard*, Equity has had practically no complaints filed by tent show managers in the past three years. Naturally, had a tent show manager felt that the Equity tent contract was unquitable, or had he any complaints with reference to any matter or thing incorporated within said contract, he would have reported it to Equity with the full knowledge that his communication would receive careful consideration and that, if it was found that a wrong condition did exist, or if there was an equitable clause in the contract, it would most assuredly be righted. Even should there be a tent show owner somewhere throuth this vast country with a conviction that any of the working conditions embodied in the Equity contract were

unjust, it appears to us as father silly for Swain to think they would take the matter up with him in view of the fact that Swain could not possibly afford them any redress or remedy.

"Our investigation has disclosed the further fact that Swain has been making every effort possible to persuade members of the A. E. A. to resign from their organization and join his proposed non-Equity company on the promise that he would sign them up for a period of from two to five years. It is extremely unlikely that he will be able to influence even one Equity member to violate the obligations of his association and lay himself open to the criticism and condemnation of his fellow actor, let alone an entire company. Our information is that non-Equity members are even refusing to sign with Swain tho the terms offered them are very attractive, the reason for this apparently being that even tho they do not belong to Equity they have no desire to see a return of pre-Equity working conditions. Equity has received many letters commending the council in the stand it has taken with regard to the Swain companies.

"In a letter just received from one of the Equity members of the Swain No. 1 Company, which has just closed, the actor writes, in part: 'Of all the nice talk he (Swain) is giving the actors of the company, trying in every conceivable way to get them to cast Equity aside and sign with him from two to five-year contracts. I have never seen a manager treat his people better than he has this past week (the closing week of the company). After all is said and done, I believe he is still for Equity and wants Equity, and I am afraid that he will have to admit to the council later that he must have Equity if he operates.'

"In a paid ad in *The Billboard*, dated December 27, Swain says: 'I have prepared a brief setting forth six reasons why Swain cannot sign present Equity Tent Rep. Contract.'

"We might here suggest to Mr. Swain that he can boil that down to one reason and one real reason only, and that is because the Actors' Equity Association has advised its members that, 'For the future welfare of the Actors' Equity Association, its members are advised to refrain from signing contracts to work for the Swain companies.'

"The Actors' Equity Association is always ready to correct contract violations on the part of its members and is willing and able to see that its members so con-

REPERTOIRE SHOW MUSICIANS



In the accompanying photograph are members of the orchestra with the W. I. Swain Repertory Company, who during the past season entertained thousands of people under canvas with their musical programs. Reading from left to right are: Carl Millone, violinist (leader); Nick Coalo, trumpet; D. E. Pence, baritone saxophone; Mrs. Pence, C-melody saxophone; Mrs. L. Jenkins, trombone; L. Jenkins, drums, bells and xylophone; C. L. Reddock, sousaphone, and Carl Swain pianist (holding sign). The little dog is "Teddie", official mascot of the show.

duct themselves as to be not only a credit to their organization but a credit to the theatrical profession as a whole. But it has not been able to prevent insults, threats of physical violence, violation of the contract and temperamental outbursts such as reported is accorded our members by W. I. Swain. Until such time as some binding agreement can be entered into, and a bond posted to guarantee the fulfillment of said agreement, whereby such conditions could not exist on that company, Equity feels itself entirely justified in advising its members not to work for him. "It is not planned at this time to request any aid from the American Federation of Labor with regard to the Swain company. Naturally, should Swain engage a non-Equity company, the fact would be reported to Equity's labor affiliations that the Swain shows are nonunion. In all probability such word would pass from town to town, as all news of that sort usually travels very rapidly."

Past Season's Business Good for Copeland Show

Copeland Bros. Stock Company, under the management of C. C. Copeland, brought its season to a close in Temple, Tex., December 20. The route the past season embraced Oklahoma and Texas. Business as a whole was very good, but the closing week was marred by cold and snowstorms. There were but a few changes in the acting cast all season, the show remaining 100 per cent Equity at all times.

The roster at the closing was as follows: W. H. Pendexter, Vera Painter, Larry and Madlin Nolan, C. C. Copeland, Minnie Copeland, James W. Griffin, Nellie Griffin, Eddie Wicks, Edith Lee, Homer Rains, Verna Rains and "Red" Woods. There also was a work crew. The majority of the members returned to Kansas City, Mo., and Chicago.

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Cincinnati To Raise Fund for Production of American Opera

Several cities in Ohio have recently sponsored the presentation of opera by an American composer and now Cincinnati is to join in the movement. At a meeting held recently at the Hotel Gibson in Cincinnati the initial steps were taken whereby a guarantee fund of \$12,500 is to be raised for the purpose of financing the presentation of *Castle Agrazant*, by Ralph Lyford, a member of the faculty of the Conservatory of Music and conductor for several seasons of Cincinnati's season of summer opera. Mrs. George Dent Crabbs is chairman of the committee and Will R. Reeves presided at the first meeting, at which the music clubs represented included the Norwood Musical Club, Mt. Auburn Music Club, Madisonville Music Club, Hyde Park Music Club and several others, and leaders in the movement to produce the opera at Emery Auditorium are: Mrs. Crabbs, Mrs. Edgar Stillman Kelley, chairman of the American Opera Department of the National Federation of Music Clubs; Ralph Lyford, Minnie Tracy, Mrs. John J. Rowe, John D. Sage, Max Hirsch and others. Mr. Lyford's opera was judged one of the three best American operas in a list of 12 which were submitted to a committee of judges, consisting of Vincent d'Indy, John Alden Carpenter, Eugene Yasay and Edgar Stillman Kelley. *Castle Agrazant* can be produced at Emery Auditorium on a budget of \$12,500, which will cover the cost of the specially designed scenery and costumes, an orchestra of 50, chorus, cast, management, publicity and other details, and the intention is to give two performances, with the scale of admission to include 200 patron seats at \$10 and the regular seats at \$3 each. Akron produced *Aiglala*, written and composed by Francisco DeLeon and Cecil Fanning, at a cost of \$18,000 for three performances and made a profit of \$2,400. Cleveland also had a performance of this opera which was most successful and certainly it ought not be difficult for Cincinnati, long known as a music center, to raise the necessary guarantee in a short time.

Symphony Series

Planned for New Orleans

Music lovers in New Orleans are greatly pleased with the announcement of a series of symphony concerts to be given in February and March. The series includes concerts by the Minneapolis Symphony Orchestra and the St. Louis Symphony Orchestra, with the first giving a pair of concerts February 13 and 14, and the latter appearing March 27 and 28. The Minneapolis Symphony Orchestra will have as soloist at the first concert Josefa Romanka, Russian pianist, and for the second the feature number of the program will be *Nocturno Mistico*, by Dr. Ferrata of New Orleans. The St. Louis Symphony Orchestra will have as assisting soloist on March 27 Helen Traubel, American soprano, who was heard in New Orleans last year, and for the second concert Gitta Gradova, Russian pianist. A matinee concert for children will be given on the afternoon of February 27.

Six Concerts To Be Given by Germaine Schnitzer in N. Y.

Germaine Schnitzer, noted pianist, has announced a series of six concerts of romantic music for the pianoforte will be given by her in the Music Salon of Chickerling Hall, New York, on six evenings in January and February. Miss Schnitzer will present at these concerts programs made up of compositions by Weber, Schubert, Mendelssohn, Schumann, Chopin and Liszt, in chronological order, and gives as her reason in presenting these great compositions at only a few days' interval, the student and the music lover thus will be enabled to note how one composer's ideas were developed by those who became his successors. The dates for the concerts are January 28 and 30, February 1, 5, 8 and 11, and as the concert hall will accommodate but few more than 200 people, the series will be offered in subscription only.

Many Engagements

Booked for Nadia Boulanger

The distinguished French organist and pianist, Nadia Boulanger, has arrived in this country for her first American tour and her initial appearance will be in Philadelphia on January 9. Her New York debut occurs January 11 with the New York Symphony Orchestra, Walter Damrosch, conductor. Later she will play with the Boston Symphony Orchestra under the direction of Koussevitsky, and other engagements include concerts at Harvard, Yale, Vassar, Swarthmore, University of Illinois, Rice Institute at Houston, Tex.; Cleveland Institute of Music, and a number of other universities. Recitals have been arranged in Cleveland, St. Louis, Chicago, New York, Indianapolis, Boston and Cincinnati.

Four American Artists

To Appear in Concert in Aeolian Hall

Concerts for two pianos are no longer a novelty in the musical world, and, as in other fields, there is always a striving for something different, so Daniel Mayer comes forward with the announcement of a three-piano recital at Aeolian Hall on January 4. Also it is interesting to note the concert will be given by three American pianists, Guy Maler, Lee Patton and Arthur Shattuck, and will be conducted by another American, Ernest Schelling. The program will include compositions by Mozart, Bach, Arthur Bliss, Edward Burlingame Hill, and Arthur Shattuck will play Palmingren's Concerto, *The River*, for piano and orchestra, the first performance of this work in New York.

Chicago Now Has First Music and Art Commission

Altho Chicago for quite some time has had a music commission it was not until very recently that Mayor Dever decided to broaden the work of the office and appointed the first Music and Art Commission the city of Chicago has ever had. For the present the commission will continue to work in the field of music alone, but later it is expected to include painting, sculpture and the other fine arts, and Mayor Dever has appointed to serve Frederick Stock and Horace Oakley as representatives of the Chicago Symphony Orchestra, Samuel Insull and Charles D. Isaacson for the Chicago Civic Opera, John Alden Carpenter and Herbert E. Hyde for the Civic Music Association, Mrs. Marx E. Oberndorfer for the music clubs, the musical critics of the Chicago daily newspapers and a representative from the four musical publications.

That such a commission has extraordinary possibilities is hardly subject to argument. It is something that the city for the first time in its history takes official cognizance of music, every year a greater and more widespread item in the city's activities. It is something more that the commission should already have received the hearty endorsement of the Chicago Federation of Musicians and at least one of the more important music trades organizations, for with these music is something more than a mere ornamental appendage to life.

The new commission will naturally work for the recognition, development and support of the musical activities already existing in the city—the orchestra, the opera, the host of concerts and recitals everywhere to be found. It will also seek to extend music in directions where it does not now prevail.

It is somewhat too early to predict in just what direction the new commission will begin to function.

Repertoire Announced

For Boston Engagement of Chicago Civic Opera Company

The repertoire for the two-week season of opera at the Boston Opera House by the Chicago Civic Opera Company, beginning January 26, is now definitely announced by the Boston-Chicago Opera Association, which is financing the engagement. The operas for the first week are to be *Aida*, *Louise*, *Horis Godunoff*, *La Boheme*, *Tannhauser*, *Carmen*, *Romeo and Juliet* and *Tosca*, and for the second week the selection includes *Faust*, *Thais*, *Butterfly*, *Rigoletto*, *Pelleas and Melisande*, *Barber of Seville*, *Love of Three Kings*, *Jewels of the Madonna*.

N. Y. People's Chorus

To Sing in Brooklyn

The New York People's Chorus, of which L. Camilleri is founder and conductor, will sing by invitation of the Brooklyn Institute of Arts and Sciences at the Brooklyn Academy of Music on the evening of January 12. This is another step in the movement inaugurated 10 years ago, whereby the People's Chorus presents musical programs at the request of civic organizations or clubs desirous of bringing music to the masses. At this January concert the chorus will be assisted by Margaret Northup, soprano, and John Corigliano, violinist, and the chorus will be heard in a number of the selections for which it has become well known.

"Tosca" Chosen

As Opera for Benefit for Free Opera Fund

General Manager Gatti Casazza announces *Tosca* has been chosen for the opera to be given at the benefit for the Municipal Free Open-Air Opera Fund at the Metropolitan under the auspices of Mayor Hylan's Committee on Music. January 8 has been chosen as the date and the cast includes Maria Jeriza in the title role, Giovanni Martinelli as Cavaradossi and Antonio Scotti as Scarpia. The proceeds will go to swell the fund which is being used to present a series of opera performances free to the public of New York City.



Grace Moore, soprano, from California, who is well known in the concert field of that section of this country, appeared as soloist at one of the morning musicales at the Plaza, New York City, recently. Miss Moore has been the leading prima donna of Irving Berlin's "Music Box Revue" for the last two seasons.

Many Concerts

Scheduled for Washington in the New Year

Shortly after the new year opens Washington, D. C., will have a number of concerts by noted artists. The T. Arthur Smith Concert Bureau has announced a concert by Pablo Casals, cellist, on January 8, and on January 15 John Charles Thomas, American baritone, will be heard in a song recital. He will be followed on January 29 by Mabel Garrison, well-known soprano. But one concert is announced in February and that is scheduled for February 19 with Paul Kochanski, violinist, as the artist. Mozart's comic opera, *The Impresario*, will be presented in English on March 5 by William Wade Hinshaw's company of singers, and on March 10 the New York Philharmonic Orchestra, Willem Mengelberg, conductor, is listed for a concert, with the series closing March 19 when Alfred Cortot, pianist, will be heard.

Civic Orchestra

To Be a Feature in Montgomery

The Civic Orchestra recently organized by S. E. Pace of the Star Piano Company of Montgomery, Ala., now comprises 22 musicians, all of whom are nonprofessionals but who are interested in high-class music. Paul Verpost, director of violin at the Women's College in Montgomery, is the conductor, and is holding rehearsals weekly and hopes to be ready for a concert early in the spring.

Numerous Concerts

Scheduled for Cincinnati in January

The first month of the new year brings many musical events in Cincinnati. Anna Pavlova and her ballet will give two performances in Emery Auditorium January 3, with different programs in the afternoon and the evening. The Artists Series for the season will be held in Emery Auditorium with three attractions of wide interest and variety. The first will take place January 8, when the San Carlo Grand Opera Company gives a performance of *La Tosca*; the second will be the concert of Reinald Werrenrath on Tuesday evening, January 13, and the third a program by a quartet consisting of Harold Bauer, pianist; Bronislaw Huberman, violinist; Lionel Tertis, viola, and Felix Salmond, cellist. Each member of the quartet will be heard also in solo numbers. On January 19 the Matinee Musical Club will present Myra Hess, noted English pianist, in a recital.

Program Announced

For First Concert Directed by Willem Furtwaengler

Willem Furtwaengler will make his American debut as guest conductor of the Philharmonic Orchestra at the concert in Carnegie Hall, New York, on Saturday evening, January 2. He has chosen for his program Strauss' *Don Juan*, the First Symphony of Brahms and Dvorak's Violoncello Concerto, which will be played with Pablo Casals as soloist.

January Brings Crowded Concert Calendar in New York

After the fall in the number of concerts throughout the holiday season comes an announcement of the appearance of a number of noted artists and organizations in the concert halls of New York City during January. In Carnegie Hall the afternoon of January 4 occurs the piano recital of Moriz Rosenthal and that same evening, in the same hall, John McCormack gives one of his song recitals, also...

the master classes is growing rapidly and the interest displayed indicates the classes will be one of the most interesting events held in Chicago in some time.

New York Musical Events

An evening of chamber music was presented in Aeolian Hall December 20 by the Old Masters Trio, which is composed of Ella Backus-Behr, piano; Michael Press, violin; Leo Schulz, cello. Compositions by Mozart, Beethoven, Handel-Press were exceedingly well given by these well-known musicians whose ensemble work was noteworthy for its expression and technique. Fraser Gange, who substituted for Merle Alcock as assisting artist, sang a group of German lieder by Schumann and Schubert with his usual good musicianship. It was a concert which will be remembered as an event of the season.

A second violin recital was given by Harry Farbman in Aeolian Hall the evening of December 22. The program included the Grand Concerto by Vieuxtemps, Poeme by Chausson, and a group of short numbers. Again as in his first recital, a few months ago, this young recitalist too often sacrificed tone for a desire to display his technique. However, he has marked ability and will doubtless be heard from in the future.

A good American, Theodore Karle, a native of Iowa, still fresh after several hundreds of recitals during criss-cross tours between our coasts, gave another most satisfactory concert Tuesday evening, December 23, in Aeolian Hall. Many vocal teachers and other friends were in attendance and enjoyed an hour and a half of a splendid selection of songs by Mozart, Paradies, Purcell, Schubert, Schumann, Brahms, Strauss, Mourvinsky, Gretchaninoff, Tschalkovsky, Griffes and Bridge, also two Russian folk songs arranged by Zimbalist and two by Frank LaForge, Longing and Song of the Open (repeated). At the conclusion of the program he added an exquisite little German song and the old-timer, All Thru the Night. Mr. Karle's voice is plaintive and sweet, especially pleasing in soft passages, quite true when slightly strained in the extreme register. His presence, personality, ingratiating smile, adding his careful interpretation, stamp him a natural and popular recitalist. Mr. LaForge, as always, supplemented the work of the soloist with his perfect accompaniments, thru all of which he used no rustling leaves.

Concert and Opera Notes

Robert Ringling, eminent American baritone, and his wife are living in Munich during Mr. Ringling's German operatic engagements.

A piano recital is announced by Alton Jones for the evening of January 2 in the New York Aeolian Hall. Mr. Jones has included in his program MacDowell's Sonata Tropica.

The Russian Symphonic Choir, under the direction of Basile Kilbailich, has announced a concert for New York, in Carnegie Hall, on December 27.

An interesting record was made by John Charles Thomas, the noted American baritone, in December. During the first week he sang five concerts, and the following week made six appearances. On December 16, he sang at the Ritz-Carlton. (Continued on page 104)

Motion Picture Music Notes

New York's Capitol Theater is ushering in the New Year this week with an excellent arrangement of musical numbers supplementing the film feature. Providing the atmosphere for The Dixie Handicap, S. L. Rothafel created a Southern Rhapsody in which many of the old melodies and folk songs of the South are introduced, and in the company presenting this number are Frank Moulán, Gladys Ilee, Marjorie Harcum, James Parker Combs, Sneddon Weir, Joseph Wetzel, Pierre Harrower and Avo Bombarger. The ballet number for the week is the March of the Toys, from Victor Herbert's Babes in Toyland, and for this Mlle. Gambarelli arranged a clever bit of pantomime in which she is assisted by the other dancers of the Capitol. Caroline Andrews, a coloratura soprano, who was discovered by Mr. Rothafel, is singing an aria from Rigoletto, and the orchestra, directed by Mr. Mendoza, is playing the overture from Faust.

The Christmas spirit was carried out at the Eastman Theater, Rochester, N. Y., with artistic tableaux: (a) The Shepherds, (b) The Three Wise Men, and (c) The Adoration of the Magi; also a Fairy Christmas Tree, with Thelma Bingenree, Ruth Denlo, Dolores Frank, Myron Hendershott, Marion Tefft and Janet Williamson. Humperdinck's prelude to Hansel and Gretel was used as the overture.

Owing to the length of the feature, Peter Pan, being shown at the Rivoli

and Rialto theaters, New York, this week, brief musical programs prevail at both houses. Lillian Powell is dancing The Ragmuffin at the Rialto, and at the Rivoli the principal number is a prolog with the ensemble, and unusually striking settings arranged by John Wenger.

A toyland revue, The Night Before Christmas, was the feature of last week's program presented at the Missouri Theater, St. Louis. In the cast were Mlle. Josephine, Jack Burnoff, Jimmy Cort, Carmen Thomas, Robert Troger, Marlon Patterson, Rosemary Powell, Jeanette Whitehill, Virginia Volmer, Ruth Morgan, Edwina Bergt and others. The soloist for the week was Roy Smoot, tenor, and with Joseph Littau conducting, the orchestra played M. L. Lake's Merry Christmas Overture.

Dominating this week's program at the Mark Strand Theater, New York, are musical novelties on the holidays and the composition of The Land I Love as the prolog feature and theme song of the feature picture. In the two elaborate numbers, the first dedicated to A Happy New Year, are the Mark Strand Male Quartet, Edward Albano, baritone; Madeleine MacGuigan, violinist, and the ballet corps. The other Joseph Plunkett presentation is the prolog to Richard Barthelme's Classmates, which features The Land I Love, composed by Mr. Plunkett and Jacques Gruenberg, associate conductor of the orchestra.

For the special Christmas program presented at the Newman Theater, Kansas City, Mo., Helen Yorke, soprano, and the Three Abbey Sisters, in popular songs, were soloists. The Merry Christmas overture, directed by Leo F. Forststein, was augmented by a chorus of 10 voices.

Berta Morena, prima donna soprano of the Munich Royal Opera, has sailed for this country to engage in a concert tour under the direction of George Engles, and as guest artist with the Metropolitan Opera, where she will appear in several of her Wagnerian roles. Mme. Morena has not been here since her first appearance with the Manhattan Opera in 1912, and her debut as soloist with the New York Symphony Orchestra, with Walter Damrosch conducting, will be made in Washington, Baltimore and Philadelphia on January 13, 14 and 15 in a special Wagner program.

A recital of American compositions, by request, will be given by Ethel Grow in Aeolian Hall, New York City, the evening of January 6. Charles Albert Baker will accompany Miss Grow.

On Monday afternoon, January 5, Yolanda Mero, pianist, will be heard in a Chopin-Liszt program in the New York Aeolian Hall.

An announcement has been made that the trustees of the New England Conservatory of Music filed recently with the clerk of the House a bill to allow degrees of "bachelor of music" and "bachelor of school music" to be granted, and this is said to have the support of the department of education.

Mme. Julia Clausen has arrived in New York from Europe and will rejoin the forces at the Metropolitan Opera Company.

The American soprano, Jeanette Vreeland, will give a concert in Maplewood, N. J., on February 27.

Edward House featured at the organ of the Riviera Theater, Chicago, the 1924 edition of Christmas Jingles for Christmas week, and A Christmas Fantasy, with Frank Seay as the Toymaker, Jane Ormsby as the Wolf. The Arrens and Gladys Hight Dancers took the leading roles in the presentation.

For the second concert of the season, January 4, by the Sunday Symphony Society at the George M. Cohan Theater, New York City, Director Josiah Zuro will present Gdal Salesski, cellist, who will play Saint-Saens Concerto. The program will also include Hugo Riesenfeld's Romantic Overture.

During the week of December 20 the musical program at the Capitol Theater of St. Paul opened with Thomas' overture to Mignon. A decidedly original juvenile song and dance revue School Days, presented by the Capitol Studios, was the feature of the program.

Howard Price Kingsmore, director of the Howard Theater, Atlanta, appointed Lloyd Bemus as associate conductor of the Howard Symphony Orchestra. Prior to his connection with the Atlanta house Mr. Bemus was identified with the Symphony Orchestra of Detroit and was also leader of the Detroit Opera House Orchestra where he remained for several years.

In celebration of Christmas week, Balaban & Katz presented at the Tivoli Theater, Chicago, The Gingerbread Man. Appearing in three scenes were E. J. Freeman, Estelle Dransky, Sylvia Froos, Ruth Bustabo and the Ethel Morgan Dancers. Addison Fowler and Florenz Tamara also occupied a prominent place on the program with their South American Troubadours in Tango Days in Argentina.

A number of popular compositions form the supplementary program surrounding the feature picture at the New York Piccadilly Theater this week, the orchestra, with John Hammond directing, playing as the overture, Follow the Sealow (Blat) and followed by Doo-Wacka-Doo. Mr. Hammond's selections on the organ are In Shadowland and Whispering Eyes, and Charles Carver, the popular young basso, is appearing in the prolog.

For Christmas week Nathaniel Filton directed the orchestra at the Chi-

cago Theater, Chicago, in Goldmark's Sakuntala overture, and for the appropriate Christmas feature Balaban & Katz presented The Wolf's Christmas Eve. Harry Stoddard and His Orchestra appeared in Streets of New York, and Mr. and Mrs. Jesse Crawford at the twin-organ played a composition by Rubenstein, assisted by Edward Vito, harpist. The Palace Theater Orchestra, Dallas, Tex., played as an overture for Christmas week A Merry Christmas Fantasia, assisted by a mixed quartet. The stage settings were specially designed and executed for this number in the Palace Theater studios.

Henry Trustman Ginsburg, a violinist well known in musical circles of Denver, has been appointed director of the new American Theater concert orchestra. Mr. Ginsburg has been for several years head of the violin department of the Wolcott Conservatory and also played first violin with the Denver String Quartet. In securing the services of Mr. Ginsburg the management of the American feel they are following the trend of the public demand today for the finest in entertainment in the motion picture theaters.

Additional Concert and Opera News on Page 104

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REVUE - TRAVESTY
CHORUS AND BALLET DANCING

MUSICAL COMEDY

BY DON CARLE GILLETTE

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

B'DWAY MUSICALS IN FOR SHOWDOWN

**Arrival of Several Formidable
New Attractions Expected To
Hasten Many Closings
Among Weaker Shows**

New York, Dec. 27.—The musical attractions along Broadway are due for a decisive showdown very soon. Already there is a generous number of class A shows on view and with the many other good ones in prospect it looks as tho there will be a regular survival-of-the-fittest campaign before many more weeks pass.

Topsy and Eva, favorably recommended by its long Chicago engagement, opened at the Harris Theater Tuesday night and was accepted on its face as a hit. *Betty Lee* made its appearance Thursday at the 44th Street Theater and, altho it didn't knock anybody out of his seat, it gave the impression of being a moderate success. The week after next will see the arrival from out-of-town triumphs of Al Jolson's new show, which, if half of the reports are to be credited, will prove one of the most formidable attractions of the season. Then there are two pretentious new operettas, John Cort's *China Rose*, which was very enthusiastically received at its premiere in Boston this week, and the Shuberts' *The Love Song*, announced to open in Newark next Tuesday; the *Secular Pitzza*, similar to the *Chauve-Souris* and heralded as a better production, which will make its first American bow at the Frolic Theater December 29, and *Balief's* return is announced for January 10.

In addition to these are the two forthcoming Ziegfeld productions, *The Comic Supplement*, with W. C. Fields and a notable cast, and Leon Errol in *Louis the 13th*, both of which give promise of making a splash. The Gilbert and Sullivan revival, *Pattience*, at the Provincetown Theater is not even figured in with the foregoing lot, nor is the Jack Lait concoction, *Gus the Bus*, which opened recently in Boston and may invade New York. The Elsie Janis nine o'clock revue, however, now being produced by Charles Dillingham, may have to be reckoned with seriously.

The unusual number of operettas, when they all get here, may prove injurious to this class of show. The same may apply to the two similar Russian revues, Al Jolson's show, on the other hand, being quite alone in its class, should attract large crowds to the Winter Garden, where it will hold forth.

An unusual note in the past week's business was the appearance of Ed Wynn's new show, *The Grab Bag*, in the cut rates Wednesday night. This show has been one of the leaders since it opened and everyone regarded it as good for a long run.

Dixie to Broadway, the Florence Mills colored show, closes at the Broadhurst Theater next week after a brief struggle. Tho one of the most entertaining productions of its kind to come along, business fell off shortly after the opening and kept sliding. The \$3.30 scale, a high tariff for this class of show, is regarded as the principal handicap. The show goes back to Boston for a week, then to the subway circuit.

The *Greenwich Village Follies* will close at the Winter Garden January 3, reopening at the Shubert, Philadelphia, January 5.

Shows Under Way

New York, Dec. 27.—Actual activities in the producing line during the holiday period has simmered down to about half a dozen attractions. But there are indications that the field will liven up considerably after New Year's.

"The Love Song"

Tuesday night, December 30, at the Shubert Theater, Newark, N. J., is set for the opening of the next Shubert operetta, *The Love Song*. There will be somewhere around 150 people in the cast, the principals including Marguerite Namara, Odette Myrtle, Allan Prior, Harrison Brockbank, Dorothy Francis, Evelyn Herbert, Harry K. Morton, Zella Russell and others.

"The Comic Supplement"

Rehearsals of the latest Ziegfeld production are so far advanced that the show is slated to open in Washington, D. C., January 12. Recent additions to the cast include J. M. Kerrigan, Clarence Nordstrom and Jack Hartley.

"Puzzles"

Charles Dillingham has started rehearsals of the new nine o'clock musical

show, in which he will present Elsie Janis. Among those already placed in the cast surrounding Miss Janis are: Jimmy Hussey, Shirley Vernon, Janet Stone, Dorothy Appleby, Georgie Hale, O'Donnell and Blair, Walter Pidgeon, Cortez and Peggy, Irving Sisters, Cavalier Brothers and the Commanders Band. Blanche Merrill has written the songs, Jerome Kern and Bud G. DeSylva composed the music, Bert Kalmar and Harry Ruby wrote some of the sketches and Ed Wynn is at work on others. Wynn also will rehearse the comedy scenes and Julian Alfred will stage the dances.

"Rolls-Royce Rosie"

L. Lawrence Weber has started casting for his next musical comedy, the name of which has been changed from *Oh, Baby*, to *Rolls-Royce Rosie*. It is a musical version of the comedy entitled *The Very Idea*. William B. Friedlander will do the staging and the players already lined

up include Allen Kearns, Miriam Hopkins and Allyn King.

Engagements

New York, Dec. 27.—John Byam, recently in *Annie Dear*, will succeed Jack Hartley in *My Girl* next Monday night, Hartley going to the new Ziegfeld show, *The Comic Supplement*. Marjorie Ross and Georges Fontana, European dancers, have been engaged for the Club Mirador, where they will make their American debut January 7. Ona Munson, has been signed by H. H. Frazee for the leading role in the second

ALICE CAVANAUGH



Prima donna, who is scoring a triumph in the fourth company of "Little Jessie James" on tour.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Dec. 27.

IN NEW YORK

PLAY	STAR	THEATER	OPENING DATE	NO. OF PERFS.
Annie Dear	Billie Burke	Times Square	Nov. 4	63
Artists and Models of 1924		Astor	Oct. 15	88
Betty Lee	Shelley-Foy-Brown	Forty-Fourth St.	Dec. 25	4
Carroll's, Earl, Vanities	Joe Cook	Carroll	Sep. 10	126
Dixie to Broadway	Florence Mills	Broadhurst	Oct. 29	73
Grab Bag, The	Ed Wynn	Globe	Oct. 6	81
Greenwich Village Follies		Winter Garden	Sep. 16	132
I'll Say She Is	Marx Bros.	Casino	May 19	265
Kid Boots	Eddie Cantor	Selwyn	Dec. 31	418
Lady, Be Good	Asa aires-Catlett	Liberty	Dec. 1	32
Magnolia Lady, The	Ruth Chatterton	Shubert	Nov. 25	41
Madame Pompadour	Wilda Bennett	Martin Beck	Nov. 10	55
My Girl		Vanderbilt	Nov. 24	41
Music Box Revue		Music Box	Dec. 1	33
Rose Marie	Yvonne Kent	Imperial	Sep. 2	141
Scenelaya Pitzza	Yasha Yushny	Frolic	Dec. 29	—
Student Prince, The		Jolson	Dec. 2	31
Topsy and Eva	Duncan Sisters	Harris	Dec. 27	8
Ziegfeld Follies, Fall Edition		New Amsterdam	Oct. 30	68

IN CHICAGO

Greenwich Village Follies		Apollo	Oct. 12	101
Music Box Revue		Illinois	Dec. 1	10
No. No. Nanette		Harris	May 4	305
Sitting Pretty	Dolly Sisters	Garrick	Dec. 21	10

IN BOSTON

Be Yourself	Smith-Donahue	Tremont	Dec. 22	8
China Rose	J. Harold Murray	Hollis	Dec. 24	5
Gus the Bus	Richard Bert	Majestic	Dec. 23	25
Ritz Revue	Charlotte Greenwood	Shubert	Dec. 23	5
Sally, Irene and Mary	Dwelling Brown	Wilbur	Dec. 22	8
Stepping Stones	Fred Stone	Colonial	Oct. 6	98

IN PHILADELPHIA

Charlotte's Revue		Shubert	Dec. 15	25
Dream Girl, The	Fay Bainter	Chestnut St. O. H.	Dec. 22	9
George White's Scandals		Forrest	Dec. 22	9

IN LOS ANGELES

Carroll's, Harry, Pickings		Orange-Grove	Sep. 5	120
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up include Allen Kearns, Miriam Hopkins and Allyn King.

"The Land of Joy"

Anton Scibilia has elaborated his vaudeville act, which toured last season under the name of *In Argentina*, into a two-act musical comedy, with 24 scenes, which is scheduled to open in Sunbury, Pa., December 31. Among those in the cast are: Bert Leighton, Ruth Pettit, Harry Ormonde, Sylvette DeLamarr, Willard Ward, Senorita Carmella, Mme. Ninon, Maek Gordon, Eddie Davis, Beth Miller and Church Holtzworth's Syncopators.

Harris Signs Marx Bros.

New York, Dec. 27.—The Four Marx Brothers, now appearing in *I'll Say She Is*, have been signed by Sam H. Harris, who will present them next season in a new musical piece which will be made specially for them by Otto Harbach and Con Conrad. Just as soon as their pres-

ent vehicle has run its course the Marx boys will start on the new one. *I'll Say She Is* has already played almost every big city in the East and Middle West and may not be sent on tour after it closes its engagement at the Casino Theater, where it still looks good for several months.

No. No. Nanette Company, which is booked to open in Detroit January 12. Lillian Carlson has been added to the ensemble of *The Student Prince*. Pauline Mason, who understudied Louise Groody in *No. No. Nanette*, at the Selwyn Theater, Chicago, and made a big hit when she substituted for Miss Groody on several occasions, has been engaged by Florenz Ziegfeld, according to reports, and will be given a prominent part in one of the forthcoming Ziegfeld productions.

Will Rogers Back

New York, Dec. 27.—Will Rogers, who was called to Oklahoma last week because of the illness of his sister, returned to the cast of the *Ziegfeld Follies* Thursday. Among the "visiting stars" who batted for the cowboy comedian in his absence were: Eddie Cantor, W. C. Fields, James Barton and the Howard Brothers.

NOTES

Hassard Short accompanied his *Ritz Revue* from New York to Boston, where he put it in shape to open at the Shubert Theater Christmas night.

The recent marriage of Ruth Chatterton to Richard Forbes, the handsome English actor, who appears with her in *The Magnolia Lady*, is helping the show's business.

Ann Pennington, of the *Ziegfeld Follies*, has just completed a picture for Famous Players, entitled *The Mad Dancer*. Lucille Agar, well-known prima donna, also appeared in the film.

Christian Holtum, of *Madame Pompadour*, sang a cycle of nautical ditties at the U. S. S. Leviathan Veterans' Association banquet and reunion aboard the ocean liner last Tuesday night.

Ned Wayburn visited the 1923 edition of the *Ziegfeld Follies* in Cincinnati last week and pepped up the chorus in the outstanding dance numbers, which he originally produced for the show.

Russell Mack, Marie Saxon, Roger Gray, Harry Puck, Jane Taylor and Harry Archer, of *My Girl*, entertained a group of sick and crippled children at Bellevue Hospital, New York, one day last week.

Dorothy Bigelow, the American composer, who recently returned from Europe, is at work on the score of a musical comedy which will be produced abroad soon.

Eddie Cantor, Mary Eaton and other members of the *Kid Boots* Company will introduce special features at the New Year's Eve performance of this Ziegfeld production, which will be just one year old on that date.

Alfred Newman, who conducts the orchestra for the *Greenwich Village Follies*, now at the Winter Garden, New York, is the youngest musical director along the rialto. He has just reached the age

(Continued on page 105)

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TABLOIDS

BY PHIL LAMAR ANDERSON

(Communications to 25-27 Opera Place, Cincinnati, O.)

START THE New Year right. DROP US A LINE and make yourself known.

OUR RESOLUTION is to make the Tabloid department bigger, better and brighter!

MABEL HODGES closed with the *Pepper Box Revue* at Brownsville, Pa., to go to Pittsburgh, where she will complete a course in beauty culture, she writes.

WHERE IS C. H. LEE? We are advised that it is important for him to get into immediate communication with his wife at 3224 Grand avenue, South, Minneapolis, Minn. Lee is supposed to be on a tabloid show.

JACK GEE VAN closed with Billy Maine's Musical Comedy Company in Des Moines, Ia., and joined Ed J. Ryan's Mutual Burlesque show, the *Round the Town* Company, as juvenile straight man.

BERT CROCKFORD just finished 12 weeks on the Ackerman & Harris Time with the De Luxe Trio, comprised of Ray Adams, Herb Ross and himself, and will work indoor circuits until April 1, he writes. Then he will go into musical tabloid work on the Coast again, he says.

THE BRIDGE Players closed their engagement in Salt Lake City December 17 after 15 weeks at the Orpheum Theater to a highly satisfactory business, and opened December 21 at the Garden Theater, Kansas City, Mo., for a 20-week run, according to word from Al Bridge. There are 35 people in the company.

BILLY LEHR, brother of Raynor, of Louisville, Ky., was a *Billboard* visitor a few days ago, en route to Springfield, O., to complete bookings over the Sun Time for a 20-people tabloid just organized in Louisville. Raynor, with his 40-people show, is doing splendid business continuously, he said.

DR. NICKOLA, hypnotist, and George Foster, his new advance agent, called at *The Billboard's* home in Cincinnati last week, en route into the North with a six-people company after playing in the South the past season to moderate business. Four boys are used in support of Nickola.

BEATRICE HUNTER is one of *Billboard's* faithful readers, she writes from Hollywood, Calif., where she recently closed with Tolbert's Dramatic Company and is now working in the prologs at Grauman's Egyptian Theater, Hollywood.

LEON HARVEY and wife, Edna Harvey, left the *Pepper Box Revue* at Uniontown, Pa., last week, owing to the serious illness of Mrs. Harvey. They went to their home in Omaha to remain until her health is improved. Harvey was juvenile man and wooden-shoe dancer on the *Revue*.

CARL SNYDER, second comic with Jimmy Elliott's *Jolly Frolickers* Company, arrived last week in Cincinnati to be home at Christmas time. He said the 12-people show closed in Picher, Ok., owing to bad business. The Corrigan Time was being played. Helen Carrell, Incense, also is in Cincinnati, her home town. They were *Billboard* visitors.

HARRY FELDMAN, late with the *Pepper Box Revue*, stopped in Cincinnati last week, visiting *The Billboard* office, en route to El Dorado, Ark., where he will produce in permanent stock at the Manhattan Theater for Alvin Chapman, the owner. He opens there January 5. Feldman also will do principal comedy parts, and his wife, Agnes Gary, soubret roles.

CONSIDERABLE NEWS and two reviews were crowded out of these columns last week. Thus, as there was less news "copy" to prepare, we had more time to read the wonderful cheery Christmas letters and cards sent from all sections of the country. To all who remembered the writer go our heartfelt thanks. The top of the year to ye.

BILLY BERNING and wife, Peggy McClure, joined Chas. W. Benner's *Hello, Everybody*, and *Peck's Bad Boy* Company at Parkersburg, W. Va., Berning replacing Bobby Weber, comic. In Ironton, O., Robert Wood, manager of the Marlow Theater, had to fight the crowds back for the Peck performances. He did the largest business with Benner's show of any week thus far this season.

DOROTHY STEELE entertained members of Hal Hoyt's *Chic Chick* Company at the Brant House in Altoona, Pa., recently in honor of Lillian Parks, also of the chorus, who celebrated a birthday anniversary. Those present included Hal Hoyt, Vincent Bender, "props" at the Orpheum Theater; Mr. and Mrs. Bob McIntyre, Charles Hendricks, Mr. and Mrs. Ron Story, Anthony Morelli, Wallie Tate, pianist at the Orpheum; Sam Medelman, Violet DuPre, Martha LaPorte, Tiny Mesto, Billie Northam, Sam DeVoe, hotel manager, and members of the Orpheum orchestra.

CLAUDE CLARK, late with Ray Ewing's *Liberty Bells Revue*, playing over the Joe Spiegelberg Circuit, closed with the show at the Colonial Theater, Leaksville, N. C., recently and now is visiting in Cincinnati. He called at

The Billboard to get acquainted with the Tabloid editor, he said. Clark did first and second comedy and general business, as well as saxophone solo work, on the show, of which there are 14 in the company, including Edith Hines, ballad singer; Johnnie Judge, dancer; Lillian Duran, classic dancer, and Ray and Adele Ewing, who do a double black-face act. Six girls are in the line. On his arrival in the Queen City Clark jumped right into a part in a motion picture being made in a Cincinnati studio.

"I JUST HAD the pleasure of reading the Christmas Special number of *The Billboard*," wrote Allen Forth, manager of the *Pepper Box Revue*, under recent date at Braddock, Pa. "Allow me to congratulate *The Billboard* upon the best Christmas issue in years. It is full of good news and holds interest from cover to cover. The tab. column is the largest and best I have ever seen. You have no idea how much interest is displayed by the house managers in the Tab. column. They call one's attention to *The Billboard* trying to keep the tabloid shows clean, and mention the reviews

"SYNCOATED STEPPERS" STAGE A MINSTREL



Now in his second season at the Jefferson Theater in Dallas, Tex., is Pete Pate, with his "Syncoated Steppers" Company of 35 people, shown in the above picture snapped while a minstrel bill was being presented. Those on the stage: George Curtisinger, Paul Skinner, Chick Johnson, Roy Winton, James Wilson, Robert M. David, Bud Hashman, George Francis, J. C. Randolph, Ruth Albright, Lola Lamonde, Jean Vernon, Billie Long, Martha Mason, Ruby Pierce, Bobbie Metcalf, Evelyn Allard, Jessie Bush, Vivian Duncan, Betty McDaniel, Babe Dennison, Helen Morrison and Ione Bush. The six black-face comedians on the ends are: Pete Pate, Lew (Bud) Morgan, Danny Duncan, Lem Miller, Bob Bieber and Tommie Pickert. In the orchestra are: Eph Charvinsky, violin; "Rats" Hill, clarinet; Charles Weikinson, piano; Monk Harris, trombone; Roy Jordan, drums, and Edgar Barnett, trumpet.

often. I believe your efforts thru the Tab. column have done more to clean up the shows than anything that has ever before been done. The public wants clean shows and will not tolerate filth."

TOM CASEY and Allen Forth are now joint owners of the *Pepper Box Revue*, which has just been enlarged to 23 people and new equipment and wardrobe added. The company opens January 4 at the Tootles Theater, St. Joseph, Mo., return-

ing to Forth's old territory after a tour of the Gus Sun Time. In the company are: Ray Forth, Joe Mullen, Sam Lupo, Harley Green, Walter Witzgall, Lena Mullen, Marie Anderson, Hazel Stokes and Bert Henderson, musical director. Forth is featured light comedian and Casey business manager. Kathryn Forth directs the chorus, with Lita Mullen, Lita Caldwell, Catherine Novack, Marie Forth, Mab. Hodges, Vivian Vincent, Vivian Anthony, Murie Costello, Margie Rose and Maud Fields. A jazz band also is carried, comprised of Henderson, Mullen and Mullen, Caldwell, Lupo and Green.

MRS. FRED HURLEY, wife of Fred Hurley, owner of two well-known tabloids playing over the Gus Sun Time, has been ill at their home in the Hotel Arcade in Springfield, O., the past fortnight, and was confined to her bed Christmas day.

RUTH GOLDING, chorister, late with Eastwood Harrison's *Step Lively* Company, writes from Mt. Carmel Hospital, Columbus, O., that she underwent a successful operation for appendicitis and is now speedily recovering her health. She will rest for several weeks at her home in Columbus, after leaving the hospital, before returning to the road.

HARRY YOUNG'S *Frolics* Company members enjoyed a Christmas tree and party on the stage of the Regent Theater, Hamilton, O., last week, and from reports coming to our desk everyone had a big time and then some. The show moved to the Hippodrome, Covington, Ky., for the New Year's week engagement.

INSTEAD OF giving the members of the *Jolly Frolics* Company a Christmas party, following an annual custom, Fred Hurley, owner, treated them a New Year's party this week at the Bandbox

THE TABLOID EDITOR had a splendid time Christmas Day in Springfield, O., hobnobbing with the members of Golden & Long's *Bessie's Around* Company, playing at the Bandbox Theater; the boys in the Al G. Field Minstrel Show, playing at the Fairbanks Theater, and vaudeville performers appearing on the bill at the Regent Theater. After the night performance, December 25, Gus Sun entertained about 150 persons on the stage of the Regent Theater, the affair lasting well into the morning. In a brief address Mr. Sun drew a contrast between the show business of today in which first-class theaters make possible not only better accommodations for showfolk but also better paid and higher caliber artists. Max Golden, of the *Bessie's Around* Company, and Eddie Conard, owner of the Field Minstrels, arranged the entertainment program, consisting of a few specialties and including also numbers volunteered by the artistes as the spirit moved them. A buffet luncheon with turkey and trimmings was served. The stage included a handsomely decorated Christmas tree.

PAVIN AND PATTERSON, doing an accordion and saxophone specialty act, have joined the Kavanaugh and Ramon *Revue* at the Airborne Theater, Miami, Fla., where an indefinite engagement is being played. The team also does fancy dancing. Comedy roles on the show are handled by Lew and Kitty Green. Kavanaugh and Ramon do singing and dancing specialties and the Cordrays' offering consists of singing and imitations. Members of the company report a pleasant week's engagement in Waycross, Ga., recently, when the Bonita Theater was played. It is managed by George Campbell, referred to as genial and who extended the performers every professional courtesy. Bills were changed nightly in Waycross. In the company are Art Kavanaugh, Ruth Ramon, Harry Cordray, Louis Pavin, Mrs. Louis Pavin, Lew and Kitty Green. The chorus: Evelyn Cordray, Margaret Moyser, Vern LaVerne, Irene Russell, Kathryn Marlowe, Billie Billing and Marie Halter.

JIMMIE EVAN'S *Song Box Revue*, managed and produced by William Lohrer, closed its extended engagement of seven (Continued on page 37)

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BURLESQUE

CONDUCTED BY ALFRED NELSON

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

MUTUAL SHOWS BASED ON WHAT PUBLIC DESIRES, SAYS HERK

M. B. A. President Also Gives Comiques To Understand That They Are To Be Burlesquers and Not Imitators of Broadway Comedians

NEW YORK, Dec. 27.—In an interview with I. H. Herk Wednesday afternoon Mr. Herk said: "The policy of the Mutual Burlesque Association is to study what the public wants and then give it, provided they want humorous lines, clean, clever and ridiculous actions, and that is the basic principle of burlesque, for after all is said and done, burlesque is a form of entertainment altogether different from any other form of entertainment inasmuch as burlesque tends to incite laughter by extravagant contrast or caricature, and in giving that to the public we demand of our comiques that they make up in a grotesque manner in their many and varied characterizations, bearing in mind at the same time that if they are characterizing any nationality that they do so in a manner that will not be offensive to those characterized."

"Our comiques have been given to understand that they are to give the patrons of our houses real burlesque and not ape the makeup and mannerisms of Broadway comedians, and in putting over their lines and actions for the amusement of the patrons they are to do so in a manner sufficiently clever and clean to warrant the attendance of men, women and children alike."

"We have even gone so far as to permit double entendres in our shows, at the same time specifying that if the comiques are not sufficiently talented and able to use double entendre without making it objectionable to clean-minded people they must leave it to those who have the talent and ability to do so, and in the absence of double entendre give the audience real slap-stick comedy and the so-called hokum that will evoke laughter and applause."

"Our straight men, juveniles and feminine principals are equal to those in any other lines of theatricals, and we look to them to add the necessary class to our shows that we find lacking in our comiques, which accounts for our ruling to our comiques to submerge whatever class they may have in grotesque makeup, mannerism and slap-stick comedy, for we are firmly convinced that the patrons of burlesque want that kind of burlesque which we call real burlesque."

Pre-Holiday Patronage Profitable

"It is a conceded fact that presidential election year is always detrimental to profitable show business, and from what we hear on every side this year has been no exception to the general rule. In fact, for most shows it has been less profitable than any presidential election year of the past, but this does not apply to Mutual Burlesque in general, for orders were issued from this office last week to wire in the receipts of each and every performance in each and every house on the circuit, and up to the evening performance of Wednesday the receipts in general were far beyond our expectations, which is proof conclusive that in giving the patrons of Mutual Burlesque real burlesque as they like it we are getting their patronage, and the greater number of our houses are catering as much to women and children as they are to men."

"We have in several isolated cases found house managers, producing managers, company managers and performers who have not been amenable to the rulings of this office, and in the exceptional few cases found, after giving them fair warning, they have been replaced by others, as we will not tolerate anyone on the Mutual Circuit, be it house owner, lessee, producing manager, company manager or performer, who disregards the ruling of the Mutual Burlesque Association."

"For the most part we have the support of those on our circuit and they are striving to make this circuit, its houses and shows a thing of beauty and joy to their patrons, and we are making every effort to give those on our circuit every convenience and comfort to be had in the theaters, and presentations that will please the management of those theaters and his patrons."

"I have been president and general manager of other circuits in my time ere accepting the presidency of the Mutual Burlesque Association, and I can conscientiously say that this Christmas will live in my memory forever as one of the most congenial that I have ever experienced, for in an effort to live up to the expectations of my associates in the Mutual Burlesque Association, I have de-

pendent not only on their co-operative spirit, but that of each and every man and woman allied with Mutual Burlesque."

"I have never met more congenial official associates than we have in the Mutual Burlesque Association."

"We hold daily conferences and everyone is invited to suggest new methods for the management of the association and improvements on the circuit. During the past week I have received an avalanche of mail from house managers, producing managers, company managers and performers alike, even including the chorus girls, commending the Mutual Burlesque Association for the manner in which it has supervised the establishment and the maintenance of Mutual Circuit houses and shows."

"I am going to let you read a few letters in strict confidence, as they are not for publication, that will give you an idea of the friendly co-operative spirit now existing on the Mutual Circuit."

The letters submitted to us were for the most part from burlesquers on the Mutual Circuit who have become ill during the current season and who have been amply provided for by a fund created for that purpose by the Mutual Burlesque Association, and as the modesty of Mr. Herk will not permit the publication, all we can say is that there has been an elimination during the current season on the Mutual Burlesque Association of the numerous subscriptions heretofore taken up to provide for those in distress."

Humanitarians

New York, Dec. 27.—The *Dayton Herald*, under date of Tuesday, December 23, devoted part of a column on its front page to the announcement that Max Hurlig, manager of Hurlig & Seamon's Lyric Theater, in co-operation with Frank Livingston, manager of Hurlig & Seamon's *Temptations* of 1925, a Columbia Circuit show playing that house, had completed arrangements with the principals of the company to carry Christmas cheer to the inmates of the Montgomery County Infirmary the day before Christmas. Among those who made the trip and participated in the performance were: Joe Morris and Winn Shaw, comiques; Elsie Gregory, musical specialist; Kitty Glasco, prima donna vocalist; Jeanne Steele, singing and dancing soubret, and Hazzard and Spellman, singing and dancing specialists. The firm of Bradford & Routsing carried the showfolks to the institution by way of auto. The *Dayton Herald* commended each and every one of the participants highly for their humanitarianism.

Chorister Promoted

New York, Dec. 27.—When Buster Sanborn, the clever, classy comedy-making singing and dancing soubret of *Girls From the Folies* Company on the Mutual Circuit closed her engagement in the West, the management was on the point of wiring this city to send on a soubret to succeed Buster, but ere doing so took cognizance of Ethel Bernard, an end pony in the company who had been understudying Buster, and gave her a tryout, with the result that Ethel is now a fully recognized soubret of the show.

Col. Henry C. Jacobs

New York, Dec. 27.—Col. Henry C. Jacobs, of the firm of Jacobs & Jermon, producing managers of several shows on the Columbia Circuit, is chairman of the purchasing committee of Lodge No. 1, B. P. O. E., which provided many needy families with baskets of eatables for their Christmas dinner. This is an annual donation of the Elks in this city.

EVELYN CUNNINGHAM

Evelyn Cunningham

A Former Protege of Gus Edwards, Who Has Achieved Fame as a Leading Lady Ingenue-Soubret



An attractive and talented leading lady-ingenue-soubret specialist in J. Herbert Mack's "Fast Steppers" Company on the Columbia Circuit.

Miss Cunningham is a native-born New York City girl, who received her early education in the public schools and special instruction in singing from Norman Winster, well-known vocalist, supplemented by dancing instructions under Ned Wayburn. While doing so she took an active part in high-school stage presentations until she became sufficiently proficient to warrant Gus Edwards in placing her with his act, titled *The Blonde Typewriter*, ere she was 15 years of age and she continued under Mr. Edwards' management for an entire season. The next season Miss Cunningham was in the chorus of Jesse Lasky's *The Earl and the Girl*, where she understudied the feminine principals until she acquired the stage technique that warranted her in having an act written for herself, in which she appeared over the Marcus Loew Trust for three successive years.

At the close of her vaudeville booking she embarked for a European port, later touring China, Japan, Hawaii and Australia.

Returning to this country Miss Cunningham made her entry into burlesque in the Ben Welch show for one season followed by one season each in Barney Girard's *Follies of the Day* show, in which she was leading lady ingenue-soubret, and from there to Arthur Pearson's *Step Lively Girls*, thence into J. Herbert Mack's *Breezy Times*, followed by one season in vaudeville and then back again into J. Herbert Mack's *Fast Steppers* for the current season.

Changes in Cast

Jack "Gee" Van has succeeded Burton Carr as straight man in Ed. E. Ryan's *Round the Town* on the Mutual Circuit, Carr having succeeded Van in Billy Malne's tab show as character straight man.

The Equilla Brothers, hand and head-balancing acrobats, and Angelo Armento, ground-tumbling acrobat, closed their engagements with Irons & Clannage's *Town Scandals* on the Columbia Circuit Saturday, December 20, at Worcester, Mass.

Andy White joined Peck & Kolb's *Hinky Hop* in Boston. White appeared under the same management season before last in the *Jazz Babies* company.

Marie Vernon, one of the feminine principals in "Sliding" Billy Watson's show, was forced to leave the company at Miners' Theater, the Bronx, by advice of an attending physician, and until further notice Marie will welcome letters and visits from friends at her home, 857 Albany street, Schenectady, N. Y.

Honor and Smile, two juvenile dancers, have been engaged to join Hurlig & Seamon's *Nifties* of 1924 at Cincinnati to work in the show and do a specialty with Violet McKee.

Kenneth Christy, writer of lyrics and vocalist extraordinary of Lew Talbot's *Wine, Woman and Song* Company, closed his engagement and has booked himself for 10 weeks in vaudeville.

Charles Falk has been relieved of the management of Dave Sidman's *Peek-a-Boo* by the return of Lew Sidman, who has again taken up the managerial reins.

Helen K. Booth, prima donna of Jack Reid's *Record Breakers*, spent her three-day layoff in the Utica week by visiting New York on a shopping expedition.

Noami and her Brazilian Nuts closed their engagement with Hurlig & Seamon's Niblo and Spencer show, *Step On It*.

"Troc" Gifts for Kelly

New York, Dec. 27.—Lew Kelly and his company while playing the Trocadero Theater, Philadelphia, were the recipients of numerous presents from W. D. Rogers, owner of the Trocadero, as his weekly tribute to shows playing to more attendance than the show preceding it. While the show was playing there Cress Hillary, co-comique to Kelly, celebrated a birthday not in the usual manner of burlesquers, but at the home of his mother, a native of Philadelphia.

"Stepping Out" Reorganized

New York, Dec. 27.—When I. H. Herk, president and general manager of the Mutual Burlesque Association, received an adverse report on Izzy Weingarden's *Stepping Out* Company's opening presentation at the Prospect Theater he sent out a call to Mr. Weingarden to come on from Chicago and look his show over.

Last Saturday, Mr. Weingarden sat thru the matinee and evening performances and in a consultation with President Herk Monday morning admitted that the report was founded on fact, as there was every evidence that the show had deteriorated since its presentation in Chicago.

Mr. Weingarden took immediate steps for the reorganization of the company by Arthur Lanning, who has been reviewing each and every presentation during the current week, and finally reached the decision whereby he will assume entire control of the stage presentation at the Trocadero Theater, Philadelphia, week of January 5, with a reorganized cast that will include Arthur Lanning, producer and character straight; George Broadhurst and Frank ("Rags") Murphy, comiques; Sam Gore, singing and dancing juvenile; Laura Houston, Grace Wallace and Opal Taylor, soubrets, Frank ("Rags") Murphy and Opal Taylor are the only two members of the company seen at the Prospect Theater to be retained in the cast.

Those closing at that time will include: Jack Quinn, Bob Robinson, Trixie Saul, Florence King and Earl B. Miller.

Arthur Weingarden, son of Producing Manager Izzy Weingarden, will continue as company manager.

Apollo Shows Improve

New York, Dec. 27.—Our review of the opening performance at Minsky's Apollo Theater, West 125th street, presenting burlesque stock, was anything but complimentary to the producers and those in the presentation, and subsequent action on the part of the police in halting several of the principals into court confirmed our belief that the Minskys were committing at the continuance of indecent shows, and it is notable that the case was thrown out of court for lack of evidence, which left the action of the authorities open to conjecture.

Charles Loomis, a representative of *The Billboard*, has been a frequent patron of the Apollo and reports that the shows now being given at the Apollo are sufficiently clean and clever to warrant the attendance of men, women and children alike.

The Apollo cast now includes: Walter Webber, Billy Cochran, Hattie Beall, Isabelle Van, Emily Clark, Fanny Albright, Charles Collins, Harry Kohler, Eddie Green and Joe Rose. The chorus in-

(Continued on page 112)

MUTUAL CIRCUIT

Prospect Theater, New York

(Reviewed Monday Evening, Dec. 22)
Frank Harcourt and His Own Show
"Red Hot"

A Mutual Burlesque attraction, produced and presented by Frank Harcourt, week of December 22.

CAST: Frank Harcourt, Libbie Hart, Vivian Lawrence, Dolly LaSalle, Mattie Sullivan, Francis T. Reynolds, Abe Gore, Bert Lester.

CHARACTERS: Mary Carrino, Viola Sallin, Shirley King, Margaret Evers, Billie Williams, Dot Martin, Marletta Sharkey, Ida Spelman, Babe Lawrence, Margy Henley, Frances Ross, Mathilda Sully, Mildred Sharkey, Winona Lawsha, "Toots" Charles, Ethel Blum.

REVIEW

The production is fully up to the standard required by the Mutual Burlesque Association with full-stage sets, drapes and drops, with gowning and costuming suitable to the scenes and this is especially applicable to the gowns of Dolly LaSalle, who makes frequent changes that are costly, classy and colorful.

Frank Harcourt, franchise-holding producing manager, is the comique-in-chief and with the exception of Frank's joint appearance with Billy Foster he has never appeared to greater advantage, for Harcourt has an original makeup and mannerism. He has also mastered the art of mugging and mugging with Harcourt is an art, for he can give more expression with the contortion of his face and the play of his eyes than many comiques can with comedy lines and burlesque antics.

Harcourt is not only a comique with dry, droll sayings, fast and funny doings, but an actor of versatility, for he can, when the occasion demands, deliver his lines with all the dignity of a dramatic actor and then act the buffoon in singing, dancing and falling all over the stage.

Abe Gore, comique to Harcourt, is a short-statured, ever-smiling, crepe-faced Hebrew, who, in company with Harcourt, makes an excellent foil, and in company with other principals stands out pre-eminently as a clean and classy little Hebrew comique who evokes laughter and applause on his own account.

Bert Lester appears at frequent intervals as a character straight and handles himself like a thoroughly seasoned burlesquer in feeding the comiques and in the latter part of the show as an "a la comique" bum, in which he was a laugh in himself.

Francis T. Reynolds, a manly appearing chap, is also doing character straight and in several characters he distinguished himself and in one number proved himself a vocalist.

Libbie Hart, a pleasingly plump, modlesque, bob-brunet, leading lady-soubret, was hardly recognizable in an Oriental costume leading an Hawaiian number, during which she maneuvered a classy little movement that made the boys out front encores for more, but Libbie, with her discerning showmanship, gave them just a little and no more. In the second part of the show Libbie was an optical feast of delight in a scintillating, brilliant, white-tighted Hussar costume.

Dolly LaSalle, a slender brunet with classical features, as an ingenue-prima donna, sang her way to favor with those who appreciate sweetly modulated vocalism, enhanced by an exceptionally pleasing personality.

Mattie Sullivan, a slender, bob-red-haired ingenue-soubret, put over several numbers with telling effect and in scenes evidenced the fact that she has previously had dramatic training and gives every indication that she could, if she would, and given the opportunity, become a clever comedienne, for she, too, has mastered the art of facial expression, which is further enhanced by her pleasing personality and pep in her numbers and scenes.

Vivian Lawrence, a bob-brunet soubret, made her first appearance in a gold-fringed Hawaiian costume leading a number that extended out onto the runway and Vivian with her slimmy-shaking, gelatine glide that bordered on a coach brought forth repeated encores and it was noticeable that on her re-appearance in numbers her movements were more modified, nevertheless fascinating to many of the dyed-in-the-wool fans.

All four of the feminine principals stopped the show cold with their various numbers, for their personal appearance and work in scenes and numbers revealed their individualism.

The Lawrence Sisters, in a singing and dancing specialty, fully merited their encores and Vivian's pretty faced, slender, red-haired young and talented sister should be given an opportunity to fully demonstrate her ability as a soubret and if she doesn't make the grade it will not be due to lack of personal attractiveness, talent or ability, for she has a combination of all three.

Comique Harcourt started the comedy with his green-check clothes and faker

makeup and mannerism and this was followed by numerous other familiar burlesque bits that went over for continuous laughter and applause and let it be said to Harcourt's credit that he evidenced no inclination to hog the show at any time, for he gave ample opportunity to his comique, Gore, to make his points when working together and further gave to Gore comedy-making bits with the other principals.

The chorus is notable for its evident youth, beauty, talent, ability, pep and personality, and there wasn't a minute that it wasn't in it while on the stage, and on the running board it exhibited its slimmy-shaking, ability in a modified manner that evidenced careful coaching on the part of an efficient producer of dances and ensembles, and in a pick-out number, led by Soubret Lawrence, several of the girls put their lines over like thoroughly seasoned burlesquers.

COMMENT

The production and presentation is fully up to the standard of Mutual Circuit shows and while there is considerable double entendre used thruout the show it is carefully camouflaged in a manner that robs it of all its objectionableness, and this presentation should please the patrons of the entire circuit.

Sullivan Entertains "Stolen Sweets" Co.

New York, Dec. 27.—Eddie Sullivan, Tammany politician, treasurer at the Olympic Theater and franchise-holding producing manager of *Stolen Sweets* on the Mutual Circuit, celebrated the presentation by his own company at the Olympic Theater by staging a party and banquet at Henry's Restaurant on Third avenue, where plates were laid for the entire company, including numerous friends. So secretly did Eddie stage the affair that no one was wise to it until he received his invitation to be present. The invitations mystified the company for the reason that they had also staged a similar affair at the same restaurant with the same secrecy in honor of their popular boss. However, they all assembled at the rendezvous on time when the astute Henry, with his usual diplomacy, revealed to the entire congregation that he had been both to the orders for a banquet for both parties and had combined in into one big affair, so that every one present would be fully satisfied. To commemorate the affair he had provided a huge sausage, shaped a la boomerang, for presentation to Eddie as guest of honor by his company.

The entertainment following the banquet was one of the most diversified ever given by an assemblage of burlesquers, for much unsuspected talent was revealed by those who caught the spirit of the congeniality and put over their numbers and acts.

Among those of the *Stolen Sweets* Company present were: Margie Pennitt, Eddie Sullivan, William Wainwright, Marion LaMar, Andy Smith, Lill Delich, Frank Penny and Maurice Levine and his entire chorus.

The guests of honor included: Dennis Sullivan, Meyer Harris, John H. Grotli, Tommy Wamser, John Torgis, Dr. Brutwood, William Ross, Charlie Bender, Owen Gallagher, James Slater, James MacManus, John McDermott, Jack McOsker and Solly Benson.

Speeches were made by Dr. Brutwood and Frank Penny. The party sang, danced and played until the wee small hours, merely proving that popularity is a great thing.

Tabloids

(Continued from page 33)

weeks at Archer's Strand Theater, Hall-fax, N. S., December 20, after being proclaimed one of the best musical shows playing there in many seasons. The show was equipped with beautiful wardrobe and scenery and used novel electrical effects in various numbers. The cast includes: Bart Crawford, leading comedian; Miss Strad, prima donna; Hazel Fox, soubret; Leher, straight man; Bobby Dunn, juvenile; R. Edward Fox, second comedian; Baby May Fox, specialties; Denny Legatto, violinist; Bernie Lewin, musical director. The chorus: Margie Loomis, Inez Kirk, Billy LeSeur, Emma Redmond, June Thomas, Jackie Roy and Marda Castle. The company is now on route to the New England States for a number of engagements.

REFLECTE WITH LAUGHS is *The Elmir of Youth*, a script bill presented by Golden & Long's *Buzzin' Around* Company at the Gordon Theater, Middletown, O., December 14, and reviewed by the Tabloid editor at the matinee performance. Since we last saw this splendid company at work there is a noticeable improvement in the show. It is stronger and has more determined entertainment values. Profanity has been eliminated almost in its entirety since our criticism of its usage last September. In *The Elmir of Youth*, the author has gone to the task of providing a vehicle

for the capable cast that presents the piece. Instead of a hodge podge of happenings, offered between song numbers, it is a bill with a truly interesting story. The plot is packed with elements of good, clean, snappy comedy, with the sequence maintained to the finish. The plot revolves around the scientific wonder of Dr. Relyea, played excellently by Albert Taylor, producer. This wonder produces unnumbered comical situations, but chiefly a 65-year old baby, which stops the show. This wonder is "the elixir of youth," the drink that makes persons so young that they find not merely youth, but infancy. And there lies the laughter. Important parts were capably handled by Marvel Shackleton, cleverly portraying a Maggie type; Mr. Taylor, Doc Dorman, Norma Fair and Paul Taylor, with Earl Stanley, Mildred Steele, Dorothea Bates, Max Golden and little Virginia Fair, in fine supporting roles. New drapes and drops, new wardrobe and new novelty specialties have been added, making the show one of beauty and splendor. Bobby Golden was particularly enjoyable in his impersonation work, wearing several gorgeous gowns and leading numbers with much effeminacy. To many he was a distinct surprise when he removed his wig. Bessie Belt also pleased in a song. Her voice is attractive. She should be given a chance to lead more numbers, after enlivening her delivery to some extent. Steele and MacDonald lead a dancing number to *Spain*, assisted by the chorus. More rehearsing and a punch is needed in this team's work. Otherwise their appearance is good. Miss Shackleton held up the show to nine or 10 encores, distributing catch lines to *It Ain't Gonna Rain No More*, a chorus pickout number. Ramsey and Snyder, youthful hoofers, worked in grotesque attire to a hearty round of applause after two numbers. These comers have discovered it's not so much dancing as how the dancing is offered, that pleases an audience. Yet their routine should also include some single numbers and their doubles need more peppy work. Mr. Dorman was likable in a parody song and eccentric dance, *Spain*, by Miss Bates and girls, also was heartily applauded. The chorus costuming of this number was attractive and beautiful. The 10 girls are presented to splendid advantage in each number and have been directed creditably. *Buzzin' Around* is potent in entertainment value.

CONSIDERING THAT Phillips & Robinson's *Cuddle Up* Company is working under difficulties, in that the members are offering a two and one-half hour show "boiled" to about 70 minutes, we greatly enjoyed a script-revue presentation at the Regent Theater, Hamilton, O., Sunday night, December 14. *Cuddle Up*, until four weeks ago, was a one-nighter musical comedy with 25 people. Encountering adverse business conditions, it was revamped into form for tabloid theaters with 20 people, four of whom aren't seen in the cast. Thus with 16 people and a condensed script, *Cuddle Up* has become a Gus Sun attraction and is truly a credit to the tabloid field. We welcome its arrival. Staged with regal splendor and beauty, the original bill for *Cuddle Up* brought forth a great deal of laughter and plaudits from curtain to curtain. James R. O'Neil, comedian, and Iona Jacobs, character woman, handled the heaviest roles and did themselves proud. Their team work in several scenes was all that could be asked in the way of funny dramatizations. They were ably supported by Carl Park, juvenile; William S. Phillips, straight; Harriet Sinclair, ingenue, and Blanche Collins, soubret, in a script dealing with a much-abused "hubby," marital differences and a little love affair, followed by a revue bill in the second act. O'Neil's hokum, we must say, is very, very low, even to the business of removing his shoes in the parlor scene for a laugh situation, or rather a series of them. Park's violin solo between acts was splendid. He gets a beautiful deep tone from his instrument, and was very well liked. A quartet of girls danced fast and with exactness, then were joined by five others for some splendid Tiller, stepping, in dashing soubret attire. The revue numbers were very entertaining. O'Neil's dancing scored tremendously. A duet by Mr. Park and Miss Sinclair was well liked. Miss Collins spoke broken English in her French role very splendidly, and registered a favorite in her strutting song. The toe dancing of Miss Sinclair topped a pleasing program. Attractively attired in beautiful, rich wardrobe were the chorines: Bertha White, Ida Rose, Muriel Bannard, Marcia Marquise, Peggy LeBlanc, Evelyn Nlycare, Muriel Evans, Precious Stone and Marine Kasper. Harry R. Wood is musical director; John Miller, carpenter; F. D. Berst, advance, and Thomas Robinson, manager. *Cuddle Up* is a highly creditable attraction for the best theaters.

PHILIPS & POLAND'S *Jolly Jollies* Company is enjoying a long engagement between Dallas and Houston, Tex. The 26th week has just been passed and indications point to continued success. Most of the men on the show are strong for hunting, bringing in plenty of geese, duck and quail. Manager Poland on the opening day of the season bagged 42 quail. Sid Harrison "just came in" with 14 ducks and five geese, we are advised. Sid is still a golf enthusiast and now has a city amateur championship to play off with Walter Smith. Verne (Buzz) Phelps, Garret Price and Danny Silva also have been doing some squirrel shooting, bagging the limit of 15 in a few hours, recently. The boys think "Curly" Burns ought to be down their way. The

show has been enlarged to 25 people, with principals Phelps, Garrison, Walter (Sally Ann) Steffen, Dora Cullenbine, Halkene Stanzel, Prince and Price, Silva and Lane, Verner and French, Emmet Poland and a chorus of 12 girls.

FRANK FINNEY, comedian and musical tabloid producer, who very successfully managed *The Laughlanders* at Spokane, Wash., last season, returned to that city after his new musical show closed at Oakland, Calif. Finney is directing several short-run special performances there, but is without a regular company at present. Charles W. York, manager of the Auditorium Theater, Spokane, for nearly 20 years, and who left Spokane after *The Laughlander* engagement, is now road manager for Kolb & Dill, who are reviving *In Politics* and are working up the Pacific Coast.

BUSINESS IS FINE, says a communication from Harris & Proy's *Orpheum Players*, now playing an indefinite engagement at the Orpheum Theater, Ottumwa, Ia. Those in the company include Al E. Harris, Tommy Willard, comies; Cal LeVance, straight and characters; Arcola Proy, prima donna; Grace Whitcher, characters; Midge Carroll, soubret. The chorus: Babe Ernst (producer), Maybelle Mellon, Louise Scott, Jean Ray, Juanita Pine and Crystal Johnston.

IT WAS ERRONEOUSLY reported in the issue of December 13, advising Bobby Stevens (late of the Sophie Tucker act), that Paul Barbour is new straight man with the Dan Russell Company at Little Rock, Ark. Stevens says Barbour is general business man and that he is straight man. Stevens adds that Mr. Russell tendered the members of his musical show a wonderful turkey dinner Thanksgiving Day, for which everyone was mighty thankful.

CHICK GRIFFIN and wife recently closed an enjoyable engagement of 18 months with the Dalton Bros. in Los Angeles, Calif., in a few weeks in San Diego, Calif., for Billy Polotizer at the Colonial Theater and then motored thru in five days to San Antonio, Tex., where they are now identified with Virgil Siner's tabloid company at the Grand Theater. Griffin is featured black-face comedian. He was at one time with Neil O'Brien's Minstrels. His dancing is one of his strongest assets, comes word to our desk. By the way, Texas is his native State, so he is feeling right at home there now. Siner has gathered together a strong tabloid show. Kate Siner plays character parts, Hossie Morton is ingenue (who just completed a nine months' stock date in Houston). Fern DeLacy was ushered in from Denver, Col., to fill soubret role; specialties are being offered by Lou Lamond, Billie Carson and "Chuck" Hoback, who also is general business man.

THE 16TH WEEK has just been passed by *The Maryland Beauty Revue*, playing stock at the Fairmont Theater, Baltimore, Md. From a business viewpoint Manager Ben Babnowich says the company should be able to stay for another 16 weeks. Manager Ed (Pop) Lowry, who also is producer and first comedian, sends this roster: Billy Cavanaugh, second comic and general business; John Kane, straight and specialties; Edith Carson, prima donna; Alice Turner, soubret, and a chorus of five pretty girls. Good, clean script bills, with two changes a week, are presented. New wardrobe and scenery have been added.

C. B. MACAULEY, manager of Casey's *Ginger Girls* Company, writing from Hollis, Ok., says: "We believe that when one finds an exceptional exception in any line of endeavor the profession should know about it. We met such a character in Ed Crew, manager of the Empress Theater, Waurika, Ok. Mr. Crew is a progressive publicity man and had the show well advertised in advance, and on our arrival showed us every courtesy possible and endeavored to supply every requirement during our engagement. We were booked there for three days and were more than pleased when he assisted our agent in prolonging our stay for the week. Friday night our bill required an extra man for a bit and Mr. Crew volunteered to play the part. He did so to the credit of the company and himself. Waurika is a good show town. Credit also is due Mr. Crew's estimable wife for courtesies and assistance during our stay there."

FRANK SMITH, featured comedian and manager of *The League of Nonsense* Company, writes that since the show was reviewed by the Tabloid editor he has received several flattering offers from house managers for work, two in choice locations, but, as he has a long route ahead over the Gus Sun Circuit he won't make any new connections, he adds. We are again glad to note that our reviews are getting more than passing attention. What you read in *The Billboard* can be depended upon.

DELIGHTFUL is the word of expression used in telling about the 26 weeks' run enjoyed by the members of Art Owens' *Fads and Fancies* Company at the Bijou Theater, Wausau, Wis. The show closed there December 21 and reopened in the same house, giving a mid-night show New Year's Eve. In the company are Art Owens, producer and straight man; Percy Lohr, Billy Barron, comedians; Joe Lexing, characters; Elsie Lohr, soubret; Babe Raymond, ingenue. The chorus: Pearl Bancroft, Merle Bancroft, Edna Bancroft, Babe Malloy, Jesse Meyers and Edna Siefert. For faithful services rendered by the company members Mr. Owens gave them all a 10-day holiday vacation with pay.

THE NEW PLAYS ON BROADWAY

GAIETY THEATER, NEW YORK
Beginning Monday Evening, December 22, 1924

Robert Milton Presents
"THE YOUNGEST"

A Comedy by Philip Barry
Directed by Robert Milton
THE CHARACTERS

Charlotte Winslow.....Effie Shannon
Oliver Winslow.....Paul Harvey
Mark Winslow.....Robert Strange
Augusta Winslow Martin.....Verece Teasdale
Alan Martin.....Walker Ellis
Martha Winslow.....Katherine Alexander
Richard Winslow.....Henry Hull
Nancy Blake.....Genevieve Tobin
Katie.....Alice John
ACT I—The living room of the Winslows.
Late June.
ACT II—The Porch. Fourth of July.
ACT III—The living room. A few hours later.
The action takes place in a town in New York State.
Settings by Livingston Platt

The Youngest interested me not so much for its value as a play as by the way it was played. Here is a comedy which is played to the hilt and every atom of value extracted from the script by judicious handling on the part of the director and the cast.

Mr. Barry's comedy suffers from the fact that it is slow in starting, that it begins as a serious play, goes to farce and then comes back to straight comedy. This is a real handicap, in my opinion, mainly because it interferes with the development of characterization, and, in a play of this sort, the characters are at least as important as the plot.

The Youngest is all about the younger son of a family who refuses to be regimented. He wants to be a writer, whereas his sisters, brothers and mother want him to go into the pin business. Goaded on by a young girl who is visiting the family and takes pity at the harassing his family gives him, he rebels and finding that under his father's will he is entitled to the property the rest of the tribe are enjoying he asserts his rights, turns the tables on them and emerges triumphant with the family under his thumb and the girl in his arms.

Henry Hull does a lot to make the comedy effective by the splendid playing he brings to the part of the youngest son. His sense of comedy is unerring and when he has a serious or pathetic moment he realizes its possibilities completely also. It seems to me that Mr. Hull is a player who improves by playing. Every time I see him he seems to have gained something. There is no doubt that he is an accomplished light comedian, but he is getting something else into his style which will take him beyond that, even as happened to John Barrymore.

Genevieve Tobin is the girl and she does all that can be done with the role. The author has not treated her very generously. He seems to pull the character up so far and then drop it. Still, Miss Tobin does not let it drop so far as many another actress might and she deserves commendation for that.

The balance of the cast are the family. Robert Strange is a brother who nags the kid continually and he managed to make himself thoroughly distasteful. As it was his job to do that, Mr. Strange is to be credited with a true realization of the character. Paul Harvey, as the elder brother, a pompous fellow and blood brother to Babbitt himself, played the role splendidly. Katherine Alexander was very good as a sister that could be liked, while Verece Teasdale was the same, as one who was quite the reverse. Effie Shannon was the mother and had little to do. What Miss Shannon had she made much of, of course. Walker Ellis played an "in-law" well and Alice John, who only appeared for a moment, was quite all right.

So there you are. A fine cast of players, a play that is a little under their capacity, well directed and mounted very nicely. One would not call it a bad comedy by any manner of means; on the other hand, one would not become effusive over its merits. It will amuse most of those who see it I am sure, but no wild cheering will be provoked by it. If one may hazard a guess, I should say that it will be only mildly successful.

A pleasant comedy; very well staged and played.
GORDON WHYTE.

AMBASSADOR THEATER, NEW YORK
Beginning Monday Evening, December 22, 1924

JAMES P. BEURY
Presents
"BLUFFING BLUFFERS"

A United States Comedy
By Thompson Buchanan and John Meehan
Production Designed and Executed by Nicholas Yellenti

THE CAST
(In order of their appearance)
Miss Davis.....Reina Carruthers
Breckenridge Bright.....Roy Gordon
Miss Josephine Dawson.....Enid Markey
Dr. Barnes.....Edward H. Robbins
Mrs. Harriet Fitzberbert.....Mabel Acker

Bisbita.....Rollo Lloyd
A. D. Duffy.....John T. Doyle
Rev. W. Pringle.....Stanley Jessup
Hilda.....Irene Homer
Mrs. Henry Hards.....Helen Travers
Henry Hards.....Franklin Hanna
Geoffrey Bacon.....Henry Hicks
Rose.....Dana Desboro

ACT I.
Mr. Eright's Suite in Senator Dawson's Home.
ACT II.
Dr. Barnes' Living Room. One year later.

ACT III.
Same as Act II. Same night.
Curtain will be lowered one minute during Act III.

Staged by John Meehan.
Bluffing Bluffers is one of those shows whose sole aim is to amuse and it succeeds fairly well in the endeavor. It gets going at a pretty good pace and holds to it most of the time. It aims for laughter and gets it most of the time. In short it is rather agreeable entertainment. All that may sound as tho I were attempting to praise with faint damns, but I do not mean it so. It is true that Bluffing Bluffers would hardly be called a noteworthy addition to our native drama, but it is amusing, it is clean, it is good fun.

The story is one of a country doctor, a sincere sort of chap, who is initiated into the arts of faking and bluffing by a past master of both of them. He becomes the head of a hospital in a Pennsylvania town, which has been erected by a lady with the reform bug. Eventually he comes near running the whole burg and then runs afoul of the local political boss. A frameup is planned by this worthy to break the doctor's power, but it is foiled by the daughter of a senator who turns the tables neatly on the plotters. A simple enough story and a perfectly obvious one, but told with an eye single to the elusive laugh, which it succeeds in capturing pretty successfully.

There are two excellent performances in Bluffing Bluffers, two bits of playing quite above Broadway average. One is contributed by Rollo Lloyd, as a Hindu servant, and the other is the political boss played by John T. Doyle.

Mr. Lloyd is a versatile actor who does a good job with whatever he tackles, it would seem. I remember him as the labor leader in The Fool, where he did an excellent bit of emotional playing. I saw him recently, at a benefit play Napoleon and make him a living figure, and now he turns up as a Hindu. This role is not a very strong one, but by the time Mr. Lloyd gets thru with it it stands out firmly. He does this by bringing little but sure touches to everything he does. He has a trick of accentuation in speech and motion which registers infallibly. In other words, he has a command of technique which enables him to heighten his effects whenever that is desirable. In still other words, he knows how to act. I only hope that Mr. Lloyd gets a part that will be worthy of his talents before long. I am sure he would then give an enjoyable evening to all lovers of fine acting.

What I have said about Mr. Lloyd applies in great measure to Mr. Doyle. This political boss he plays is no extraordinary character, but the player knows exactly how to portray it for the maximum of effect. Mr. Doyle gave a sincere, workmanlike performance and everything that was in the part came out of it.

The doctor is played by Edward H. Robbins and played mighty well too. Enid Markey I did not like as the heroine. Miss Markey speaks most undistinguished English and she seems to be apart from her character rather than in it. Roy Gordon gave an effective rendition of a cocksure and crooked executive. Mabel Acker played a flighty widow well, and Irene Homer, in a short emotional scene, was excellent. The balance of the players, Reina Carruthers, Stanley Jessup, Helen Travers, Franklin Hanna, Henry Hicks and Dana Desboro, were well cast.

The direction and mounting of Bluffing Bluffers have both been competently done. As I said before, laughs are aimed at and generally secured. Altogether the play affords one a pleasant enough evening.

An amusing comedy well acted.
GORDON WHYTE.

WALLACK'S THEATER, NEW YORK
Beginning Monday Evening, December 22, 1924

J. M. WELCH
In Association with Hillis-Strauss, Inc.
Presents
MR. LOUIS MANN

In a New Play
"MILGRIM'S PROGRESS"

By B. Harrison Orkow
Staged by Louis Mann and Edwin Maxwell

CHARACTERS
(In the order of their appearance)
Mary Murphy.....Priscilla Knowles
Frances Milgrim.....Jeanne Greene
Jennie Nathanson.....Bella Pogany
Izzie Nathanson.....Charles Hailton
Clara Milgrim.....Marie Reichardt
David Milgrim.....Louis Mann
Sam Milgrim.....Robert Williams
James Fitzmaurice.....Douglas Wood
Trixie Lee.....Mildred Wayne
Rev. Dr. Weisman.....Edward Broadway
Judge Harris.....William Corbett
Arnold Harris.....George Baxter

ACT I
David Milgrim's Living Room, rear of Workshop, Woodbury, Conn.

ACT II
Milgrim's Apartment, Central Park, West, New York. Eighteen months later.

ACT III
Same as Act I. Five days later.

If Milgrim's Progress were not quite so obvious it would be a better show, for one would have to be very unused to the ways of the theater who could not foretell the outcome of this piece after a few minutes of the first act.

In the beginning we see one David Milgrim, a toy manufacturer of Woodbury, Conn., and his family. He has a girl and a boy, newly arrived home from college and both dying to get to the city. The old man is much attached to the country and is inclined to spurn the offer of a big sum of money for a dye process he has discovered. However, when his wife and daughter, and son threaten to leave him he goes to the city. The program states that the second act will be laid in David Milgrim's apartment in New York and the third act back in the old home in Woodbury. So if you guess that Milgrim will get sick of the city and prosperity and return to the old nest you will be correct. He does all this, but a happy ending is contrived by having his family come to him in the old house and show him that they are all right. As the virus of the city has got into the old gent's system he is ready to let bygones be bygones.

The main purpose of Milgrim's Progress, I should say, is to give Louis Mann a chance to act. This it does. He has his chance to pull nifties, to get back to his Hans Nix dialect, to weep and emote. He does them all. In fact, he overdoes some of them. Mr. Mann's performance would gain much if he would only hold himself in, but when he finds an audience laughing he wants it to laugh a bit more, to make them cry a bit more when they are weepy. His efforts to do this play havoc with his acting, which, if it lacked this quality of overdoing, might be thoroly fine.

There is little to the rest of the parts. Everybody's function is to feed Mr. Mann. To tell the truth, everybody does this well. Marie Reichardt is David's wife and plays the part splendidly. Jeanne Greene and Robert Williams are his children and both are good. Charles Hailton does a fine bit of characterization as a friend of the family, and William Corbett handles a small part with discretion. The balance of the cast, which includes Priscilla Knowles, Bella Pogany, Douglas Wood, Mildred Wayne, Edward Broadway and George Baxter, is quite equal to the tasks set before it.

The audience seemed to enjoy Milgrim's Progress at the performance I attended. They laughed heartily and appeared to be keenly interested in the proceedings. Personally I think the piece a cheap and obvious play, but I hazard no prediction as to its reception by the public. It is just as bad as Abie's Irish Rose and you know what happened to that.

A commonplace play with Louis Mann doing his best in it.
GORDON WHYTE.

What the New York Critics Say

"The Youngest"
(Gaiety Theater)

TIMES: "Is always entertaining and keeps the audience awake and absorbed."—Stark Young.

HERALD-TRIBUNE: "It is not, at its worst, a bad show, and it is at its best a good show."—Percy Hammond.

WORLD: "Generally amusing. There is any amount of sharp, brisk, civilized observation of life in the dialogue."—Hollywood Brown.

SUN: "Effortful and continuously implausible comedy."—Alexander Woolcott.

"Bluffing Bluffers"
(Ambassador Theater)

TIMES: "Moments of agreeable entertainment—but these are unfortunately outweighed by the crudities of the play as a whole."

WORLD: "A curious medley of laughter and lack of it."

SEN: "This comedy is no better and no worse than many plays that reach Broadway."—Stephen Babson.

POST: "The best way to see the play is to sit thru the first act and then run home and write the rest yourself."

"Milgrim's Progress"
(Wallack's Theater)

TIMES: "Nothing more than a shell to cover the familiar theatrical endeavors of Louis Mann."

HERALD-TRIBUNE: "Neither brilliant comedy nor absorbing drama."

WORLD: "It does not make a very good play."

SUN: "It would be hard, indeed, to imagine anything more completely out of life."

A \$125,000 theater, with a seating capacity of 1,400 and a stage that will accommodate road productions, is promised by the Commerford Amusement Company, which recently closed an option on a plot of land on Broad street, Waverly, N. Y. Work on the structure will begin in the spring and is scheduled to be completed early in the fall.

Theatrical Notes

W. E. Irvin has taken over and reopened the Grand Theater, Sheridan, Ore.

The Liberty Theater, Marietta, Ok., is being gloriously renovated and remodeled.

The Queen Theater, Trinity, Tex., is undergoing extensive alterations.

The Temple Theater, Temple, Tex., has been leased to W. F. Sonneman.

Fred Savage, of Kansas City, Mo., has leased the American Theater, Enid, Ok.

H. N. Billings has acquired the University and Billings theaters, Norman, Ok.

Albert Hough has been appointed manager of the Liberty Theater, Nashville, Ark.

Robert Cox has succeeded Isom Crutchfield as manager of the Gem Theater, Waldron, Ark.

C. T. Toland and Joe Lewis have reopened their New Theater at Magnolia, Ark.

John A. Collins has purchased the Capitol Theater, Newport, Ark., from R. T. McGibbon.

Andrew H. Finley has leased the Rialto, movie house, Jacksonville, Ill., from James C. Weber. It is the only union theater in that city.

The Palace Theater, Cromwell, Tex., together with other property valued at more than \$200,000, was destroyed by fire recently.

Dudley Tucker and Carl Benefield have leased the West Tulsa Theater, West Tulsa, Ok. Carl Benefield will be the manager.

W. R. Winch, manager of the Wigwam Theater, El Paso, Tex., also will manage the Crawford and Texas Grand theaters, that city.

The name of the Alcove Theater, Weatherford, Tex., has been changed to College Theater and will operate under new management.

The Quaker City Amusement Company is expending \$30,000 in improvements on the cinema house at 49th and Yocum streets, Philadelphia, Pa.

J. B. Wahl has leased the Grand Theater, Bellingham, Wash., to M. H. Newman, who will take possession March 1, 1925, when the present lease, held by the Bellingham Theaters, Inc., expires.

Clint Andrews has sold the Linwood Theater, Pawnee City, Neb., to A. Beams of Geneva, Neb. Mr. Beams has sold the Grand Theater, at Geneva, to Edgar Foster.

Berkeley Haswell, director of the Civic Theater Co., has purchased the Winters Opera House, Lakewood, Calif. It has been renamed the Garden Theater. New lighting effects, seats, etc., are being installed.

Work of tearing out the fixtures of the old Princess Theater, Eastland, Tex., preparatory to converting it into a commodious lobby for the Stanley Hotel, under which the theater is located, is in progress.

The Rialto Theater, Terry, Mont., changed hands recently, when Nick Tracas and Peter Karas, who established the business, sold it to George Kahn, who in turn leased the building to George Thorson of Minneapolis.

Fire originating on the roof of the Crescent Theater, Holdrege, Neb., December 17, consumed the entire theater and contents at an estimated loss of about \$45,000. Cause of the fire has not been determined.

The Liberty and Capitol theaters, Olympia, Wash., recently consolidated and are now under the management of the Jensen-Von Herberg Company. The old Ray Theater there closed, but may open later.

C. J. Donlin, formerly manager of the La Veda motion picture theater, Highland Park, Mich., recently was appointed manager of the New Courtesy Theater, Detroit, a neighborhood house at Dix and Military avenues, playing pictures and vaudeville.

M. H. Newman, who recently leased the American Theater, Spokane, Wash., for a five-year period, opened the house December 13, after making many improvements. He states that during the life of the lease he will expend at least \$50,000 on his tenure and on improvements.

The Coos Bay Amusement Company has completed plans for the conversion of the Noble Building, Marshfield, Ore., into a 1,200-seat theater, fully capable of presenting road attractions. The tentative plans call for an expenditure of more than \$50,000 on the furnishings alone. It will be known as The Marsden. Work will be started in the early spring.



By THE MUZE

(Communications to 25-27 Opera Place, Cincinnati, O.)

Dan Russo and Ted Florito broadcast a program from station WEBB, Chicago, Christmas Eve.

Al King's Merry-makers are still in the game and going strong, comes the report from Gadsden, Ala.

Ed Morasca, Sousaphonist, who recently closed with the Bill Franklin Wonder Orchestra, is now with Nye Adams' Orchestra at the Central Cafe, Juarez, Mex.

W. B. (Bill) Fowler and His Band will be with Miller Bros.' 101 Ranch Wild West Show the coming season. The band will be picked from the first chairs of the various circus bands, Fowler writes.

The Original Virgilia Serenaders are a feature attraction of the Milt Tolbert Show Company. They closed at Camp Hill, Ala., December 20 and reopen at Dothan, Ala., January 5.

Earl Hite sends word from Logansport, Ind., that he is assembling a new dance orchestra, to be known as the Hoosier Night Hawks, there. Hite is personally managing the orchestra and Dick Redinger will do the advance.

Doug. Johnstone rejoined the Charles L. Fischer orchestras in Kalamazoo, Mich., recently. He resigned last September to accept an engagement in Oklahoma City, his home town. Fischer is taking care of six engagements for New Year's Eve.

The Mark Goff Orchestra left for New York recently to rehearse its new vaudeville act after a tour of Virginia and Tennessee. The personnel of this outfit reads: Petie Shafer, Billy Mirack, Mickey Zest, Baidy Tobias, Mel Souder, Chuck Flesher, Curly Miller, Jack Quick, Georgie Heath, Ray Taylor and Mark Goff.

Richard A. Brown, bandmaster season of 1922-23 on the Isler Greater Shows, is now located in Seymour, Ind., and is director of the M. W. of A. band, a 25-piece organization. Several well-known troupers are with this outfit, which is playing in and around Seymour with wonderful success, writes Ed Nutter, well-known carnival drummer.

The Night Owl Orchestra, of Marshfield, Wis., is filling a four-month engagement at the White Way Dancing Academy, Cromwell, Ok. The personnel of the outfit reads: H-lmer Loken and Wilfred Gorki, saxes; Clarence Swenson, trumpet and violin; Lawrence Loken, banjo; Ernest Tabor, trombone; Marion Allen, piano, and Maurice Frear, drums.

J. J. Heney, Cleburne, Tex., gives us the news about the town. R. L. Kimball, formerly manager of Romain's Oregonians, who, just completed a successful road tour, is now playing saxophone at the Palace Theater. Other members of this orchestra are L. Mahler, violin, director; Larry Jean Fisher, piano, and J. J. Heney, who was snare drummer the past season of the Ringling-Barnum Band.

Eddie Elliott, manager of the Original Blue Melody Boys, playing at the Alhambra Dance Gardens, Winnipeg, Man., has had his 11-piece outfit on the job there for 17 weeks and still has 20 to go, after which the Melody Boys return to the States, where they are booked for the season. The personnel of the orchestra reads: John Hill, piano; Ray Atkinson, banjo and violin; C. M. Whittenberg, sax, trombone, violin and clarinet; Kenneth Renfro, saxes; Marshall Reed, sax, and clarinet; Ralph Janard, Sousaphone and trombone; George Collison, trombone; R. L. Nelson, trumpet; C. B. Murdie, trumpet, and Eddie Elliott, drums.

O. A. Peterson sends a letter so full of news of bands in Florida that we haven't the heart to omit any of it. Peterson writes: "Having made a tour of Florida, I thought I would tell you of the bands playing the principal resorts.

"Bachman's Million-Dollar Band is at Tampa with 26 men, including director and singer.

"John Fingerhut is at Lakeland with 20 men.

"Roy D. Smith's Highlanders are at St. Petersburg with 22 men, including director and singer.

"Jacksonville uses local musicians and Orlando is using its local band with a few professionals imported.

"St. Augustine has a concert band, but I did not learn who is directing it.

"Next year Plant City and Kissimmee will have bands to entertain their visitors.

"O. A. Gilson has 15 men playing daily concerts at the Casino in Oldsmar, going to Tampa one night each week."



(Communications to Our New York Offices)

TALKS ON THE DRAMA

CONVERSATIONS ON CONTEMPORARY DRAMA, by Clayton Hamilton. Published by The Macmillan Company, 64 Fifth Avenue, New York City. \$2.

The title of this volume is a quite accurate description of its contents, for it is made up of stenographic transcripts of a series of lectures Mr. Hamilton delivered at Columbia University during the early months of 1924. The lectures deal with the work of some of the leading dramatists of this country, France and England.

Clayton Hamilton achieves an easy style in *Conversations on Contemporary Drama*. I mean no disparagement to his skill as a craftsman of letters when I say this, for Mr. Hamilton writes very well. But there is a flow to his talk which makes for easier reading than does his writing. I can well imagine that he is an easeful and charming lecturer.

As to Mr. Hamilton's estimates of the dramatists of whom he treats, opinions will differ. He is a whole-hearted admirer of Barrie, he fairly worships Rostand, he praises Pinero. On the other hand he sees little to admire in Shaw's plays, and he doesn't esteem Galsworthy very highly. The test which Mr. Hamilton seems to apply to a dramatist is whether he works on the emotions of his audience rather than its intellect, and whether he is a master of dramatic form or not. If the answer is in the affirmative to both these questions, then Mr. Hamilton is disposed to think well of the dramatist. If not, then he falls something behind the front rank of his favorites.

This standard which Mr. Hamilton sets leads him into some strange reasoning. For instance: He says *Saint Joan* is a bad play, because it appeals to the intellect rather than to the emotions and holds its construction inferior, because the activities of Joan are talked about rather than seen. This naturally poses the question as to why whole hordes of players, both here and in London, went to see the play and enjoyed it. But Mr. Hamilton has an answer for that. He says it is because it is the fashion to go to Shaw plays, and, the public is bored, it is afraid to say so. If that is so, then Mr. Hamilton should doff his cap to Bernard Shaw, for he has done what no other dramatist has ever succeeded in doing. The whole history of the theater shows that the public cannot be dragged to see a play which bores it. Heaven knows, the public is no judge of what is good drama and what is not, but it does know what it likes and it is little concerned who wrote a play so long as it likes it. If a play is liked by the public, nothing will keep audiences away; if a play is not liked, nothing—stars, scenery, author or anything else—will induce it to pass the shekels thru the box-office window.

And as to the relative value of appeal to the intellect or the emotions, there seems to be a place for both in the theater, as well as in the concert hall, the picture gallery or on the printed page. As the supreme test of which is the superior appeal, Mr. Hamilton asks:

"Who would not rather have said, 'Lafayette, we are here,' than have been the first man in the world to prove that the whole is equal to the sum of its parts?"

Personally, I would rather have been the discoverer of a great elemental truth, such as this Euclidean axiom, than to have been the utterer of any bit of flamboyant and theatrical bit of tub-thumpery. And such a choice, fortunately for the drama, has been made by some few dramatists.

However, the I disagree almost totally with what Mr. Hamilton has to say about Shaw, there is much in the rest of the book with which I agree wholeheartedly. For example: you will find some trenchant remarks on pages 9 and 133 about current dramatic criticism; you will find more information about Eugene O'Neill packed into one lecture than you can find anywhere else, so far as I know. Mr. Hamilton's lecture on Rostand is an excellent piece of work, and his Barrie and Pinero are fine, too.

Altogether the reader will be bound to find much to interest him in *Conversations on Contemporary Drama*. If he cannot agree with all that Mr. Hamilton holds, he can enjoy the clash with his own beliefs. He will, too, find himself carried along from page to page by the pace of the author's style, and he will absorb a good deal of factual information in the process. This book is a pleasant one to pick up and dip into; it is a pleasant expression of the author's opinions. I recommend it to all those sincerely interested in the modern drama.

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.
399 Main Street Buffalo, N. Y.

Office of Grand Secretary-Treasurer

December was a momentous month in the lodges. It marked the end of the administration of lodge officers and called for a casting of accounts and a survey of the work of the year.

Still more important was the election of officers for the coming year. We often hear the truism that in the selection of officers the interests of the lodge should have first consideration. The lodge has no more vital interest than harmony, and it follows that harmony in the election is necessary if brotherly love is to prevail among the brethren. Harmony is sometimes difficult where there are conflicting ambitions, but it can be achieved if the brothers will subordinate selfishness, remembering the old saying: "None shall discover envy at the prosperity of a brother, or supplant him, or put him out of his work if he be capable to finish the same." Officers are chosen to serve the lodge, and not to gratify personal ambition. While honor is attached to any official position in the T. M. A., the true member will prize such honors for the opportunity which they offer for service to the brothers rather than for the mere gratification of vanity. And he will not fail to "cultivate brotherly love, the foundation and glory of this old order, avoiding all wrangling and quarreling, all slander and backbiting, nor permitting others to slander any honest brother, but defending his character and doing him all good offices as far as is consistent with honor and safety."

The year has passed. Thoughts drift back to the days which are gone, the

experiences they brought and the work that was accomplished. Let there be no regrets for things left undone. Let the heart rejoice in the opportunities that are ahead.

Our correspondents this week are Brothers David E. Kilby, Boston Lodge; Frank S. Ashton, Toronto Lodge; Ike Marks, San Francisco Lodge; Frank Giovanni, Bronx Lodge; Harry C. Lee, Chicago Lodge; Touro Glucksman, New Orleans Lodge; and Carl C. Weber, Cleveland Lodge.

Boston Lodge, No. 2

At the regular meeting held December 14 we elected officers for 1925, transacted routine business and held a social hour for members, at which time we had as guests Nathaniel (Nat) Taylor, veteran journalist, and George W. Wilson, for many years a performer with the old Boston Museum and in Boston Theater companies.

Mr. Taylor gave a brief and informal talk sketching the rise of newspaperdom and theatricals in Boston.

Mr. Wilson talked informally of his career as a performer from his early barn-storming days thruout New England down thru his years at the Boston Theater and the museum. During his career he has played some 600 parts and created about 150. Now living in retirement in Boston, Mr. Wilson looks back on the good old days with considerable feeling, but, being abreast of the times, he does not decry the present theatrical fare, believing it to be what the majority of theater patrons want and, if they want it, it

(Continued on page 57)

Stage Employees and Projectionists

By GEORGE BURTON

(Communications to New York Office)

Officials of the motion picture operators' union of Chicago will hold a meeting shortly to discuss wage scales for a new agreement with local theater managements.

The existing contracts expire January 10, 1925, but a long-standing custom permits the carrying on of negotiations for several weeks thereafter. The operators now receive weekly salaries ranging from \$50 to \$110. It is said the union representatives are inclined to retain the existing scale, agreed to be the best in the country.

Lynchburg, Va., boasts of a new stage employees' local. Installed by Representative Raoul, it will be designated as Local No. 390. Raoul also installed the new local in Orlando, Fla., now known as No. 631.

Theodore Murphy has been expelled as a member of the I. A. as a result of a recent action of the Executive Board. Formerly of Local No. 484, Murphy was alleged by the organization to have accepted money, belonging to the I. A., under the pretense of acting in an official capacity.

Ed Moore, electrician of the Auditorium, Chicago's opera house, recognizes good music despite the fact that his thoughts run to the practical side of the theater. Asked where he gained his extensive knowledge of opera, he said:

"You get to know a lot of things in this business. Of course I have to know all the opera scores or I couldn't direct the changes in lighting quickly enough. Imagine me looking at the music score to see when a change is to take place! First thing you know, while I was looking the time for a change would have been passed. Take *Madame Butterfly*, for example. That is arranged to give the quick shift from light to dark, which is a common occurrence in the Orient, but would look unnatural to us. So I worked over the directions and made changes that allow us to begin darkening the stage 120 measures ahead of the indicated place, and even then we get what seems to our Occidental eyes a quick change. I study every opera in the same and supply directions when they are missing."

Moore did not start out with any boyhood ambition for an artistic career. He wanted to be an electrician and living in Chicago he was sent to Arthur Institute for his technical training. He soon found himself specially interested in lighting problems and joined the electrical staff of the Hippodrome in New York. Eight years ago the Chicago Opera Company sent for him and he has been in charge of its electrical department ever since.

Representatives Crickmore was obliged to visit Everett, Wash., where Local No. 180 was in minor dispute with a manager of a local theater. He has mapped out a working plan, as a result of an investigation, and according to I. A.'s coast defender both parties have shown a willingness to come to terms.

Representative Krouse was recently in Warren, Pa., where he assisted Local No. 296 in clearing up its financial difficulties. Krouse happens to be a certified accountant among other things and thereby follows the reason for headquarters dispatching him on important assignments.

At the request of Charleston (W. Va.) Local, No. 271, Representative Tinney was assigned to listen in on the controversy which recently arose with the managements of the Virginian, Capitol and Rialto theaters. He reports that after due investigation the matter has been satisfactorily adjusted to all parties concerned. Tinney incidentally was hastened on to Findlay, O., where he succeeded in terminating the disputes that have existed for a time between Local 192 and the Majestic Theater at that point.

A number of controversies have developed between the heads of departments with traveling attractions and local unions regarding the placement of extra men to assist in taking in, working on and putting out the road shows.

Upon investigation it has been found that some of the business agents are not


(Continued on page 41)

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Theater as a Laboratory of Life

DISCUSSING the recent turn of events which led to the shift of Prof. George Pierce Baker of "English 47" fame from Harvard to Yale, *The New York Times* commented editorially:

"It is a curious and questionable principle upon which the authorities at Harvard denied Prof. Baker adequate equipment, even forbade him to raise an endowment fund by outside subscription. As to library and laboratory, their liberality knows no bound short of an unbalanced budget. Undergraduates are trained in the manipulation of microscope and dissecting knife. Doctorates in philosophy are awarded for theses on the digamma in Anglo-Saxon or on the iota subscript in Greek dialect.

"But if young men and women are bent upon analyzing the life about them, on assembling the results of their observation in dramatic character, upon organizing it in dramatic action illumined by the accent and vernacular of today, they and the teacher who abets them are suspect.

"So-called English composition is encouraged and the drama of Greece and Old England. But the humanities themselves are not sufficiently human to include modern life and art. 'Art', of course, is a big word. Very few of the plays written for the '47 Workshop' are even good theater. The creative talent is rare, especially rare in the drama and among folk of undergraduate years. Of the productions that have proceeded from Cambridge the larger and the better portion have been by adult writers who have entered Harvard mainly or solely for the opportunity Professor Baker offered.

"But since when have students in the laboratory been master scientists, students of English composition accomplished men of letters? In after life graduates of the Workshop have given a very good account of themselves.

"The fact seems to be that we are living in an age and a land vigorously dramatic. Young and old, playwrights are up and doing—in the tank town and the university no less than on Broadway. If the eager groping of the many proves wiser than those who are appointed to guide it, it will not be the first time."

End of One Theatrical Taboo

No profession or art is so filled with taboos as the theater. Tradition has ordained for many managers as well as actors and actresses certain things that just can't be done. Occasionally some hardy soul arises to remark "Is that so?" and challenges the adverse fates by attempting to do those things.

If there are natural laws which accounted for the taboo in the beginning, whether recognized as such or not, and the rash adventurer fails in his attempt, the best consolation for him is a chorus of "I told you so."

But, on the other hand, when a tradition fails to come thru, there is a general feeling that the taboo never amounted to much after all.

The New York Times, commenting editorially on the overthrow of one such taboo, recently declared:

"Theater superstitions have gone along with others in the course of the last decade. It used to be the belief of every theater manager that it made no difference if the drama were remembered or not, if it had been even witnessed by a later generation—the mere fact that the work had been given before was always enough to interfere with subsequent success.

"This mood of the theater manager was one of the first results from the transition to the epoch of the drama from the epoch of the actor. In the earlier days different actors used to appear over and over again in the same plays. It was necessary before fame had been definitely 'set' that the tragedian should try in certain roles while the comedian had just as inflexible a line of experiments stretching between him and recognition.

"When it came to be the drama rather than the player that absorbed most of the public's interest the impatience for anything but novelty grew until it seemed to control the policy of every manager. Various efforts were made in the past to revive the best of Piner's works. Charles Frohman repeatedly tried to interest the theatergoers of his day in some of the earlier successes of his Empire Theater. Other directors of the fortunes of playhouses attempted the same policy. *Trilby* of the Wells was seen at the Empire and suffered almost the same neglect as *Liberty Hall*. Winthrop Ames experimented with *Old Heidelberg* at the New Theater. Every succeeding test of this kind seemed to demonstrate the truth of

the theory that revivals in New York were no longer possible.

"The Theater Guild with its loyal following and the confidence which it has inspired in playgoers is a law unto itself and accomplishes what would be impossible to the average manager. It broke the old rule by finding the fullest success with *The Guardsmen*, which was acted at the Lyceum Theater some eight years ago under the title *Where Ignorance Was Bliss*. Then Molnar's comedy was ignored to a degree that made its withdrawal inevitable after a few nights. So it came before the public at the Garrick Theater practically unknown. Had the old theory still held, however, it would have been impossible for the Theater Guild to fill its house with delighted audiences for so long a time.

"Times have changed to such a degree that it is no longer possible to separate so drastically the epoch of the actor from the epoch of the play. Perhaps the most impressive proof of this new viewpoint on the part of the public is the success of Charles Dillingham's revival of *Peter Pan*, which was closely identified with the name of one player if ever a drama was."

Good News for Amateur Critics

An announcement calculated to arouse the ambitious hopes of every amateur theatrical critic, and in that class is included every person who has ever witnessed a dramatic production, has been issued by the New York Drama League and the Actors' Theater jointly.

The amateur who writes the best criticism in 50 words or less of the Actors' Theater production of *The Habitual Husband*, by Dana Burnet, which opened Christmas Eve at the Forty-Eighth Street Theater, with Grant Mitchell, will be awarded \$50 by the Drama League.

The second best criticism will receive from the Actors' Theater two subscription memberships for the remaining four

productions of the season. These memberships will also include the lectures which may be given under auspices of the Actors' Theater during its present season, and preference in the purchase of seats for the special matinees, such as *Candida*.

Only officers and members of the Playgoing Committee of the New York Drama League and professional writers are barred from the contest.

The conditions laid down by the Drama League call for the subscription of manuscripts to the officers of the League, 29 West 47th street, New York, not later than January 5, 1925. They must be submitted under assumed names, with the writer's name and address in a separate envelope attached to the criticism.

Walter Pritchard Eaton has consented to act as reviewer of reviews and will award the prizes. Here is one play at which each patron may be his own best critic and, we may add, his severest pal.

No Drama Department for Library

Some time ago the A. E. A., with other interested organizations, petitioned the New York Public Library to establish a special Drama Department in the library.

To one of the signers of the petition, Mrs. John W. Alexander, of 599 Fifth avenue, New York, E. H. Anderson, director of the library, replied, outlining the library's position with regard to the establishment of further special departments as follows:

"The recent letter which you sent to Mr. Ledyard, president of our Board of Trustees, and which was signed by more than 80 people interested in the drama and allied arts, was duly presented at the meeting of our Executive Committee. I repeated your explanation that you were aware of the fact that we had no available room at the present time for a special drama collection, and that you had said you were seeking now the preparation of a separate card catalog of

the library's dramatic material, including plays and books about the theater and the allied arts, and that you proposed to raise the necessary funds for the cost of this catalog, as well as for a specially qualified librarian, or possibly two such librarians, to serve as a medium between the collection and the readers.

"After discussion I was instructed to make an estimate of the cost of the proposed separate card catalog and of the services of the one or two special librarians required, and to ascertain if you and your associates would be prepared to pay this cost—in which case the board would be glad to entertain a definite proposition.

"As I told you, when the time comes for making an addition to this building (and we hope that may be soon) we shall bear in mind the need of a special room for this purpose. It must be borne in mind, however, that there are disadvantages in special rooms because of the greatly increased cost of administration, and also because it is more difficult to protect the small volumes of plays on open shelves in a special room.

"As instructed by the executive committee, we have made an estimate of the cost of the separate card catalog and of the two special librarians who would be required to administer the collection. For years the library has paid particular attention to the collecting of material relating to the drama and all phases of the life of the theater. At present we have in our public catalog, under the heading of Drama, Acting, Theater, Stage and related headings, fully 65,000 cards. An estimate from our shellist indicates that the number of volumes and pamphlets on our shelves that properly come within this field is fully 55,000. From time to time our monthly bulletin has contained lists on the subject, among which we may recall a very popular one of foreign plays appearing in English translations, one list of stage scenery and another on the mechanism of scenic productions. Some years ago we ran an extensive list of Jewish dramas and also a list of dramas in Oriental tongues. The list of prompt books bequeathed by George Becks appeared in our bulletin for February, 1906.

"What we have done in the past has been limited not by our interest in the subject, nor by any failure to appreciate the importance or significance of present-day tendencies in the field of the drama, but by what we felt was a reasonable amount of attention consistent with proper attention to other forms of art, history, etc., in which our readers were interested. In addition it should be noted that we receive regularly over 40 periodicals relating to this subject.

"The best guess we can make now (and it cannot be more than a guess) is that the cost of reproducing the cards in our public catalog for the special catalog referred to above would be about \$3,800, that card cabinets for these cards would cost about \$1,000 and that two special librarians at \$3,000 a year each would cost \$6,000, making a total of \$16,800. This amount would provide the special catalog and the cabinets, which would be permanent, and the salaries for only one year. If you are prepared to make a definite proposition to defray this cost I am very sure that our board would be favorably inclined to the proposition. After the first year we should still need the \$6,000 each year, and a certain amount for the purchase of dramatic literature, etc. I mention no definite amount for these latter, because we could use whatever could be raised for the purpose.

"I think I explained to you that all our present funds are needed for the maintenance of our reference library as it is, without additional divisions or departments. People who are interested in several other fields of literature have suggested from time to time, that we ought to have separate rooms and divisions for them also, but, as explained

(Continued on page 68)

CHORUS EQUITY ASSOCIATION OF AMERICA

JOHN EMERSON, *President*

DOROTHY BRYANT, *Executive Secretary*

THIRTY-SEVEN new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Walter Twaroshk, Grace Hamner, Nancy Mayo, Frank Shea, Hazel St. Amant, Daisy Yatter, Carol Laffin, Christie LeBon, Arthur Freeman, Hiram Murphy, Stella White, Lionel Langtry, Jack Varley, Lorenao Vitale, Percy Richards and Emilia Pratesia. Anyone knowing the addresses of the above members will please notify this office.

Members who have claims to place with the association should do so immediately. A delay frequently causes involving an entire company as action is delayed in waiting to hear from delinquent members. When you have placed a complaint with your association and the management makes an adjustment with you instead of thru the Equity notify the Equity office immediately the adjustment is made.

The December issue of *Equity* carries a picture of some of the pupils of the Chorus Equity dancing class. They are all people of more than ordinary prominence in the theatrical world—some of them have been studying here for more than a year. One of the daily papers carried a story that Helen MacKeller might go into musical comedy and men-

tioned that she had been studying dancing in Equity's dancing school. Certainly if stars feel that the work of this school can help them it should be of use to members of the chorus. More than 50 per cent of our pupils are drawn from the Actors' Equity. The school was started with the hope that members of the Chorus Equity would recognize its value, and, at a small cost to themselves, would prepare themselves for better things than the chorus offers. No one should go in the chorus with the idea of remaining there permanently. It is only a beginning. There is plenty of room at the top for the chorus man or woman who has the ambition to study. Unfortunately for this ambition chorus salaries are small and dancing schools are expensive. A commercial school could not afford to give you lessons at the price at which the Chorus Equity is offering you instruction. Three dollars a week will pay for six lessons, of an hour each, a week.

The council and officials of your organization wish to every member a Happy and Prosperous New Year.

DOROTHY BRYANT,
Executive Secretary.



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THE PHONETIC KEY

- 1. He is met there at my. (hi: iz met ðə: æt maɪ)
2. Who would throw water on father? (hu: wʊd θə: wɔ: tə: ɔn fɑ: ðə)
3. Bird above. (bɜ: d əbʌv)
4. Yes, the singer's thin whisker shows (jes, ðə sɪŋə: θɪn hwɪskə: ʃəʊz θru: ðə ru:ʒə. ɔn: ðə ju:ʒ)

Hampden's Speech

(1) "Until we can speak we shall never have acting. The movies can (2) never be the same or as fine as spoken drama. The visual art (3) has yet to prove itself able to go as deep as the one (4) that comes thru hearing. Hearing affects the aesthetic emotions. (5) The visual thing is outside. It is intelligent, contemplative. (6) Hearing comes inside. Life can never be reproduced without this abstract element in human nature. The voice in one word (8) can express the abstract. The movies can never do it. Movies (9) will come back to mere pantomime. As long as they depend on words (10) they are deficient because not self-sufficient. (11) The strain of playing a part on the stage may prove to be only a (12) joy. The artist who loves his work does not require union (13) hours. The greatest hour of my day is on the stage. The (14) rest of my time is simply waiting for the moments of (15) illumination which I find in my work. Rest comes from (16) refreshment in my greatest efforts. It is like prayer and (17) fasting. After the discipline the one moment of illumination (18) is worth all the pain. These plays that I choose for my own (19) are life-giving. They are food for the soul.

(20) "On the stage the actor must not be conscious of his voice. (21) When he is thrilled by his voice he falls in love with (22) himself. That is bad. When I find myself becoming (23) conscious of preparing for a good tone I know that I shall lose (24) my effect. When some piece of business has had special force there (25) comes a temptation to get ready for it and repeat it. But I (26) throw such business to the dogs and trust to anything rather than a (27) self-conscious trick. In a way I break all rules. (28) I cannot be bound by chalkmarks on the floor. I must do (29) as I please, for I must respond to feeling and to intuition. (30) My feeling for the stage was expressed by Gounod. It is that identity of everything at once, character, thought, feeling, meaning. When they all come together a child is born. (33) That is what the artist gives to his audience."

The award of a gold medal to Walter Hampden by the Academy of Arts and Letters for stage diction prompted William Tilly to request a transcription of Hampden's speech.

"It would be of great interest," said Mr. Tilly, "to practical teachers of speech in the English-speaking world and also to scientific linguistic circles."

The result was an appointment with Walter Hampden. For the purpose in hand it seemed desirable to make a transcription of Mr. Hampden's ordinary conversation. Knowing that Mr. Hampden would have no leisure to compose a special speech for this occasion, I turned to my scrapbook and copied a number of passages that I quoted from him in an interview three years ago. His remarks are suggestive of his attitude toward his work and toward spoken drama and are interesting in themselves if not taken as hard and fast rules instead of generalizations.

I passed my copy of these remarks to Mr. Hampden and asked him to read them aloud as if he were reading a letter to his wife. I sat in a chair nearby and there was no one else in the drawing room. This was late on a Saturday afternoon when Mr. Hampden was in a leisurely state of relaxation and he read in the same pronunciation in which we quietly conversed for half an hour.

The difference between self-consciousness in an artificial sense and self-watchfulness in an artistic sense was admirably illustrated in this conference. Mr. Hampden read without "preparing" for his pronunciation, but on the other hand there was a critical faculty in the corner of his head that enabled him to observe the result of his reading. One word illustrates the situation. After the reading was completed the actor criticized his pronunciation of "cannot". He considers that "c'not" with a weak vowel in the first syllable (see Trans. 1, 28) is a little beneath his standard. As a general rule he would say ("kənət"), but in rapid or informal speech if the stress wants to come on "not" he uses a weak "can" and this illustrates to what extent his speech has conversational earmarks.

Mr. Hampden's comments during the course of our conversation were too interesting and spontaneous to be interrupted by leading questions or penciled notes. Good speech, said Mr. Hampden, is something more than "articulation" and "enunciation", but on the stage some actors seem to think that these two incidents meet all requirements. The vowel shades with diminished or enlarged resonances and the muscular tension of the consonants would vary with Mr. Hampden in different readings. He never carries his speech or "articulation" like



(Communications to 149) Broadway, New York, N. Y.)

a bit in his mouth. This is my remark, not his.

As anyone who knows Mr. Hampden would expect, he is very modest about the gold medal. What pleases him very much is the fact that the Academy of Arts and Letters conceived the idea of attaching this broad significance to stage diction by awarding a medal. This, to his mind, is more important than the fact that the first medal was awarded to him. This new emphasis on the speech of the theater and the stimulating effect it will have on the actor in general and on the public that listens to him night after night will tend to improve the speech of the country and turn all ears to listening to standard pronunciation.

Standard pronunciation, to Mr. Hampden's mind, is English that has no locality in its dialect. It is good English and that is all there is to it. It is neither British nor American nor Australian. And he cited many cases of American actors and British actors who speak the same standard dialect so that their

theoretical. But after reviewing the performance a second time there is still the feeling that something might be said about the vocal quality and oral release of high comedy.

In this play of foibles, which laughs at the shallow conventions of hypocrisy, the loves and hates are but a veneer of sincerity which need to be flaunted about with as much lightness of touch as fits the mood of a merry satire. We have no cause to pity any character in the play or to take any circumstance of the plot as a serious matter. The more easily we laugh at the ways of the world, as Congreve paints it, and less seriously we reflect on what we laugh at, the more completely we have entered into the spirit of the play. Therefore the voices of the actors should touch our ears with playful music hitting notes of playful conceit with the fundamental ring of deep feeling reduced to the minimum. "Dark" tone, tensify of tone, cold tones and much vitality of tone are things only in the way.

Conversation of Walter Hampden

- 1. An'til wi kən 'spi:k | wi ʃəl 'nevə hæv 'æktɪŋ |-| ðə 'mu:vɪz kən
2. 'nevə bi ðə 'seɪm | ɔ:z 'faɪn | æz 'spəʊkɪŋ 'dɪ: mə |-| ðə 'vɪzjuəl
3. 'a:t hæz 'jet tə 'pɔ: vɪt 'self 'eɪbl tə ɡəʊ | æz 'dɪ:p | æz ðɪ 'wɒn
4. ðət |kɑ:mz θə 'hɪəriŋ |-| 'hɪəriŋ æ'fektɪs ðɪ ez'θetɪk rɪ'moʊ'fənz |-|
5. ðə 'vɪzjuəl 'θɪŋ ɪz ɔ:t'saɪd |-| ɪt ɪz ɪn'telɪdʒənt | kən'templətɪv |-|
6. 'hɪəriŋ kɑ:mz 'ɪnsaɪd |-| 'laɪf kən 'nevə bi ɪ: 'pɔ: 'dju:st wɪðaʊt ðɪs
7. 'æb'stɹækt 'elɪmɪnt ɪn 'hju:mən 'neɪtʃə |-| ðə 'vɔɪs ɪn 'wɒn 'wə:d |
8. kæn ɪk'spɹɛs ðɪ æb'stɹækt |-| ðə 'mu:vɪz kən 'nevə 'du: | ɪ |-| 'mu:vɪz
9. wɪl kəm 'bæk tə 'mɪə 'pæntəmæɪm |-| æz 'lɔ:ŋ æz ðɪr dɪ'pend ɔn 'wə:ds |
10. ðɛr 'a: dɪ'fɪjənt | bɪ'kɔ:z nɒt 'self ə'fɪjənt |-|
11. ðə 'stɹeɪn əv 'pleɪŋ ɔn ðə 'steɪdʒ | mɛɪ 'pɔ: vɪ tə bi 'əʊnli
12. ə 'dʒɔɪ |-| ðɪ 'a:tɪst hu 'læv hɪz 'wə:k | dæz nɒt ɪ'kwærə 'ju:njən
13. 'əʊz |-| ðə 'gærtɪst 'əʊz əv 'mɑ: 'deɪ ɪz ɔn ðə 'steɪdʒ |-| ðə
14. 'jest əv mɑ: 'tɑɪm | ɪz 'sɪmplɪ 'weɪtɪŋ fə ðə 'mɔʊmɛnts əv
15. rɪ'ju:mɪneɪʃn | hwɪtʃ aɪ 'faɪnd ɪn mɑ: 'wə:k |-| 'jest kɑ:mz fɹɛm
16. ɪ'fɹɛjəmənt ɪn mɑ: gærtɪst 'efɹɛts |-| ɪt ɪz lɑ:k 'pɹɛs ənd
17. 'fɑ:stɪŋ |-| 'ɑ:fɹɛ ðə 'dɪsɪplɪn | ðə 'wɒn 'mɔʊmɛnt əv rɪ'ju:mɪneɪʃn
18. ɪz wə:θ 'ɔ:l ðə 'peɪn |-| 'dɪ:z 'pleɪz ðæt aɪ 'tʃu:z fə mɑ: 'əʊn |
19. 'a 'laɪf 'gɪvɪŋ |-| ðɛr 'a 'fʊ:d fə ðə 'səʊl |-|
20. ɔn ðə 'steɪdʒ | ðɪ 'æktə mɑst nɒt bi 'kɒnfəs əv hɪz 'vɔɪs |-|
21. hwen hɪ ɪz 'θəʊld bɑ: hɪz 'əʊn 'vɔɪs | hɪ 'fə:lz ɪn 'læv wɪð
22. hɪm'self |-| 'dæt ɪz 'bæd |-| hwen aɪ 'faɪnd mɑ: 'self bɪ'kɑ:mɪŋ
23. 'kɒnfəs | əv pɪ'pɹɛjɪŋ fə:z 'gʊd 'təʊn | aɪ 'nəʊ ðæt aɪ 'fel 'lu:z
24. mɑ: rɪ'fekt |-| hwen 'sɑ:m 'pɪ:s əv 'bɪznɪs hæz 'speʃl 'fə:s | ðə:
25. 'kɑ:mz ə 'tɛm'teɪʃn tə ɡet 'dɛdɪ fə:ɪt | ənd rɪ'pɪ:t ɪt |-| bət aɪ
26. 'θəʊ sɑ:tʃ 'bɪznɪs tə ðə 'dɔ:ʒ | ɔn 'tɹɑ:st tʊ 'æntɪθɪŋ | 'ɑ:ðə ðən
27. 'a 'self 'kɒnfəs 'tɹɪk |-| ɪn ə 'wɛr | aɪ bɪ'ɹɛk 'ɔ:l 'ju:lz |-|
28. aɪ kən'ɒt bɪ 'bəʊnd bɑ: 'tʃɑ:k 'mɑ:ks ɔn ðə 'flɔ: |-| aɪ mɑst 'du:
29. əs æɪ 'pli:z | fə: aɪ mɑst rɪ'spɒnd tə 'fɪ:lɪŋ ənd tʊ ɪntʃu'ɪʃn |-|
30. mɑ: fɪ:lɪŋ fə ðə 'steɪdʒ | wəz ɪk'spɹɛst bɑ: ɡu'no |-| ɪt ɪz ðæt
31. aɪ'dentɪtɪ əv 'evɪrɪθɪŋ æt 'wɒns | 'kæʊkɪtə | 'θə:t | 'fɪ:lɪŋ |
32. 'mɪ:nɪŋ |-| hwen ðɛr 'ɔ:l kɑ:m tə'ɡeðə | ə 'tʃɑ:ld ɪz 'bɔ:n |-|
33. 'ðæt ɪz hwɒt ðɪ 'a:tɪst ɡɪvz tʊ hɪz 'ɔ:dɪəns |-| 'wə:lɛ 'hæmðən

speech is as good on one side of the ocean as on the other.

Mr. Hampden's capacity for work and study is unlimited. For some time he has been rehearsing about five hours a day in Othello and playing eight performances of Cyrano. He is at his desk till two or three o'clock in the morning attending to study or to correspondence.

"But I rest," said Mr. Hampden, "and for two hours before a performance I am always quiet. I rise in the morning at about 10:30."

For the present the actor's mind is entirely engrossed in the forthcoming production of Othello. This play is such a masterpiece Mr. Hampden considers that the public is missing a great deal of beauty not to know it thoroughly. He is a little sensitive to the American apathy toward tragedy and deep study, and as a sincere artist he takes these matters to heart. As he quoted some of the figures involved in producing such a play one could see that the cares of an actor-manager are not light nor easily cast aside.

"I suppose I could live without acting," he said at the door, "but it seems as if these plays, such as Shakespeare's Othello, are worth while for all of us."

Our discussion of The Way of the World last week hardly came to a satisfactory conclusion regarding the players at the Cherry Lane. The difficulty is that any attempt to discuss the subject of diction in an old comedy is more or less

My impressions of the Cherry Lane Company, in these respects, can easily be given for what they are worth. Edmund Forde as the Prolog and as Waitwell, and Marie Hassell, as Lady Wishford, are quite happy in these respects. Mr. Forde, with a voice of considerable richness in musical quality, delivers his tone from the conceits of his mind without pulling the trigger of physical energy.

Miss Hassell is penetrating in her comedy and she gives keen form and vividness to her dialog without touching her speech with caustic sharpness. Her tone plays freely up and down in the front resonators of her voice and it trips fluently from her lips and from the tip of her tongue, which is loose and flexible as a fly's legs.

This is the technique that gives pleasure to my ears in a piece of this description, for it helps me to be merry and it somehow blends with my whole conception of the comedy, which is a play of ideas and not of physical passions. I somehow expect every character in the play to soothe my nerves and relax my body in this way.

Auriol Lee is pleasing by her sense of style in acting the part of Marwood, and individually she is interesting. But she constantly reminded me that her real forte is dramatic acting. She has a feeling for the thing I have described and a part of the time she kept to what might be called the inconsequential sincerity of her part, but "drama" tempts her, and as

the play puts me in no mood for drama I couldn't follow Miss Lee when she took me too vitally into the pangs of life.

Mr. Kinnell's speech has many excellent qualities and I went on record a long time ago as an admirer of Mr. Rainey, but even here there are some impressions to be covered. Perhaps I want the speech of both actors to release more feeling for comedy and harmless satire than they do. Mr. Kinnell is vigorous and almost tense in articulation. His voice is firm in his throat and his speech has a compelling touch of authority. I listen to it with pleasure and physical comfort. At the same time I do not entirely forget the anatomy of Mr. Kinnell's tone and articulation, for it is firmly morticed into his physical body.

The tensify of Mr. Rainey is quite a different matter. It comes on the vocal cords themselves, which are naturally strong and vibrant with youth. Not till a low scene toward the end of the play do we get the vocal-colored lights and shadings that Mr. Rainey is capable of. The most of Mr. Rainey's lines are purely mental without feeling to give a variety of modulations to the voice quality. The true comedian's feeling for comedy easily gives him these colors. Mr. Rainey has not exactly arrived at that sense of comedy. The result is the normal brilliance of his voice, with a strong fundamental vibration direct from the vocal cords. In a way this brilliancy of fundamental tone tends to be monotonous in spite of the intonations that play above it. If Mr. Rainey's instinct for comedy played upon the muscles of his body with as many grades of temperature as it does on Ernest Truex's, we would have a greater wealth of tickling meanings.

Mr. De Lette has a good deal of the technique that I am partial to, but in rather rambling fashion. It is too loose and sprawly to have finesse or to wear for the entire evening. It gets at ragged ends and at times is too obvious to be thoroughly enjoyable.

Gertrude Bryan has many charms in the part of Millament, but her voice seems to have dangerous limitations. At first I thought it was a cold, but whatever it is there comes a breaking point where there ought to be a climax of flexibility and airy vanish. A certain coldness in the voice of Vera Tompkins is somewhat too literal to help warm the comedy. Mr. Tullock has too dyspeptic and sullen a mouth to speak with a relish.

Even if this discussion is theoretical to a degree there are facts at the bottom of it. And a close study of "releasing comedy" could put a good deal of vocal analysis into tangible form. It could not be done in a hurry, altho the facts

(Continued on page 42)

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With the vogue for the long-haired coiffure becoming more and more evident Beauty does not lament that her bob has reached the so-called awkward length. On the contrary, she rejoices that she now has a valid excuse for buying one of those fascinating band-switches, even tho they are a bit extravagant.

This type of switch, which is made of naturally curly or wavy hair, is set on a headband which may be gold, silver or black velvet (the black velvet being suitable for both day and evening wear). The band is passed about the head and fastened securely at the nape of the neck by means of a dainty but sturdy rubber band. The hair is then arranged in a becoming coiffure—swirl, buns or coils.

A switch of this type is a source of genuine comfort to the woman who dresses her own hair, as it does not require curling or waving. It is naturally curly, human hair.

The price of the band-switch, with headband of black velvet, gold or silver ribbon, is \$25. The sketch gives a perfect idea of the construction and effect of the band-switch.

One may be ever so capable a home dressmaker, but it takes an expert to design and make trimming such as that now demanded by the mode, just as it requires an experienced designer to impart really good style to a hat. There is a shop along Fifth avenue which has just brought out a line of artistic adornments for the gown which are not only the cleverest we have seen but the lowest priced as well. From this display comes the dress fancy or corsage bouquet illustrated. It consists of pink ostrich, arranged in a cascade which reaches to the knee. At the waistline is posed a darker pink rose on a bed of ostrich, the rose having large gold leaves and gold buds. Narrow grosgrain ribbon falls from the rose and mixes with the ostrich. The price of the adornment, which may be had in any desired shade, is \$5.

If there is one thing that is a positive annoyance to a dancer it is the necessity of wearing dress shields which are forever bunching up or coming out at a critical moment. This annoyance is destined to be a thing of the past with the advent of a strapless garment of net or satin, made much like a brassiere, in which are set rubber shields. The advantages of this arrangement are obvious. The garment may be washed the same as any other garment without removing the shields—another advantage. The price of this is \$2 for the satin and \$1 for the net, plus 5 cents for postage.

We do want to tell our dancer readers about a special stocking protector discovered in a hosiery shop. This novel convenience is designed to save the heels of stockings from wearing out quickly as a result of the inevitable friction between stocking and heel of slipper. The protector is made of a soft, light-weight rubber, shaped to conform to the contour of the heel. That part of the protector which comes in contact with the stocking is glazed, so that there can be no possibility of friction. Twenty-five cents, plus postage, covers the cost of the protectors. State shoe size.

One of the city's foremost costumers has added to his display of beautiful stage fabrics a novel metal fringe resembling that which is purchased for the skirt of the Hawaiian hula costume. It is 30 inches in depth and is sold at \$3 a yard. Comes in all the bright shades, such as red, blue, purple, green, etc. It has a glittering surface and catches light in a pleasing fashion.

Those who desire to purchase dinner and evening gowns, afternoon frocks, costume blouses and slips, graceful negligees, underwear or hosiery are invited

An Artistic Gown Adornment and a Disguise for the "Bob" That Is Growing



Skin-Deep Beauty

FACE LIFTING IN A JIFFY.

Thousands of New York theatrical and club women are happy because they have discovered that it is not necessary to undergo a surgical operation to banish age lines and to lift sagging muscles. They are wearing the magical face lifter designed and made by Sadie MacDonald, a former actress. If you would like to illustrate for your own satisfaction the effect of the face lifter stand before your mirror and gently lift upward the flesh at the temples. Your mirror will reflect a face free from lines beneath the eyes and a mouth which no longer sags, but has a pleasant upward sweep. That is just the effect of the face lifter. It restores youthful contour without stretching the skin and, best of all, it is invisible. It is worn under the hair. When ordering the face lifter, which is \$5, please be particular to state the shade of your hair.

REDUCING THE DOUBLE CHIN

The chin is another area of age. To

write The Shopper for illustrated literature showing apparel of this type.

Hand-painted gowns are absorbing the time and attention of the woman who designs her own. For her convenience a new paint has been introduced, a paint which may be applied to textiles with the same smooth evenness with which one applies paint to paper. It may be applied successfully to the sheepest kind of fabric without hardening its soft texture. The new paint does not fade from continuous exposure to light, nor is it affected by washing or cleaning. It is brilliant and lustrous and does not blur during application. A set of six colors, red, yellow, blue, brown, purple and green, with brush and capsule of a certain mixing preparation, may be ordered for \$2, with instructions for applying. In these days of transfer patterns even the novice may hand-paint her gown.

take care of this a chemical firm is introducing a chin strap with a novel feature—a pocket in that part of the strap which fits under the chin. This pocket is lined with the finest soft gum rubber and is fitted with a medical pad, saturated with a special preparation which is made by the same firm. Two elastic head straps keep the device in position while one is sleeping and it comes well under and around the chin. The price of the strap is \$3.50, while the preparation for moistening the pad is quoted at \$1.

IF YOUR SKIN IS VERY DRY

If your skin is exceptionally dry and inclined to wrinkle easily you should not attempt to beautify it with just the usual preparations, which may serve to aggravate dryness and wrinkles. As a special treatment for dry skin Mme. Helena Rubinstein, beauty specialist, suggests Herbal Balm Cream for massaging, followed by the application of Special Skin Toning Lotion, a nondrying astringent to close the pores and keep the texture of the skin fine. The price of the Herbal Cream, which is a perfect treatment for the dry skin, is \$5 a jar, while the Skin Toning Lotion is \$1.25 a bottle. A supply of the Herbal Cream will last a long time and after using it faithfully for a week you will be amazed and delighted with the beauty and youth of your complexion.

DO YOU ADORE PRETTY EYES!

Who does not adore beautiful eyes? And who would not have them if she could? Kathleen Mary Quinlan, a specialist in eye beautification, has written a treatise on beautiful eyes which explains just how one may successfully beautify them. If you desire a copy of the treatise write The Shopper for it. It tells how to smooth out the lines from under the eyes, how to eliminate dark circles and how to make the lashes more luxurious.

The Fashion Revue

YOUTHFUL FROCKS IN "BADGES"

Lotus Robb and Eleanor Woodruff, the only women in the cast of *Badges* at the Forty-Ninth Street Theater, New York, form a striking contrast in the first act, sartorially speaking. That delightfully natural player, Lotus Robb, as a girl driven from one position to another because she is under suspicion of implication in a robbery, wears a little frock symbolic of the drabness of her skies. It is a taupe-colored tulle of very plain lines, the long tunic having a rather high rounded neck showing groups of pin tucks in a square design. A softly frilled collar, bib and cuffs of ecru-colored georgette are the only color relief.

Quite in contrast with Miss Robb's frock is a strikingly colorful tulle worn by Eleanor Woodruff, as the adventureress of the plot. The front is a tunic of rich amber satin with a low set apron composed of a pleated tier, and a scarf arrangement at the neckline. The back and an ample portion of hem are of blue serge, buttoning from collar to hem. A flower garland embroidered with Alice blue chenille decorates the bosom, suggesting a yoke, and low-set pockets are also elaborated with the chenille embroidery. Narrow black and gold braid outline the apron. Blond stockings and black satin pumps, set off with rhinestone huckles, complete this ensemble.

In the second act of *Badges* Miss Robb, now working with the investigators to trace the missing wealth and find the murderer of her father, poses as a young woman of means, living at an aristocratic hotel. She enters wearing an evening cape of flame-red satin, surmounted with a huge collar from velvet roses, the petals soft and loose, in a deeper shade of red.

Beneath the cape is worn a white satin evening gown draped to the front and elaborately encrusted with rhinestones and crystals, the hem of the skirt being finished with crystal bugles, which hang fringe fashion.

STAGE FASHION TENDENCIES

A revue of fashions in the plays of the season reveals that:

Ingenu frocks are given their youthful appeal by the low-set waistline indicated with the tiered apron.

There is something very naive about the scarf neckline. And it is kindly, too, in cases of extreme thinness.

Chiffons and georgettes are the most favored fabrics for the ingenu gown, which finds its trimming in flowers set on soft ostrich fluffs scattered at intervals about the skirt, which for the present moment is emulating the Parisian's in length—very short.

The leading woman wears the more luxurious effect of satin, encrusted with gems, in the sheath effect. The shirt length, too, is very short.

Pumps of satin and velvet, following the Empire fashion, are very popular. They have the effect of Cinderella proportions. And they are invariably set off with buckles of cut steel or rhinestones.

Blond and apricot stockings seem to be an indispensable part of the stage ensemble, as well as of the everyday wardrobe, for daytime or evening.

Notwithstanding the fact that fashion magazines report the arrival of many new earring designs and that they are gaining in size, very few earrings are seen on the stage or street in New York. Perhaps the prevalence of youthful styles has ruled that the earring shall not be worn because it ages one. It may beautify, but it certainly does age one.

Speaking of fans, it is in vaudeville and musical comedy that one sees the gigantic ones. In the drama or comedy-drama the conventional size seems to satisfy. The larger the fan the more attention accorded the vaudevillian, who needs as many attention-compelling accessories as possible.

Fashion Tid Bits

Since our readers buy swimming tanks, bathing suits and bathing shoes in winter, we feel that a word about the bathing frock fashions worn at Palm Beach will prove interesting:

Scotch plaid taffeta and gay floral designs in satin, with oilcloth collar and all-round belt, in tunic effect, are very popular.

The tiered sash, caught to the side of the draped frock, is very, very smart, especially when it is in a shade to contrast with the gown. Black velvet, caught with a rhinestone buckle, will set off to advantage a gown of any hue, except black, of course.

SIDE GLANCES

ANNE NICHOLS. THE SILENT

We have talked to a number of actors and actresses who have worked for or with Anne Nichols, author and producer of *Alie's Irish Rose*, and each has referred to her as "that beautiful sphinx". When asked the meaning of the term "sphinx", they have explained that she is a woman of few words, who means what she says. But now when passing along the Hialto everyone we meet whispers about "the wonderful thing Anne Nichols

(Continued on page 41)

Manstyles

WHAT THE BEST-DRESSED MAN CHOOSES TO WEAR

We called on three men's fashion authorities and questioned them at length concerning the trend in men's fashions. Each told us practically the same story. Deciding to verify their opinions we spent three Sunday afternoons riding up and down Fifth avenue to view the church-going crowds. First of all we were amazed to note the large number of men going to church to hear the "modernized sermons" and then proceeded to check up on what they were wearing.

While not popular, the long, shapely double-breasted Chesterfield coat was the best looking thing in coats. Of course, it requires a tall, slim or perfectly proportioned figure to carry this coat with distinction.

In many instances girls and boys sauntered or motored in raccoon coats and it was almost impossible to tell which was which.

The leading colors in cloth overcoats were dark and medium gray and blue, with medium brown leading. We noted many single-breasted box coats, the more swagger men wearing the Chesterfield double breasted and the guard's coat.

Just when we decided that the majority of men were creating their soft hats in the middle, along came a number who dented them in the side and a few who pinched the crowns. But after all we believe the majority creased them in the middle.

While the majority of the swagger ones wore the Regimental neckwear, blue foulard ties were next in favor.

We were of the opinion that the best-dressed men considered fur coats unfashionable, for we didn't see a single "Gentleman of Quality" dashing along the avenue in a fur-trimmed overcoat. But a few nights later, at the opera, we saw any number of men's coats lined, with not a hair of it showing at the collar or anywhere else—on the outside.

They say the wise man selects a hat with a welled brim. It keeps its shape a longer time than the raw-edge brim.

Shopping Tips

Regimental colors in knitted scarfs are all the rage in New York. The vivid colors are in contrasting diagonal stripes. They may be purchased in knitted silk for \$2.50, \$3, \$3.50 and in plain silk for \$2.50. When ordering be sure that you select a color combination to harmonize with your suit and shirt.

Something very, very new is a man's shirt made from the strongest and most durable fabric known—airplane cloth—the fabric which is used to make airplane wings, which is given a mercerized finish. The material resembles fine linen in weave and texture—fine linen of the lighter weight. The concern making the shirt guarantees it to be of perfect workmanship and that it will outwear at least four ordinary shirts. While the airplane shirt retails in the leading shops for \$5 we are prepared to procure it for you direct from the maker at \$3.25. It may be had in white, light or dark tan and light gray. When ordering state whether you desire collar attached or neckband style, your size and sleeve length.

Pajamas made of the airplane cloth, in the same shades as the shirts, may be procured at \$4.50 a suit, in sizes A, B, C, D.

Side Glances

(Continued from page 40)

did at Christmas time." In an endeavor to save an unfortunate unmarried mother from spending Christmas Day in jail for the abandonment of her baby, because she was too poor to provide for it, Miss Nichols paid her bail. The release of the girl was followed by a happy adjustment of her difficulties—marriage and the assurance of \$25 a week income for a year. Truly the words of the "sphinx" are few, but precious as diamonds!

DWIGHT FRYE THE MARIONET

"This isn't for publication," admonished Dwight Frye, the popular juvenile, "but I am having the time of my life practicing tumbling down a long flight of stairs without breaking every bone in my body—you know, tumbling down with all the awkwardness of a marionet. And then on the side I'm having a mask of my face made by Remo Bufano, the marionet man. Fortunately, however, it is a life mask (to be worn by a dummy in the play which is supposed to be the marionet man hanging on a peg)." All of which means that Dwight Frye is to play in *The Marionet Man*.

CHARLOTTE CUSHMAN IS ENVIED!

We went to lunch with a young married couple of the New York stage. As these people are very popular they attracted to our table a bevy of young folk. The conversation turned to salaries and engagements.

"They say," chimed forth a pretty in-

genue, "that Charlotte Cushman considered herself fortunate when she was paid \$30 a week. Just think, a star getting \$30 a week!"

"Which suggests a riddle to me," proclaimed a husky young fellow who is playing a villainous role in a Broadway show:

"If Charlotte Cushman made \$30 a week every month in the year, and we make \$150 a week some months of the year, how many of us at the end of the year will be making \$30 a week?"

"Ask us something hard!" chorused the crowd.

LEAH SALISBURY PRESS AGENT

Pretty Leah Salisbury, formerly of stock and vaudeville and still of Eugene age, has become a press agent—has been one, in fact, for several years. She is making *My Son* at the Nora Bayes Theater more and more famous and is representing a number of stars and concert artists on the side. She also is considered a good play reader, and last week sold a play for a young fellow who had journeyed to California. Miss Salisbury became a press agent after acting as a "sort of buffer" between Mrs. Fiske and the maddening crowds. The next time you are tempted to think of the feminine press agent as stout, 40 and raucous, remember charming little Leah Salisbury!

Dramatic Notes

(Continued from page 25)

In the cast are Robert Ames, John T. Dwyer and Jean Newcomb. Elwood Bostwick is staging the piece.

Charles L. Wagner is about ready to produce another play. This one is by Zoe Akins, and casting should commence before long.

James Rennie, last seen in *The Best People*, is going to work for William Harris, Jr., but the name of the show is so far a secret.

Edwin Milton Gropper, the author of *Ladies of the Evening*, has written another play which Sam H. Harris is reading. As yet it bears no title.

David Tearle, one of the players in *Collinwood*, has been known heretofore as Noel Tearle, but has gone back to the name he was christened by.

Lee Shubert has made arrangements with George B. McLellan to present *Peacocks* in London. It is being played in New York now by Francine Larrimore.

The Rat, an English play, which Earl Carroll is to produce, went into rehearsal last week. The author is David L'Estrange.

The Catholic Actors' Guild will hold an open meeting January 5 at the 49th Street Theater. The entertainment will include the second act of *Badges*, which is playing at this theater.

Max Marcin still has that modern version of *Puck Tom's Cabin* which he prepared some time back. He will hang on to it until he gets an all-star cast for the production, he says.

The Lambs' Club has been presented with the sword used by Junius Brutus Booth in *Richard the Third*. Sydney Booth, the nephew of Edwin Booth, was the donor.

Phillip Moeller is to direct *Processional* for the Theater Guild, rehearsals being now under way. Mr. Moeller staged *The*

Guardman and *They Know What They Wanted* for the Guild and both have been big hits.

A. E. Anson is to direct the staging of *The Man Between* for Charles Gordon. He may also play one of the principal parts in *The Valley of Discontent*, the drama in which Marjorie Rainbeau will shortly be seen. Harry Bannister is also a member of this company.

London will not have a chance to look *The Werewolf* over. George B. McLellan, who made the American presentation, wanted to do it there, but the Lord Chamberlain, after looking the script over, refused to license it and the project has been abandoned.

Rehearsals will begin next week of *The Stork*, the next production of Schwab & Mandel. The cast consists of Eleanor Griffith, Geoffrey Kerr, Ferdinand Gottschalk and Morgan Wallace, with Frederick Stanhope in charge of the stage direction.

Blanche Bates opened in *Mrs. Partridge Presents* at Washington last week. She is being presented by Guthrie McClintic, who has surrounded her with a cast made up of Charles Waldron, Sylvia Field, Ruth Gordon, Alan Connor, Elliott Cabot, Virginia Chauvenet and Augusta Haviland.

Lester Bryant will bring his new production, *The Lady of the Streets*, to Broadway about the middle of February, with Chicago looking it over first. In the cast are Mary Newcomb, Calvin Thomas, Saxon Kling, Lulu Mae Hubbard, Mabel Leigh, Blanche Martin, Lallve Brownell and Frederick Irving Lewis.

The stage director is steadily becoming a more and more important figure in the theater. Some short time ago he was more or less a nobody and was paid meagerly. Now the topnotchers are getting \$500 a week, a guarantee of at least six weeks at that figure and one per cent of the gross. But they have to be good to get that.

Four Jokers and a Knave will be presented for the first time in Washington next week by A. H. Woods. Lionel Barrymore and Irene Fenwick are playing the principal roles and are supported by Frank Conroy, Alan Brooks, Robert Cummings, Adrienne Morrison, Ralph Locke, Jack Webster, J. C. Malaidy, Blanche Gange and Howard McKee. The piece opens at the Eltinge Theater, New York, January 12.

Stage Employees and Projectionists

(Continued from page 37)

properly informed as to the purpose and intent of the yellow card system. The head of each department with a traveling attraction, according to strict union regulations, is the sole arbiter of the number of extra men to be furnished to assist in handling the work. The rules expressly state that a local business agent has no authority to instruct any traveling member how many men he must use to handle the department. The traveling representative is bound to call for no more men than he actually needs.

The yellow card system is not provided as an agency to absorb the total unemployed of any local union, but was especially inaugurated to properly safeguard the rights of traveling members.

L. C. Priddy is the recipient of a dia-

mond-studded Elk's emblem in consideration of his many years of faithful service rendered to Roanoke (Va.) Local, No. 55. Priddy, who has long acted in the capacity of business agent, has resigned his membership as an official in order to devote his entire attention to his business enterprises. Louis Magalis has been elected to fill the vacancy.

President Canavan has proceeded to Montreal to help restore peace in the ranks of the Canadian local. Representative Sherman, in acting as the proxy's right hand man, has dealt out legal advice to Local No. 56 in other instances.

Road call No. 189 has just been issued against the National Theater, Ottawa, Ont., in favor of local No. 95. The call takes effect January 3, 1925.

Representative Dillon, immediately following a strenuous session with the local stage employees in New Haven, last week was seized with an attack of appendicitis. He was rushed back to New York, where an operation was found necessary. According to his family physician, Dillon is well on the road to recovery and will be playing the roads in short order.

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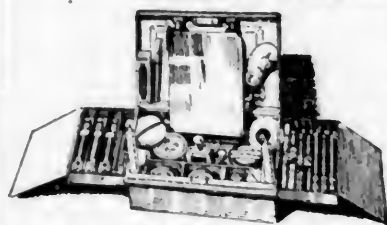
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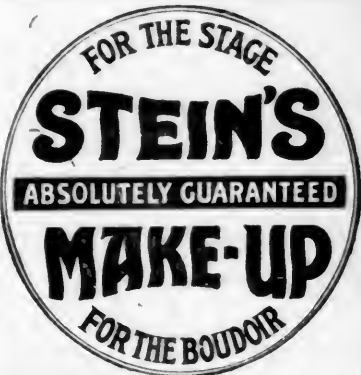
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Of Interest To
SCENIC ARTISTS
By Don Carle Gillette

(Communications to 1493 Broadway, N. Y.)

Scenic artists of today have arrived at a wonderful perfection of naturalism of photographic detail in setting. The material illusion in some of their creations is so complete that they often cannot be distinguished from the real thing. An example is the hotel lobby set in the Florenz Ziegfeld production, *Amie, Dear, Everything* that could possibly be contained in a hotel lobby of this size is there. The scenic artist and stage setter have striven so hard after the natural that their results are unnatural. The scene is heavy. It oppresses. It violates the rules governing all good stage settings to wit, that they should be restful and unobtrusive, that they should blend in with the spirit of the play, that the action and its background must afford a single unified and synthetic appeal to the spectator, and that the background should serve to concentrate attention on the action, not to distract attention from it.

Art, after all, is a convention, selective rather than photographic. It deals with the characteristic rather than the accidental. So a setting cannot be right when it is made up of a dozen tawdry dapping wings and backcloths and skyboards, nor when it is a photographic reproduction of a hundred accidental material details that distract the spectator's mind from the essence of the play.

The settings designed and executed by Norman Bel-Geddes (constructed by P. J. McDonald and painted by Joseph Teichner) for the new Selwyn production, *Quarantine*, have some interesting points. Act I represents a portion of the deck on the S. S. Angostura and it is a very realistic picture. Thru a passageway leading to the other side of the deck can be seen the rolling ocean, meeting the sky and blending with it into one solid mass. The effect is so real that it elicits a good round of applause from the audience.

Not so credible, however, are the following scenes, an interior and an exterior of a bungalow on a quarantine island. There are times when Norman Bel-Geddes allows his artistic imagination to run away with itself, leaving the play behind. This is one of those times. The bungalow settings are far too attractive, too delicate and too gay for a quarantine island, where one would expect to find only bare, utilitarian simplicity. Intrinsically these settings are beautiful pieces of work, but for the purposes of this play they are altogether out of tune.

Gordon M. Leland, youthful lighting expert and enthusiast, of Boston, writes in connection with a recent revival of Barrie's *Dear Brutus*:

"It was quite a tricky show to get away with, as the interior set for the first and third acts was very heavy—almost built—with big wooden beams, two staircases, wood paneling, etc. It had to stand thru the second act and the forest scene was set inside of it. Four or five practical solid tree trunks and a cut-out drop upstage gave the effect of a dense wood—moonlight. It all had to be done with spots, keeping the light center stage at the base of the huge trunks. There could be no light striking the sides, top or back, or it would show up the interior set. Rather a difficult problem and it couldn't have been done except with the special apparatus made by Pevear. The result, however, was quite remarkable. The distance looked miles and miles, and you would have sworn you could see a hundred trees."

Leland received many compliments from the newspaper reviewers on the excellent results of his lighting.

Wynn Holcomb, who painted the gallery of celebrities for the new *Music Box Revue*, recently received a cable offer from Paris to visit that city and paint a panorama of similar style for the next edition of the *Folies Bergere*. Holcomb accepted the commission.

Frederick Jones has been engaged to design the scenes for Gladys Unger's new play, *Startight*, in which Doris Keane will appear soon.

William Weaver designed the scenery for Ned Wayburn's *Demi-Tasse Revue*.

Woodman Thompson's settings for *Close Harmony* are very minute and ingenious reproductions of suburban interiors. As in most interiors of this kind the artist appears to have taken great pains to not overlook a single detail, and, as mentioned before, this over-exacting attention generally tends to defeat its purpose. In this particular instance the living room itself is appropriate enough and quite interesting too. But there is a distracting note in the view of summery porch which can be seen thru one of the doors and the window that adjoins it. It would have been better—easier on the audience—to merely suggest the outside atmosphere instead of attempting to reproduce it in detail.

Pilcer and Douglas, vaudeville artists, have an unusually neat and attractive setting for their dance offering. It is

REFLECTIONS OF DOROTHEA

May every soul that touches mine—
Be it the slightest contact—get some good.
Some little grace—one kindly thought—
One inspiration yet unfeigned—one gleam of faith

To brave the thick'ning ills of life—
One glimpse of brighter skies beyond the gathering mists
To make this life worth while and heaven a surer heritage.

WE have reached another milestone along the highway of life, and even before this issue of *The Billboard* is in the hands of its distant readers we will have passed over the threshold and into the new year. As if suddenly awakened from a dream we gaze for a moment at the newcomer, then our thoughts turn back to reflect upon the scenes and incidents we have left behind.

I am still making observations from the same little bed I occupied a year ago, propped up with the same pillows, but with a new hope in my heart that before the course of 1925 is run I will be on my feet again, doing the many things so long left undone and enjoying the fulfillment of the prayers of my loyal friends. Looking back thru the old year I find that the lights of friendship have not dimmed. They have multiplied and grown brighter. The good friends of a year ago are better friends today, for true friendship improves with age.

All thru the year my readers have continued to send words of cheer and their prayers have risen like incense to heaven. It can not, must not, be in vain. And with this thought in my heart how can I fail to hope for the recovery that is just beyond the horizon?

I have had both letters and personal calls from many who were in despair, but they have found the road to happiness with the light of inspiration; they have seen the rift in the clouds they had not

faces that are wont to frown. A world of smiles will drown our ills and worries, and our own smiles once bravely worn as a mask will surely become a true reflection of the happiness that has found its way into our hearts.

I can think of no finer resolution for the new year than the one expressed in the beautiful lines at the head of this column. They were contributed by one of my most faithful readers, Violet Patterson, of whose friendship I am justly proud. Violet has sent me a collection of exquisite poems, many of them from her own pen, and I shall share them with you from time to time.

The mention of Leonore Cahil, first appearing in this column, created quite a controversy which was taken up by another theatrical weekly, but apparently it came to nothing. It was all about Leonore's decision to enter vaudeville after receiving a lot of publicity thru having been shown special favor by the Prince of Wales on his recent visit here. In a letter from her aunt I am informed that this same Leonore Cahil is at present visiting her sister, Lady Alice Sheffield Lascales, in London, a report which might easily be verified in view of the unpleasant gossip of a short time ago.

Joseph M. Sparks, one of the few surviving members of the old Harrigan & Hart organization, recently called for a pleasant chat. Mr. Sparks is not as nimble as he was in those good old days, but the years seem to drop from his shoulders when he sings *Dad's Dinner Pail* and *The Mulligan Guards* as he did in the long ago.

Robert Milton's second production, *The Youngest*, featuring Henry Hull and Genevieve Tobin, has opened at the Gaiety Theater, New York. Walter Colligan is handling the stage. Mignon Rittenhouse, of *The Brooklyn*

The Outfitters Art
COSTUMER
By Don Carle Gillette

(Communications to 1493 Broadway, N. Y.)

Foreign designers and costumers, who have been complimented quite frequently by American producers choosing to order their stage creations abroad, are in for a little setback.

When Nina Payne, Internationally known American dancer, sailed for Europe again recently she took back with her a trunkful of American-made costumes especially designed for her Paris appearance.

"European costumers are really at a loss when it comes to dressing a dancer," said Miss Payne as she was ordering her wardrobe from Kiviat, staff designer of the Brooks Costume Company, New York. "They may be all right for a big splash of gold cloth and tassels on the show girls, but American designed and American-made costumes are the only ones for me. French costumers only strive after effects, never taking into consideration the wear that a costume is expected to give. I know my costumes will be the cause of much favorable comment."

The Foshee Sisters, recently in the new *Artists and Models*, also ordered a complete set of costumes for their appearance in the latest Piccadilly show in London, where they are now playing.

President S. H. Harrelson, of the National Costumers' Association, reports that, in addition to the Stanley Costume Studios of New York, mentioned in last week's issue, recent active membership additions include the Macann-Ruby Company, Boston, and Adolph Klein, Peoria, Ill.

The association will institute an intensive campaign for new members after the holidays, and printed matter outlining the many advantages and merits of belonging to the organization will be sent to prospective members in all parts of the country.

John Hansen, secretary of the National Costumers' Association and owner of the Salt Lake Costume Co., Salt Lake City, recently purchased the Colorado Costume Company's business in Denver and will operate that institution in connection with his Salt Lake City establishment.

John Held, Jr., has been commissioned by Florenz Ziegfeld to do the costumes for his next musical production, *The Comic Supplement*, starring W. C. Fields.

William Weaver has designed a special set of costumes for Ned Wayburn's *Demi-Tasse Revue*, which opened this week in New Haven, Conn.

One of the most unusual innovations noted recently in the line of ushers' uniforms is to be seen at the Gaiety Theater, New York. The guides and guardians of the aisles at this house are dressed in blue and gray page costumes, with knee breeches and tasseled Tam o' Shanter's. They look more like members of a chorus than anything else. Naturally they attract a good deal of attention and cause plenty of comment.

Dina Harris, who, with her dancing partner, Ted Trevor, has just come over from abroad and joined Henry W. Savage's musical show, *Lollipop*, was known among the French resorts as the "best-dressed dancer" that ever appeared there. As a London debutante Miss Harris was gown by Lady Duff Gordon, and when she became a dancer she still wore the simple, girlish street clothes and fluffy dance frocks she had selected for private wear. Now she has her dance creations designed by Madame Frances, who pronounces her the "perfect type of modern girl."

Henry Faust, "theatrical costumer and characterizer" of Toledo, O., announces with his holiday greetings that he has moved into his new and permanent location at 2473 Franklin avenue, which is away from the congested district.

THE SPOKEN WORD

(Continued from page 39)

are available for one who will take time to put them in order.

There is Gregory Kelly, whose vocal comedy is a work of art. There is a mint of information concealed in it. I am not especially fond of Mr. Kelly's style of work, and I have no intention of laughing at him or with him when I take my seat, but he releases his accumulations of speech with such a gentleness and decision of touch that I am in a state of laughter in spite of myself. His poise in this respect is unerring and it has a contagious effect on the audience. His speech has two elements of suspense and surprise, independent of character and situation, and its release itself is a surprise because we have heard it in the mind before we are physically aware that it was spoken. That strikes our funny-bone. Mr. Kelly works in narrow limitations in this type of character, and it is his skill in attacking laughter that gives a perennial value to his artificial characters.

The work of Ernest Truex has many other points of vantage, but that is a subject for another day.

HARD WORDS

BEATTY ('bi:ti), Roberta. Singer and dramatic actress.

CONGREVE ('kɒŋgrɪ:v) or ('kɒŋgrɪ:v), William. English dramatist (1670-1729). Author of *The Way of the World*, now playing at the Cherry Lane.

COWANOVA (kɔw'ɔnuvə), Florence. Dancing teacher in Philadelphia.

GAMBARELLI (gamb'a'relli). Ballet mistress of the Capitol Theater.

GAVRILOV (gə:v'rilɒf). Russian dancer and teacher.

JENUFA (dʒɛ'nufa). A Bohemian name, title of a new opera.

MARVENGA (mɑ'vɛŋgə), Ilse (ilzə). Singer and dramatic actress, leading woman in *The Student Prince*.

VIRTUOSO (vɜ:tju'ɔsɔ). One skilled in the fine arts. The word is thoroughly naturalized in Eng. Pl. "virtuosos" (-souz). In It. pl. is "-si".

For Key: See Spoken Word.

seen before because they had not been looking in the right direction.

So let us resolve to go thru this new year with a smile that will not fade, even tho it be a mask to hide the pain or heartache, and thereby plant smiles on

on the order of a boudoir, closed in on three sides and at the top, in nicely harmonized flat colors. The setting is made almost entirely of fabric, various colors being used in outlining the doors and windows or for other decorative purposes. A good part of this act's big success undoubtedly is due to its effective atmosphere.

Eagle, called to see me one day last week, then went back and said a lot of nice things about me in *The Eagle*.

I had planned to write about a number of things this week, but shall have to save them for the next issue. Let's stick to our good resolutions and keep on smiling. You ought to see my postman now. Still at 600 West 186th street, New York City.

Dorothea Antel

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Dear Readers—The *Billboard* Shopping Service is at your command. No fee is asked for the service. We are ready to put you in communication with costumers, scenic studios, play publishers and to give you information on any subject pertaining to little theater production.

It is interesting to note in the new play lists the inclusion of *Judge Lynch*, the play which won the trophy for the Dallas Players of Dallas, Tex., in last summer's Little Theater Tournament in New York. We have on hand a number of play lists which we shall be glad to send to our readers on request.

LITTLE THEATER KNOWS NO AGE LIMITATIONS

One is never too old to be a member of a little theater group, nor is one ever too old to enroll as a student in playwriting. In the world of the little theater one is just exactly as old as one thinks or feels.

Judge Robert Watson Winston, of Chapel Hill, N. C., felt impelled to write plays at the age of 60. Being a thoroughly modern "young man" he decided to enroll as a student of playwriting at the University of North Carolina. Accustomed to net on decisions he immediately took up the study of playwriting with Professor Koch. That was three years ago. A play by Judge Winston was produced by the Carolina Playmakers recently, entitled *The Honor of Bonara*.

Judge Winston's father was a large slave owner when the Judge was a little fellow, so he has at his command when writing folk plays memories of the old-time whole-hearted Negroes and acquaintance with the devotion of a sure "nuf mammy. Another source of inspiration to the Judge is boyhood contact with the reconstruction period which followed the Civil War.

THE MANHATTAN PLAYERS' PROGRAM FOR 1925

The second period of the Manhattan Players' production schedule comprises a new play by Madame Pilar-Morin, entitled *Retribution*; Shakespeare's *Two Gentlemen of Verona* (the first production of this comedy in New York since Augustin Daly's presentation 30 years ago), a revival of Ben Jonson's vigorous Elizabethan farce, *The Silent Woman*, and two new plays, to be produced later in the year, one by an American and one by an English author. The second period begins January 7. All plays will be presented at the Lenox Little Theater, 52 East 78th street, New York, under the direction of Walter Hartwig.

STOCKBRIDGE STOCKS IN FOUR PLAYLETS

At the Lenox Little Theater, East 78th street, New York, the Stockbridge Stocks presented Friday and Saturday evenings, December 19 and 20, four playlets as follows: *The Mark on the Wall*, by Godfrey Irwin, a group member; *Dinner*, by Franz Molnar; *Twelve Midnight*, by Dorothy Stockbridge, director of the group, and *The Last Quart*, by George B. Jenkins, Jr., also a group member.

The Mark on the Wall, a tragedy of the underworld, with a cast of two, proved very holding under the capable handling of Helen L. Lieder as the woman and Godfrey Irwin as the man. The characters depicted were all too true to life, yet clever writing and adroit stage management removed, so far as possible, the "sting" embodied in the theme.

Dinner, as the curtain rose, disclosed a banquet table which provided the setting for the play, around which was seated the majority of the cast. The scene was really spectacular in its colorful brilliance and dignity, so carefully had the characters been chosen as to "types" and so clever were the members in the art of makeup. The director, Wm. A. Rothschild, in the leading role of the host, showed a clever bit of emotional acting. Robert J. Lance, excellent as the Police Agent, played a bit too heavily, however, after donning his disguise and disclosing himself as corin of the host. A lighter handling might have made the character less obtrusive and might possibly have supplied an element of comedy. The balance of the cast of 15 were always in character and handled their parts like veterans.

Twelve Midnight, a world-war playlet, written and directed by Dorothy Stockbridge, gave this clever lady an excellent opportunity for some convincing emotional acting in the character of Lizette, a French wife. She was ably supported by Robert Irwin, who gave a manly interpretation to the role of an English officer; others in the cast were Ashley Burrows and Robert J. Lance, who proved his versatility by his perfect handling of the comedy role of Sergeant Podgett.

The Last Quart, a timely playlet, with a scene set in the cellar of a residence, was ably handled by Robert Irwin, Charles Frazee and Eleanor Coates.

The program was concluded with carols by members of the group.

The executive personnel of this group includes Dorothy Stockbridge, director; Edith Coombs, secretary; Raymond B. Seymour, treasurer; Hubert Teitman, business manager; Robert Irwin, stage manager, and Hilda Koene, property manager. ELITA MILLER LENZ.

THE CONTROVERSY WAXES WARM!

We experience all the pride of a successful promoter as we reproduce here with a letter from John Francis, of the *Masque* of Troy, N. Y. As this is the first controversy we have had the pleasure of presenting in this column (and hope it is by no means the last) we stress the fact that Mr. Francis and John Loftus, the parties of the first and second parts,

LITTLE THEATERS
BY ELITA MILLER LENZ

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

are "high lights" in the world of the little theater, which should lend zest to the reading of the following:

"My Dear Editor—Is there any way of dissuading John Loftus, of Schenectady, from rushing forth from his warm cave and doing dire things to me—represented in a dash—if I persist in my stand that stage plays could be more thoroughly enjoyed over the radio if they were rewritten so as to indicate the essential business? It is very cold now up here and gripe is quite prevalent and I should honestly miss the charming personality that Mr. Loftus imparts to his delightful readings weekly as a member of the WGY players of Schenectady. But if Mr. Loftus does insist upon coming forth, try to induce him to hop on a trolley car and come to this city—it's 14 miles from Schenectady to Troy—and I'll be glad to

ought to be easily done if the 'hearlies' were more intimately explained.

"And that is the reason why I shall maintain my stand in spite of my vast inexperience and in spite of the awful things that Mr. Loftus threatens to do to me, indicated by a dash—

"I don't say that Mr. Loftus could rewrite *The Cat and the Canary* or any other vehicle and improve it for radio rendering, altho Mr. Loftus is a distinguished playwright and frequently is good enough to present his own works. I don't know. I am not familiar with the ability of Mr. Loftus. But I do say that the stage plays can be rewritten, and if properly done would improve the understanding of the drama by making it clear to the audience just what is happening. Business is only the background of the point. On the stage pantomime can be

THE DIRECTOR AND STAGE MANAGER OF THE BROWN UNIVERSITY DRAMATIC SOCIETY



At the left is Ben W. Brown, director of the plays produced by the Brown University Dramatic Society during the last six years. Among the successes which have been scored recently as the result of his coaching are "Oedipus Rex", "Phormio", "Measure for Measure", Oscar Wilde's "Duchess of Padua" and "King Henry VIII". At the right, Kenneth Harlowe, stage manager for the society. He is a sculptor and has designed most of the sets used during the last two years and has directed the building of them.

fight our private battles in a warm clubhouse on a field that is centered with a juicy club steak with a dash of ten—or something else—and other trimmings.

"When I started this controversy I did not expect to get down to such interesting and insignificant details as to whether E. Horace Smith, whom I used to find such a pleasant comrade in my own organization, The *Masque* of Troy, was now Edward H. Smith, the splendid director of the WGY Players. What difference does it make after all? Or whether I am for Mr. Loftus' White Magic, as he so quaintly describes the 'hearlies', or the radio drama, or against it; or whether Mr. Loftus wins the last word contest in this controversy.

"The only reason for my suggestion to rewrite stage plays for the 'hearlies' was to keep the audience informed as to what's going on and why, and even Mr. Loftus will have to admit—with all his long experience in the radio drama—that the better the understanding the more the interest. Even I, whose career as a radio actor is indeed in its infancy, realize that the general public takes the radio drama as it takes several other of its interesting features merely as a concert and notes with equal joy the clearness of reception and other mechanical details of the radio receiver as it does the actual subject being broadcast.

"Therefore it seems to me that the important thing is to increase the number of radio drama or 'hearlies' fans, and this

used to bring out the point, but the radio cannot yet indicate that—and will not be able to until there is a union of the 'hearlies' and the movies; and until then the only way to bring out said pantomime is by telling the audience about it—and I hold that the best way to do this is thru the speech of the actor. Perhaps if this were done there would be less ground for the complaint of one radio editor in New York who declared that when a radio drama had more than four characters it was nothing more than a cross-word puzzle.

"So if Mr. Loftus want to 'dash' me kindly ask him to come over to dinner and we'll have a pitched battle with knives and forks and plates—in front of a club steak."

POTBOILER PLAYERS ENCOUNTER THE LAW

We have it from Sigurd Russell, said to be the most active worker in the Potboiler Art Center of Los Angeles, that the Potboiler Players have had their little theater movement "squelched by the local authorities."

"It seems most significant that this should happen in the middle of the most successful run of *The Hatry Ace*, given by the Potboiler Players in their Chinatown theater," says Mr. Russell. He continues as follows: "This time it was the Fire Department which operated for the mighty, tho the building used by the Potboilers was an old fire-engine house

and had been used for 17 years for entertainments and theatricals. Hundreds of people had been turned away every night and the play was the talk of the city. In fact, it created almost as great a sensation as their recent production of *Six Characters in Search of an Author*.

"During the hours of distress the Potboilers were offered a number of theaters, including the Labor Temple, and finally played two nights to capacity houses as the guests of Ruth St. Denis in her palatial Oriental theater."

Mr. Russell, who does not direct the plays, as we have previously stated, but is the motive power responsible for the Potboiler Art Center, is going to introduce a new idea. In January he will open a garage theater. It will have a seating capacity of 500, will be fire-department proof and will offer advantages heretofore unknown in a commercial house. The patrons will be able to drive right in the front door to their seats, and if they are of the loge class they will be able to sit in their cars and enjoy automobile loges. The garage will be divided into rehearsal rooms, scenery dock, costume rooms and will also house the art gallery of the Potboiler Art Center, as well as the offices of their publication, *For Art's Sake*.

Aside from the usual and wholesome financial difficulties with which the Potboilers contend, they suffer from two other situations of the most distressing importance. The first situation, which Kathleen Kirkwood, of the Triangle Theater, New York, shares in common with the Potboilers, is that as soon as they discover and train an actor they find that the actor is taken up by local and San Francisco theaters. As a matter of fact, there is not a commercial house in Los Angeles which has not a Potboiler player on its payroll. The second difficulty is that tho they are able to get almost any motion picture actor or star from Hollywood they constantly have to replace those who are called away on location. However, the Potboilers have been fortunate in having retained so far Ole M. Ness as director of their plays.

WHAT THE DELPHIANS ARE DOING

The Delphian Players, of Philadelphia, Pa., have been most active, considering the season of the year. They presented several sketches and specialties at the Pennsylvania Working Home for Blind Men Wednesday evening, December 10, December 13, at 2:15 p.m., a one-act Christmas play was broadcast from station WDAR by the Players, with the following cast: Helen Van Hoose, George Clifford, Laura Krause and Frank C. Minster. Their Christmas bill, comprising *The Chimes* and *Marley's Ghost*, by Charles Dickens, dramatized by C. W. Briggs, a member of the Dickens Fellowship and a member of the group, with vocal numbers, was presented at the Community Center December 26, the Lighthouse December 27 and at the Seamen's Church Institute of Philadelphia December 30.

THE LITTLE THEATER LEAGUE, JERSEY CITY

Arthur F. Fuller, director of The Little Theater League of Jersey City, N. J., has formed a new vocal trio, of which he is a member, at the suggestion of his employers. The trio, composed of Charles H. Barbier, Wesley Schierlo, pianist and former member of the league, and Mr. Fuller, found their first "job" at the Christmas dinner and dance of the Engineering Department of the Ocean Accident and Guarantee Corporation held December 24 at the home office of the company.

GARRET PLAYERS ARE REHEARSING

The Garret Players, located at 31 West 8th street, New York City, are rehearsing for a performance to be given January (Continued on page 105)

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EVERYTHING YOU SAY
SIR, BUT WILL DEFEND
TO THE DEATH,
YOUR RIGHT TO
SAY IT."

Gulliver Fair, Says Finn
Bedford Park, W. 4, England
November 23, 1924.

Editor The Billboard:
Sir—It has just been brought to our
notice that in your issue of March 17,
1923, there was an article referring to
Charles Gulliver and ourselves.

This article was inserted without our
knowledge and it is possible that its
inclusion may prejudice us over future
contracts. Will you please note that
during our business transactions with Mr.
Gulliver we have always found him honor-
able and fair.

There is no doubt that, thru ignorance
on our part, there was some slight con-
vention of our contract with the L. L.
N., but we consider that Mr. Gulliver
met us fairly in the matter.

In the circumstances the publication of
the foregoing would be fair to both
parties and assist us materially.

(Signed) CHARLES FLINN,
The Gresham Singers, 88 Esmond Road.

A Princess in Name and Deed
Buffalo, N. Y., Dec. 25, 1924.

Editor The Billboard:
Sir—I would like to tell you of the
kindness shown me by Princess Wahlet-
ka, the Indian seeress, now in vaudeville.
Last September she engaged me as
special representative in advance of her
act. November 15 I buried my beloved
mother. I came back to Buffalo to re-
sume my work and had a complete col-
lapse and was taken in an ambulance to
a hospital, where I lingered for five

weeks. I am now getting a little rest at
the Touraine Hotel.

During all these weeks my salary ar-
rived promptly every Saturday and today
(Christmas) Princess Wahletka sent me
a bonus of \$100.

I have been in the legitimate end of
the profession as manager and press
agent and have never received the con-
sideration shown me by Princess Wah-
letka. God bless her. (Signed)
F. P. SAGERSON.

QUESTIONS AND ANSWERS

I. N. T.—You might try the Gotham
Music Service, 148 West 46th street, New
York City, stating exactly what you want.

J. H. O.—Communicate with the Poll
Circuit, 1564 Broadway, New York City.

for bookings on that time of the act you
mention.

C. J. T.—An act with Jean Adler's
Band has been playing the Pantages
Circuit. You might write the Pantages
offices in the Fitzgerald Building at 43d
street and Broadway, New York, for
further information.

Fred R.—The Billboard office in London
is 618 Charing Cross road, W. C. 2. Our
London representative will be glad to
inform you of agencies there booking
vaudeville and band.

H. O. B.—The words of *Home, Sweet
Home* were written by John Howard
Payne and the music by Sir Henry R.
Bishop. The words were written first.

Marriage, engagement, birth, divorce
and obituary notices are an important
feature of a showpaper like *The Bill-
board*. We don't want to miss a single
one. YOU can help. Send in all such
notices—of professionals, of course. Then
your friends in the profession will see
the notices printed the following week.

AUSTRALIA

114 Castlereagh Street, Sydney
By MARTIN C. BRENNAN

SYDNEY, Nov. 14.—Theatrical business is rather quiet here at present, altho a
few of the houses have nothing to complain of in the way of attendances. Mel-
bourne, too, is feeling the backwash from the Cup Carnival. This is usually
the case at this time of the year.

Alice Lloyd has terminated her Williamson contract and will remain here for
a few weeks. Her sister, Rosie, arrives from New Zealand this week.

Dorothy Varick, English entertainer,
at the piano, leaves for London next
week. She played Williamson vaude-
ville, meeting with inconsistent support.

Bransby Williams, Dickensian imper-
sonator, starts back for England this
week. He is the absolute peer in this
line of work.

Guy Bates Post is expected here next
week. He is to play another Williamson
contract in straight-out drama. His
last engagement in Australia was most
successful. This time he will probably
produce *The Nigger, Green Goddess*, and
a revival of *The Masquerader*.

Van Ceito and Mary, American foot-
juggling act, are due here on the S. S.
Sierra next Tuesday.

Arthur Buckley (Myso) and his wife,
mentalists, who played America for five
years, most of the time in Chicago, are
due here Sunday, along with the latter's
sister, Madge Lucas, formerly of the act
of Watts and Lucas. Madge has been
in the United States 12 years.

Fuller vaudeville will close down, pro-
tem, at Newtown and Newcastle. Both
houses will open again shortly, the former
for pantomime.

Carlton Chase, American leading man,
has signed a year's contract with the
Fullers, and will be seen in travesties
with the George Ward tabloid company.

Last week the lessee of Her Majesty's
Hotel, Sydney, tendered his license under
the conditions of the Licensing Deduct-
ion Board, and the hotel, which for
many years was the rendezvous of thea-
trical folk, will cease to exist for the
tired and thirsty. Fifteen years ago
this house was principally maintained by
overseas members of the vaudeville pro-
fession, as many as 60 or 70 staying
there at one time.

Luna Park opened in Melbourne to a
crowd estimated at 25,000. All the old
attractions were there, including the
Water Chute, The Whip and Noah's Ark
Caves. The new novelties included Ken-
tucky Derby and Pulls a Lady Out of
Bed, which met with favor. The interior
of the amusement hall has been re-
decorated and additional lighting has
been installed.

W. P. Kinney (American), the original
Tex Bailey, of Bailey's Dogs, still con-
trols the City Arms Hotel, Melbourne.

The fund endowed by Sir Benjamin
Fuller to assist worthy and needy stu-
dents of Sydney University has completed
the third year of its existence. During

the year 29 students have received ad-
vances and £1,915 was disbursed in this
way. The advances are by way of loans
without interest, to be repaid when the
recipient is in a position to do so.

The first balance sheet of J. C. Wil-
liamson, Ltd., since the concern was added
to the official list of the Stock Exchange,
reveals a net profit of £62,577 for the
year ended June 20. A balance of un-
divided profits of £26,398 was brought
forward from which a dividend paid Oc-
tober 26, 1923, absorbed £18,750, leaving
a balance of £7,649, which has been
transferred to the reserve fund. A sum
of £18,750 was allotted May 5 out of
current profits for an interim dividend
of 1/- a share, and £1,358 was paid as
interest, leaving a balance of £42,160 to
be carried forward.

Kay's Hawaiians, a combination of 14
native instrumentalists, are to appear at
Katoomba (N. S. W.) this week. This
company has been playing Queensland
and the Northern Rivers of this State
with considerable success for some
months.

Paul Vinogradoff, eminent pianist, who
arrived from overseas last week, opens
a season at the King's Hall, Sydney, to-
day.

Priscilla Verne, an outstanding figure
in Australian vaudeville for many years,
several of which were spent in partner-
ship with Tommy Armstrong, has just
leased a number of flats at Bondi, Syd-
ney.

William Heughan, "King of Scottish
Song", is giving a series of concerts at
the Conservatorium, Sydney, the second of
which is arranged for tomorrow eve-
ning.

Percy Bullen, who recently bought into
the circus business, has a small show
playing N. S. W. towns. He will aug-
ment his stipend by the end of the year.

Robert Grieg and Beatrice Holloway
are back in Sydney after a tour of New
Zealand.

Gladys Moncrief, back from England,
opens at Her Majesty's Theater, Mel-
bourne, tomorrow, in a series of weekly
revivals.

Marie Kendall, English comedienne,
is playing another week at the Lyric
Wintergarden, Sydney.

Dorothy Varick, billed as a personality
at the piano, direct from the Moss-Stoll
Circuit (England) is appearing at the
Lyceum, Sydney.

The Hadji-Kader Arabs returned to
Sydney from New Zealand last week, and

will go to Brisbane for a season at the
Wintergarden.

Max Sandrist and Rita Copelli, world-
famous dancers from the Bal Tabarin,
Paris, playing the Strand Theater, Too-
woomba, Q'ld., will be held over for
another week.

November 1, the York Theater, Ade-
laide, celebrated its third anniversary,
and Claude Webb, genial manager, was
the recipient of many congratulations.

Mark Leonard, "the Tramp at the
Piano," arrived here from Melbourne
last Saturday. As Leonard Leonard he
played a successful engagement with
Union Theaters, Ltd., in the Southern
capital, and may play a few minor en-
gagements in Sydney ere returning home.

The Rev. Frank Gorman, American en-
tertainer, back from an extended tour of
New Zealand, is playing the Clay Circuit.

Eddie Martyn, American dancer, left
hurdled for the United States Novem-
ber 5, not even his most intimate friends
being aware of his intention to depart.
He was playing the Clay Circuit at the
time. Many tradespeople are left lament-
ing.

H. R. Shepherd, who is controlling a
good deal of the big time vaudeville in
New Zealand at present, left on his re-
turn for the Dominion last Thursday.

Cecile and Eldred finished their Fuller
Theater engagement last Friday and
left for New Zealand the following day.
Many friends were at the wharf to wish
them bon voyage.

Bert Ralton's Havana Band and Bert
Erroll, impersonator of feminine types,
will head the next J. C. W. vaudeville
combination which leaves shortly for
New Zealand. A strong supporting list
of acts also will be programmed.

John W. Hicks, managing director of
the Famous Lasky Film Service, Ltd., ac-
companied by William Hoggan, general
manager of the same organization, were
in Melbourne for the opening of the Cap-
itol Theater last week. Among those
noticed at the opening were E. J. Tait,
John Fuller, Ben Fuller, Jr., Sam Snider,
Cecil Marks, Harry Clough, Claude
Henderson, Bert Kelly and Bill Lyall.
During the past six months it is ap-
parent that the long drawn out serial,
so full of incongruities and impossibil-
ities, has passed its meridian and been
replaced by the two-reel "series" pic-
ture, such as *The Leather Pushers* and
Fighting Blood.

Monday afternoon Mrs. Loris Brown,
on behalf of the committee of the Movie
Ball, unveiled the cot (presented by
that body) which is endowed in per-
petuity of the Women's Hospital, Sydney.
Subsequent to the event, the visitors, who
included several members of the ball com-
mittee and their wives, were entertained
at afternoon tea, after which they were
conducted on a tour of inspection thru
the hospital.

L. D. Austin, after 12 years' associa-
tion with the King's Theater, Wellington,
N. Z., during the last seven of which he
was musical director, retired recently
and was presented with a handsome
token of esteem from the management.

John Tait, of J. & N. Tait, sailed for
New Zealand last Thursday.

Brodie Mack, booking representative
for the Fullers, arrived in Sydney last
week, after being away for five months
in the interests of the firm. He visited
Victoria, South Australia and West Aus-
tralia, accomplishing quite an amount of
work in each center. He reports very
favorable progress made by the Fullers
in each place visited.

Scott Alexander, who returned to Aus-
tralia recently, brings from London a
solid reputation as film and play pro-
ducer. He made the productions of the
Grand Guignol Plays, many of which
he personally adapted from the French.
As a film producer he did excellent work
at the Broadway Film Studios, Wai-
thamstow, London, where he completed a
five-reel comedy, entitled *The Honey Jar*,
just prior to coming here.

Pharus, the Egyptian, is still playing
Queensland picture theaters.

George Ward and Bert Le Blanc, Ameri-
can comedians, are remarkably success-
ful as a team on the Clay Circuit, and
now, having Carlton Chase as straight
man, bringing back memories of the
days of the *Travesty Stars* at the Palace.

Bessie Clifford, "The Yankee Doodle
Girl", made her re-appearance at the
Bijou November 3 and finished Novem-
ber 7. Miss Clifford left for Adelaide,
and, after playing a week there, will
sail for England. She was a high-
salaried Fuller act and one of the biggest
"flops" in this country.

Dr. Douglas, hypnotist and magician,
is playing a season around the country,
towns of West Australia.

Edna Thomas, singer of American
spirited songs, will begin a series of recitals
at the Adyar Hall, Sydney, commencing
tomorrow.

Director on Voyage

Hollywood, Dec. 27.—Scott Sydney,
veteran director with the Christie orga-
nization, has just finished his work on the
big special, *Charley's Aunt*, with Syd Chap-
lin, and has been given a two-month vaca-
tion. He sailed for Panama and Havana
on the Kronland, December 15, and will
visit in Havana for several weeks.

Later Mr. and Mrs. Sidney will pay
their first visit to New York City in many
years. Sidney has just finished his
seventh year of continuous work direct-
ing for the Christie organization.

Home Productions

The Dover Road was presented Decem-
ber 19 by the Little Theater League in
the Woman's Club Auditorium, Richmond,
Va., to a large and highly appreciative
audience. An adequate cast and artistic
staging contributed much toward the
high plane achieved by the Little Theater
Players. Notable were the polished per-
formances of Russell Bowles, Calvin Sat-
terfield, Jr.; Benjamin Lackland, Eliza-
beth Cary Williamson, Agnes Moyler and
Robert Boswell. The setting of *The Dover
Road* was one of the most elaborate ever
seen on an amateur stage there. Edward
C. Jones and Charles H. Phillips were
responsible for this, Jack Gardner for the
lights, while Eugenia B. Jones was stage
manager. Mrs. Frank D. Woodworth de-
serves great credit for the excellent di-
rection of the play.

Indianapolis (Ind.) Lodge No. 58, In-
dependent Order of B'nai B'rith, will give
its annual minstrel show, vaudeville and
dance at the Athenaeum, that city, March
10. Saul Munter has charge of the show.
The company is now being organized and
rehearsals are to start soon.

Divided into two acts, the first con-
sisting of a minstrel show and the second
of five tableaux, each of an outstanding
quality, *Syria Nick Nacks of 1924*, the
annual show of members of Syria Temple,
Ancient Arabic Order Nobles of the Mys-
tic Shrine, was presented on three con-
secutive nights recently in Syria Mosque,
Pittsburgh, Pa. Capacity houses greeted
the production in a highly responsive
manner. On the whole the show was the
best this organization ever attempted, and
no little credit goes to those in charge for
the work they displayed.

The Northern High School, Detroit,
Mich., recently gave three performances
of *Sau Toy*, a Chinese comic opera, which
had for its theme the love story of a
pretty maid of the Orient and a young
British officer—not very unusual, but of-
fering opportunities for a display of his-
trionic ability together with clean comedy.
Notable also were the singing, costumes
and sets. The production was directed
by Mr. and Mrs. Arthur H. J. Searle, the
former also directing the 30-piece or-
chestra which he had gathered from var-
ious Detroit high schools.

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MAGIC AND MAGICIANS

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

"Margery" Is Again Subject of Much Discussion in Press

With Dr. Le Roi G. Crandon warmly defending his wife, "Margery", as being a bona-fide medium, and Harry Houdini, on the other hand posting \$5,000 as a bet that the Boston woman is a fraud, the committee of experts chosen by *The Scientific American* is apparently at odds as to whether or not "Margery" has practiced deception in her psychic phenomena. The difference of opinion is waxing into a hot argument, with newspapers everywhere devoting ample space to the controversy.

Dr. Crandon, who for eight months has been under investigation by the committee for *The Scientific American*, which offered \$5,000 for proof of psychic phenomena, attacks the committee in the January issue of the magazine. His statement is in the nature of a reply to the *Report of Progress*, printed in the November issue, as written by the committee. He sets forth that the committee is hopelessly divided and has surrounded "this mediumship with the acrid atmosphere of their distrust of each other." He suggests that the committee's name be changed to that of Committee for the Prevention of Psychic Phenomena. After quoting the report of the committee, he discloses the fact that the Society for Psychological Research of London is beginning a study of the case.

"Plants" Alleged

Altho Dr. Crandon does not come out and mention Houdini, it is understood that he has reference to him when he mentions that one of the committeemen planted something which sought to prevent phenomena.

"At one of these two sittings," states Dr. Crandon, "a 'plant' was found which sought to prevent phenomena. At the other a 'plant' was found, which, undiscovered till later, would have forever discredited the psychic. Whose was the motive and whose the exclusive opportunity to make 'plants' I will not name. No one in that room those nights had any doubt. Whoever made the 'plants' is not interested in psychic research. All members of the committee present, who observed these acts without comment or disavowal had, in my opinion, a duty as gentlemen, which still continues, to state frankly to the public what happened and the circumstances thereof."

Dr. Crandon further stated that an atmosphere of hatred prevailed, which was usually detrimental to the seances. The wonder is that there was any semblance of success at all, in his opinion, considering the atmosphere of distrust as well.

"Houdini," says Dr. Crandon, "will not trust Dr. Carrington and Mr. Bird. Carrington and Bird return the compliment. At a committee sitting Dr. McDougall assures the circle that he had perfect control of the medium's left arm and leg, whereupon Dr. Walter F. Prince says: 'Of course, I know nothing of that.'"

Houdini Cries Fraud

In reply to Dr. Crandon's article, Houdini asserted that he caught Mrs. Crandon in deliberate fraud and offered \$5,000 under forfeit to reproduce everything that "Margery" asserts is psychic phenomena. He also criticizes Hereward Carrington, another member of the committee, and discloses that when he heard Carrington was a member of the committee he decided to watch him even more closely than the medium. Houdini further attacked other members of the committee and said in conclusion: "We must pay a compliment to Mrs. Crandon for resourcefulness. She certainly was clever in her maneuvering. I will admit her tricks were new and clever. I have since reproduced them before audiences."

Dr. Prince Speaks

Dr. Walter F. Prince, of the American Society for Psychic Research, stating he was not hostile, asserted that the committee did not control the test conditions, but that these were dictated by the control "Walter."

"At the beginning of my last sitting," he added, "I informed Dr. Crandon that I did not see how it would be possible for me to make progress toward a scientific conclusion so long as two conditions, (1) absolute darkness and (2) himself as one of the immediate controllers, were maintained. It is not by the committeemen, but by Dr. Crandon himself that the further development of this many-sided medium is being held up."

Likes Gysel

As a result of a recent visit to Monroe, Mich., Billie Brynes, producer, records the following: "While my show was playing Monroe I was introduced to a Mr. Gysel, a

Houdini, Imp of the Perverse

Boston is now torn by a psychic controversy over the performance of a medium, "Margery", in private life Mrs. Le Roi G. Crandon. On the one hand there are the medium's husband and certain members of a committee who declare the seances to have been honest. On the other hand is Harry Houdini, who alleges fraud. Knowing nothing of spiritism or sorcery, we remain silent on the merits of the dispute. But Houdini's role we find interesting. For some time now he has gone about the country, exposing fraud and performing tricks of so-called mediums while audiences jeer and laugh.

This violates all rules of the magical art. The magician, whether he be a boy with a parlor trick or a celebrity of the theaters, never tells how the trick is done. He may sell a 25-cent book of card tricks, but the key to his concert numbers he keeps a secret. Houdini kicks over the rails. He ignores the ethics of his profession.

This, of course, is wretched taste. But it is also a real service. The existence of spirits has been debated thru the ages, and some believe and some doubt. But it must be obvious that even a believer, seeking concrete evidence, does not want to be tricked. Against fraudulent trickery, the activities of Houdini are a protection. He lets light into dark places.

—New York World.

medium of some ability, and was asked to witness a seance given by him at the home of a well-known family. I have personally met and known a lot of mediums in my day, but Gysel is either a slicker or possesses supernatural powers. In my opinion the average magician will find it impossible to follow Gysel. Particularly interesting is his stunt of having his fingers sewed up and connected with the fingers of the parties on either side of him. In view of this it seems impossible for him to work the trumpets, but it does.

"I have read of Houdini's expose of 'Margery', the Boston medium and her bell-ringing trick, but the way Gysel works is different. I know that he didn't get away from me with the hands and feet. Gysel explained that a little girl manifests herself in the box episode. I enjoyed the seance very much. To me it is clever trickery, that is all. Gysel told me he is master of them all. That is the kind of a guy he is."

Price Playing Chautauqua

Wretford Price, known in the world of magic as Rah Mona, is now filling lyceum engagements. Until recently he has been giving entertainments in Columbus, O., his home town. Some of his better known tricks include the Guinea Pig, the Screen of Life, said to be a new invention; Where Did All the Water Come From?; Germain Water Jars; Sunburst of Beauty; the Table That Defies Gravitation; Cards of Cogitatio; Borrowing a Dollar and the watch illusion.

Rah Mona has been associated with things magical since early boyhood. He has toured the Redpath Circuit and, it is said, was at one time assistant to Thurston, the magician. His production comprises about a half ton of equipment and includes several animal features.

Magic Notes

Baker, the illusionist, is rounding out his fourth annual tour of the vaudeville circuits thru the West. He is appearing under the management of Ben Burke.

Mystic Clayton is playing thru California to good business. In addition to his vaudeville engagements he is booked to play selected dates, all of which will keep him on the Coast for the balance of the winter.

Showe, illusionist and magician, is reported to be presenting one of the most mysterious magic shows on the lyceum course. His program includes East Indian Marvels, Mystic Flame, Dyeing Enigma, Radio Wonder, Mystery of

L'Hasse, Spirit Verse, Chin-Chow's Umbrella and the Great Chinese Torture Illusion.

Prof. Paul Georges Hoffman is touring thru Canada and entertaining with magic and sleight-of-hand. In addition to the regular two-hour performance Hoffman is presenting Jean Conlon, the "Man Who Cannot Be Lifted".

Al Flosso, card expert and manipulator extraordinary, has worked up a repertoire of puzzling and highly interesting problems with cards. His present routine also includes varied effects with animals and goldfish. He works in conjunction with Madame Xenia, mental marvel.

Wallace, the magician, has recruited a group of live birds and animals to his repertoire of tricks and illusions. His program is replete with attractive paraphernalia.

Thru an error it was printed that Thurston played the Shubert Riviera, Brooklyn. The theater is in New York. The Brooklyn house of that name plays vaudeville.

New Theaters

H. T. Hodge is building a theater at Ballinger, Tex.

S. D. Scaling has opened his new playhouse at Hale Center, Tex.

Messrs. Hunnicutt and Gallagher have opened a new theater at Girard, Tex.

W. L. Lewis recently opened a new theater at Buckhoffs, Tex. It seats 200.

A new cinema theater will be opened at Jacksonville, Tex., soon.

Robert L. Bailey is building a \$50,000 theater in Bunkie, La., with a seating capacity of 1,180.

Work on the Venus Theater, Hull street, Richmond, Va., is being rushed. It is expected to be completed shortly.

Shelton, Wash., is soon to have a new playhouse. It will cost approximately \$60,000 and will seat 750.

A 2,500-seat theater is planned at Marmion and East Tremont avenues, the Bronx, New York.

A cinema house is planned by John Youmvasias for Blue Island avenue and 16th Place, Chicago, to cost \$500,000 and to have 1,500 seats.

Contract has been let for the two-story brick Negro theater to be constructed in Fourth avenue, Birmingham, Ala.

Rumors are current that the West Coast Theaters' Company is contemplating the erection of a picture theater at Upland, Calif.

The motion picture theater at Ranelle, W. Va., erected at a cost of \$50,000 by R. O. Raine and H. L. Gray, was opened Christmas Day. It seats 500.

Joe Baldrige, Jr., and J. F. Houdek have let the contract for a theater at Ennis, Tex. The house will seat 600 and is to be equipped with a \$7,000 pipe organ.

Construction work is being rushed on the theater building which is being erected at Crescent and Claressa avenues, Avalon, Calif., by the Santa Catalina Island Company. The exterior is along the Spanish lines of architecture.

A \$350,000 playhouse is to be erected at Kinnickinnic avenue and Homer street, Milwaukee, Wis. It will be two-stories high, of Spanish-Italian style, with seats for 2,200 and bowling alleys in the basement.

The name of the Cosmopolitan Theater, Washington, D. C., has been changed to The Earle. The opening was scheduled

(Continued on page 67)

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MINSTRELSY

BY PHIL LAMAR ANDERSON

(Communications to 25-27 Opera Place, Cincinnati, O.)

Greetings!

Don't forget to write it 1925.

May the New Year be bright and pleasant, full of prosperity and happiness for every reader of this department.

The boys on the Lassies White Show are discarding their overcoats now as Arkansas is being played.

"Not because it had my 'mug' in it, but *The Billboard* Christmas issue and the minstrel section was the best I have seen," comments "Sugarfoot" Gaffney.

Frank Crooke has joined the Van Arnam Minstrels as baritone soloist. He formerly was in vaudeville with a rubetrio.

Owing to Christmas vacations, Van Arnam's Show closed for four days at Columbia, Pa. The car *Betty Jane* was given a thorough inspection and a few changes were made in the show.

John W. Vogel, "the Minstrel King", is ahead of George Wintz's *Shuffle Along* Company nowadays. The company manager is Walter W. Forbish, a former agent of the Field Minstrels.

Arthur Crawford has deserted the minstrel field, it is said, and is now with a stock company "somewhere in Canada". Arthur, it also is said, has taken unto himself a wife since last reports.

The Van Arnam Minstrels boast of having the oldest and youngest premier ends. "Jolly" Bill Conklin is 61 years "young", and Harry "Slipfoot" Clifton is 23 years old. Both are going strong.

"Bobby" Marks, of the dancing team of Marks and Marks, played at Coney Island, New York, last summer and probably will be there thruout the winter. The Marks team toured with the Van Arnam show last season.

Ralph Dayton wonders if "Slim" Vermont remembers the night in Fayette, N. C., when he met him thru "Boots" Walton. Ralph was with Herman Lewis' tabloid at that time. He also inquires about Walter Witzgall.

"Happy" Bert Allen, well known in minstrelsy, is now managing the Clinton Cafeteria in San Francisco, and is doing very well, we have learned. 'Tis said he doesn't think he will ever put on cork again, but of course that's purely problematic.

John R. Van Arnam's Minstrels played the new house, the Victory Theater, in Shippensburg, Pa., recently. Chrysanthemums were worn by all of the boys in the first part. Frank E. Hollar, house manager, banqueted the boys after the

SMILIN' THRU



Rody Jordan is the black-face fun-maker on the J. A. Coburn Minstrel show this season who's smilin' thru the cork in the accompanying picture. Rody holds down an end in addition to working in several scenes.

show. The company played to a capacity house there.

Writes "Slipfoot" Clifton: "I greatly enjoyed the minstrel column (or two pages, I should say) in the Christmas Special, also the opinions of the old and new timers of minstrelsy years ago and today. To my own opinion, I think they have all got to step to equal Lassies White."

W. T. Spaeth, among the many who lauded the Minstrelsy department in the Christmas Special, says he hopes these columns will continue to grow until an entire page will be devoted regularly to the corks. He reports many sellouts on the dates the Lassies White show is playing.

R. V. Wilcox, director of the Kiwanis' Minstrel Show in Westfield, Mass., was presented with \$200 in gold by the members of the club in recognition of his work. More than \$1,400 was cleared from the presentation. All of which shows a director's work is sometimes appreciated and that there's money in home-talent cork shows.

Noel Fields has joined the Chesterfield Minstrels, a 20-people company, and says he likes his new surroundings splendidly. He speaks highly of the work of Jim Swor, featured comedian and a favo ite among Southern folk. The show is playing one-night stands. Jeff Kelly, owner, arranged for a Christmas dinner for the entire company at Barman, Tex.

Billy W. Burke, for 49 years a comedian in vaudeville, minstrelsy and stock, wrote a few days ago while en route to Salisbury, N. C. He states he still is planning on making the 11:45 again some day. He recently "caught" the Lassies White show in Greensboro, N. C., and labels it a high-class, clean company of burnt corks with LeRoy as a versatile performer.

L. Milt (Pop) Boyer, who will be remembered as an agent and manager for about 47 years, chiefly in minstrelsy, and identified at one time or another with nearly every minstrel company on the road since '72, wrote an interesting letter from Zephyrhills, Fla., a few days ago. He passed along some choice reminiscences on minstrel days of yesterday which will appear in a later issue.

A miniature minstrel show, headed by Mrs. George Primrose, widow of the famous minstrel, had an important part on the bill at the Melba Theater, Dallas, Tex., recently. In the act are six men in blackface and Mrs. Primrose without makeup. They gave a performance of genuine interest, according to press comment. We'd like to hear from the members of this offering.

Roy Francis, former end man, dancer and musician on the Neil O'Brien Show, is in New York with a vaudeville act which will soon be shown to the bookers, he writes. Billy Adams will be associated with him. The act has been playing around the Middle West for the past six months. Francis, it will be remembered, was billed on the O'Brien Show as the "Dancing Duncie".

While in Los Angeles John R. Van Arnam saw the Georgia Minstrels, a show owned by Arthur Hockwald. The show has 30 people, all men and all colored except Mr. Hockwald. The attraction is headed East. "They gave a very fine performance," writes Mr. Van Arnam. "and above all, George Bryant, who has the band and orchestra, got more real music out of 15 people than I ever heard before."

Billy W. Burke is another of the old-timers who has just favored us with a long, detailed communication, a part of it reminiscent on minstrelsy. Billy is in Spartanburg, S. C., for the winter and says he likes the South and its warm weather. He speaks highly of the Actors' Fund of America, which is protecting him for the balance of his life, likewise many other cork artists now in their old age. Billy is 60.

Harry J. Armstrong is reported to be one of the four surviving founders of the Benevolent and Protective Order of Elks. A minstrel star at the age of 73, he is end man in vaudeville with the *Five Jolly Corks* act. A New Orleans daily recently said this: "Mr. Armstrong began his stage career at the age of 15 and has been going strong since. In 1867, with 14 other theatrical men, he formed the *Jolly Corks*, a social organization which later became New York Lodge

No. 1 of the Elks. He has lived to see the order become one of the leading fraternal societies of America. The Chicago Lodge now claims him as an honorary life member."

"Happy" Benway wrote from Chicago after the closing of the Sam Griffin Minstrels in Grand Island, Neb. "Thanksgiving Day. Bad routing and poor business, he says, caused the show's sudden lapse. Benway and Dick Flournoy, billed as *Two Back Sheep*, are now playing in Vaudeville, doing a double black-face act. They are booked solid until March, under the personal direction of Harry Weber (East) and Mort Infield (West).

Roster of the Chesterfield Minstrels is as follows: Jeff Kelly, late treasurer of the Majestic Theater, Fort Worth, Tex.; manager; Jim Swor, producing comedian; Jack C. Williams, interlocutor; Joe Haggerty, N. U. Fields, Bob Bassett, Riley Rolley, "Snowball" Baird, Charlie Hurdleston, "Dutch" Boone, Bennie Potts, Bert White. There also are 10 musicians under direction of Harry Brown. Alec B. Ross is looking after the advance work. He recently closed with Dodson's World's Fair Shows.

Al Robbins, stage carpenter with the O'Brien show the past four seasons, visited on the show at Stamford, Conn., renewing acquaintances with Eddie Dougherty, Frank Meldrum, Earl Moss, Pete Flournoy, Lee Laird, Jimmie Barardi, Charlie Wright, Eddie Hoover, William (Bugs) Willis, Verne and Fred Bowman, Pete Sturjis, Bennie Waters, Sugarfoot Gaffney, Billy Henderson and several of the other boys he knew. Al said it was like "old home week". He is now with the Call Sisters in vaudeville.

George (Pop) Sank was a *Billboard* visitor a few days ago, calling on the Minstrel editor. He was en route from the South to Columbus, O., to spend the holidays at home with Mrs. Sank. Ray Zirkel and Mr. Sank comprise a firm producing minstrel shows under the auspices of Elks' clubs and Masonry, with nationwide scope to their activity. They have been very successful of late in Florida, Arkansas and Mississippi, Mr. Sank said. He was leading comedian and part owner of the John W. Vogel Big City Minstrels for two seasons.

"Sugarfoot" Gaffney came thru with a letter from Norfolk, Va., last week, telling how he had been in the company of the police of that city during his visit there just before Christmas. It seems that owing to the proximity to New York, many of the boys "scouted into town" during the three-day layoff the forepart of the week. As Gaffney was billed heavily into Norfolk a year ago and failed to appear, owing to the death of his father, he decided to give Norfolk his vacation hours. And how he was received—reporters, interviews, admirers, fans and policemen! The latter because Gaffney made a talk at the "Cops' Ball" one night. He could have taken possession of the city after that, 'tis said. Even the patrol wagon was his—tho he rode on the front seat with the chauffeur and a scribe. "Well," he typed, "it's about time for the cops to come and get me, so I will be brief. So long."

Hi Tom Long, penning from Dayton, O., where he is taking life easy these days, says: "Cal Cohen certainly started something when he delved way back into history and submitted that array of old-time burnt cork artists to the readers of the minstrel column, and just to help matters along, I am submitting the names of a few that even now could hold their own—and then some. Among them were Carroll and Neally, Lord and Rowe, Williams and Adams, Hurley and Connors, Careton and Crowley, Billy DeOrme, Harry Holmes, Bob Wright, Jimmie Tompson, Larry Dooley, Lew Tatum, Garfield and Gallagher, Frank Horton, Fox and Long (himself), Sam Hood, Rellily and McGreevy, Jim Snyder, Walter Owens, Dan McGreevy, Dryden and Mitchell, Walker and Wayne, Hi Tom Ward, Fulton Bros., Frank Baldwin, George W. Milton, John Burke, John Mack, Carl Copeland, Harry Wadsworth, Danlle Powers, Foster Ball, George Wilson, Cunningham and Keating, Al All in, Jay Bowen, Charlie Gates, Charles Cross and Ford West." Mr. Long has named about 50, of whom he says every one at some time or other played the variety stage, did opening acts and aft'pieces as well as their specialties, and were capable of playing any part cast for. Here's hoping that the audience never tires of the exponent of black-face comedy and that Minstrelsy will live forever.

J. H. Del Vecho, Buffalo, N. Y., states: "I saw in a recent issue in Minstrelsy a portion of a program of L. W. Washburn's Minstrels. You say the names were 'culled' from the program. I suppose you mean 'culled' for most of the names published were those of members of a Negro band and the colored part of the show. Of the white performers mentioned: Sam Horner has passed on, Joe LeChaire, I believe, is in St. Paul, Minn.; Sic Martino is in Norwich, Conn.; Frank Berry and Jack Hughes are in vaudeville. The bioscope mentioned was operated by

Eddie Smith, who, with his father and brother, have for several years operated the Smith Greater Shows, always a credit to the carnival line. J. M. Wall was manager of the Washburn show and I was musical director. I made all of the orchestra and vocal arrangements. Some job! I had the only violin and was accompanied by two double basses, bass drums and a glockenspiel. There never was a child like Eva. (Extract from *Uncle Tom*, Washburn's masterpiece). Since then I have done the arranging for Primrose and Dockstader's show, the Lew Dockstader Minstrels, and arranged and composed all of the music and a good part of the lyrics for three seasons as musical director of the Neil O'Brien Minstrels, arranged the brass medleys for the Coburn Minstrels and have just finished the musical 'spec' for the Sparks Circus for next season. But retrospectively: That Washburn show was a 'hurrah' from start to finish. No fine art, but plenty of noise, fun, slapsticks, cheap prices, a show attended by the whole family. Consequently business was always the best." Mr. Del Vecho adds that he has been identified with shows for the past 42 years.

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By "WESTCENT"

Failure of London Empire

LONDON, Dec. 13.—Sir Alfred Butt has aroused a veritable hornet's nest with his press statement that he cannot find reason why he has had to admit that his venture to break the Empire back to vaude has failed. Butt says that he has all over the Continent and the United States and also in England looking for suitable "star" turns and that he has found only two, viz. Nora Bayes and Frank Tinney. He had tried to get some others, but either they would not come to London or their terms were prohibitive. He says one American comedian wanted \$2,500 weekly, yet he somewhat discounts this by saying he offered an English artist \$3,750 if she would come out of her retirement, but the engagement did not materialize. Butt says America has some outstanding turns suitable as attractions, but that England has only one or two. He admits that he could make up a good popular program, but not one for which he is compelled to charge tip-top prices, scaling down from \$3. He says that the revue is to blame for killing individual initiative and that managers do not breed music-hall artistes like of yore. He suggests our best acts have been lured away to the States and that British managers cannot compete with your side on salary. Poor Sir Alfred is certainly trying to explain away the failure, but others are—also in the press—laying the blame onto him.

Why It Failed

This is our opinion: The house policy was all wrong. It must be admitted that the holding capacity was against the possibility of charging popular prices, therefore Butt had to scale down from \$3. The next price was \$2.12, then a rover ticket at \$1.43, then 87 cents and 31 cents. These prices with a house starting at 8:30 o'clock couldn't in any way compete with those of the London Coliseum with a better program and a popular scale of prices and starting at 7:45. These initial things were enough to kill any like venture. Right opposite, at the Alhambra, a better program was put on at half the price, the starting at 8:45. The Empire rover ticket cost \$1.43 while the Alhambra rover cost 58 cents. Again we submit, the advertising was very, very weak. The management was constantly told of this, but the stereotyped reply was, "The Empire doesn't need to advertise like the other houses." It didn't—that's why it flopped. It was London's biggest, vaudeville secret. As to the acts, Butt pinned his faith to Nora Bayes and Frank Tinney. With Miss Bayes he was playing a sure card on Gulliver's booming of her at the Palladium. Her big Jewish following swamped the house at the opening and did so regularly both at the Empire and at the New Oxford Theater. With Frank Tinney he soon wore his strength away and the last weeks were very thin. A. C. Astor is one of the few acts, the British, which made a big success. Willie Rolis also. Ella Shields roasts Butt by saying that she was offered so small a salary that she had to refuse and that the starving of British stars as regards salaries was the reason why Butt couldn't get the goods. There's some truth in this, because the policy as regards the home acts has certainly been timid. The \$3,750 offer is reputed to have been made to Vesta Tilley. Another factor in preventing acts coming here was that the contract wasn't long enough. Take an American act for instance. Assume it was for \$300 or \$500 for a four weeks' certainty and suppose the act was a double-handed one. The two fares at the cheapest would be \$600 return, and on the \$300 weekly basis there was only a minimum certainty of \$1,200 with fares at \$600 plus \$120 commission, leaving a balance of \$480 for four weeks' work and at least two weeks' traveling, thus averaging \$80 a week. Fair's fair isn't it? On the other hand the American, Australian, South African and German market all offered and do still offer a longer route with a chance of getting a better average for one's earnings than the best engagement ever offered for the Empire Theater. We are not blaming Sir Alfred, but the cold facts arrived at by analysis somewhat discount Sir Alfred's statements. Nevertheless it must always be remembered that the Empire was killed by its once-a-night policy, which thereby on account of its very limited holding capacity forced it to scale up to \$3.

Where Are Music Hall Stars?

This is at the moment the newspaper query and all and sundry are pointing out the obvious. There being no vaudeville work in this country all the attractions are out of the country. British vaudeville managers have not as yet gotten into the habit of giving the public a sufficiency of what it likes. You must please the booking men and not the public. We are not going to ride this, our favorite horse, but newcomers do not get a real chance to make good. However good you may be there is no opportunity of showing it, mostly because vaudeville programs are remarkable by their absence. Booking men naturally get into a groove and because an act doesn't seem to please their individual taste it is not booked. They are afraid to chance their arm, but because they don't like it, or they think it hackneyed, they turn it

down. Then there is the personal element, and that is the likes and dislikes of the booking head. There is a "blacklist" system over here and the personal equation is very, very marked. If the act personally offends or is personally disliked, that act is doomed, and the word seems to be passed along to one and another in a like position to give work. This also applies to an act if its connections are the object of the dislike, so there you are. The interlinking of these things extends in a very sensitive and peculiar manner—it's unfortunate, but quite understandable. To make new stars the act must have plenty of consecutive work to gain the experience and get assurance—and, unfortunately, there is none. We certainly think the free song has made some 60 per cent if the killing of variety, but the fact that British managers cannot give imported acts a useful run, like Mr. Aibee does to our British acts in America, makes the problem very much harder for England and British vaudeville. You cannot blame British acts accepting foreign offers when their own countrymen will not give them a chance to live and better themselves. It's the old, old story of the prophet and honor in his own country. Sir Oswald Stoll, however, always makes vaudeville pay.

Arthur Roberts Gets Discharge

Those responsible for the Arthur Roberts Testimonial Matinee at the Alhambra were considerably worried whether thru his bankruptcy he would be able to participate in the result thereof or whether the official receiver would step in and claim the entire proceeds to satisfy his creditors. All doubts on this point have now been set aside, as the registrar has given him his discharge, to operate in three weeks. "A perfectly clean bankruptcy" is how that official has described Arthur's monetary difficulties; Arthur, who is 73, failed in 1920 with liabilities of more than \$8,000 and assets around the \$1,700 mark. His position was thru lack of engagements and losses on production. The registrar said he was very sorry that Roberts had to come to the court after he had so largely contributed to the amusements of the people in the past and that the whole matter was one of genuine misfortune. The matinee resulted in about \$1,750, which, considering the times, was not at all bad.

The Tea and Cake Tour

Yes, we have it over here, and the Lyons Cafes are doing very well in this line. They tried grand opera excerpts many months ago at the Coventry Street Corner House, which is one of the biggest eating places in Europe. The Troc and other Lyons corner houses all play or-

chstras and "turns", and the latest recruits from the vaudeville stage to the Troc are Muriel George and Ernest Butcher, who are slated to have connected with a long permanent engagement to sing for afternoon "teas". They specialize in folk songs and have been a big feature on the regular tours, mostly with the Stoll firm.

Wembley Losses Deficit

For the sake of record we give these figures:
Cost of site and construction..\$14,750,000
Net receipts for 1924..... 5,750,000
Deficit..... 9,000,000
Entertainment tax..... 750,000
Total deficit..... 9,750,000
The total amount provided for by the British Government and the other guarantees is \$8,500,000, leaving the sum of \$1,250,000 to be further provided for. Big efforts are being made to carry on next year and 'tis said that if the exhibition does reopen there will be no necessity for the guarantors to put up one additional cent, but against this comes the kick from the seaside pleasure resorts and other seasonal vested interests which received an awful punch this year by reason of the exodus to London. Those who are guarantors are facing the proposition of voting for the reopening next year or having to find the whole amount guaranteed. They argue that they cannot be any worse off next year than they are this, and that there is the chance that they may be a little better off by reason that the attendances may be such that instead of having to pay their \$5 in \$5 they may only be called upon for half or maybe none. What the promoters must firmly make up their mind to is, whether they are going to run the place as an educational establishment or a real live amusement park. Then the admissions plus the rail fare made the "Wembley habit" at 43 cents a time a real heavy proposition for one person, let alone a father of a family.

Al Woods Out of London's "Capitol"

Aren't we getting Americanized as to these names? What with the "Capitol" and the "Rialto" my word we are. Al Woods, or should it be Mrs. Al Woods, is no more interested in the latest picture and vaude house which is just on the point of completion in Regent street. Sir Walter Gibbons says that the original contract was made thru the lady and that the show was to open January next. Woods was wanting to use the place to run a revue, so it is said, but the license only permits films and a vaude, or similar act in between the celluloid. This gave Woods the chance to back out. Now the theater is again let at a more substantial rental. Vivian van Damm, who was appointed manager for Woods, says that the rent demanded was \$175,000 yearly or approximately \$3,500 a week. Woods was stated to have wanted to have an orchestra of 70 pieces, but the L. C. C. wouldn't stand for this, as there was not enough dressing room accommodation, and the revue stuff would have necessitated a fireproof curtain and many additional dressing rooms, for which the building was not schemed. *God Bob*, a production of the Novello-Atlas Company, was to have opened the theater. This, by the way, was privately shown recently with a song prologue by George D'Albert eulogizing *God Bob*. D'Albert made a great success of his makeup being a replica of that of J. Fisher White, who takes the leading part in the film. The song theme as a motif thru the piece and is very effective.

A LONDON LETTER

By "COCKAIGNE"

The Lane Dream

LONDON, Dec. 12.—Much speculation and attention is focused on the forthcoming production of *A Midsummer Night's Dream*, at Drury Lane. It is said that Dean will either have to make good with this or depart from Old Drury. Certainly his recent exploits have nothing to justify the high hopes and higher boasts that greeted the emergence of Basil Dean.

He has said that he will treat the *Dream* in an entirely original fashion. Certainly he will have all the resources at his command on that wonderful stage. But he is taking some extraordinary chances. Three of the four lovers, for example, are brilliant and proven players. The fourth is a young actor, certainly of good promise, but for lack of experience and opportunity, of little more. And with the best will in the world toward Frank Vosper, it is hardly fair to this sincere and promiseful actor to put him in harness with Athene Seyler, Edith Evans and Leon Quartermaine.

Then again, after trying to get Ainley to play Bottom, Dean has surprisingly settled the great comic star role on a practically unknown young actor, Wilfrid Walter. Walter gave a good show as Bottom at the Old Vic. last season, but the fact that Dean's fellow producer, Robert Atkins, cast Walter (having him in the Vic. repertory company) scarcely seems sufficient reason for giving him a star part in a star production in our biggest theater. And when one thinks that among the "rude mechanicals" are such past masters of Shakespearean comedy as Frank Cellier (the Quince, once again) and H. O. Nicholson, one is tempted to wonder whether Dean has any conception of the weight and authority that experience and success give to an actor.

After his recent experiences in New

York (as chronicled to my delight by Nathan, of *The American Mercury*, and my colleague, Gordon Whyte, in *Billyboy*) and the debacle of several of his productions here, I should have imagined Dean would have been chary of such experiments as the above mentioned. But perhaps he does not regard them as experiments.

Dramatic Library for London

Four years ago Miss Horniman, the pioneer of the British and Irish repertory movement, presented to the British Drama League her valuable collection of prompt copies from the Gaiety, Manchester. More recently the Carnegie Trustees granted a small sum which provided additional plays and sets of copies for the use of individuals and societies affiliated to the League.

Now the Carnegie Trustees have given to the League a considerable sum in order that accommodation may be found for the collection. Fine premises have been acquired in Adelphi Terrace, Strand, and a reading room and postal service will be arranged.

Geoffrey Whitworth, the British Drama League's indefatigable honorable secretary, hopes that this is a stepping stone to the foundation of a complete drama institute. The league has organized a series of lectures on the history of drama to be broadcast thru the London radio station, 2 LO.

Opera Notes

I hear with regret that the British

National Opera Company has landed itself in difficulties following an indifferent season at Glasgow. The situation remains obscure at the moment, but a considerable addition to their funds is needed at once. As a matter of fact this organization was never sufficiently capitalized and our British magnates do not willingly invest in artistic ventures. If this were so the way of the B. N. O. C. would be not only easier, but in all probability decidedly profitable. So far this premier opera organization in the United Kingdom has always been compelled to make five shillings do the work of 10—a problem which even undiluted enthusiasm and hard work cannot always solve.

Another operative venture of a very different kind is now launched at Liverpool. This is a most novel venture and proposes to apply the repertory system to opera production. John Tobin is director of the Liverpool Repertory Opera and he projects the presentation of operas of all nationalities and centuries for three nights per month in the David Lewis Club Theater, lent to the new movement by the Liverpool University settlement. This theater is frequented by the working-class population and the continued attendance of the workers is sought by the operative management which is retaining a large number of seats at prices ranging from six cents to 25 cents.

The next productions are *The Immortal Hour*, by Rutland Boughton; *Nicolaï's The Merry Wives of Windsor* and *Josef Holbrooke's Dylan*. The last is an ambitious work for a small organization to tackle, but it shows the temper of the Liverpool adventurers. The first production was another British opera, a new comic work by two Eton masters, entitled *King Harrison*, and the society proposes later to do yet another British work, *The Traveling Companion*, by Stanford.

Authors' Fees

The Authors' Society is taking a firm line in reference to the payment of fees to authors whose works are played or read by dramatic societies. Amateur societies up and down the country are in the habit of playing either non-copyright works or asking authors for permission to perform their plays free of fee or royalty.

Bernard Shaw has always maintained the right of the author to fees for amateur performance and his attitude has strengthened the position of less-established authors and drawn the attention of the amateur groups to the equity of the matter.

Recently the Authors' Society threatened to bring a test case with reference to readings and the Drama League has also taken this matter up, certain of their members considering that a royalty would be a fairer way of meeting the difficulty than the fixed fee.

Thorndike Regent Regime

When the Euston Theater of Varieties turned over to "respectability", Nigel Playfair, Arnold Bennett and the "legitimate" prophets prophesied and Jeremiahs "Jeremied". And Nigel Playfair's regime justified the dolorous warnings. And the prophets patted themselves on the back, saying, "Behold, who would go down the Euston road to see new pieces," and the Jeremiahs spoke after their kind, "West End is West End and King's Cross is King's Cross and never shall they meet."

And when the public refused to patronize the facilities of Arnold and the sloppily and pretty-pretty produced *Insect Play*, it really seemed to a number

(Continued on page 68)

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Food for Thought

Bide Dudley, the universally read columnist of *The New York Evening World*, has given producing managers of theatrical presentations much food for thought in an article in his column captioned *Press Work Counts*. It follows:

"That press work is a very vital need for theatrical productions cannot be denied. At least three stories mentioning *Pigs* go out of John Golden's office every day and the envelopes that come from the Hippodrome's press department constitute a veritable deluge. The Ziegfeld press department is active almost to the point of exasperation and others plug away just as assiduously. Every mention of a production, in any but a derogatory way, is beneficial. It keeps the show in the public mind.

"The management of a revue which left the city not long ago seemed particularly remiss in regard to press work. Hardly a story a week was sent out concerning the show. Result—it has gone. It was a great entertainment, and we have an idea it might have stayed on Broadway six months longer if it had been 'plugged' in the newspapers with a semblance of persistency."

Arthur Levy, late of *The Brooklyn Life*, has joined the publicity staff of the David Belasco office.

B. Lavigne, agent in advance of Izzy Weingarten's *Follow Me*, colored musical comedy company, that played a two weeks' engagement at the Lafayette Theater, New York, caused the natives of Harlem to sit up and take notice with his circus-like methods of advertising.

Max Michaels, who is doing special work in the interests of Mutual Burlesque Circuit houses and shows, communicates from Erie, Pa., that he has met several agents in advance of road attractions, including a Mr. Farrell of *Blossom Time*, whom Max commends for his publicity in Erie. Max also refers to an agent with *The Miracle* who has established ticket agencies out of Cleveland, O., as far as Buffalo, N. Y.

In referring to burlesque conditions on the Mutual Circuit, Max is loud in praise of Manager Roberts of the Park Theater, Erie, who is on the ground to welcome members of incoming companies and make their stay at the Park pleasant.

A Columbia Burlesque Circuit agent, who requests that his name be withheld, confirms the complaint of another agent relative to the lack of billroom accommodations for agents in advance of shows on that circuit. He also lauds the management and billroom of the Gayety Theater, Pittsburgh.

Arthur Gorman, veteran biller of varied attractions, who has been advertising agent at Hurlig & Seamon's Yorkville Theater for the past two seasons, billing burlesque shows and more recently Blaney Dramatic Stock presentations, closes there January 1.

Mabel Whitman, of the Whitman Sisters' Revue, a colored musical comedy company, evidently is captivated by the life of a publicity promoter, for she is now doing the advance press work of that attraction, making jumps from town to town by auto. Miss Whitman is said to be the only colored feminine press representative on the road.

Since typing Max Michaels' commendation of the publicity promoter of *The Miracle* we find a news article in *The Cleveland Plain Dealer* to the effect that the aforementioned live wire is no other than Ben H. Atwell, who arrived in the Forest City a month ago to handle the publicity for *The Miracle* and was stricken with appendicitis, being transferred from his hotel to Mt. Sinai Hospital. While there Phil Miner and Everett Jones did their best to handle the press and were surprised when *The Plain Dealer's* city editor informed them that he was in direct touch with Mr. Atwell, who had been transferred without the knowledge of friends to the Hollenden Hotel, where he was grinding out copy by the column. Verily, Morris Gest has

Bonns in Boston

Boston, Dec. 27.—Eddie Bonns, director of exploitation for Goldwyn-Metro-Cosmopolitan Pictures, was a recent visitor to the Hub City to arrange for the Boston presentation of Lon Chaney in *He Who Gets Slapped*, which is playing at the Tremont Temple at \$1 top. Bonns is taking things under his personal supervision and is doing things in grand style. A prolog has been arranged, together with a special musical program. The picture is here for a several weeks' run and opened yesterday.

a publicity promoter of exceptional ability and reliability.

Jim Powers, former advertising agent at the Columbia Theater, New York, and later company manager of burlesque shows, also manager of Poll's Bijou Theater, New Haven, Conn., communicates that he has become a full-fledged New Englander.

An Audit for Actors' Reminiscences

In the course of a recent review of the memoirs of a prominent actress Walter Pritchard Eaton wrote: "It need not be said that, like most actors, she is quite unreliable where facts are concerned. She says, for example, that she was the first star player to go into vaudeville and also into the movies, both statements being absurd. It merely bolsters up her ego to think them true. Never

read an actor's reminiscences without checking up every statement of fact."

This clipping having come to the attention of the Council of the Actors' Equity Association, Grant Stewart, Equity recording secretary, was empowered to write Mr. Eaton for an explanation of his remark.

"The inclosed clipping was brought to the notice of the Actors' Equity Association Council at its last meeting," wrote Mr. Stewart.

"The council has instructed me to express to you its surprise and concern that you should have expressed yourself in this manner concerning a profession that the council had understood you to esteem.

"The council feels confident that if you have not been misquoted in the inclosed article you will hardly wish it to be considered that it is a true reflection of your mental attitude toward the folk of the theater."

To this letter Mr. Eaton replied: "Good Lord! I can't take back my advice to check up every statement of fact in an actor's reminiscences. But I can't let you suppose that I love the whole acting profession any the less. Dear old Joe Jefferson used to say that if there were any mistakes in his autobiography (and there were a lot of 'em) the reader would have to consult Winter's life of him to correct them. But that didn't make his book any less interesting, or him any less lovable. It only illustrated what has always been true—that actors don't seem to keep diaries, and don't seem to verify their statements based on memory before committing them to paper.

"One of the great charms to me in Mr. Wilson's new book is the accuracy of it—the even he spells the name of Professor George Odell wrong.

"In two recent actors' books I have found the statement that the writer was the first legitimate star to go into vaudeville. And in neither case was it true, or anything like true, as a mere glance into a history of vaudeville would have disclosed. In neither case was it true by a matter of almost 10 years. But somebody had once told each writer, no doubt, that it was true, and neither writer took the pains to verify the statement.

"Mr. Maude once wrote a history of the Haymarket Theater, which, by the way, contains a chapter entirely written but not signed by G. B. Shaw, which is one of the funniest things he ever wrote. I once took that history and started checking up on the errors in it. I have forgotten the result, but the number would have made a careful historian aghast.

"To be sure, a critic in a recent book of our theater called Duse's first tour in the early '90s, 'the pioneer tour of America' by a foreign-speaking player—a statement so childishly absurd that it made you gasp to read it.

"God knows actors aren't the only people who write of the past without verifying their facts! But inasmuch as so large a bulk of the real history of the stage has to be gleaned from the actors' stories (managers, especially nowadays, being incapable of writing it, and the outsider being unable to get the real flavor), it is really necessary to warn readers looking for history that the average actor, in what he writes, depends too often on mere memory, and lacks the historian's training in verifying the facts. I am afraid this is too palpable in the long list of actors' books to be successfully defended.

"I am also afraid that if you found an actor with the historian's passion for accuracy he would probably be a pretty poor actor. The two temperaments probably infrequently coincide.

"And that is why, dear Mr. Stewart, I fear I shall have to continue to read actors' reminiscences with a check list of dates and programs and other material handy. And also why I shall continue to read actors' reminiscences with far more delight than I read history, and why my actor friends will continue to outnumber my historian friends at least ten to one.

"When Francis Wilson speaks of playing golf in the year 1891 I want to know where he played, there being at that time hardly three places in all America where he could play. In short, I am skeptical about his memory. But to assume, therefore, that I don't respect Francis Wilson as a torch-bearer and white-plumed leader and damn funny comedian and altogether lovely person and useful citizen is being a bit unfair to me."

It, therefore, behooves every actor or actress who harbors the secret suspicion that the real inside story of contemporary stage history will never be told until he gets around to the telling of it (and who isn't in that class?) to save all his programs and clippings, and see that they are properly dated and accounted for—or else Mr. Eaton, or one of his blood brothers in the historical line, will pounce upon him from his critical chair, grab a poor little misshapen fact by the scruff of its neck and hold it and the author of its being up to public scorn and contumely.—*Equity Magazine*.

Excavation work has started for a great open-air theater, to seat nearly 4,000 and rivaling in architecture and unique design any structure of its kind in the world, on the summit of Mt. Helix, about 10 miles from San Diego, Calif. The theater will be large enough to accommodate Greek dramas and gigantic pageants and musicales. It is being built by Mrs. F. M. White and her brother as a memorial to their mother, of Wausau, Wis. Mt. Helix for a number of years has been the scene of impressive sunrise services on Easter morn.

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New Year's Greeting

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The Billboard Publishing Co., Cincinnati, Ohio.

Please send The Billboard for three months, for which I enclose \$1.00.

Picked Up by the Page

"Well, well, Mr. Jackson, glad to see you. It's a long time since the days of Oliver Scott, Darkest America and the Field minstrels. Been wanting to see you for a long time." Mr. Vogel, it is just "Jack", the same as in those days. And then one of the most enjoyable interviews that the Page has had since he first came on the staff of this publication. We had again seen and talked with JOHN W. VOGEL. That fine old man who has been a kindly tho stern and just friend and adviser to many of the most successful Negroes in the show world. His interest in his boys was at once made manifest when we encountered him at the Lafayette Theater, where he is presenting *Shuffle Along* in association with George Wintz and Walter Forbush.

His first inquiry was about Shepard Edmonds and John Rucker. Then for first one and then another of the boys and girls whose names, in many instances, have become household words thruout the land. Mr. Vogel is aged, but doesn't show it. He is the same dignified, generous soul that he has always been. It was a fine Christmas gift just to see John W. Vogel.

One of the most interested first nighters at the new *Shuffle* show was IVAN H. BROWNING, tenor of the *Four Harmony Kings* and leading man with the *Chocolate Dandies*. The company was laying off the first half of Christmas week and most of the principals came to New York to do Christmas shopping. Browning enjoyed the show keenly, and he, as a member of the original company, knew every line of the piece. He says he never tires of it.

It is rumored in Harlem that *Dixie to Broadway* would take the road January 12, beginning at Philadelphia, a road tour that would last until spring.

Almost all of the show folks have relatives or friends in New York. Quite naturally one is interested in knowing how the folks in the big town are faring. Have no anxieties. It was a great holiday season in the town by the Hudson. So many folks are on the road at work that the theatrical clubs are almost deserted. Dance and banquet dates are so plentiful that the musicians don't get time to visit their clubs, and there seems to be little call for the usual Christmas charities that the C. V. B. A., the Dressing Room Club and a few other professional groups have been giving annually for the less fortunate workers. The absence of this need proclaims prosperity in loud terms.

To sustain this we have before us the complaint of four different managers of the inability to get chorus girls; of one dramatic producer to secure the actors needed to complete his cast, and the knowledge that every one of the dance halls in Harlem is engaged for every night and many afternoons.

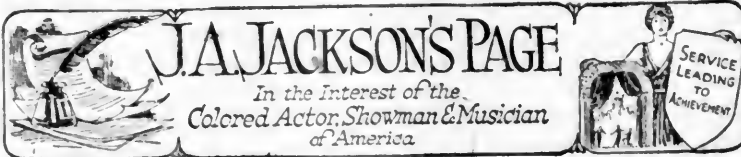
A sure-fire indication of the situation is found in the almost insolent arrogance of the club and cabaret servants. Door-tenders are highly selective as to patrons worthy of their smiles and obsequiousness.

A number of show people and musicians were involved in the Christmas present distribution that Medina Temple 13, A. E. A. O. Nobles of the Mystic Shrine conducted at Public School 89 for the poor children, and in the delegation from that body that went to Lincoln Hospital and Old Folks' Home to entertain the inmates on Christmas morning. Having done these things, the Shriners held their semi-annual "Black Cat" ball at the New Star Casino. It was some affair, with two bands and a sure-enough banquet, that they enjoyed all the more for having functioned as they did during the early part of the day with charitable enterprises. Potentate Thorpe and his Nobles were noble indeed.

"Shuffle Along"

Shuffle Along, the title that began the renaissance of the Negro in musical comedy, and one that the Page has known intimately from its inception in the minds of Miller and Lyles and Sissle and Blake, is again in New York. The piece bears all indications of becoming an institution. We sat with newspaper fellows who have witnessed many performances of the original company, and with performers who had been members of the first cast. That blase bunch laughed at the jokes in the piece and were visibly swayed by its lilting music. So were the others of the holiday-week audience who had braved the cold to witness another performance of the favorite production.

Not quite so strong numerically as was the first production and some of the subsequent ones, but as well equipped as has been any of them, in fact better than several preceding productions, the show was presented at the Lafayette Theater for a two weeks' run that began December 22. The audience was Harlem's best "wise-cracking" first-night aggregation, and the show hit with that hard-shell crowd. And that's high praise for George Wintz, under whose banner it sails; for John W. Vogel and Walter Forbush, who have the business end; for T. C. Corwell, who arranged the scores and directs the orchestra; for Al. Watts, who staged it in two weeks, and for Edgar Martin and little Edgar Connor, the principals, who were subjected to comparisons with Miller and Lyles, the originators of the comedy parts. Be it said they suffered none in



J.A. JACKSON'S PAGE
In the Interest of the
Colored Actor, Showman & Musician
of America

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

the comparison with the big stars. They acquitted themselves with credit.

Brown and Marguerite, whirlwind dancers, have an interpolated bit in the grocery store where they do an apache dance, and are substituted for the Sissle and Blake pianology bit in the closing scene with some novelty dancing that simply stopped the show both times they appeared. Their numbers and the moving of the quartet from the mayor's office to the closing scene are the only noticeable variations from the original layout of the show. These changes may be regarded as improvements.

Percy Colston as Harry Walton is good as the juvenile lead. Bertha Wright, his female counterpart, has a splendid voice, is a good actress but is not a Lottie Gee. Neither is Viola Colston a Gertrude Saunders. However, both are very acceptably doing the parts entrusted to them. George Garby does Uncle Ned very well from the waist up, but his legs fail to encompass the old man's type of walk. The others of the cast handle with satisfaction their respective parts, Al. Watts being especially good as the proprietor of the Jintown Hotel. Of course, he and Connor, Martin, Colston and the orchestra director,



Ollie Lopez, a featured dancer, with Miller & Slater's musical comedy company. She has been with the show for more than a year.

Mr. Corwell, have been doing their parts in the piece for several years.

With such efficient work as was presented the night we saw the performance, the very excellent costuming, complete scenic investiture and the business management of the show, there is no reason to doubt that *Shuffle Along* will be a big money earner for a long time to come. It is certainly an entertaining vehicle loaded with comedy and melody. Its 23 numbers will make you hum as you leave the theater.

THE CAST

- Jim Williams, Proprietor Jintown Hotel...
- Al. F. Watts, Jessie Williams, His Daughter...
- Bertha Wright, Ruth Little, Her Chum...
- Viola Colston, Harry Walton, Candidate for Mayor...
- Percy Colston, Onions, the Grocery Clerk...
- Theo. Raines, Mrs. Sam Peck, Suffragette...
- Jennette Slaughter, Tom Sharper, the Political Boss...
- Richard Cooper, Steve Jenkins, Candidate for Mayor...
- Edgar Martin, Sam Peck, also Candidate for Mayor...
- Edgar Connor, Jack Penrose, Alias "Keen Eye"...
- Percy Verwayne, Rufus Loos, a War Relief...
- Miles Williams, Strutt, a Jintown Swell...
- Abden All, Uncle Ned...
- George Bagby, Uncle Tom...
- Leroy Winners, Old Black Joe...
- Miles Williams, Secretary to the Mayor...
- Viola Holland, Porter...
- George Bagby, Doorman...
- Everett Brown, Shuffle Along Quartet...
- Messrs. Colston, Cooper, Broadus and Davis...
- Jessie Williams-Cora Winters, Edna Young, Violet Holland, Bobbie Holmes, Sophie Ellen, Lella Terry, Julia Robinson, Violet Wayne, Maxime Lopez, Nettie Lucas, Helen Deas, May Williams.
- Happy Honeyuckles—Roberta Lowry, Peggie McDonald, Kaye Lynn, Mary Goodwin, Ada Gray, Bertha Mitchell, Avna Johnson.
- Synceopating Sunflowers—Everett Brown, Arthur Noble, George Nanton, Dewitt Davis, Abden All, Charles Jones, Percy Winters, George Broadus, William Boyd.

We see by the papers that Joe Sheftell is suing his wife for divorce in Chicago. That, with the other known facts, makes a quite interesting bit of gossip, but the Page does not gossip.

Sunday Concerts Resumed

With the advent of musical comedy attractions at the Lafayette Theater, New York, the house has resumed the Sunday concert programs. The initial one this season was an unusually good bill. Charles Gilpin, supported by Rose McClelland and Lawrence Chenault, was the big feature, and the dramatic sketch *White Mule* made a great impression, not only upon the usual audience, but upon a number of booking agents who were in the house.

Onions Jeffries, late of *Runnin' Wild*, billed to team with Lionel Monagas, who did not appear, put over a single that would have been a credit to any of the old-time monologists.

Nettie Perry and Her Shells, a trio of dancers, verified all that the out-of-town reviewers have been saying about the act. She and her boys can really dance.

Marie Harris, an opera singer, did three numbers, *Beautiful Heaven*, a selection from *Faust*, and *All Alone*, with *O Sole Mio* for an encore, and the auditors simply ate up the act, for she can sing.

Snyder's Goats closed the show, and Chief Tenderhoe was the opening act. Both have been reviewed here before, and the fact that they are repeaters tells its own story.

The Moulin Rouge Entertainers, a quartet of mixed dancers, with a Philippine string band of six pieces, were the flash act, and it was one that for variety and novelty may be offered anywhere.

If the caliber of acts that made up this program is maintained these Sunday concerts are going to become highly profitable institutions for the Harlem house.

"Demi-Virgin" Called In

The *Demi-Virgin* tour closed very abruptly at the Temple Theater, Cleveland, O., December 20 and the company came into New York on the Monday following. The action is due, it is reported, to the fact that it was found too difficult to present the production in the colored theaters with the inadequate stage room and equipment, or to meet the demands of the managers of these houses that the show play to very low prices, such as prevail with them, or to reduce the presentation to tabloid size so as to give two shows nightly.

The show was booked into the Booker T. Washington Theater, Indianapolis, Ind., for Christmas week, and Manager Stone is reported to have attached the receipts in Cleveland Saturday to insure the fulfillment of the contract. In spite of this the cast was paid off and sent to New York by Manager Hale.

The show, which is featured by Evelyn Ellis, is booked for the Lafayette Theater, New York, for January 5. Whether the tour will be resumed at that time or not is not known as this copy goes to press.

Isles Puts It Over

Sid Isles, of Houston, Tex., has proved himself a promoter of the highest order. His fall festival conducted at his home town was visited by thousands of people and was declared the most successful promotion ever given by Negroes in the State. The Embee Show played the date, and for efficiency and the proper spirit of co-operation Isles strongly recommends the attraction to colored committees.

Four shows, four rides and 30 concessions, all gilt-edged projects with a corking good plant, show, made up an outfit that Mr. Embee kept moving at a businesslike pace all the time. "He is a prince," says Isles. Plans are on foot for the next affair, which will be held in November, 1925.

Isles' band played the date, and so satisfactory were the relations between band and the united shows that the band accompanied them to San Antonio to play a date with them under the white Masons of that city.

Ted Pope Heads West

Ted Pope, whose show has been doing stock work in Kansas City for a few weeks, opened on a road tour at Leavenworth, Kan., December 27. There are 25 people on the stage and a band of live in the orchestra pit. Cason and Thomas, of the Kansas City Amusement Company (white), are financing the show, which is being billed Ted Pope's *Dixie Serenaders*. It is booked for the one nighters in the Far West.

McCabe To Resume

William McCabe, whose *Georgia Troubadors* toured the Midwest, traveling in trucks thru the summer season, has spent the holidays at his home in Pleasanton, Kan. He will again take the road within a few weeks, playing theaters and traveling by rail for the rest of the winter.

Minstrel and Tent Show Talk

Holtkamp Plays Nashville

Holtkamp's Georgia Smart Set Minstrels played the Bijou Theater, Nashville, Tenn., during the week of December 15 and, according to the publicity man of the theater, it was a week of packed houses.

From the curtain raiser, a set showing the company's railway car, thru the first part dressed with an orange-colored plush drop to the Bubber Mack sketch, entitled *Uccakum's Undertaking Company*, the show was the source of constant laughs and pleasure to the audience.

Professor Wright's Band and Bob Woodridge's Orchestra were easily recognized as important features of the attraction. The comedians were good and got much out of their situations and the material was very modern.

Mader Mack, the five Dancing Boys, Comedians Glover, Knox, "Sparkplug", Bubber Mack, J. Underwood and George Chavers are deserving of mention. Harry Hilliard, Frank Sinedley and John Churchill are the solo singers. The olio includes Nellie Worthy, contortionist; Cuban Edards slack-wire artist; Adams, cyclist; Charles Nickerson, pianist, and Bubber Mack's Quartet.

All in all, this season's Holtkamp show is a most entertaining minstrel.

NOTE—With so many personal acquaintances in the organization The Page fails to understand why we do not hear from the show more frequently.

The Noy Brothers

The NAY BROTHERS' CREOLE STEPPERS AND BUSBY MINSTRELS folks have had an unpleasant experience that grew out of their fraternal affiliations. Most of the members of the company are Elks. They have often profited socially from it as they traveled. In Oklahoma City they allege they met a member of the order, or alleged member, who was down and out. They fed him and took him on as a caretaker for the new car, creating the job out of charitable impulse. He left the same night, and with him, they assert, went John Mitchell's new band drum and Ralph Crowley's brand new overcoat. The stuff was recovered in a local pawn shop where \$14 had been obtained upon the articles. The boys want the world to know of one Mr. St. Clair, a tall, brown-skinned fellow, who is an ex-soldier. The man left Oklahoma City for Coffeyville, Kan., they say.

The troupe had a fine time socially in Oklahoma City, since no band concerts or parades were required. Then, too, they encountered "Sonny" Thompson and his band playing the city the same week. They also attended a dance where they were privileged to hear the most famous dance band in the State, the Blue Devils Band. "Crack" McNeal, once a member of the Georgia Minstrels, is drumming with the local organization.

Jesse Scott was the guest of honor at a party given by an aunt who resides in the city, while Gladys Robbins had the sad misfortune of being called from here to her home because of the death of a brother.

The Harvey Minstrels

The eighth annual tour of the Harvey Minstrels is now on. The season began late, December 14, with F. A. McClain as the owner of the title, James Harkless in general agent, Jesse Morgan, stage carpenter; Irvin Richardson, stage manager and production director; Charles Beechum, assistant stage manager; Bob Hamilton, orchestra conductor; "Famous Silm" Austin, band director, and Billy Haskins, wardrobe master.

Charlie Johnson graces the big chair. Noah Robinson, Charles Beechum, Lawrence Baker, Jackie Smith and "Silm" Austin occupy the end seats on the first part. Edward Farrar, Sam Sims, Hugh Turner, Edward Hill, Edward Williams and Irvin Richardson are the chorus men. These are assisted by Hazel Cannon, Cecelia Coleman, Josie Austin, Katherine Burt, Mary Barbee, Irene Cook, Dorothy Ray and Viola Morris.

Ed Williams, the banjo wizard; Bobbie and Barbee in a pianology, Johnson and Baker in a sketch entitled *The Steward and the Cabin Boy*, Hugh Turner, the musical tramp, and a revue in five scenes complete the program. Sixteen song numbers are offered during the performance.

Getting Ready for Next Season

Mr. Fenlon, of the E. H. Jones Alabama Minstrel business staff, informs us that ever since the show was tucked away at the close of the season the owner and his staff have been busy on plans for next season. Mr. Bowen will have ready for the opening a complete outfit of new scenery and costumes, and he is already negotiating for people. Mr. Fenlon will be assistant manager again next season.

Dixies on Co-Op. Plan

Wilmer (Pud) Groce writes from Carthage, N. Y., with the information that Robert Wing and his advance man have abandoned the Down in Dixie Minstrels in spite of the fact that the company has been making good money in the New England States. "Pud", who has taken charge of the performers, states that three weeks' salaries, including a holdback, was due when the management abandoned them. They are playing vaudeville and local promotion

dates in upper New York State in an effort to get back to their respective homes.

Virginias Adopt Trucks

"I wish to inform you that I have sold my 31-foot baggage car to J. Loug, Morgan and will try out a novel way of moving my tent and other show property. A two-car show is now a thing of the past, as we were the last ones to discontinue the use of same. I will now try moving the people in a private Pullman and move the tent and other show property by trucks. This way I should always be in town early and should never miss a show account late train arrival. The new season will start early in March. I have some very good people engaged, Wm. Timmons, band leader for the past eight years, will be with me again. Can say this for Timmons, he is a musician of rare ability, worthy of any trust placed in him, a hard worker and has a wide circle of friends in the profession. The best band leader since P. G. Lowery—N. D. Dobbins, Manager, Virginia Minstrels, Houston, Tex."

Christy Closes With Dinner

The Christy Shows closed December 13 with a dinner to the performers at St. Augustine, Tex. Fletcher Smith was toastmaster, and the N. W. Dew Orchestra furnished music for the occasion. Before closing the people of the show encountered the Huntington Minstrels, Ratus Airship and Mr. and Mrs. Armstrong, of the Rabbit Foot Minstrels. Mr. Dew, who passed this information, is wintering at 310-B North 15th street, Birmingham, Ala.

Willie Young, of Waco, Tex., a young cornetist, is trouping the State with the Delmar Shows.

There is a car in the P. R. R. shops at Altoona, Pa., sent there from Buffalo, that seems to be without an owner, according to a recent communication. It contains advertising that reads "Cash Couch Presents Original Diamond Tooth Billy Arnte and His Happy and Minstrels". The car is stripped except for bedding. The shop officials would like to get into communication with the owners of the car. Can anyone enlighten them?

W. C. Steward, who directed the band with the Cullen Minstrels on the Rubin & Cherry Shows last season, is at home in Peoria, Ill., where he says he is just sleeping and eating, with nothing particular on his mind except that he forgot to tell us that Harry Hardaway, one of the musicians, was married to Gertrude Stephens, of Chattanooga. He saw the *Plantation Days* show and declares Jones and Jones, Farrell and Chadwick and the Four Crackerjacks to be great; in fact, he says, the whole outfit is above par.

Sonny Thompson

Mae Kemp and Sonny Thompson's Band is at it again. Since leaving burlesque for vaudeville this aggregation of entertainers has been making enthusiastic critics scratch their heads in search of the adjective capable of describing how the act impressed them. Here is the latest effusion. It is from the December 19 issue of *The New Bedford (Mass.) Standard* and is worth repeating:

The Olympia Bill

"Sonny Thompson's Entertainers at the Olympia are a group set wild by pulse-quickening, barbaric syncopation. There is an orchestra of five with Old Man Jazz himself at the drums and his daughter, Miss Jazz, a pretty, graceful girl, the singer and dancer. Then there is a fast-moving little masculine stepper, Sonny Thompson is the man at the drums, and to his drum sticks aren't just to drum with, but are sometimes to throw around, and so is himself, for every new and then he is so inspired by jazz that he throws himself completely out of his chair. The act is 100 per cent action and quite out of the ordinary run of jazz."

Changes in "Oh, Honey"

Gus Smith, producing principal of *Oh, Honey*, advises that the following changes have been made in the cast of the show: Doc Perkins, Cecil Carpenter and Ora Carpenter closed at D. Hill, N. Y. Bobby Hargreaves, Elmer Monk and Billy Proctor, all musicians, joined at Glens Falls, N. Y., and Estelle Floyd, prima donna, joined at Stamford. They all joined from New York City.

The show played the Strand Theater, Woonsocket, R. I., week of December 22, returning there after an absence of but eight weeks.

"Chocolate Dandies" Takes

At the close of the month's engagement at the Dunbar Theater, Philadelphia, Sissie and Bialke and their *Chocolate Dandies* did a three-day rest then began a road tour at Harrisburg, Pa., Christmas day, with Williamsport, Altoona, Scranton and Toledo as breakers into Detroit, where they open for a week, January 4. The Midwestern cities will be played with bookings announced until February 1, when they open in St. Louis.

Roland Hayes, tenor, appears at Carnegie Hall, Pittsburgh, January 2. May Beagle, a local promoter, is presenting him.

C. A. U. Raises Fee

The headquarters of the Colored Actors' Union announces that the initiation fee of the organization has been raised to \$5, effective February 1. In the letter accompanying the announcement S. H. Dudley, the general manager of the union, expresses considerable pleasure at the volume of good that the organization has already accomplished, even though its active operations have extended over but one year. He cites a number of instances where the union has assisted performers, and he asks that those who have so benefited to provide written acknowledgment of these facts so that it may be

used as proof to the few who are yet without the fold. He makes reference to the purpose of the union to provide a home for the aged artists and to create for them in the meantime more favorable working conditions.

It might be stated in this connection that the expose of dressing-room conditions made by Tony Lanston's department of *The Chicago Defender* is now being taken up by union officials. It is a most worthy undertaking and one that has long needed attention.

The new dues card is also ready for distribution. Union headquarters are at 1223 Seventh street, N. W., Washington, D. C.

Here and There Among the Folks

E. B. Dudley, manager of the Koppin Theater, Detroit, is quite ill and confined to his bed.

Taylor and Pegge write from Chicago to the effect that they will soon be on the big time.

Robert Leach, musical director with the Snapp Bros.' Shows for the season just closed, and his wife are wintering at 1788 Eighth street, Oakland, Calif.

Cherokee Thornton has been singularly unfortunate. After an eight weeks' enforced layoff at Jacksonville, Fla., his partner passed away in that city.

Ralston Kewon, senior Deacon and theatrical printer in Nashville, again corrects our spelling of his name. There is only one "e" in the name, not two as we have been spelling it. Correction adopted.

Bill Millers' Syncopators, the crack Washington dance band, furnished the

"Gang" Jines and Jacqueline write from San Francisco, where they are doing nicely in the Bert Levy houses, and state with considerable emphasis that Earl Dancer and Ethel Waters were "wowing" things at the Golden Gate Theater at the time of the writing.

Mrs. Joe Hogemuller, of Pittsburgh, wife of the electrician, and Mrs. T. C. Corwell, wife of the musical director of *Shuffle Along*, whose home is in Toms River, N. J., were visitors with their respective husbands in New York during the holiday weeks.

According to Sylvester Russell *Cotton Land*, presented at the Grand Theater, Chicago, with Gertrude Saunders, Billy Higgins, Harper and Blanks, Billy Mitchell, Alberta Prime, Dickie Wells and Jimmy Mordecai, is a corking good attraction.

Alice Dunbar Nelson and Florence Cole Talbert, the concert artist, have collabor-

Jules McGarr declines to admit having the home that the Page erroneously credited him with on Yale avenue, Chicago. As a matter of fact C. Jay Smith, who was associated with him, owns that home. He is now with *The Demi-Virgin* as advance man, and McGarr is in the South with his *Ragtime Steppers*.

Joseph Jones informs us that he is in Jacksonville, Fla., for the winter, at 1455 Van Buren street. He will write and stage some dramas. He tells us also that Ida Mae Johnson left that city December 20 for Key West and Cuban cities. Billie Miles, he says, is a lady of leisure in the Southern metropolis. She is at the Eggmont Hotel.

Fred Jenkins and a group titled *The Ethiopian Serenaders*, that includes 14 people, is pioneering thru towns in South Carolina. At Sumpter he reports that they did a turn-away business in a theater that had never before played vaudeville or tabloids. He claims that his company is the best costumed outfit in the territory.

Joe Woods, the colored man who has been with the Nixon general offices for many years and who went with J. N. Love from that organization to the Stanley offices, where he was evidently not made welcome despite his 20 years of excellent experience, has announced his resignation to take effect early in the new year.

Marion Anderson, contralto, will headline a program presented by the Citizens' Committee of allied organizations January 1 at the Academy of Music in Philadelphia to celebrate the anniversary of the Emancipation proclamation. Claudine Webster, Thelma Pariton, Ruth Young, Mrs. S. W. Layton, the Arion Glee Club and W. L. King, the pianist, are programmed.

Verdell Brown and J. P. Means have contracted to put on a show of 14 people at the American Theater, in Pennsylvania avenue, Baltimore, Md., a picture house that never played vaudeville or tabloids. The show will be a stock organization. Lillian Brown and daughter, Margaret Dobbins, Peggy Gamble, Annie Murphy.

(Continued on page 68)

A LETTER WE APPRECIATE

THE PAGE has received a number of complimentary letters since the Christmas Number was presented to the public, all of which were highly appreciated, but none more than the following from Alec B. Ross, advance agent of the Chesterfield Minstrels, a white organization. Especial value attaches to this letter because it comes from one who knows show business as it applies to either colored or white people, and because he realizes the difficulties connected with the advance of the colored performer and his interests. The letter:

"Dear Sir—Allow me to congratulate you upon the wonderful department you have in the Christmas issue.

"I have not been with colored shows for more than two years, but I never miss reading your page in *The Billboard*. As a matter of fact, it is about the first thing I read.

"I have spent several years with the colored actor, on plantation shows and one-nighters. I always felt sure that the time was not far off when the white theaters, in the large cities, would be thrown open to colored shows and the Negro actors with talent recognized.

"In my opinion your page in *The Billboard* has had more to do with the advancement made by your Race in the theatrical world than any other one thing, with the exception of the colored actor's ability.

"It pleased me greatly when you took over the department, which you have made not only a credit to your people but to the greatest trade journal in the world.

"Wishing yourself and the colored actor success in the coming year, I remain,

"Yours sincerely, ALEC B. ROSS."

music for the exclusive dance at the Crispus Attucks Press Clubhouse, in the national capital Christmas Eve.

Richard Cheatham's Orchestra is the attraction at the New Madrid Midnight Supper Club in Cleveland, O. The new resort is on Euclid avenue and was opened December 20.

The Colored Actors' Union provided transportation money with which Cherokee Thornton was enabled to jump from Jacksonville into Washington after the death of his partner in the latter city.

Carter and Clark have resumed playing vaudeville. They opened December 19 at the Majestic Theater, Evansville, Ind., and jumped from there to the Shenandoah, St. Louis.

P. G. Lowery, former bandmaster with the Ringling circus, is busy with three bands in Cleveland, all of which are booked for concerts in the Northern Ohio territory this winter. He was in the profession for more than 20 years.

Little Claire Campbell, the Baltimore chorister with the Joe Sheftell act, celebrated her (?) birthday December 27 in Chicago. She promises to be a real soubrette before the next one. Well, she has the talent, say we.

Dave Wiles has closed his under-canvas attraction and has opened on the Cummins Time with 16 people. The bunch opened at Palatka, Fla., December 15, jumping from there to Columbus, Ga., for the next week.

The Page acknowledges with thanks the many Christmas greetings that have come from our readers. The names will be found listed with those of all who so kindly remembered *The Billboard* staff elsewhere in this and the next issue.

rated upon the production of an official song for the Delta Sigma Theta Sorority. Lyric and music of the number are equally beautiful. It is published by *The Delta*, official organ of the body of Greek letter girls.

Silas C. Elliott writes from Florida to tease us about the enjoyment he is getting out of the mild weather. He says that Frank Hutchison, Walter Graham, Derrick Johnson, George Christian, Wm. Preston, Percy Wilson, C. Smith and Charles (Curly) Johnson compose the band that is with him.

The Allen & Stokes *Darktown Bazaar* began a two weeks' engagement at the Standard Theater, Philadelphia, December 29. Mrs. Luella Wells, the trapeze artist with the show, who broke an arm in Louisville, will be moved to a hospital in the Quaker City and have the arm reset.

The Clark County Colored Fair and Trotting Association of Winchester, Ky., is a wide-awake organization. Correspondence from Secretary Henry Williams indicates that the progressive set of officials handling its affairs are already deep into plans for the 1925 fair, the dates for which are set for July 3-5.

Thomas Armstead, who conducts the National Distributing Service, an advertising business at Laurel, Miss., advises that he will open a new theater catering to colored patronage early in February in that town. The policy will be pictures and vaudeville with such road shows as are available.

Can't We Be Old Pals Again, a fox-trot, and *A Railroad Man's Good-Bye* *Always Gone* are being pushed by the Chateau Publishing Company. Allie Moore and Louis Levine are the writers of the fox-trot. James Barton, the black-face comedian, is building an act around the latter number and has recorded it.

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Editorial Comment

ANOTHER year is passing out. A new one is upon us. With its beginning all eyes become focused upon it. What has it in store for us? That, of course, we know not, but if close observation of reports on conditions counts for something we would say those in the amusement profession and entertainment world are in line for a good, if not big, year. Authorities in practically every line of activity are very optimistic. They tell us that the business situation is one of great promise. Herbert Hoover, Secretary of

Commerce, the other day issued a statement in which he said there is a general soundness of business conditions. He pointed out that there has been a steady upward motion of the economic pendulum, but that there is nothing approaching "boom" conditions to cause apprehension of a succeeding slump.

For many 1924 has been one of the worst years in their careers and, while somewhat discouraged, most of them are proceeding with their plans in the hope of recouping their losses.

BECAUSE of the tremendous box-office success of Gus Hill's *Bringing Up Father*, which filled in two weeks on the Columbia Circuit—Dayton and Cincinnati—recently, it seems not unlikely that a cartoon show will become a permanent burlesque attraction starting next season, if not sooner. If such a show does materialize it will have to be in keeping with the chorus

of this issue, one by J. Ranken Towse, the well-known critic, reprinted from *The New York Evening Post*, and the other from *The Christian Science Monitor*. Those interested in this topic should not fail to read these articles, and while managers of the salacious stuff may have arguments of their own—arguments to the contrary of course—to voice, the situation is given in its true light and from slightly different angles. There is contained in these reprinted editorials proof positive that the old cry of "giving the public what it wants," so far as the indecent is concerned, does not carry any more weight than a sieve carries water.

The manners of children depend upon the way in which the offspring are brought up by their parents. That statement is applicable to theatergoers of whose concern are the producing managers. There cannot be decent people with indecent training. Who would deny that?

thence to Victoria, across South Australia to Perth in Western Australia. South Australia intends to spend immediately £107,000 on country roads. The government provides four-fifths of the cost of maintenance of all thoroughfares thruout the State, and during the past year £500,000 has been given to district councils to facilitate the transport of produce.

The government recently completed a track thru one of the most rugged and beautifully scenic go.ges in Australia at a cost of £215,000, and it has promised the National Roads Association to present a scheme for putting into operation one of the finest road-construction policies in the history of the State.

The Board of Directors of the National Association of Amusement Parks, thru A. R. Hodge, the secretary, writes us in high praise for the assistance given, thru our columns, in connection with the sixth annual meeting of the organization, which was held in Chicago recently. The tribute is very gratifying and we think so highly of it that we are printing it on page 68 of this issue. May the organization continue to prosper as it deserves to.

The rumor mongers now have the "independent" motion picture producers contemplating offering to General John J. Pershing a position similar to that occupied by Will H. Hays in the "regular" association, the M. P. P. D. A. The suggestion, the reports go, was brought on thru General Pershing's standing among mankind as a man of outstanding integrity, sound judgment, just impulses and unusual strength of character. General Pershing is all that, and more too, but—well, we miss our guess if he entertained such an offer.

Those reading the daily newspapers who imbibe alcoholic drinks are taught a lesson almost daily by deaths from poisonous liquor. We know of quite a few show people who have declared themselves as "off of it." The sooner others heed the indirect warning the better.

The nation in 1921 spent \$90,756,063 for its perfumes, cosmetics and toilet preparations, while in 1923 the amount was \$117,175,741, a gain of approximately \$26,000,000 in 1923 over 1921, according to figures made public by the Census Bureau last week. The manufacturing census is taken biennially and the figures represent the wholesale prices of goods. It would be interesting to know what portion of the \$117,175,741 was put to stage use.

Any play that has been wholly or partly broadcasted has no chance of getting booking in theaters in London, Eng.; controlled by Stoll, Gulliver, Payne and Gillespie, so determined are they against that method of publicity. They are firm in their belief that it hurts rather than aids the box-office.

It begins to look like tabloid is in line for a boom—in point of number of attractions of that style of entertainment.

Abie's Irish Rose continues on its merry way in Chicago. The play has just rounded out a solid year at the Studebaker Theater, and, we understand, the management hasn't given a thought to the definite closing date, so great is still the demand for seats. Only two other shows have outstayed a year in the Windy City, *The Bat* and *Lightnin'*.

It is rumored that Joe Singer, manager of the Queen Theater, and Lou Bislinger, of the Washington, picture houses, of Dallas Tex., will head a company that will construct an office building on the site of the Queen Theater, the ground floor to be a large cinema theater. Construction will probably start some time in 1925.

GREETINGS!

1 To 9
Everybody
in the World
of Amusements.
Indoor and Out-
door, Directly or Indirectly
Interested. May 1925
Be Your Happi-
est and Most
2 Prosperous 5
Year

standard set for burlesque. Many of the "regulars" who witnessed *Bringing Up Father*, both in Cincinnati and Dayton, were disappointed at the small chorus and scarcity of dancing numbers in the show, due to the fact that they probably labored under the impression it was going to be strictly burlesque. The comedy end of the show, however, was favorably commented upon by this class.

Except in few instances, cartoon shows have of late played small towns with companies numbering less than 20 people. With the comic strips of the characters running regularly in the daily newspapers of the cities represented in the burlesque circuits, there is much free publicity for a cartoon show and there appears to be no reason why one in burlesque should not at least prove the financial winner that *Bringing Up Father* was in the two Ohio cities.

THE subject of clean and unclean plays is dealt with in two articles appearing in double-column boxes in the Classified Advertising Section

A CIRCUS that has its advance given "Comps" for space for paper in windows, on barns, fences, etc., and then refuses to honor the passes when presented at the front door, when the holders arrive on time, just because it is seen that a sell-out business is going to be done, is doing harm not only to itself, but to circuses in general, and particularly to the ones that follow it. These people are due more consideration, if anything, than the circusgoer who pays cash at the front door when seats are selling fast. We know of at least two shows on which this abuse prevailed occasionally during the season of 1924.

A USTRALIA is moving along fast with its good roads. One of the most important and picturesque accomplishments is the constructing of what is to be known as the Prince's Highway. Named in honor of the Prince of Wales, this road will extend thru five States of the continent, running from Rockhampton in the North to Queensland, into New South Wales,

Harmonic Intervals

By O. A. Peterson

THE diagram at the head of this article represents the diatonic scale, using the key of C as a model. Of course it is understood that a diatonic scale in any other key would look exactly like this one. The short lines represent commas. A comma in music is the difference between a major tone and a minor tone. A major tone, as from C to D, contains nine commas, while a minor tone interval, as from D to E, contains eight commas. So therefore a comma is the difference between a major tone and a minor tone.

It is presumed that the reader has read my article entitled *The Mythical Quarter-tone*. This is a continuation along the same line.

I am endeavoring to show, by analyzing the diatonic scale, that we have no place for the quarter-tones in music.

The original diatonic scale has no flats or sharps—not in the signature. It cannot be transposed into other keys. Its tones are not interchangeable. They are true only in one key at a time.

Look at the diagram and see the reason why. Count the commas in the various intervals. We cannot commence on the second or third degree of this scale and construct another one of a similar model by the use of sharps or flats. Our intervals would be entirely wrong if we attempted to do so. Not ever the semitones can be moved without disarranging the whole scales, because a diatonic semitone is much longer than a chromatic semitone such as we have in our tempered scale. Even if we should adjust our semitones, the others would be wrong, because there are two different sizes of them—major tone and minor tone.

The true diatonic scale is not in any particular key. It is just a scale, a model, representing the correct intervals in music as taken from nature's harmonics. It is mathematically true and correct in every particular and will always be our model for perfection, even though we cannot use it. When this scale was invented the pitch was in the instrument and not in the scale or signature. If the pitch was too high, they would simply use an instrument that was a little lower; if it was too low, they would use a higher instrument. The scale was always the same, merely a model for the true harmonic ratio of tones.

Flats and sharps came in later. When they occur as accidentals it should be remembered that they represent tones belonging to another diatonic scale and have a definite pitch according to their place in their own scale. Later we shall illustrate by diagram exactly where these tones belong and show their exact pitch in relation to other tones.

A comma in music is an interval the same as from 72 to 73. That is to say; one additional vibration in 72 would be a comma higher; or, in other words, it gains one in every 72. Likewise, one vibration less in every 73 would be a comma lower. It loses one out of every 73. Commas are used only for measuring intervals.

An interval of a major third consists of 17 commas. A minor third has 14 commas—only three less than a major third. Please take note of this important fact, as we shall use it for our basis in later calculations.

The interval of a perfect fifth, such as from C to G, contains a major and a minor third, 31 commas in all. The fifth of the scale is the midway point in number of vibrations, being in the ratio of 3, while the tonic is 2 and the octave is 4. But it is not the midway point in actual pitch, because 2 and 3 are further apart than 3 and 4. This point was fully explained in my previous article.

In order to show the simple mathematical relations in the true scale we will give their vibration ratios in actual standard pitch, using the scale of C as a model. Middle C on piano, which we call low C in treble clef, vibrates at the rate of 264 times a second. From C to D is as 8 to 9, therefore D vibrates one-eighth more than C. In other words, D gains one in every 8th. So, therefore, we fine one-eighth of 264 and add it to the vibration of C. One-eighth of 264 is 33. Add 33 to 264 and we have 297, the vibration rate of D.

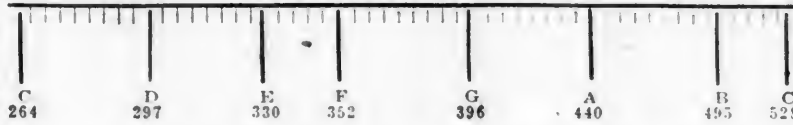
From D to E is as 9 to 10. Therefore, in order to find the vibration rate of E, we find one-ninth of 297, because 10 is exactly one-ninth more than 9; or, in other words, E gains one in every 9. One-ninth of 297 is also 33; but you must not get the impression that these two intervals are the same merely because we add the same number. The 33 added to 297 is really smaller in proportion than the 33 added to 264. It was one-eighth of 264 while it is only one-ninth of 297.

Thus it will be seen that a study of the fundamentals of music gives us a clearer understanding of the true relation and comparative values represented by numbers.

Adding 33 to 297 gives us 330, the vibration rate of E, major third in the scale. From E to F is a diatonic semitone the same as 15 to 16. Therefore, if F gains one out of every 15, it is one-fifteenth higher in pitch than E. One-fifteenth of 330 is 22. Add this to 330 and we have 352 as the vibration rate of F.

G is a major tone above F. Therefore they vibrate in the ratio of G-8, F-9. One-eighth of 352 is 44. Add this 44 to the vibration rate of F and we get the vibration rate of G at actual pitch—396.

From G to A is as 9 to 10—a minor tone interval. One-ninth of 396 is also 44, but it should be borne in mind that this interval is not the same as the preceding one. While 44 was one-eighth of 352 it is only one-ninth of 396, therefore smaller in proportion, giving us a minor



tone interval. Adding 44 to 396 gives us the well-known standard of 440 vibrations a second for A.

From A to B is another major tone interval as 8 to 9, therefore we find one-eighth of 440, which is 55. Adding 55 to 440 gives us 495 as the vibration rate for B. We could add one-fifteenth to this and get the correct figure for C, because from B to C is as 15 to 16, but we have an easier way of finding the octave: Simply double the number of the lower C and we have 528, according to American standard pitch.

These numbers show us the simplicity as well as the mathematical accuracy of the true diatonic scale. No guess work about it at all. Imagine the havoc which would be created in these simple numbers if we should attempt to introduce quarter-tones, which could be expressed only in logarithms and decimals, such as 1.05946, representing the chromatic semitone interval in the artificially tempered scale. Complete figures were given in my last article. An easy way to remember the principal harmonic intervals of the true scale is to reduce it to decimals similar to dollars and cents, thus:

If the prime or tonic is \$1, the third is \$1.25, while the minor third is only \$1.20. The fifth is \$1.50, the seventh harmonic is \$1.75 and the octave is \$2.

Where do quarter-tones come in here to break up these simple and exact mathematical ratios! The quarter-tone has no place here at all. It would only be a disturbing element, causing confusion and discord. Those who really know the fundamentals of music will never give a serious thought to the mythical quarter-tones. Only the visionary mind, with limited knowledge, will ever entertain such fallacious ideas.

The facts and figures which I have given in these two articles are not found in text books and are unknown to the majority of musicians. Such information is not easily available to the ordinary student. Very rarely indeed do I find a musician who can correctly analyze the diatonic scale, altho it is our pattern and model for all that is good and perfect in music. All they seem to know is the tempered scale. Many of them do not even know of the existence of any other.

We shall now follow with an original diagram showing the pitch and location of flats and sharps when they occur as accidentals. In the diagram will be found more intervals than the average musician ever dreamed of. Where does the bastard quarter-tone get in among these legitimate harmonic intervals?

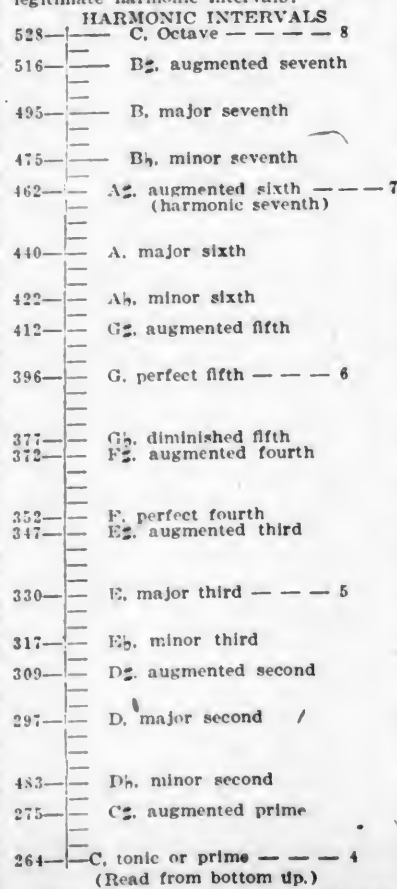


Diagram showing true pitch of all tones in the chromatic scale. None of these is

a quarter-tone. Number indicates harmonics.

The short lines, representing commas, are supposed to be equal distances apart. We are using the scale of C merely as a model representing the regular form of the diatonic scale.

In the above diagram I endeavor to show the exact pitch and location of all flats and sharps in their true relation to each other in a diatonic scale, but, of course, they would not all occur in any one scale. In fact, all so-called "accidentals" are tones belonging to some other diatonic scale, simply borrowed for use in harmony or melody.

The diatonic scale in itself consists of eight tones in exact mathematical ratio to each other, but there are a few other tones which always go with each scale, such as minor thirds, augmented fifths and minor sevenths. Without these our harmony and melody would become quite tame and monotonous.

While we are using the scale of C as our model in this diagram it should be remembered that all other scales are exact duplicates of this one. The only difference would be in the names of the notes. For instance, when we speak of a minor third we know that it is a general term referring to a note which is located a tone and a semitone above the key note or prime; but when we speak of E-flat we refer to the minor third in the key of C only.

Each individual note may be shifted about into various positions in the different scales, but the positions themselves remain fixed and immovable in relation to each other. The entire scale may be higher or lower, but the degrees of the scale remain always the same.

We shall now proceed to analyze all the intervals in our diagram. The first tone, C, vibrates 264 times a second according to American pitch, which we call universal pitch. We will pass over the next two, as they do not belong to this scale. However, it will be noticed that D-flat is two commas higher than C-sharp.

The second in this scale is D, located nine commas above C and vibrating 297 times a second. D should be a comma lower when it is used as a third in the key of B-flat. This should be understood to mean that any tone is a comma lower when used as a third than it is when used as a second. Also a comma lower when used as a sixth than it is as a fifth.

The next tone, D-sharp, is not used in the key of C. We go two commas higher and find our minor third as being E-flat, 14 commas above C. This should be understood to mean, in general application, that augmented seconds are never used as such, because they are two commas below the minor third and have no place in harmony. D-sharp becomes very useful, however, as an augmented fifth in the key of G and a harmonic seventh in the key of F.

The next tone, E-flat, is the minor third in the key of C, to which tone it stands in the ratio of 5 to 4. In true pitch it should be 14 commas above C and only three commas below E, the major third. These two tones are among the worst sufferers in the process of tempering the scale. Being only three commas apart the minor third has to be lowered about two-thirds of a comma or one-sixth of a semitone, while the major third is raised an equal amount in order to throw them four and one-third commas apart, which is the equalized interval used as a semitone in the tempered scale.

This information will be a shock to many musicians who have never heard of it before. All of our thirds in the tempered scale, even on our best tuned pianos, are a sixth of a semitone too high. Likewise our minor thirds are one-sixth of a semitone too low, being only about 13 commas above the tonic instead of 14.

The tempered major third becomes nearly 18 commas above C instead of 17 as it should be. Note their true positions as shown in the diagram. E is number 5 in the harmonic series of the key of C, to which it vibrates as 5 to 4. E, as third in the scale, should be 8 commas above C. If we could find a way to make our major and minor thirds in true pitch our harmony would be much improved.

The next tone, E-sharp, is not used in the key of C. It is the major seventh in the key of F-sharp; also would be very useful as a harmonic seventh in the key of G.

F is fourth in the key of C, to which it vibrates in the ratio of 4 to 3. F is not found in harmonics, but was arbitrarily placed nine commas, a major tone, below G by the inventor of the scale. It suffers but little in the tempering of the scale, being raised only a trifle. F would have to be a comma higher in the key of E-flat if we used the true minor third as our basis of pitch, because the second

of a scale should be 9 commas above the first or prime.

F-sharp is 26 commas above C, while G-flat is 26 commas below the octave C. They are only one comma apart and the center of the octave is found between these two tones. It is a significant fact that no tone is found at this central point of the octave, showing once more that it is not nature's scheme to divide tones or octaves into equal parts. Harmonics bear the relation of consecutive simple numbers to each other; these are not equal distances apart, but get closer together as they go up.

Next tone is G, fifth in the scale and represented in harmonics by numbers 3, 6 and 12. I will here explain that the harmonic numbers given in the diagram are really an octave higher than the actual pitch of the tones. This was done in order to include number 7, which is not represented in the lower octave. An odd number is always the lowest of the series in harmonics. G would seem to be the midway point in the octave—and so it is in respect to its vibration number and its harmonic number. Number 6 would seem to be exactly midway between 4 and 8, but in reality it is much closer to 8 than it is to 4, because numbers get closer together and relatively smaller as they go up. Therefore G is exactly four and one-half commas above the center of the octave. It is located 9 commas, a major tone, above F and is not much hurt in the process of tempering the scale, being lowered a mere trifle, about as much as F is raised, reducing the interval between them a little more than one-half comma.

The next tone, G-sharp, the augmented fifth, is very important in harmony and is much abused in the tempering of the scale. G-sharp is the third of a third, being a major third, 17 commas, above E; while E is 17 commas above C, making it a third above a third. It should be only 3 commas above G, according to true pitch, but in tempering the scale they are obliged to raise it one-third of a comma, about one-sixth of a semitone, making it decidedly out of tune. The augmented fifth makes a beautiful chord when used together with C and E—that is, when it is in tune. It is never in tune in the tempered scale. This tone can be made true on band horns by drawing the third slide about three-quarters of an inch and then finger G-sharp with second and third valves. In other keys it can be made in other ways, which I will explain in a later article. Let one man sound low C, another one sound G-sharp as described and another make E a little flat with third valve. You'll be surprised. This same tone becomes the harmonic seventh in the key of B-flat, treble clef.

A flat is not used at all in the key of C. Whenever you see it written in this key it means G-sharp, augmented fifth. However, A-flat is a very useful tone in other keys; for instance, as a minor third in the key of F. In tempering the scale the minor sixth, A-flat in this case, is lowered one-third of a comma, or about one-sixth of a semitone, and G-sharp is raised an equal amount.

Our next tone is A, our standard of pitch, vibrating at the rate of 440 a second. A is only 8 commas above G in the scale of C, where it holds the position of sixth in the scale. It is in the same location when used as a major third in the key of F, but it must be raised a comma higher when used as second in the key of G or as fifth in the key of D. In tempering the scale A is raised about one-sixth of a semitone. In its normal pitch it should be 14 commas or a minor third below C.

We shall pass over the harmonic seventh for the present and return to it later. B-flat, the minor seventh, is not essential to the key of C. Whenever this tone is indicated as a minor seventh A-sharp should be used. B-flat is useful as a minor third in the key of G and second in the scale of A-flat. It is also a fifth in the key of E-flat, but when used in the key of F, or in the key of B-flat, it should be a comma lower; because in these two scales it should be 9 commas below C instead of 8 commas.

Next is B, major seventh in the key of C and major third in the key of G. B is 5 commas below C, a diatonic semitone. In tempering the scale B is raised considerably while E-flat is lowered an equal amount.

B-sharp is used only as a seventh or "leading note" into the key of C-sharp. It is located two commas below C, the octave. This C is the 8th harmonic when it occurs on second line above the staff. C-sharp, 3 commas above C, becomes the augmented fifth in the key of F and the harmonic seventh in the key of E-flat.

We shall now return to A-sharp, the augmented sixth, two commas below B-flat. This tone, which is identical with the harmonic seventh, is one of the most important harmonic factors in our entire galaxy of tones. A way should be found to use it on all instruments if possible, or at least on some of our instruments, so that this tone could be included in our harmony. It is interchangeable with the augmented fifth. That is to say: The augmented fifth in one key becomes the harmonic seventh in the next key, one tone below. For example: A-sharp is the harmonic seventh in the key of C, and it is also the augmented fifth in the key of D. Both of these tones can be made on band horns and in a future article I shall tell how to do it. The harmonic seventh is an augmented second above the fifth in the scale. That is to say, in our present example, using the key of C as a model, the harmonic seventh is A-sharp, located 12 commas above G.

(Continued on page 57)

MOTION PICTURES

EDITED BY H.E. SHUMLIN

COMMUNICATIONS TO
NEW YORK OFFICE

WARNERS TO FLOAT NEW STOCK ISSUE

Permission Secured From Delaware
Secretary of State To Increase
Capitalization by 250,000
Shares

New York, Dec. 27.—Warner Brothers Picture Corporation, which floated \$5,000,000 worth of stock early in 1924, is preparing to float a new issue of \$2,500,000. Permission has been secured from the Delaware Secretary of State to increase the company's capitalization by 250,000 shares of Class A stock, par value \$10 per share.

While the Warner Brothers' stock was listed on the New York curb market this year, there have been exceedingly few market transactions reported in it since. The stock has been sold privately. The new issue will probably be sold in the same manner and the money received for it, or part of it, used to build or buy a few theaters in key cities.

When the Warners let loose a few weeks ago the announcements, carefully prepared, about their plans to build first-run theaters in at least 20 cities, people in picture circles prophesied that it was to pave the way for the selling of more stock. The Warner publicity got important space in newspapers all over the country.

The first week in January the four Warner Brothers will meet in New York and prepare their production plans for the season of 1925-'26. It is believed that they will make at least 30 pictures.

Reopen Fox N. Y. Studios

New York, Dec. 27.—The Fox Film Corporation has engaged Maurice S. Pines, theatrical manager and producer, as production manager in charge of the Fox New York studios, which have been closed for some months and are soon to reopen. An effort was made by Fox when they closed down the Eastern plant to lease it out, but only one outside production has been made there. The studios are up to date and handsomely equipped, being located in the Fox building at 16th avenue and 55th street. The plays produced by John Golden will be filmed in this city.

Kelley Goes Abroad

New York, Dec. 27.—Arthur Kelley, second vice-president of United Artists Corporation, and representative of Charles Chaplin's interests in this organization, sailed recently for London from New York. Mr. Kelley is on business for the famous producer-comedian and in England expects to survey general trade conditions as well as to handle several personal transactions for Chaplin. Mr. Kelley will be abroad several weeks.



EVELYN HUMES—Pretty young actress, who has played in vaudeville and on the musical comedy stage, who is now working in pictures. She is at present playing in a picture which Edgar Lewis is directing and is being filmed in Glensville, N. Y. She is from Chicago.

IT STRIKES ME---

A FEW WORDS about the future of the picture business were printed in these columns last week, with regard to the foolishness in the "warnings" issued by producers and distributors to exhibitor buying combines. Now comes to hand a copy of *The Film Renter*, an English trade paper, which contains matter bearing upon the same subject which is certainly worthy of reprinting.

I expressed the views last week that even if, as the distributors bewailed, the independent producers would be driven out of the business thru the insistence upon low rentals by buying combines of exhibitors, there would be plenty of pictures for showing, even if the exhibitors had to take a hand in producing and distributing them. Now, in England, as everybody knows, the picture producing business is in a state of coma, and the entire British industry is trying to bring it back to life. The English producers have been driven out of the business by the foreign, particularly the American, pictures. *The Film Renter* prints a plan submitted by H. Rowson, head of Ideal Films, Ltd., one of England's largest concerns, which suggests a plan for organizing an exhibitor-controlled producing and distributing company as a way to revive English picture making.

The Rowson plan would give exhibitors the right to pass upon all production plans and to share in profits. The exhibitors would not be called upon to invest any money, all they would be asked to do is guarantee at least 50 per cent of the cost of production by contracting to play the pictures. In other words, the exhibitor would contract for pictures before they were made—which is just what exhibitors in America are doing right now, without having anything to say about the pictures they are buying and without getting any of the profits. To quote from the plan:

"Pictures to be made under an arrangement with exhibitors who would severally guarantee at least 50 per cent of the value based on the cost of production. If the gross rentals should ultimately exceed this value the surplus, after allowing a reasonable profit to the producer and a reasonable allowance to the renter, to be divided between renter, exhibitor and producer in agreed proportions. If the gross rentals should not reach this value no further charge to be made on exhibitor.

"The pictures to be produced under the scheme would be decided on between the producer and a committee representing the guaranteeing exhibitors. Either party may take the initiative in proposing subjects to the other; but, subject to consultation as to leading players and other details of importance to the exhibitor and agreement as to actual cost, the entire responsibility for the production to remain with the producer. By this means the story, stars and total expenditure will be agreed to by the exhibitor before the picture can come under the scheme."

Now there you are, ladies and gentlemen; for doing no more than you are right now you will be able to get pictures, be able to pass upon them before they are made, and get a share of their profits. Right now you are contracting for pictures before they are made, and when you play them and pay for them that's the end of it. And you can bet your bottom dollar that if a situation ever crops up in these United States such as the distributors are crying about there will be plenty of organizations and individuals who will hand out the same sort of proposition as Rowson's.

H. E. Shumlin

Broadway Business Low Before Christmas

New York, Dec. 27.—With the best picture on Broadway this week it was no trouble for the Capitol to lead the box-office list among the first-run picture palaces. *So This Is Marriage* got generally good press notices and did as well as could be expected the early part of the week, from Sunday to Thursday. Christmas night saw a naturally large increase in patronage at all the houses. Last Sunday saw about the lowest receipts at the Capitol since the cool weather started. The picture probably did a total of \$45,000 on the week. This Sunday another Metro-Goldwyn, *The Dixie Handicap*, will open.

The New B. S. Moss Colony Theater, two blocks above the Capitol, opened its doors Christmas Day with *The Thief of Bagdad*, the first showing at popular prices. The place was, of course, jammed all the time. The picture will run at least three weeks, it is believed.

The Piccadilly, with Barbara La Marr in *Sandra*, had another bad week. The picture got a round of razzing from the critics. Today Warner Brothers' *The Lighthouse by the Sea*, featuring Rint-Tint-Tin, will open and will run the week. The Rialto did not do so well with McPhan's *Tongues of Flame* on its repeat week. The business dropped far below what the film got at the Rialto the week previous. The Rivoli, with *Argentine Love*, registered low business, too. Both houses are playing *Peter Pan* next week. The Strand played *Love's Wilderness*, with Corinne Griffith, to poor business

until Thursday, when, like the other houses, things picked up. *Barthelme's Classmates* opened today. This picture led its first-run showings in most other key cities weeks ago.

Weber & Fields Start on Film Work

Los Angeles, Dec. 27.—After concluding their vaudeville tour of the Orpheum theaters Joe Weber and Lew Fields are here to appear in the screen adaptation of *Friendly Enemies*, which A. H. Sebastian will present thru the Producers' Distributing Corporation the coming season.

Lucille Lee Stewart, who has been signed to appear in the leading feminine role opposite the famous team, also has arrived in Hollywood.

Preparation for the filming of *Friendly Enemies* has been in progress for some time and actual production work will begin immediately under the direction of George Meiford assisted by Bert Siebel.

Weber and Fields will appear in the roles made famous on the stage by Louis Mann and Barney Bernard and, after finishing work on the production, will make a tour of personal appearances with the picture, beginning about March 1.

To Film Barnum's Life?

Los Angeles, Dec. 27.—A scenario story of the life of P. T. Barnum, of circus fame, has been prepared by Monte Katterjohn, well-known scenarist, who is reported planning to produce it himself.

DECIDES AGAINST BIG DISTRIBUTOR

Boston Arbitration Board Finds
in Favor of Goldstein
Bros. Against Famous
Players-Lasky

Boston, Dec. 27.—Another important decision against a distributor and in favor of an exhibitor was registered here when the arbitration board of the Boston district decided that the Goldstein Brothers, operating the Broadway Theater in Springfield, did not have to play Famous Players-Lasky's *Montmartre*, because when it was sold the exhibitors were not informed that it was a foreign-made production.

Goldstein Brothers, who also operate the Victoria Theater in Holyoke, Mass., bought *Montmartre*, in which Pola Negri is starred, but a short time before they were supposed to play it they found out that it was made in Germany and that, according to their opinion, it was a lemon, and so informed Famous Players-Lasky's Boston exchange that they would not run it.

Famous Players brought charges against the Goldsteins, which were heard December 6 by the arbitration board. The decision was against the Famous Players, but that producing and distributing organization did not swallow its medicine quietly. It went so far as to demand that the three exchangemen and exhibitors of the arbitration board explain their votes, and it is said that even Will Hays wrote a letter to the members of the board on the subject, but the arbitrators held firm and when, December 29, Famous requested that the case be reopened it was refused.

After considerable negotiating Goldstein Brothers agreed to buy six other Paramount pictures, a part of the cost of which was to be what *Montmartre* sold for. It is now learned that the Goldsteins found that two of the pictures they bought are no good to them, as they have already been played by a theater in Springfield, and their theater is a first-run house.

Federal Investigation of Famous Players Ends

New York, Dec. 27.—The final hearing in the Federal Trade Commission's investigation of Famous Players-Lasky and associated companies and individuals on charges of being a trust was held early this week in New York. The actual investigation began a year and eight months ago in New York, when W. W. Hodgkinson was the first witness April 23, 1923. The commission, accompanied by lawyers representing the Government and the defense, has visited important cities from Boston to Jacksonville, and from Los Angeles back to New York, taking voluminous testimony in each place.

The last witness was Paul Raiborne, of Famous Players, called by the defense. An attempt was made by Bruce Bronley, attorney for Famous, to introduce into the evidence a tabulation prepared by Raiborne showing the moneys paid by exhibitors to distributors in 1916, 1919, 1920, 1921, 1922, 1923 and 1924, the motive being to show that the Famous Players' share was not very large. Objection was taken to this by Attorney W. H. Fuller, for the Government, on the ground that the tabulation included short subject distributors as well as feature companies, and Examiner Alvord sustained the objection.

Attorney Bronley was granted permission to file at Washington within the next 30 days whatever information he considered was required to complete the defense.

It will be many months before the Federal Trade Investigation digests the tremendous amount of evidence, covering more than 16,000 typewritten pages, and hands down its decision.

Hackathorne Visits N. Y.

New York, Dec. 27.—George Hackathorne arrived in New York this week for a brief vacation following the completion of his role in B. P. Schulberg's special production, *Capital Punishment*. Hackathorne played the masculine lead in this Preferred Picture masquerade and in this supporting cast including Elliott Dexter, Margaret Livingston, Robert Ellis, Mary Carr, Alec B. Francis, Edith Yorke, Joseph Kilgour, Wade Boteler and George Nichols.

REVIEWS

By SHUMLIN

"The Rattler"

Ermine-State Right

This picture, produced by the same William D. Russell who has recently shown several really worthwhile low-cost pictures...

The picture gains its title by reason of the talent the leading character, a cowboy, has of mimicking with his mouth the noise made by a rattlesnake about to strike.

The said cowboy hero is the foreman of a ranch which looks as much like a cattle ranch as the backyard over in Jersey that I used to cavort about in when but a cheelid.

Under the pretense of helping her cope with the our hero up, and then persuades her to marry him, just to spite our hero, who, she thinks, has run out on the wedding.

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the rattlesnake college yell, whereupon the frightened villain steps aside, looks backward, and gives our hero the chance to cuff him on the ear and lay him low.

The cast is headed by Jack Meehan, Vester Pegg, George Williams and William Buckley. Produced by Ermine Prod., Inc., and released thru State-right exchanges by Usla Corporations.

"Inez From Hollywood"

First National

In many ways a very inept, sloppy picture, Inez From Hollywood has enough of the old hoke to insure its being liked, if not by the upper 20 per cent, at least by the lower 80.

As the title intimates, the picture concerns the famous, or, as the story leads one to believe, the infamous Western picture center. The leading character is known as the worst woman in Hollywood, but, as a matter of fact, she carries on riotously, her heart is pure, and she has a younger sister back home on Long Island who is the apple of her eye and whom she has kept as stainless as an April cloud.

Anna Q. Nilsson, Lewis Stone, Mary Astor, Laurance Wheat, Rose Dione, Snitz Edwards and Harry Depp are the principal players, the first three having the important parts. It cannot be truthfully said that any of the players gives a particularly good performance, but that is more on account of the parts they play than for any other reason.

Miss Nilsson plays Inez Laranetta, famous screen vamp, whose life is just one successful picture after another news-paper scandal. The film opens with a rough party in Inez's garden, which is ended when the police raid the premises at the instigation of Inez's manager, who craves publicity, and arrest the whole lot.

Before leaving, he memorizes a return address he has noticed on a letter Inez has just received from Long Island. It is from her young sister, Fay, whom she has brought up and kept out of the world's way, and who does not know she is a movie actress. Cuyler goes back to New York and takes a trip out to the Long Island address to see who it is Inez is so fond of.

Alfred E. Green directed the picture, which is based upon a story by Adela Rogers St. John.

"Silk-Stocking Sal"

Film Booking Offices

Nauseatingly stupid subtitles, bad acting, poor direction and a tiresome, unoriginal story make Silk-Stocking Sal a picture which cannot be expected to entertain any but the dumbest audiences. It is even below the usual standards of F. B. O. pictures—and that's saying plenty.

This picture is a melodrama, the title role being that of a lovely burglar who decides to "go straight" when the

hero, a man of wealth and standing, displays faith in her. The big punch comes when the hero is sentenced to be electrocuted for a crime he did not commit, and the girl wheedles a confession from the real criminal just in the nick of time.

The picture opens with a scene in the home of Robert Cooper. Bob, who is a big business man, comes home to find a sweet young lady burglar selecting the things she wants for Christmas.

Bull Reagan, who loves her, determines to bring her back to the fold and pays her a visit at the office. That night he breaks into the office and murders Cooper's partner. As Cooper had quarreled with the dead man only a minute before the crime he is accused of the murder, tried and sentenced to death.

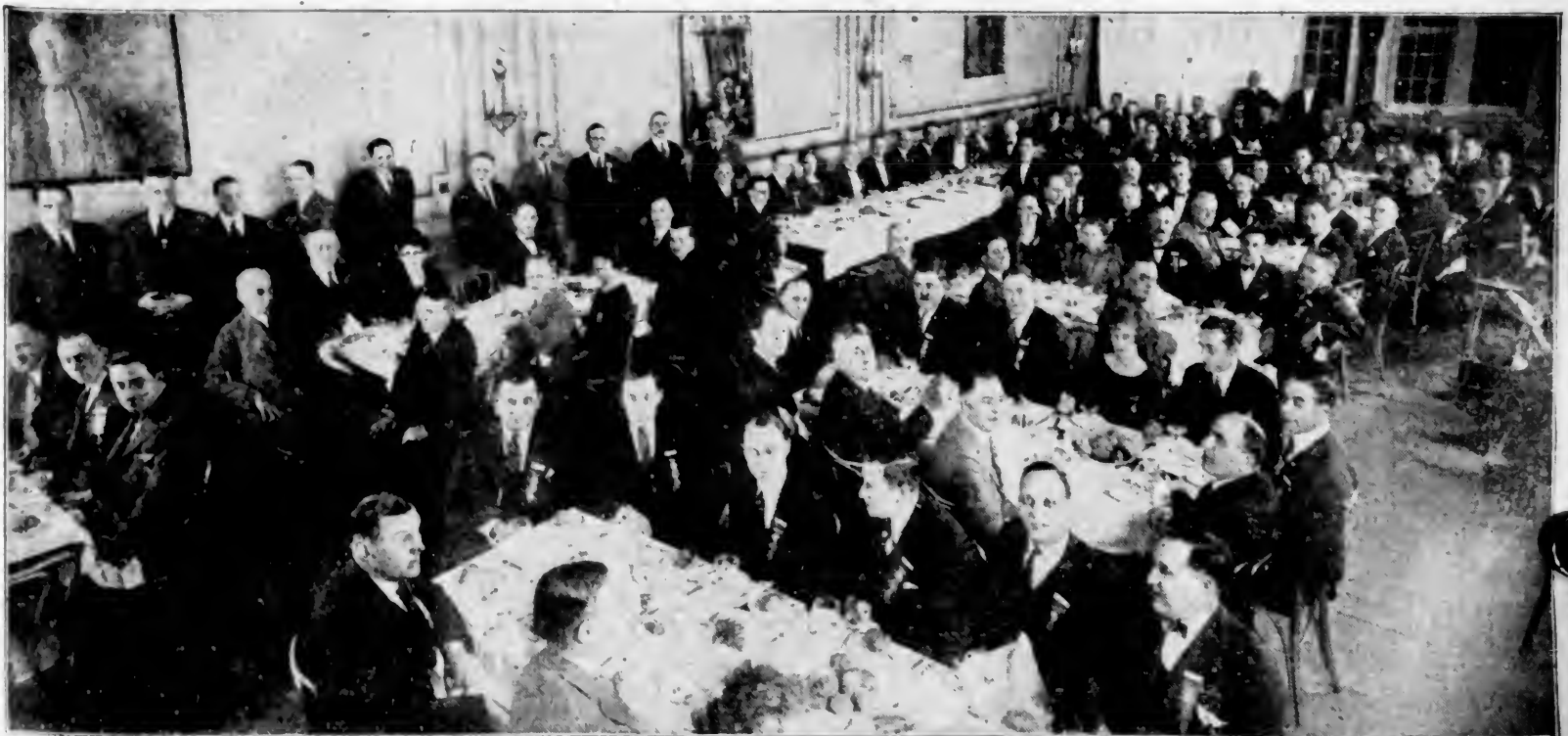
The picture was directed by Tod Browning and produced by Gothic Pictures, Inc.

"So This Is Marriage"

Metro-Goldwyn

A good picture is a joy forever. So This Is Marriage is a hearty, joyful picture, splendidly directed, acted by a talented cast, and has a fine, interesting, entertaining story.

(Continued on page 57)



Banquet of the Motion Picture Theater Owners of Ohio at the Fort Hayes Hotel, Columbus, O., Tuesday night, December 16.

New Colony Theater Opens

New York, Dec. 27.—The new B. S. Moss Colony, at 53d street and Broadway, New York's latest palace of the motion picture, opened its doors for the first time to the public Thursday, Christmas Day, when it presented, for the first time at popular prices, Douglas Fairbanks' *The Thief of Bagdad*. The Colony ranks as one of the finest picture theaters in the East, the Moss offices announcing that it cost \$2,000,000 to construct. It seats 2,000, and operates on a continuous performance policy, with admission prices the same as at the other Broadway film houses, ranging from 35 cents in the afternoon to 85 cents at night.

The exterior of the Colony Theater is Italian in architectural conception, embracing a color scheme that includes a cream-white faced brick, surmounted by marble and bronze. On entering the lobby, which is shaded by a huge bronze canopy replete with myriad lights, the first thing that meets the eye is a beautifully chased bronze box-office harmoniously blended with the surroundings.

From the lobby the patron passes into a spacious foyer, above which rest huge French mirrors upon a wainscoting of American walnut. The effect of this idea is heightened thru a marble wall, about three feet in height, placed directly in back of the seating in the main auditorium and lending a richness of charm that is at once noticeable. On each side the foyer embodies two marble grand stairways with a complement of marble balusters intertwined with bronze decorative effects and enhanced by circles of richly polished imported stone.

The main auditorium is heavily carpeted, black designs against a red background lending bold relief to the surroundings. A great elliptical-domed ceiling, from which is suspended a beautiful chandelier, brings additional massiveness to the scene. Thruout the building are allegorical panels symbolical of dance, music and song. The proscenium boxes are bordered with marble, silver Ionic columns producing grace and form. On each of the walls of the balcony two huge bold relief symbols of poetry and myth catch the thought of musical lore and Terpsichore.

The entire treatment from an architectural and color viewpoint manifests itself in the pleasing contrast that is offered to the eye as it sweeps the house. Softness, daintiness of tinting, properly conceived lines, the gracious swing of the orchestra pit, the two magnificent organs hidden by consoles designed by Attenio and A. Perry Martin, the unusual and distinctive lighting effects, the heating and ventilating systems that are brought to the very apex of modernism, and the splendid manner in which the spirit of harmony is carried out constitute the ultimate in that surrounding atmosphere which permits the Colony Theater to rank among America's finest theaters.

Cohen and Kent Combat

New York, Dec. 27.—Sydney S. Cohen, former president of the Motion Picture Theater Owners of America, his attention having been called to the statements Sydney R. Kent, general manager of Famous Players-Lasky, made about him at a recent hearing of the Federal Trade Investigation, issued a formal letter of denial and explanation this week to the trade press. Mr. Kent had his attention called, too, to Mr. Cohen's remarks and said: "My attention has been called to what Mr. Cohen has to say, and all I will say is that anyone who knows both me and Mr. Cohen can take his choice as to which to believe."

Mr. Cohen's statement is as follows: "My attention is called to the testimony of Sidney H. Kent, general manager of the Famous Players-Lasky Corporation, Thursday, December 18, before the Federal Trade Commission.

"Mr. Kent in discussing the testimony I had given at a previous hearing as to the 'hardship to exhibitors engendered by block booking selling' made the following statement:

"During the past four years Mr. Cohen has had occasion to phone about eight or nine times, on each occasion trying to get a bigger split of the Famous product than he was then getting. Judging by his requests had we let him have more pictures than we did he would have thanked God for the opportunity."

"I haven't phoned Mr. Kent eight or nine times in four years to secure a 'greater split of the Famous Players product' for my theaters than I was getting, because I was never getting the Famous product in my first-run house, which has Loew and U. B. O. opposition. These two circuits get the Famous pictures.

"I did phone him once relative to the possibility of securing film there on a split with Loew, so they might have an opportunity of proving their sincerity in their claim that they were selling on an open market basis. Mr. Kent arranged an appointment between us, at which time he told me his regret at being unable to give me any of the films at his theater, because Loew would withhold buying Famous Players film for his Cleveland and Washington theaters and elsewhere, to say nothing of other sections of New York.

"I told him it was manifestly unfair to permit a whip of this kind to be used and he replied he was helpless in the situation under the circumstances.

"Prior to the season of September, 1924, sales representatives of the New



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York Exchange of Famous Players-Lasky Corporation called at my office at their particular request, presumably to offer me an 'equitable' split of the first 40 pictures of the current season with Loew, claiming that Loew wanted to buy the entire 40 pictures for his theaters, but they would take half away from him to give the independent theater owners in the New York territory a chance.

"Forty-eight hours previous to this visit Marcus Loew had personally told me and others he could and would only use half of the Famous Players first 40, as he had to leave room in his theaters for the playing of the pictures of his own producing company (Metro-Goldwyn). Without disclosing the source of my information to the Famous Players sales representatives, I told them that their



An interior view of B. S. Moss' new Colony Theater, which opened Christmas Day. It is located at Broadway and Fifty-third street, New York, cost nearly \$2,000,000 and seats 2,000.

statement was untrue and the ridiculous prices they quoted me proved the absolute insincerity of their visit.

"I told them that the purpose of the call and the propaganda they were disseminating of presumably taking half of the pictures away from the Loew theaters was only for the purpose of securing higher prices from the U. B. O. theaters in the negotiations then pending between Famous Players and U. B. O. for the balance of the product that Loew did not want. This statement was subsequently confirmed by the closing of contracts between U. B. O. and Famous Players for the balance of the pictures that Loew refused to buy.

"My first-run theater is one of the model neighborhood houses in the city and has been in operation for 11 years and I don't think I have played 11 Famous Players pictures there in all that time.

"At another of my theaters playing second-run pictures a few years ago (despite my better judgment) I consented to take over a split of several Famous Players pictures with another second-run house in the territory, and the prices charged me for the pictures by Famous Players with the severe losses entailed forced me to change the house from pictures into stock at the end of the season.

"The only business consideration I could get from Sidney Kent would be if Famous Players-Lasky Corporation would secure some more masterpieces of the same ilk as the *Mistress of the World* or other such colossal 'super flops', which might only be put over by the personal appearance of handsome Sidney Kent, for he at least would screen well."

"Ten Commandments" Starts Second Year

New York, Dec. 27.—Last Sunday Cecil B. DeMille's production, *The Ten Commandments*, entered its second year of a Broadway engagement. This is only the second motion picture in history of the industry to accomplish the feat. The first was *The Covered Wagon*, which ran continuously at the Criterion Theater for 69 weeks. *The Ten Commandments* is now in its 53d week on Broadway, showing at the Criterion, also it first opened at the George M. Cohan Theater at the time when *The Covered Wagon* was still playing the Criterion.

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Educational Releases

New York, Dec. 27.—Educational is starting off the new year with a representative program of one and two-reel comedies.

The two-reel releases will comprise one each of the Bobby Vernon Comedies, Mermald Comedies, Christie Comedies and a Walter Hillers Comedy.

The first week of the new year will present Bobby Vernon in French Pastry, a two-reel Bobby Vernon Comedy with the World War as a background.

The week of January 11 has for its two-reel release the Mermald Comedy, Low Tide, with Ned Sparks in the leading role.

A Christie Comedy, as yet untitled, is scheduled for release the week starting January 18.

Sendoff for Mayer

New York, Dec. 27.—Louis B. Mayer, vice-president of Metro-Goldwyn Distributing Corporation, and Harry Rapf, his associate studio executive, were tendered a dinner by executives of Loew's, Inc. and Metro-Goldwyn at Sherry's last week before Mr. Mayer returned to the Culver City studios of the company.

There were many celebrities present connected with the motion picture and theatrical world, in addition to executives in the organizations, Edward M. Bowes, vice-president of the Metro-Goldwyn Company, arranged the dinner.

A warm tribute was paid by Marcus Loew, president of Loew's, Inc., and of Metro-Goldwyn Distributing Corporation, to Mr. Mayer and his associate, Mr. Rapf, in which Mr. Loew stressed the achievements in productions made this season at Metro-Goldwyn-Mayer's Culver City studios.

Havez Back With Lloyd

Los Angeles, Dec. 27.—Jean Havez, considered one of the foremost story writers and "gag" men in the motion picture comedy field, has returned to the fold of the Harold Lloyd Corporation to assist in the making of the new college comedy for Pathe.

Mr. Havez was originally with the Lloyd organization and participated in the construction of such successes as A Sailor-Made Man, Grandma's Boy and Dr. Jack.

In addition to Mr. Havez, Harold Lloyd's production staff consists of Sam Taylor and Fred Newmeyer, directors, and John Grey, Tim Whelan and Ted Wilde as title writers and gagmen.

Movie Poster Display

New York, Dec. 27.—Hugo Riesenfeld, managing director of the Rivoli, Bialto and Criterion theaters, has arranged with Claude Millard, poster artist of these theaters, for an exhibition of his poster paintings and drawings to be held on the promenade of the Rivoli Theater beginning tomorrow.

In the five years that Millard has been associated with the Paramount theaters on Broadway his work has won considerable distinction for itself. Strikingly individual in design and color, the phantasy and imagination of his concepts have so caught the public eye that his posters have literally become one of the sights of Broadway, as much an integral part of it as its bright lights.

Francis Ford Returns

Los Angeles, Dec. 27.—Francis Ford, serial star of old and lately a character artist of wide favor with directors, is playing one of the principal roles supporting Hoot Gibson in The Taming of the West, now being directed by Arthur Rossan for Universal.

Others in the cast with Gibson are Marceline Day, Albert J. Smith, Morgan Brown, Edwin Booth Tilton, Herbert Prior, Frona Hale, Louis Hippe and Jack Cook.

'New' Baker Reopens

Dover, N. J., Dec. 27.—R. H. Woodhull, chairman of the board of the M. P. T. O. A., reopened his Baker Theater here this week after making extensive alterations and improvements upon it at a total cost of over \$100,000.

Sam Berman Returns

New York, Dec. 27.—Sam H. Berman, well-known exhibitor of Brooklyn, and until recently secretary of the New York State Motion Picture Theater Owners, returned here this week from an extended vacation abroad.

REVIEWS

(Continued from page 55)

been no picture ever made, no matter how good, which some people didn't dislike, I am sure that the very great majority of people who see So This Is Marriage will obtain their money's worth of entertainment from it.

It is interesting to note that the story of the picture is an original one written especially for the screen by Carey Wilson, who appears to be Metro-Goldwyn's leading scenarist. Mr. Wilson combines a fine sense of what constitutes popular entertainment with a leavening amount of artistry, thus effecting an amiable compromise between the box-office and the brain.

The acting is exceptionally good, especially that of Lew Cody, Eleanor Boardman and Conrad Nagel. The supporting cast includes Edward Connelly, John Boles, Warner Oland, Mabel Julienne Scott, Miss DuPont, John Patrick, Claire de Lorez, Shannon Day, Jack Edwards, Estelle Clark and others.

So This Is Marriage is all about young married life, about the happiness, and the quarrels and the kissing and making up. Peter Marsh is a young architect who proposes marriage to and is accepted by Beth. Young Peter is a mighty fine chap, even if he does have pretty strict ideas.

After a bit the Marshes have a baby, and after a bit more they prosper and move into a high-class duplex apartment and Beth begins spending more money than she should, what with buying expensive clothes and \$600 mah jongg sets. Peter begins raising Cain with her, and the thing leads to Beth making friends with a certain handsome man of the world, Daniel Rankin, who lives in the same apartment building.

The picture was directed by Hobart Henley, who deserves much credit for his work.

'Argentine Love'

Famous Players-Lasky

Given a poor story and poor actors, a good director can still be depended upon to turn out, at the least, an interesting picture. And that's just what Allan Dwan has done with Argentine Love, which while but a second-rate picture, is a good one, and should please most of the large second-rate public.

of Rudolph Valentino, whose chief acting asset is a fine set of teeth. As for Mr. Rennie, he has never shown up well in the films, and it is more or less surprising to find him in pictures.

The scenes of the picture are laid in a small inland Argentine village, where dwells Senorita Consuelo Garcia, the most beautiful damsel of the countryside. She has just returned from New York, where she attended one of the most expensive finishing schools, and where she met and fell in love with a young American engineer, Philip Sears, who came down in the same boat with her, and who is building a bridge several days' ride away.

Consuelo's uncle, the mayor of the town, has pledged her to marry Juan Martin, a strong, handsome, brave, passionate and wealthy young padrone of the town. Juan loves Consuelo, but she doesn't care two pins for him, and tells him to go chase himself, that she is going to marry her Yankee lover.

Harmonic Intervals

(Continued from page 53)

This is the only place where such an interval can be used, and this is the proper tone to use in the chord of the dominant seventh. When the regular E-flat is used the effect is not nearly so good. An augmented second above the tonic is a useless tone, but an augmented second above the fifth is simply wonderful.

All great singers unconsciously use the scale of true intonation. A good male quartet uses not only the regular tones of the true scale but also the augmented fifth and the harmonic seventh in producing wonderful harmony.

Theatrical Mutual Association

(Continued from page 37)

must be O. K. A grand old man and Boston Lodge felt honored in having him as its guest and wishes him many more years of contented life.

Boston Lodge was visited by Brother William Smith, who joined shortly after its inception. He told the writer he had worked at the Boston Theater 50 years ago with the writer's father, Edward A. Coady.

James O. Rourke, marshal; Louis Lamphron, sergeant-at-arms, and William M. Mcagher, Owen W. Dyer, William M. Gallagher, trustees. For the 35th consecutive year Dr. William M. Harding was elected lodge physician.

Chicago Lodge, No. 4

At our last meeting we took in a class of seven candidates. Memorial services were held, conducted by Brother Herbert J. Franksen, president. Nomination of officers took place at this time and on account of our next regular meeting falling on Christmas Eve, the election of officers was held.

Cleveland Lodge, No. 9

We held a banquet December 13 with 200 at the tables and an enjoyable time was had by all.

We will also hold a big ball at the Public Auditorium in the near future. Thirty-nine new members were taken in at the banquet. Election of officers will take place January 9, 1925.

Toronto Lodge, No. 11

At our last meeting in November we had a fairly large attendance, our deputy grand president, Brother Don Romanelli, gave us all the surprise of our lives when he handed in eight applications for new members.

San Francisco Lodge, No. 21

A meeting was held Tuesday morning, December 9, at Eagles' Hall, at which time election of officers took place and the following brothers were elected: Peter Boyle, president; C. Mills, vice-president; Adolph Dohring, recording secretary; Max Fogel, financial secretary; James F. Bialkie, treasurer; Robert Wakeman, chaplain; Eugene Wolcott, marshal; Jonathan Green, physician; Ike Marks, Charles Luttringer, L. Pffirman, George Sauer, John Harris, trustees, and Robert Wakeman, P. E. Boyle, W. F. Schofield, L. Pffirman, George Sauer, F. M. Billingsley, George Ward, Charles Luttringer, delegates to the convention.

Under the good of the order the annual memorial services were held under the auspices of the lodge, the services were conducted by Brother A. L. Fournier, deputy grand president, who delivered a wonderful address. The brother was assisted by Brother Max Fogel, who read the names of our deceased brothers.

The convention committee is working very hard for the coming convention and has a great many surprises in store for the Grand Lodge officers, delegates and their friends.

It is with regret we report that our esteemed brother, Elmer Hallahan, just passed away. The services were conducted by Brother Adolph Dohring, past grand president, and the Rev. D. Lee. Interment was in the T. M. A. plot in Green Lawn Cemetery. The brother was only 36 years old and leaves a widow.

Bronx Lodge, No. 38

At our last regular meeting we initiated five more new candidates, Frank John Geary, Frank McGrath, Edward Peckjlin, Benjamin Doan and Sam Young. At our next meeting in January we will have four more.

Election of officers was held December 15. There was a wonderful battle for three of the offices. Brother Greenberg beat Brother Lynch for recording secretary, and Brother Kaufman beat Brother Friedman for trustee. The best battle was for vice-president. Brother Giovanni beat Brother Stewart and Brother Curry, who was running for re-election. The roster of new officers follows: R. E. Weiss, president (fifth year); Frank Giovanni, vice-president; Barney Berman, past president; Harry Greenberg, recording secretary; Edmund McBenheim, financial secretary; Herman McQueen, treasurer; Herman Hammerstein, marshal; Harry Braun, chaplain; Alexander Romeo, sergeant-at-arms; Jack Seraphine, George Langer, C. S. Kaufman, trustees, and St. John Anderson, physician.

Brother Weiss is also having a battle for business agent of Local 306. I. A. T. S. E.

Brother Braun, who has charge of the ball tickets, states that we will pass last year's mark in the sale of tickets and he will donate a big radio set to the brother selling the most tickets.

Two of our members have resigned from this lodge and are not members of any lodge at present.

New Orleans Lodge, No. 43

With regret we report the passing away of Brother Theodore M. Peppers, December 9. He has suffered much in the past year. He leaves a wife to mourn his loss. He was also a member of Carpenters' Union, No. 43. Burial was in Greenwood Cemetery under the auspices of this lodge.

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THE LECTURER'S PLACE IN THE CHAUTAUQUA MOVEMENT

By L. G. HERBERT

From the very beginning of the movement the lecturer has had an honorable and commanding place. In fact, the lecturer used to be the attraction around whom the program was built. He was the important wheel in the system. He gave dignity and force to the chautauqua, and decades before that to the lyceum. Always he has been a great influence in molding the thinking and inspiring the action of the people. Before the days of the professional lecturer he was, usually, some great preacher, altho the demands for new thinking and action brought men and women from other callings to add their contributions to the common knowledge and inspiration.

And right here I shall speak as one who has had the splendid privilege of hearing many of the great orators of the platform for more than a generation. I believe that since the organized lyceum and chautauqua movements have made it possible for one to devote his whole time to professional lecturing, and even considering the many who are in the profession, the average of platform ability is higher today than it ever has been. It is not to say that the average lecturer of today is mightier than a Beecher, understand, only that the average of lecturers today, in ability, is the highest since the lyceum movement was inaugurated.

Today those who lecture are drawn from every avenue and calling of life. In fact, there is a growing tendency, and very worthy, toward stressing the technical and the authoritative in the profession. This has opened the field for what is called the challenge lecturer, the one who thinks far ahead of the things that occupy the ordinary person, and who, because he speaks as a prophet, stirs the people to thinking and themselves to challenging—sometimes very uncomfortably, even the challenge lecturer. Moreover, freedom of thought and expression is greater because the people themselves think more freely. Today we have the preacher who is not a dogmatist or a doctrinaire; the physician who is not a quack or a leech; the statesman who is not a bigoted partisan poli parrot; the scientist who is not pseudo or half-baked; the educator who is not atavistic or pragmatic; the business man who is not a grafter or a profiteer; the labor leader who is not an anarchist or a bolshevist, all these and more, lending their dignity to the platform and shedding their lights on the multifarious and menacing issues of this perplexing and complex life. I cannot enumerate the many callings from which men and women are called into this vastly and increasingly important field, for every calling in life contributes its message thru the chautauqua as a medium.

A former chautauqua lecturer is in the White House. Another is in the cabinet of the president. Another is a notable inventor. Yet another is a most erudite editor of one of the greatest magazines in the world. Another speaks with authority as one of the ablest and profoundest biologists. Another is a successful physician and surgeon. Another is and has been for years a sturdy labor leader. Yet another is a statesman of great ability. I may remark, in passing, that very few congressmen have been or can be successful on the platform. You may draw your own inferences from this, reading a certain sage remark recently made by the eminent secretary of war in Mr. Harding's Cabinet. The mere poli-parrot politician, the mere peddler of bluffs is short lived, even if he should secure a contract.

And the very fact that this sort can not secure an abiding contract demonstrates that he is beneath the level of intelligence that marks the confirmed chautauqua fan. These millions of sane people who have been enlightened and inspired by the members of our craft can not abide the valorous vapors, the addled mouthings, the extraneous excursions of the thumb-twiddling politician.

In a recent number of a prominent magazine one of our craft contributed an able article, the caption of which was *The Tents of the Conservator*. It is not derogatory to the article to question its title. In fact, it is significant that the independent voter in politics, the progressive thinker in religion, the advancing pioneer in science, the challenging pro-

gressive in sociology and psychology, and numerous others have assumed more courage since this mighty movement has so stirred the country. How much we who lecture have given of impetus to thinking can never be estimated, but it has been and is certainly monumental.

And the profession is an education to the lecturer himself. He learns how to be progressive without becoming a radical and conservative without occupying an empty place in a sun-dried shell along the shores of human progress. If he wishes, if he desires to know the currents of modern life, if he would learn of the passions and pities of humanity, if he would know the strengthening currents of our complex time, if he would learn the way from the grossness of materialism to the fineness of the spiritual life, none may learn more profoundly than he. If he meet and converse with the people, if he have the supreme and sometimes gruesome satisfaction of hearing the people discuss him and his message when they do not know that he is listening, he may become, as he should, not only a real interpreter of the passions of the people, but also a power in directing their thinking into sane and constructive channels.

(Continued on page 104)

University President Endorses Chautauqua

President W. O. Thompson of the Ohio State University wrote the following letter to Dr. Paul M. Pearson in regard to the chautauqua movement:

Mr. Paul M. Pearson,
 The International Lyceum and Chautauqua Association,
 Swarthmore, Pa.

My dear Mr. Pearson—Forty years ago when the chautauqua movement was young and I was beginning my ministerial service in what was then regarded as Home Mission territory in Iowa, among my first community services was the organization of a Chautauqua Literary and Scientific Circle.

Into that circle was gathered public school teachers, Sunday-school teachers, a few college graduates and some of the most intellectual people of the community. I know of no other influence entering into the lives of all of us of so long duration as the interests aroused among people who could not afford individual ownership of the books. Upon my transfer to Colorado, the circle was abandoned and we divided the books—some of which I still have on my shelves as reminders of a most happy experience.

I congratulate the Chautauqua Association upon these 50 years of service and upon the fact that the son of the beloved Bishop John H. Vincent, known thruout the Sunday-school world, will be able to speak at the 50th anniversary.

The adjustment of the chautauqua idea to the changing conditions of modern life and its wonderful stimulus to millions of our citizens thru the lyceum and chautauqua movement has proved one of the most beneficent movements of which I have knowledge.

(Signed) W. O. THOMPSON.

Sorenson Bureau Closes

Word has been received that the Sorenson Bureau, of Lima, O., of which Soren C. Sorenson was manager and owner, has gone into voluntary bankruptcy with liabilities of approximately \$7,000 and with assets of less than half that sum.

The platform people will greatly regret this bad fortune for Mr. Sorenson and his bureau. He has been an energetic worker in the lyceum field for many years, and his activities resulted in good seasons for many well-known attractions in the past.

About a year ago a division in the Allen Bureau caused him to start the Sorenson Bureau, which he has been running since that time, the Allen Bureau continuing its work as before.

I am sure that the talent in general will regret the necessity which has caused Mr. Sorenson to take this last move, and will join with us in the hope that it will only be temporary and that another year will see him going forward with his business as before.

A Dry Subject

I note considerable comment on the lectures being given in the East by Horace D. Ashton on *By Caravan Thru the Garden of Allah*. The lecture deals with travel in the Sahara, and it is only fair to note that it is only the subject of the lecture that is dry. The lecture itself seems to be teeming with interest. *The Times*, of Montclair, N. J., gives the following description of the lecture:

"Mr. Ashton's lecture dealt largely with conditions in the Sahara Desert, which he had visited for the purpose of making pictures. A terrific sand storm that lasted for three days and as many nights formed one of the thrilling adventures of the expedition. The sand storm was so furious that the party had to keep moving constantly.

"The lecturer said that altho it is popularly supposed a camel can exist for six days without water, he found that the animals in his caravan had to be watered at least every four days. Altho the temperature in the desert might be 100 degrees, the water drawn from the water holes is ice cold. The natives who go down into the wells to clean the bottoms are almost frozen when they emerge.

"Mr. Ashton said a constant battle must be waged to preserve the gardens in the desert from the encroachments of the sand. The natives scoop up the sand each day and carry it in baskets to the outskirts of the oasis. The next day the sand is whirled back and the process must be repeated."

What Is "Jewish Chautauqua"?

I have read so much lately about the "Jewish Chautauqua" that I have wondered just what it was and whether it was a channel for platform-work. A letter to their headquarters in Philadelphia brought the following information:

"The Jewish Chautauqua Society is a popular educational movement for the spread of knowledge concerning Jews and Judaism. It was founded in April, 1893. It has operated in almost every community in the country. Each year from 23 to 35 lecturers are sent to more than 25 of the leading college and university summer schools. To present the truth about the Jews to thousands of teachers (gentiles) who in turn impart it to their pupils. It establishes study circles for the study of subjects relating to the Jews and Judaism. It furnishes a correspondence school for the training of religious school teachers. Publishes text books and holds 32 national assemblies. Naturally its work upon the platform is the activity in which platformists are interested. Among their lecturers I find Rabbi David Lefkowitz (Biblical literature), Dr. Leizer, Rabbi Fischel, Rabbi Neuman, Rabbi Levy, Rabbi Mannheimer, Rabbi Foster, Rabbi Singer, Rabbi Louis Mann, Rabbi Latz and Dr. Wolf; have all done notable work in the various summer schools. The reports of some of the lecturers show that in many places their audiences were largely composed of gentile ministers and teachers."

I. L. C. A. Notes

The collection of dues has met with surprising success, and the secretary has been kept pretty busy crediting members and arranging their classifications for the year book.

Early in the year a new membership campaign will be launched, and it is believed that this can be made the biggest year in the Association's history. "Every member get a member." Suppose I. L. C. A. folks really tried to live up to such a slogan as that! What a powerful organization we soon would have. And it is so easy to do. There isn't a member of the organization who can't get one new member this year. And the more members the stronger the organization—and the stronger the organization the more service it can render at a constantly decreasing per capita expense. No wizardry about that. Just plain common sense.

Before long a list of prizes will be published, with the details of the New Membership campaign, for it is proposed to offer some very desirable rewards for those whose interest and energies serve the Association. The satisfaction of rendering this service to the I. L. C. A.—which in the last analysis means a service to one's self—is to be desired, of course, but the Association wishes to make the campaign a memorable one in every particular, and so the plan will include the offering of a number of trophies. The general plan provides for a suitable recognition of the bureau represented on the largest number of ap-

People of the Platform

One of the latest additions to the ranks of the platformists is Djopal Brink, a Navajo Indian.

Mr. Brink was born and spent the greater part of his life among the Navajo Indians. The lecture includes Navajo history, as told by Navajo legend and the tales of the medicine man; Navajo domestic life, his home, his occupations and his social life; Navajo religion, introduction to his gods, medicine man as priest, treatment of the sick, superstitions, the sand paintings, mission work among the Navajos, in the early times, at present in the camps, at present in the schools; results of mission work among the Navajo.

Harendranath Maitra

I have been reading so much recently in regard to Maitra that I was glad to secure the following bits of information in regard to him and pass it on to platform people so that they, too, might become acquainted with him.

Maitra is a Sanscrit scholar and a writer in his native language of both prose and verse. He devoted much time, after leaving college, to the work of educational reform in his home country, India. He founded many schools over there and was a tireless worker for the uplift of the "untouchables."

In the West he came into great prominence thru his splendid speech at the Brotherhood Congress in London, where he represented India. He has traveled all over India, much of the time on foot and in the most remote places, mingling with the common people.

Maitra brings to America one of the most needed of lessons—that of sympathy and appreciation for the good and the beautiful wherever it may be found. *Hindu Art and Music, Immortality, Comparative Religions, Tagore, Gandhi, the Hero of Passive Resistance*, are some of his topics, together with other lectures in regard to Hinduism, Buddhism and Christianity.

Geoffrey F. Morgan

One of the most earnest men of the platform is Geoffrey F. Morgan, of the Redpath family. The earnestness may come from his English blood. His sense of humor and his happy faculty of storytelling, we like to think, comes from his American environment.

Morgan was born in London, England, in 1882 and was the youngest of five children. He was only a small boy when the family moved to a poor little ranch near San Diego, Calif. There the boys of the family went barefoot because there were no shoes, and learned their lessons at home because there were no schools.

Later, when the family moved to Los Angeles, his real schooling began. He completed two grades in one year. Later he entered the Los Angeles State Normal School and began his preparation for teaching.

In 1920 he became identified with the Columbus (O.) Redpath Bureau and since then has been everywhere on their chautauquas and courses. His work is inspirational in character, but characterized both by the spirit of energy and of humor. In other words, he has the faculty of dressing up his most vital truths in a costume of mirth and bringing to the people a message of joy as well as of philosophy.

His lecture subjects are: *Success With Ease, The Old Order Changeth, The Folly of Philanthropy, What's the Use and The Four Square Men*.

Parlette Advancing

It was my good fortune to hear Ralph Parlette Thursday evening, December 17, speak before the Polytechnic Society of Chicago. He presented what to me was a new lecture, entitled *Our Big Business*. Parlette has grown in platform power during his 25 years' experience, and this lecture is one of the best of its type which I have heard. It is popular enough to satisfy any audience, yet it has a deep message of inspiration and thoughtful philosophy which will do untold good to both the older and the younger generations. His philosophy of the joy of work is a sound one, and the splendid audience which greeted him thoroly appreciated his every word.

This does not mean the bureau manager whose name appears as an endorser of the greatest number, altho, of course, he will have the same chance at that trophy—or trophies—as others, but it has reference to the bureau from whose list of talent or employees the greatest number of applications is received. In the meantime get

(Continued on page 68)

News Notes

The McDonald-Bryan Bureau, Inc., is the latest to step into the platform arena. Solon H. Bryan is president and Marvin A. McDonald is vice-president and manager. Mrs. M. B. Uphaw, of the Piedmont Bureau, also has a financial interest in the new organization. The McDonald-Bryan Bureau will have its offices with the Piedmont Bureau in Asheville, N. C., altho the business is entirely separate. Its purpose is to book concert artists and, possibly, a few lecturer celebrities. Mr. McDonald was one of S. Russell Bridge's most able assistants for several years and knows his South thoroughly, as do the others of the bureau.

Mr. and Mrs. James L. Loar, of Bloomington, Ill., left December 20 for Mexico and ate Christmas dinner in Mexico City. They will be back in the land of the tent and the home of the committee early in January, but they seem to have a bad attack of wandering fever, as they are planning an extensive trip abroad immediately at the close of the 1925 chautauqua season. The itinerary they have planned will take them to Europe, the Holy Land and Egypt, and they expect to visit Scotland, England, Holland, Germany, Switzerland, Austria, Czechoslovakia and down thru that border country into Greece, over into Constantinople, and then down to the Holy Land and to Cairo; then down the Nile, peering around in the Valley of the Kings, visiting Algiers, then across the Gibraltar into Spain and back thru la belle France. Then home, sweet home. How would you like to have that trip in your Christmas stocking?

The following is from *The Chronicle*, of Chadron, Neb.:
"Some 700 people were sadly disappointed last Wednesday evening at the high school auditorium when they presented their tickets for the first number of the Midland Lyceum Bureau course and learned that the entire series of entertainments would have to be abandoned."
"The following letter is self-explanatory:"

"Des Moines, Ia., Dec. 4, 1924.
"Dear Mrs. Hultberg—Business conditions are such that it has been deemed necessary to suspend delivery on the contracts that we have for this winter. Consequently there will be no further numbers under the present contract delivered in Chadron.
"Of course we are very sorry that this course of action must be taken. We have enjoyed our relation with you and trust that some future date we may be in a position to co-operate with you again.
"Respectfully submitted,
"J. ROBERT CORNELL,
"Manager Midland Lyceum Bureau."
"Members of the committee who had the lyceum course in charge and who worked hard in selling season tickets feel keenly the failure of the management of the bureau to notify them in time of the cancellation of their contract in Chadron."
"The many people of the platform will regret to hear of the unfortunate situation with Mr. Cornell and the Midland Lyceum Bureau, of Des Moines, and also of the disappointment of the people of the platform who were depending on them for employment this season. The disappointment of committees also is to be regretted. It is to be hoped that this unfortunate situation will at least result in a stabilizing of the business and that even these unfortunate events will bring to the lyceum and to the chautauqua a more healthy condition in the future."

Manistique, Mich., reports that the *Cinderella Man*, the play recently presented by a company from the Emerson Bureau, gave the very highest satisfaction and the further report that every number of the course so far has been very superior. The course is under the auspices of the high school.

I had expected to have an article by Dinny Upton some time ago. In fact, he promised it twice, but has disappointed me both times. That does not hinder me, however, from saying that he has certainly been enjoying a most successful tour, as the many reports indicate.

Peyersville, Pa., reports:
"No lecturer here has ever held so large an audience more spellbound. The kids, who were very noisy when the second number of the course was given, the De Marco Harp Ensemble, last Thursday evening, kept as quiet as mice thru the lecture except when it was time to applaud, which happened frequently, but just as soon as the speaker resumed talking you could have heard a pin drop in the gallery or in any other part of the house. Captain Dinny noticed the good deportment and rapt attention given him by the boys and girls and thanked them for their good behavior."

"Captain Upton's lecture had to do with what the people of every community should do for the kids in the way of providing them with playgrounds, swimming pools, etc., and wholesome recreation and surroundings, and what he said has set a lot of people to thinking."

"Sittin' or Gittin'" is the title of a lecture being presented by the Rev. W. A. Logan, of Turtle Creek, Pa.

Thomas Riley Marshall, former vice-president of the United States, and now prominent upon the lecture platform, is a 33d degree Mason and frequently lectures before Masonic bodies upon Masonic subjects. He recently gave his lecture from radio station WCX, of *The Detroit Free Press*.

Sidney Landon gave his program recently before an audience at Lima, O., and *The News* of that city says:
"Landon impersonated Mark Twain, Victor Hugo, Henry W. Longfellow, Bill Nye, Edgar Allan Poe and James Whitcomb Riley. He gave readings from some of their works."
"Landon's impersonation of Poe was exceptionally vivid. Once when a lecturer succeeding him in a Southern city inquired of the opera-house manager regarding previous numbers on the lyceum course: 'Well, I don't just recollect all the rest of the folks that have been here,' he replied, 'but I think the last one was Edgar Allan Poe.'"

"With General Wood in the Philippines" is the title of a lecture being given by Col. H. Edmund Bullis, traveler, lecturer and writer.

Are you wondering why your name is not mentioned more frequently in the columns of *The Billboard*? There is a reason. I should be glad to hear from every one of you and to give all the worth-while news. But I cannot do it unless you keep me informed. But after all it is worth while, and if you will sit down now and tell me what you are doing, what bureau you are with, what sort of a season you have had and a few interesting events of the year, it will all form good reading and your friends will be glad to see it all in *The Billboard*.

Dr. David Vaughn has returned from Australia and New Zealand and is booked at many places in the East for his new lecture, "The Challenge of the New Day".

The Universalist Church of Our Father at Reading, Pa., is furnishing several series of lectures for its Sunday evenings and has just opened a series of seven lectures on "The Secrets of Nature's Laboratory". The first lecture of the series is "The Crucible Fires at the Earth's Core".

Dr. Herbert Lang, of the American Museum of Natural History, is lecturing in the East on the subject "Wild Life Seen During 15,000 Miles on Foot Thru the Wilds of Africa". Dr. Lang spent six years in the African Congo region and during that time had many experiences well worth recounting. The lecture is illustrated.

The Chicago Circuit Bureau is holding its annual conferences with representatives this week. That most energetic manager, Katherine Migliario, is assembling a splendid corps of representatives, well coached and business getters.

Nearly 25 years ago the writer lectured at Hays, Kan. Those were pioneer days in the lyceum. I wonder just how Hays looks today compared to then. I have before me four printed programs of concerts given recently at the Kansas State Teachers' College at Hays by the students and faculty of that institution. These programs were held December 9, 10, 11 and 12. The first was a *Sonata Recital*, by Clara Louise Malloy, violinist, and Mark Hoffman, pianist. Selections were given from Beethoven's Sonata No. 5 in F Major, Brahms' Sonata in G

Major, Op. 78, and Beethoven's Sonata No. 2 in A Major—a most ambitious program, to say the least. The second evening featured the College Orchestra, with Henry Edward Malloy, director, and Mark Hoffman, soloist. The Peer Gynt Suite No. 1 was one of the selections, besides the Concert No. 20 in D Minor, by Mozart, etc. The third night presented the College Concert Band, 50 pieces, with R. A. Seabury, director, in a remarkable program. The last program was by the State College Glee Club, directed by J. Alfred Casad, with readings by Mr. McKay and solos by Mr. Casad. The Glee Club consisted of 24 singers. The program was well selected both as to its musical qualities and its appeal. I have mentioned these programs at length in order to illustrate what a wealth of music is available in an institution of that sort where a genuine effort is made to make the musical department a real power for musical good. I should like to see Hays again—but I am afraid I should not recognize the little pioneer town of 25 years ago.

Edward Amherst Ott was in Chicago December 15 on his way home from a lecture tour in the West.

And now *The Stephenville* (Tex.) *Tribune* coins a new word for the platform—"Sermo-Lecture". There are a great many "sermo-lectures" on the chautauqua and lyceum, tho we doubt if the title will ever become popular.

A letter from Francis Joseph McCabe, reader, lecturer and teacher, of Boston, Mass., says: "I have long been a reader of your contributions to *The Billboard* and have thoroughly enjoyed them. After reading your cordial invitation to platformists to visit you at your Chicago office I just can't help sending you a line or two of appreciation. Such an invitation shows a wonderful spirit of comradeship and hospitality, and I am sure will meet with a hearty response." Mr. McCabe is doing some fine work among the schools and lyceum courses of the East. He is prepared to give any one of eight different programs including such monologs as *Beau Brummel*, *12th Night*, *Christmas Carol* and *Celtic Drama*. He has been a member of the faculty of the Emerson College of Oratory of Boston, of the University of Georgia Summer School and head of the department of Dramatic Art in the University of Detroit. His work is authoritative and his presentation thoroughly artistic. I am very glad indeed to introduce him to readers of the Platform department of *The Billboard*.

Lyceum company managers naturally become more or less shock proof, and F. G. Pulley, manager of the Golden Gate Concert Company, recently of the Redpath Southern department and now with the Chicago office, has encountered enough surprising situations to place him in that category. He doesn't mind a small earthquake, or a train wreck, for instance. But when, upon arriving at Camden, Ala., recently, he was informed that no efforts had been made to sell tickets and that not one ticket, season or single, had been sold, he admits he experienced a sensation similar to that induced by rubbing a cake of ice up and down the spine. Three hours until show time and not a ticket sold and none expected to be sold until the doors opened. Surprise No. 2 occurred when the curtain rose. The house was packed—at single admission at 75 cents per. Mr. Pulley relates two incidents that contributed to his near-shock-proofness. At Edenton, N. C., on Monday afternoon it was found that the trunks, containing seven musical instruments and costumes of the entire company, had not been forwarded from Wilson Junction, altho the baggage had been checked thru and might have been forwarded on either one of two trains. It was then too late. The general baggage agent of the Southern Railroad, upon being politely but convincingly informed that a \$350 damage suit might result, obtained permission of the committee for the company to appear in street clothes and also had his assistants borrow enough musical instruments from the people of the town to enable them to give their program. The people accepted the situation in the right spirit and every one was happy—especially the baggage agent.

Geoffrey F. Morgan, who spent the fall in Santa Monica, Calif., leaves there January 1 for a lyceum tour which will take him to New York City and back.

Geoffrey F. Morgan has had several thousand reprints made of the fine article about himself which recently appeared in *The Lyceum Magazine*, and is broadcasting them among the Redpath

agents and committeemen. At the request of President Frank Dixon Mr. Morgan will again serve as director of the membership drive for the I. L. C. A. this year.

Clark M. Eichelberger, who has been in Chicago for the past six weeks doing special work with the University of Chicago, left for Freeport, L. I., to spend the holidays, and will leave that place for Washington, D. C., during the first week of the new year to help W. L. Radcliffe
(Continued on page 63)

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TROMBONE—THEATRE EXPERIENCE, ALL lines; vaudeville, pictures and road shows. For season or permanent. Also routine in concert band. BEN KETCHUM, McAlpin Hotel, Tampa, Florida. Feb7

TRUMPET PLAYER—THOROUGHLY ROUTED in vaudeville and pictures. Wire. V. BELFIELD, 911 Neosho St., Emporia, Kansas. Jan17

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AT LIBERTY—A-1 Lady Pianist, Organist and A-1 Lady Violinist. Experienced in concert, hotel, cafe, dance vaudeville and picture theatres. Will travel, but prefer to locate. Best references from Chicago, New Orleans and elsewhere. At liberty on account of theater burning. Both union. Address PIANIST-ORGANIST, Box 673, Meridian Miss. Jan3

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AT LIBERTY—January 1, on account of disappointment, Sketch Team, Davis and Wilson, for vaudeville, medicine and tab. shows. Man, A-1 blackface producing come lam, buck dancer, plenty of hits, puts on acts and makes them go. Will be content or any party, works all acts; good singer and double piano. Change double specialties for week or longer. Robber and reliable. Join on wire. Address DAVIS AND WILSON, care Western Union, Shreveport, Louisiana.

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COMEDY BUMP MAN. RELIABLE PEOPLE only GIL EVERETT, 131 New St., Newark, New Jersey. Jan10

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PROFESSIONAL HAND-TO-HAND BALANCER, formerly with standard A-1. Can do understanding or topmounting. Join good partner or act. OSCAR ELLIOTT, General Delivery, Detroit, Michigan. Jan10

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PIANIST—Experienced in all lines; movies, vaudeville, alone or with orchestra; union. State salary and all particulars. JOHN OTTO, 37 Bonner Street, Dayton, Ohio.

VERSATILE COMEDIAN—Do Dutch, blackface, silly kid specialties, straight or comedy in acts. Change often. Address JOHNNY BALDWIN, care Footlight Club, 1305 Arch St., Philadelphia, Pa.

HUMOR OF THE WEEK ASSURES YOU A big salary increase. We will send you each week 100 of the latest and best "Cracks". Gags and Jokes culled from the New York stage and the world's best humor marts for \$1.00 per week. Use this material and get in the headliner class. Issued every Thursday. MARTIN'S HUMOR BULLETIN, Suite 232, 1493 Broadway, New York City. Jan3

SCRIPTS FOR SALE, CHEAP. AM OUT OF the business. Will sacrifice my scripts, dramatic and musical comedy. G. I. BUSY, BILLY CLARKE, Aberdeen Hotel, St. Louis, Mo. Jan10

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Big Money Selling New Household Cleaning Set. Washes and dries windows. Sweeps, scrubs, mops. All complete, only \$2.95. Over half profit. Write HARPER BRUSH WORKS, 320 Grimes St., Fairfield, Ia. Jan11

Rummage Sales Make \$50.00 daily. Offer wonderful values. We start you. CLIFCROS, 609 Division St., Chicago. —

Does the Public Want Unclean Plays? By J. RANKEN TOWSE "WHAT the Public Wants." This is the parrot phrase offered as an efficient justification by every unscrupulous or ignorant manager—these two epithets are in most cases equally applicable—who has produced a wholly worthless and objectionable play with satisfactory financial results in his box-office. Never was an excuse more impudent or fallacious, or when uttered by a manager who knows better, more contemptible. Everybody knows that money has been, and can be, made out of vicious plays having no redeeming quality whatever. It is, unfortunately, a fact that is notorious and undeniable. And it cannot be too well understood that gain, no matter how disgraceful, is the one object with which such pieces are presented. But the patrons of the vicious are not the public, but only a part of it and, however numerous, not by any means the most considerable. They are attracted to the "spicy" show by various impulses—curiosity, inexperience, idleness, innate depravity or what not—but there is no means of proving that they really want or crave for it. Most assuredly they never made any actual demand for it, if only for the simple reason that they had no means of doing so. They could not order a dirty play in a theater as they might a dish of tripe and onions in a restaurant. The whole managerial pretense of yielding to an insistent public demand is ridiculous on the face. The public only has the power of accepting such theatrical fare as is set before it or leaving it alone. Protest against the nature and quality of much of it has been audible often enough, but to this the baser caterers have been consistently deaf. There is, however, another aspect of the question. Putting aside for the moment all consideration of responsibility, morality, artistic endeavor and high ideals of every kind, it may be asked whether the salacious play is good business. Evidently there is a limit to its possibilities and, in any case, it must be in the nature of a temporary expedient. Will the profit, great or small, that may accrue from it compensate for the damage done to the reputation of the theater, or the character of the manager who is responsible for it? Both these queries, in the opinion of the present writer, may be answered pretty confidently in the negative. It may be doubted whether, in the history of the theater for the last three-quarters of a century, it would be possible to name a play, distinguished only by its vulgarity or uncleanness, which has had any abiding popularity. The innumerable plays, good, bad or indifferent, that have lived long in public favor have been at least decent. The instances of plays, farcical, sentimental or sensational, and without the slightest pretention to literary or dramatic merit, which have enjoyed long life and made large fortunes for their proprietors are, of course, countless. There have been many scores of them within living memory. Nearly all of them were worthless, or at best insignificant; not one of them was offensive to good taste or common morality. If the necessary figures were available, it could probably be proved with mathematical certainty that in the English-speaking world within the last 50 years more money has been made by plays of superior quality than by the vastly greater bulk of trashy productions. And there is at least room for suspicion that the really first-rate plays have been the most profitable of all. —NEW YORK EVENING POST.

CLASSIFIED COMMERCIAL ADVERTISEMENTS ACTS, SONGS AND PARODIES 20 WORD. CASH. NO ADV. LESS THAN 25c. 9c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below. Vaudeville Author. Write for terms. WARD BROWN, 967 Bergen St., Brooklyn, N. Y. ACTS WRITTEN TO FIT YOU WITH PEP and punch. Guaranteed sure-fire by vaudeville's lead ng authors. Start the new year with real material and exclusive songs. CARSON & DARVILLE, 360 West 170th St., New York City.

Earn Big Money Fast Applying 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.

Enormous Profits for Dealers handling our second-hand clothing line. We also start men and women in this business. Experience unnecessary. AMERICAN JOB-ING HOUSE, Dept. 10, 2036 Grand Ave., Chicago. Jan31

Ku Klux Klan Pocketpiece. Free sample to agents, send dime for postage, wrapping and Klan Catalog. BOX 524-BB, Omaha, Nebraska. Jan10

The Agents' and Buyers' Guide Tells where to buy everything. Copy, 50c. WILSON, Box 74, Madison Square Station, New York.

\$1.00 Brings Pound European Money, bonds, coins. Tremendous profits. Circulars free. HIRSCHNOTE, 70 Wall St., New York.

Save Auto Owners \$50.00 a year. Sell "Gas-o-ly Charts". Big profits. Sent \$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. 55th St., Chicago. Jan17

Wonderful Invention Eliminates Needles for phonographs. Preserves records. Abolishes scratching. Day's supply in pocket. \$20 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 Dodier, St. Louis, Mo. Jan3

AGENTS—BEST SELLER. JEM RUBBER REPAIR for tires and tubes. Supercedes vulcanization at a saving of over 800 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 sample, address AMAZON RUBBER CO., Philadelphia, Pa., Dept. 703. Jan21

AGENTS—EXCLUSIVE TERRITORY BEING allotted to live wires. Laramount Rubber Mats with owners' names vulcanized. Exceptionally low prices. Available on sight everywhere; homes, offices, stores, factories, hotels. \$2 commission on every \$5 order. Commission in your pocket when you make the sale. Write us now—before some one else gets your territory. RUBBER PRODUCTS CO., 15 Park Row, New York.

AGENTS MAKE 500% PROFIT HANDLING Auto Monograms, New Postcards, Window Letters, Transfer Plates, Novelty Signs. Catalog free. HINTON CO., 1133 No. Wells St., Chicago.

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AGENTS—SELL TWO SHIRTS FOR PRICE OF ONE. Walton Duplex Shirts are reversible. Make \$1-\$25 daily. We deliver, collect. Write for "Your Opportunity". WALTON DUPLEX CO., 131 Brooks Bldg., Chicago. Jan24

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AGENTS—TWO FAST SELLERS, BIG PROFITS. Samples, 10c. MODERN SPECIALTY CO., 315 So. Broadway, St. Louis, Mo. Jan3

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AGENTS—\$15-\$30 DAILY SELLING "SWING-UP" the great accident preventer. Every auto 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

BIG MILLS. DOING INTERNATIONAL BUSINESS, 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 repeat. On fit and samples free. Act quick. CHICAGO SHIRT CO., 210 Chicago Shirt Bldg., Chicago, Illinois. x

CARD SIGNS FOR EVERY BUSINESS. BIG profits for agents. Sample, 10c. SIGNS, 819 St. Louis, New Orleans. Jan17

FORTUNE MAKER — THREAD-CUTTING T. Amble. Ev ryone buys. 25c sell r; \$7.50 gross, prepaid; sample, 15c. AUTOMOTE MFG. CO., 3753 Montello, Chicago. Jan24

FREE BOOK—START YOUR OWN LITTLE Mail Order Business. Beginner's outfit furnished. PIER, 873 Cortland St., New York, x

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MARVELOUS NEW INVENTION—400% PROFIT. Johnson's Improved Queen-Mend. Tremendous demand. Plan immediate, act quick. Over hundred other fast-selling specialties. J. E. JOHNSON & CO., Dept. 62, 321 W. Chicago Ave., Chicago, Illinois. Jan31

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MAKE YOUR OWN FAST SELLING NECES- saries. Particulars, 10c stamps. GILMER SERVICE, Lock Box 208 H, Chicago. Jan3

MEDICINE AGENTS WANTED. W. H. DUT- TON, 813 East Sixth, Little Rock, Ark. Jan17

NEW WONDERFUL SELLER—98c PROFIT every dollar sale. Delivered on spot. License unnecessary. Sample free. MISSION FAC- TORY L, 519 North Halsted St., Chicago, Ill. Jan31

POLMET POLISHING CLOTH REMOVES TAR- nish from all metals without the use of li- quid, 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

SELL BOOKS BY MAIL—USE OUR MONEY- making circulars at one-fourth cost. Enor- mous profits on sales. Particulars free. A. ELECO, 525 South Dearborn, Chicago. Jan1

SELL UNION LABEL, ALL-WOOL, MADE-TO- Measure Men's Clothing direct to wearer for \$24.50. SCOTT SYSTEM, Boston. Jan3x

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. Jan3

SUPER-CLEAN WONDER CLEANER SELLS on sight. Repeat business great. Profits large. Write. HOFFMAN PRODUCTS CO., Box 840-A, Cincinnati, Ohio. Jan1

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; retail 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. Jan1

WANTED—DISTRICT PURCHASING AGENTS. No experience or money required. Write PURCHASING MANAGER, Dept. 1K, 5336 Berenice, Chicago. Jan1

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, in- structions, 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

\$10 A DAY EASILY EARNED TAKING OR- ders for our big line quality Soaps, Perfumes, Toilet Goods, Extracts, Spices, Foods, Towels, Jewelry, Remedies, Novelty Needle Books, Rubber Goods, etc. Men and women write for big offer. Catalogs free. WESTERN PRODUCTS CO., Dept. 139, 606 N. Oakley, Chicago. Jan1

A BUSINESS OF YOUR OWN—Make and sell Chipped Glass Name and Number Plates, Check- boards, Signs. Large booklet free. E. PALMER, 561, Wooster, Ohio. Jan1

AGENTS—N-R-G Laundry Tablets, the old reliable money-maker for live agents. Millions sold; 200% profit; sales waiting for you. Clothes washed spot- lessly clean in 10 minutes, without rubbing. Free samples. N-R-G COMPANY, 732-G N. Franklin, Chicago. Jan31

AGENTS sell Wolverine Laundry Soap, Wonderful repeater and good profit maker. Free suto to buyers. WOLVERINE SOAP CO., Dept. C20, Grand Rapids, Michigan. Jan1

RAINCOATS—Full line guaranteed Raincoats, Top- coats, Overcoats, \$3.95 to \$22.00. Commissions 25% to 30%. We deliver. HYDRO RAINCOAT CO., 3510 Park, Dept. 926, Chicago. Jan1

WANT Distributing Agents for Hanalick, 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 cus- tomer. Great opportunity for hustler to get a busi- ness. Full information and sample free. SOLAR PRODUCTS COMPANY, 124 West Lake, Chicago. Jan1

\$3000 A MONTH to distribute every-day Household Necessities 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. Jan1

ANIMALS, BIRDS AND PETS 6c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Alive and Healthy Grey Foxes, \$7.00; Large Raccoons, \$7.00; Spookum Bears, \$15.00; Armadillos, \$3.50; Jack Rabbits, \$3.00; Guinea Pigs, \$1.00; White Mice, 25c; Rare Mice, \$2.00. Lists free. OTTO MARTIN LOCKE, JR., New Braunfels, Texas. Jan1

Big Type Zebus for Sale—The kind with the big hump. DR. T. M. NEAL, Wharton, Texas. Jan17

For Sale—Two Tame Coyotes, nine months old. Address J. H. HICK- MAN, May St., Owensboro, Ky. Jan17

BEAUTIFUL HEALTHY TOY FOX TERRIER Puppies, males, \$12.00; females, \$10.00. Col- tie Puppies, males, \$15.00; females, \$12.00. BOX 28, New Richmond, Indiana. Jan3

MONKEYS FOR SALE—TWO SPIDER MON- keys, two pet Jarallins and Rh sus mother with babe in arms. JAS. WHITLOCK, 905 Kimbrough Ave., Springfield, Missouri. Jan1

FOR SALE, ON ACCOUNT OF DEATH IN family, two money-getting Live Anima! Fraks. A real Dwarf Horse, not a pony; one beautiful Five-Legged Bull with a human arm. A real Platform Show on a two-ton truck ready to go, four Shetland Ponies with saddles; one Saddle Horse, weighs about eight fifty lbs. This stuff is in good shape; no junk. If you want to buy and mean business seventeen hundred and fifty dollars takes all. The truck is worth that. WILLIAM BAINSEN, 920 Ogontz St., Sandusky, Ohio. Jan1

HIGH DIVING DOG AND LADDER, TRAINED Monkey, Wire-Walking Dog, MISS RAY DA- VIDSON, 1125 Vine St., Cincinnati, O. Jan1

ONE TRAINED PONY STALLION, PRICE \$150; Back Somersault Dog, male, foxteri r, 18 months, turns straight and high, \$75. PROF. F. WISEMAN, Bensenville Pike, Bnstle- on, Philadelphia, Pennsylvania. Jan1

PARROTS ON HAND AT ALL TIMES. PAN- AMERICAN BIRD CO., Laredo, Tex. Jan31

STUFFED FISH AND ALLIGATORS—PORCU- pine Fish, Balloon Fish, Cow Fish, Bat Fish, Flying Fish, Moonfish, Angel Fish, Trigger Fish, Star Fish, Saw Fish Bill, Horseshoe Crab, Sea Horses, Sea Fans, Horned Toads, \$1.00 each; Giant Frog, \$1.50; Stuffed Alligator, \$1.50 up; Stuffed Sharks, Shark Jaws, Shark Backbone, Walking Canes, Armadillo Baskets, and Deep Sea Wonders. JOSEPH FLEISCHMAN, 1105 Franklin, Tampa, Florida. Jan10

CLASSY REGISTERED BULL PUPS, \$15.00; Bull- dogs, 501 Rockwood, Dallas, Texas. Jan31

COLUMBIA LABORATORIES, SOAP SPECIAL- ists, 18 Columbia Heights, Brooklyn, N. Y. Our principal business is manufacturing Medi- cated Soaps for large advertisers. A field with enormous possibilities and colossal achieve- ments. From the leftovers of the popular brands we put out some stock brands at about cost, any of which will serve as an excellent medium for a tryout on any one contemplating such a business. Take any of these goods; make them your own; start your selling cam- paign. Leave the manufacturing to us. It's the selling end that brings success anyway. Jan3

INCH DISPLAY ADVERTISEMENT, 166 magazines, year, \$50. WOOD'S POPULAR SERVICES, Atlantic City. Jan1

START A MAIL ORDER BUSINESS—NEW plans in Business Progress each month. Three months' trial subscription, 25c. PEUITT, PUB- LISHERS, 734-B Cherry, Kansas City, Mo. Jan1

TWO-HUNDRED-DOLLAR JOB LOT OF CLOTH- ing, Exchange for what? BERT FRANK, 30 S. Kedzie Ave., Chicago. Jan1

PATENTS—Write for our free Guide Books and "Record of Invention Blank" before disclosing in- ventions. Send model or sketch of your invention for our free examination and instructions. VICTOR J. EVANS & CO., 9th and G, Washington, D. C. Jan3

WE START YOU IN BUSINESS, furnish everything; men and women; \$30.00 to \$100.00 weekly operat- ing our "New System Specialty Candy Factories" anywhere. Opportunity lifetime; booklet free. W. HILLYER RAGSDALE, Drawer 98, East Orange, New Jersey. Jan1

CHORUS DRESSES, SATEEN, SIX PINK, SIX blue, six red, new, \$25 take a 1; six Feather- Trimm'd 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. Jan1

GENUINE SIOUX INDIAN COSTUMES AND Head Work at prices you can afford to buy. All heads put on with sinew. If the Sioux Indian makes it we have it. Squaw Buckskin Headed Dresses, \$75.00 to \$125.00; Squaw Leg- gins, \$10.00; Disc Belts, \$5.00; Bone Breast- plates, \$15.00; Beaded Moccasins, \$1.25 to \$3.75; Buckskin Beaded War Shirts, \$50.00; Buckskin Beaded Leggings, \$22.50; War Bonnets, \$15.00 to \$25.00; Indian Pipes, \$2.00 to \$10.00; Beaded Tobacco Bags, \$9.00; War Clubs, \$1.25; Bow, with 8 steel-point arrows, \$1.75; Beaded Vests, \$35.00; Porcupine Head Dresses, \$5.00. Complete costumes for men, women and chil- dren. Why pay more? Terms, cash with order. Satisfaction guaranteed. LYON CURIO STORE, Clinton, Nebraska. Jan1

SPANISH SHAWL SPECIALS—ASSORTED COL- ors. Embroidered, \$25.00 to \$50.00; Plain, \$20.00 to \$35.00. While Kid Beaded Indian Moccasins, also other designs and colors, at re- duced prices. STANLEY COSTUME STUDIOS, 306 W. 22d St., New York. Jan1

STREET AND THEATRICAL CLOTHING. Address CRAYNE, 3311 Oak, Phone, Valen- tine 2233-R. PERRIN, 2934 Baltimore, Phone, Westport 2370. Kansas City, Missouri. Jan10

SOUBRETTE DRESSES, AERIAL COSTUMES, Tights, Crown Suit, Cowgirl Hat. MISS RAY DAVIDSON, 1125 Vine St., Cincinnati, Ohio. Jan1

UNIFORM COATS, NEARLY NEW, \$2.50, ROC- CO FAUCE, 280 Mott St., New York. Jan17

UNIFORM COATS, \$4.00; CAPS, \$1.00; TUX- edo Coats, \$6.00; Doormen, Coachmen's Coats, \$8.00. JANDORF, 229 West 97th St., New York City. Jan1

EXCHANGE OR SWAP 5c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

For Sale or Exchange—Two large Band Orchestras. Address J. H. HICKMAN, May St., Owensboro, Ky. Jan17

TWO-HUNDRED DOLLAR JOB LOT OF Clothing, Exchange for what? BERT FRANK, 30 S. Kedzie Ave., Chicago. Jan1

4,500 INDESTRUCTIBLE, FOUR-MINUTE Cylinder Phonograph Records, only 10c each. Cost wholesale 30c each. What have you to trade? RISTAU LAND CO., Kankakee, Wis. Jan3

FORMULAS BOOK FORM, PAMPHLETS OR SHEETS. 6c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

ARTICLE COSTS 50c TO MAKE, SELLS FOR \$8.00. Repeater; sells the year round. Sam- ple, 25c. MITCHELL-AMES CO., Effingham, Illinois. Jan1

AUTOMOBILE ENAMEL AND FURNITURE Gloss Formula, one dollar. Candy Appte Recl- pe fifty cents. No stamps. H. N. SMITH, Box 208, Kokomo, Indiana. Jan1

MAKE AND SELL ANTI-RADIATOR FREEZE. Can be made for 3/4c a gallon. Will stand the test 10 below zero. 90c will start you in the business. Formula, \$1.00. MITCHELL- AMES CO., Effingham, Illinois. Jan1

RECIPE FOR CHOO-CHOO, THE MOST DE- licious confection ever tasted, and formula for Spanish Honey, complete with sales plan. \$1.00. ELM SUPPLY CO., Rockville, Conn. Jan3

YOUR FAVORITE BEVERAGES AND OTHER Formulas, Free valuable information. THE FORMULA COMPANY, Sales Dept., 122 West Howe St., Seattle, Wash. Jan1

20 GUARANTEED FORMULAS FOR A SELF- addressed envelope and dime. FORMULA WIZARD, Parkville, Kentucky. Jan3

FOR RENT, LEASE OR SALE 7c WORD, CASH. NO ADV. LESS THAN 25c. 9c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Miniature Railroad, Engine and three cars, complete. KAHL-WARNEKE, 1132 Sublette, St. Louis, Mo. Jan1

MOTORDROME—SIX MACHINES, READY TO operate. Loads on two loads or half box car. Four hundred dollars. CHARLES ELL- MAN, 1218 Kneeland Ave., Milwaukee, Wis. Jan1

FOR SALE—NEW GOODS 7c WORD, CASH. NO ADV. LESS THAN 25c. 9c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Penny Arcades and Operators. Something new in fortune-teller machines, sample \$15.00. CHAS. PALASH, 1847 Park Place, Brooklyn, N. Y. Jan1

The County Fair (Film) Pos- ters for sale. Brand new posters, ones, three, sixes, twenty-fours and half-sheets, cuts, mats, on the motion-picture film "The County Fair". Price ten cents per sheet. TRUE FILM COMPANY, Dallas Texas. Jan17

FOR SALE—CAMERA, NEW, BLACK WHITE method, cost \$65.00, sacrifice; Concession Tent, 1x3, army duck, 6-foot aluminum, cost \$60.00, \$30.00, new. A. H. SMITH, Gen. Del., Grandin, Missouri. Jan1

SLEEPING ON A PULLMAN
WALTER H. Smith, in an "open letter" published in The New York Times, deals with a subject that is of interest to troupers—Sleeping on a Pullman. Mr. Smith's argument is that one will have a better night's rest by sleeping "feet first" (with feet toward the engine) than by sleeping "head first" (with head toward the engine). He says: "Ever since the Pullman 'sleeper' was invented the rule seems to have been to make up the berths 'head first', i. e., with one's head toward the engine, and all the porter knows about it is that 'them's orders.' I suppose that most people sleep poorly on a train and either take a long time to get to sleep, or waken frequently, or both; and it is in the hope of making some good travelers out of poor ones, and better travelers out of good ones, that I offer an explanation which, after many years of testing out, has ceased to be theory and become proven fact, in my own case at least. "The average train made up of 'Pullmans' is long and heavy. It starts slowly and gains momentum so gradually that it takes possibly from four to six minutes to reach of speed of, say, 50 miles an hour. The effect on the blood stream of such gradual acceleration of speed is so light as not to be noticeable. "On the other hand, the same train will slow down and stop in perhaps one and a half to two minutes, and if one is sleeping head first the inevitable result is that the blood tries to keep going at the same speed as before and in the same direction, i. e., toward the head, until its inertia is gradually overcome. I have noticed many times when sleeping head first that my sudden awakening was accompanied by the grinding of brakes and the rapid slowing down of the train; also, tho not so often, I have waked with the feeling that my head was bursting and wondered whether I was going to have a stroke. "Now the converse of the proposition is, of course, that if one sleeps 'feet first', or with his feet toward the engine, the blood is forced toward the head only when the train is picking up speed, so gradually that the effect is negligible; on the other hand, when the train is slowing down rapidly the inertia of the blood tends to drag it away from the head and he sleeps tranquilly. "In view of the fact that the circulation of the blood was discovered by Harvey early in the 17th century, whereas the Pullman sleeper was not invented until about 1875, it would seem that there must have caused a vast deal of discomfort to millions of people since it was first issued. Certainly there is no reason why a blunder born of ignorance, or lack of observation, should be perpetuated indefinitely just because it has itself acquired the 'inertia' of tradition. "The next time you board a sleeper just call the porter, saying, 'Please make up my berth feet first,' and I'll wager that you'll have a better night's sleep than you imagined possible on a train, to say nothing of avoiding a broken neck if you happen to be in a head-on collision." The Billboard would like to hear from its readers as to their opinions on this question.

ATTORNEYS AT LAW 6c 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 of money due, consult LAWYER WALLACE, 2204 Michi- gan Ave., Chicago, Illinois. Jan24

Edward Voelcker, Lawyer, Garrick Theatre Building, Chicago. Jan3

BUSINESS OPPORTUNITIES 6c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

A. R. B. Ads Pull the Year 'round. Place your Ad in the next (2,000) edition of the Advertising Record Book, out January 15. Ad rates on application. Sam- ple copy, 50c (credited on adv. order). E. JERGENSEN, PUB., 22-24 Lawton St., New Rochelle, N. Y. Jan10

BOOKS AND PICTURES, ANY KIND YOU want. Sample pictures, 50c (coin), postpaid. GEO. F. WHITE, Bee Branch, Arkansas. Jan3

24 WORDS, 355 RURAL WEEKLIES, \$14.20. ADMAYER, 4112-B Hartford, St. Louis, Mo. Jan3

CARTOONS 5c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

TRICK CARTOONS FOR CHALK TALKERS. Two new programs with beginners' in- structions, \$1.00. Particulars free. "It's all in the System." FOOTLIGHT CARTOON SYS- TEM, Portsmouth, Ohio. Feb21

COSTUMES, WARDROBES AND UNIFORMS 5c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

A-1 STAGE WARDROBE, LOWEST PRICES. Specialize in Evening Gowns, Wraps, Irres- cent, Jeweled, etc., up-to-the-minute Models. Af- ternoon, Dancing and Street Dresses and Chorus Sets. House of class, flash, reliability and prompt service. Over 40 years at former ad- dress. C. CONLEY, 404 West 36th St., New York City. Jan10

APPAREL—USED CLOTHING, STREET AND theatrical, cheap. "MRS. F. L. TIPTON, 4236 Charlotte, Kansas City, Mo. Telephone, Hyde Park 6724. Jan31

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.

THE JUGGLER, A SMALL SLOT MACHINE, large returns, \$18.00 each. Special price for operators. CHAS FLEISCHER, 439 Hopkinson Ave., Brooklyn, N. Y.

FOR SALE—SECOND-HAND GOODS

60 WORD. CASH. NO ADV. LESS THAN 25c. 80 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

For Sale—Ten Nickel Mint

Vendors in good condition, \$45 each. L. NELSON, 92 Prince St., New York. Jan10

Mills O. K. 5c Counter Mint

Vendors, late models. PEERLESS, 2406 Central Ave., Minneapolis, Minn. Jan3

Slot Machines Bought, Sold,

exchanged, rented and rebuilt. Any and all kinds. THE DIAMOND NOVELTY CO., 46 N. Tremont, Ave., Indianapolis, Ind. Jan3

Slot Machines Bought, Sold,

leased, repaired. OHIO NOVELTY CO., 40 Stone Block, Warren, Ohio. Feb21

Two Up-to-date "Penny Arcade"

Quiffs for sale. Write for list and prices. NELSON & MAASS, 92 Prince St., New York.

Winslow Roller Skates for

sale. All sizes, good condition. F. N. MILLEB, Dover, N. J.

CANDY FLOSS MACHINE, ALL ELECTRIC.

Sacrifice \$100. Brand new. PARCELL, 163 East 35th, New York. Jan17

ELEVEN TEN PINNET BOWLING ALLEYS.

will sell for cash, time payments or rent on percentage basis. Write for particulars. E. O. PASTRE, Box 110, Logan, Ill. Jan3

FOR SALE—TWELVE DUSCOPIES, TWO

sets pictures, \$77.00 each; one Exhibit Motion Picture Machine with motor, floor size, \$35.00; nine Ideal Card Machines, \$5.00 each; two Seales, \$15.00 each, all one shape. L. E. MILLER, P. O. Box 85, Station A, Chattanooga, Tennessee.

FOR SALE—30-FT. R. T., THREE 30-FT. M.

P., 9-ft. W. 1, all stakes, poles, ropes, complete. Seats for 1,400 people. Bargain. ANDERSON TENT & AWNING CO., Anderson, Ind.

PENNY ARCADE—NINETY MACHINES AND

complete Photo Gallery, operating Catalina Island. LEFAVOR, Avalon, California. Jan10

POPCORN POPPERS, SLIGHTLY USED, \$88

up. NORTHSIDE CO., 1306 Fifth, Des Moines, Iowa. Jan17

SLOT MACHINES—WANTED TO BUY

Slightly used Mills Counter O. K. Mint Vendors. C. J. HOLZBACH, 2553 Dupont, So., Minneapolis, Minnesota. Jan17

SLOT MACHINES—WE BUY, SELL, RENT

and exchange new and used Slot Machines. Write to us first. CHICAGO SLOT MACHINE EXCHANGE, 186 N. LaSalle St., Chicago. Jan3

60c PER GROSS, PUCK PUSH TOGETHER

Bachelor Buttons, packed gross in box—Can be sold 6 for 10c in package. Great for street-vendors and carnivals. Order at once, only 1.00 gross. WEIL'S CURIOSITY SHOP, 20 South 2d St., Philadelphia, Pa.

\$1.50 GAME OF SPINOLA, FULL DIRECTION,

packed one in box. Great for fairs or street-vendors or home use. Regular price, \$5.00. Sent anywhere, postage pre-paid. WEIL'S CURIOSITY SHOP, 20 South 2d St., Philadelphia, Pa.

\$35.00 AFRICAN LION RUG, FULL SIZE,

mounted head, gr at specimen, killed 10 men before captured; claw, feet and tail. WEIL'S CURIOSITY SHOP, 20 South 2d St., Philadelphia, Pennsylvania.

FURNISHED ROOMS

30 WORD. CASH. NO ADV. LESS THAN 25c. 80 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

RICTON'S ROOMING HOUSES, CINCINNATI,

Ohio, a chain of 12 houses. Intend adding another one soon. Over 300 rooms. Call Canal 1273-X, show folk, when in the Queen City and desiring rooms.

HELP WANTED

60 WORD. CASH. NO ADV. LESS THAN 25c. 80 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

FAT PEOPLE—FAT PEOPLE—WANT TO

hear from Fat People at all times. Year round work. KARN BROS., care Rabin & Cherry Shows, Montgomery, Ala. mar7

LA VETTA COMEDY COMPANY AND DANCE

Orchestra, fourth year of phenomenal success on the Pacific coast, want Good Agent with own car who can route, book and promote a real attraction. One-night stands, coast and interior mountain territory. Established route. Lifetime job for man who can produce. Also want to hear from Performers and Musicians. We travel in beautiful closed car, special built Fiat Six. GEO. LA VETTA, 1240 Preston Way, Venice, Calif.

WANTED—GIRL SINGER, EXPERIENCED IN

vaudeville, who can dance Scotch Sing or willing to learn. Write particulars and vaudeville experience with late photo. FRANCIS X. HENNESSY, Billboard, 1493 Broadway, New York City. Jan3

WANTED—FOREST RANGER POSITIONS; \$1,500-\$2,400 year. Write for free particulars of exam. MOKANE, A-33, Denver, Col. Jan31

WANTED, JOIN ON WIRE, REAL AGENT. Musicians, Actors for Tom and Ten Nights. Two companies. THOS. AITON, Garrick Theater, Milwaukee, Wisconsin.

WANTED—MAN, SINGLE SPECIALTIES, DO straight in acts. Change for 0 nights. Half in winter, tents in summer. Long, pleasant season to the right man. Say if you can drive Ford truck. Show starts about second week in January. CAPT. DAVID LEE, P. O. Box 182, Sparrowhawk, New York.

WANTED—YOUNG LADY ACROBAT TO work in family tumbling and wire acts. Good amateur considered. Good home; no expense while learning. FISHER FAMILY, Danville, Kentucky.

WANTED—Vaudeville Acts, also clever Tabled People, clever Principals and good in acts. JOHN R. BENTLEY AGENCY, 117 North State, Chicago. Jan3

HELP WANTED—MUSICIANS 60 WORD. CASH. NO ADV. LESS THAN 25c. 80 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Wanted—A-1 Cello and Clarinet.

Salary \$40. Road shows and pictures. Write or wire STEPHEN HALPIN, Princess Theatre, Cheyenne, Wyoming.

Want Non-Union Musicians—

Two complete orchestras, not over six men. One for vaudeville, one for pictures. Two pipe-organ players. Tell all in first letter all details. Name salaries. Address D. M. J., care Sam Fishman, West. Vaud. Mrs. Assn., State-Lake Theater Bldg., Chicago. Jan3

DELICIOUS CANDY—LEARN EXPERT CANDY. Making, Bonbon Dipping and Chocolate Coating at home. Fascinating, profitable work. HAM, 1830 Wallace St., Philadelphia, Pa. x

INSTRUCTIONS FOR STAGE CARTOONING and Chalk Talking, with 23 trick cartoon stunts, for \$1.00. Particulars free. BALDA ART SERVICE, Stndio, Oakkosh, Wis. Jan17

MIND READING HAS BEEN KNOWN AND practiced by the famous seers and people of India for many years. Many customers of mine seeing some of the leading mind-reading acts of the day and becoming interested have written to me to supply them with the real and complete secret. I will forward you complete manuscript for \$1.00 providing you are willing to sign a pledge of secrecy pertaining to this wonderful art. PROF. ZEBORA, 520 Baxter Block, Portland, Maine.

MAGICAL APPARATUS

FOR SALE. (Nearly New and Cut Priced) 60 WORD. CASH. NO ADV. LESS THAN 25c. 80 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Laurice Magical Shop, 799 Broadway, Brooklyn, New York. Jan3

CHESTER MAGIC SHOP, ANYTHING IN

Magic List for stamp. We buy used goods. 403 North State, Chicago.

LATEST MAGICAL EFFECTS, CRYSTAL GAZ-

ing Globes. Used Magical Apparatus bought. WALDMANN, 1450 First Avenue, New York.

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.

WHEN A PLAY IS CLEAN

WHEN the fact is noted that in the present theatrical season, scarcely under way as it is, there have been 45 plays or entertainments staged on Manhattan Island unfit for notice in The Christian Science Monitor, some idea of the sort of material offered to the public by New York managers may be gained. All the resources of literary and dramatic art have been enlisted in the service of sensualism and lubricity, and because a public seeking amusements takes what is offered, the managers sit back with the assertion that they are giving the public what it wants.

As a matter of fact, that is not what the public wants. Highly deleterious narcotic drugs are not what men want, but the unhappy individual who has been lured into taking them soon becomes their slave and thinks he is supplying his own wants when he is but ministering to his own vice. In the same way a theatrical public can be educated to the point of demanding the indecent, the salacious and the obscene, so that those who minister to its tastes are ever forced to more extreme endeavors to satisfy the vice they have themselves created.

But fundamentally this is not the kind of entertainment which the masses of theatergoers seek. Every now and then a clean play with a moral purpose, or a really artistic light opera, wins a large success and the managers wonder at it—and return to their bad manners.

The new comic opera, The Student Prince, by Dorothy Donnelly and Sigmund Romberg, now playing at the Jolson Theater, New York, comes thus as a breath of glorious fresh air into the atmosphere of a theatrical season that has been all but stifling. Those who claim that the public wants the unsavory theatrical entertainment should go and see the crowds and hear them applaud and cheer when this performance of real worth is offered them. This new production completely refutes the idea that a performance must be risqué in order that it shall please the man about town. That individual, whoever he may be, will be among the staunchest supporters of this new opera.

Here is another proof—if we must refer to the commercial side—of the oft-repeated statement that in the long run the clean things of the theater are the ones that pay the best. The Shuberts, the authors and others immediately concerned are to be congratulated. But perhaps those who are interested in the welfare of mankind are most to be congratulated that there is thus manifested support for that which is wholesome in the theater. —CHRISTIAN SCIENCE MONITOR.

DRUMMER WANTED. W. D. GARLOCK, write. J. ANDREW PONDER, care Piedmont Lyceum Bureau, Asheville, N. C.

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(Continued on Page 66)

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ORIGIN OF THE JEWISH THEAT-
RICAL GUILD OF AMERICA

NO MORE than he lived in vain did Barney Bernard, the comedian, die
in vain. His death brought about the formation of what promises
to become one of the greatest Jewish welfare, benevolent and phil-
anthropic institutions in New York City—the Jewish Theatrical Guild of
America.

Bernard's funeral services were held in the chapel of the Campbell
Funeral Church, where hundreds gathered to pay their last respects.
Among the latter were William Morris and Gus Dreyer, attorney, who
both expressed surprise that there was no central place of worship where
members of the theatrical profession of the Jewish faith could receive
tribute befitting them in time of death such as the Catholic Actors' Guild
and Protestants have. They talked it over and a few days later Morris
called together a number of friends for a meeting. The result was the
Jewish Theatrical Guild.

Almost overnight this organization attained a membership of 1,000.
Jews prominent in all branches of theatrical life in the big city rallied
to its support. The following officers were elected: William Morris,
president; Eddie Cantor, first vice-president; Sam Bernard, second vice-
president; Dr. Hugo Riesenfeld, treasurer; Harry Cooper, corresponding
secretary, and Fred Block, financial secretary.

The following members of the Friars' Club were among the first to
join: Jack Lait, L. B. Epstein, J. D. Gortatowsky, Eddie Miller, Lew
Miller, Jerome Wilzin, Joe Laurie, Buddy Doyle, William Weinberger,
Loney Haskell, S. Goodfriend, Fred Goldsmith, Monroe Goldsmith, Dr.
Barrimore Marco, Dr. Leo L. Michel, Dr. Phillip Grausman, Harry E.
Wolf, Marx Hart, Fred Mayer, Georgie Leffer, Ben Franck, Leo Franck,
Milton Lissberger, Al Maas, Abe Lastfogel, Ed Rilkin, Dave Ferguson,
I. H. Herk, Joe Browning, Ben Holzman, Harry Hershfield, S. Jay Kauf-
man, Sam H. Harris, Leonard Bergman, Larry Axman, Irving Berlin, Max
Winslow, Mose Gumble, Joe Jacobs, E. Kelecy Allen, Georgie Price, Jules
Violinsky, M. Newman, Ben Piermont, Ed Keller, Felix Isman, Joe Weber,
Larry Hirsch, Dave Stamper, Ralph Trier, Joe Smith, Charles Dale,
Bierrill Rusky, Gus Edwards and Walter Weil.

On the life membership list are: William Morris, Eddie Cantor, Sam
Bernard, Aaron J. Jones, Maurice Goodman, Harry Houdini, Irving Berlin,
Charlie Zig Shye, Leonard Bergman, George Sidney, Jacob P. Adler
and Joe Leblang.

The aims of the organization are: "To assemble and embody the
Jews of the amusement art and industries for the purpose of upholding
the honorable and sacred traditions of the Race, to preserve its welfare,
to foster fraternal sentiment and understanding, to provide for the specific
needs of the Jew in the particular circumstances arising from the nature
of theatrical conditions, to encourage closer and finer brotherhood, citizen-
ship and humanity;

"To deal with as little ceremony and delay as is practicable, charity
both constructive and relief;

"To provide interment of the dead according to the faith, tradition
and belief of the individual; if necessary, to furnish and own a chapel, etc.;

"To provide facilities for worship on holy days, holidays and
memorial days;

"To found a permanent memorial where may be perpetuated the
name of the Jews in the amusement world who have contributed worthy
things and whose lives have helped humanity, civilization and brought
honor to their birth and calling;

"To contribute to charities directly within the sphere of the organiza-
tion as well as to give consideration to all worthy causes, having in
mind the religious and ethical betterment as well as the substantial needs
of the unfortunate."

The Guild will relieve the Masons, Elks, N. V. A., Actors' Fund of
America and similar organizations of many of their burdens. William
Morris is out on location for a refuge for consumptives in the Adirondacks.
Eddie Cantor will arrange outings and free boys' camps next summer.
Dr. Hugo Riesenfeld is to put on movie shows for poor children under
the auspices of welfare societies as often as possible. Arrangements are
being made for a large plot in a Jewish cemetery for burial. District
governors are being appointed thruout the country. Dr. Leo Michel has
enrolled a number of prominent physicians whose services will be avail-
able without cost. Public benefits will be held thruout the country.

Names suggested for tablets in the Memorial Hall of the Guild thus
far follow: Charles Frohman, Sam S. Shubert, Oscar Hammerstein,
Willie Hammerstein, Al Hayman, Barney Bernard, Aaron Hoffman and
Sarah Bernhardt.

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Projectors, Powers, Simplex, Mottograph, Edison, Royal, Monarch. Also Acme, DeVry, Holmes, American Success-Portable Machines. All theater supplies and equipment. Get our prices first. **MONARCH THEATRE SUPPLY CO.**, Memphis, Tenn. Jan31

Large Stock Rebuilt Machines,

Powers, Simplex, Mottograph, 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, Ill. Jan31

FOR SALE—\$100.00 TAKES DE VRY SUITCASE Picture Machine, perfect condition. **ESTON BECKER**, 114 So. Church St., Hazleton, Pennsylvania.

INDEPENDENT PICTURES, USED MACHINES. 601 Mumford Court, Kansas City, Mo. Jan24

MOTOR DRIVEN ACME JUNIOR SUITCASE Projector, 110 volts, \$90.00; Mottograph 1A, hand driven, \$60.00. **E. W. SANOR**, Box 421, Kankakee, Illinois.

MOVING PICTURE MACHINES, SCREENS, Portable Projectors, Stereopticons, Spot Lights, Booths, Opera Chairs and everything required for movies. **MOVIE SUPPLY CO.**, 844 S. Wabash Ave., Chicago, Illinois. Jan10

MOVIE ROAD SHOW, COMPLETE, FIRST \$75.00 takes it. **HERMAN HAPPY**, 137 S. State St., Traverse City, Michigan.

SIMPLEX, POWERS AND MOTTOGRAPH MA- chine 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

**WANTED TO BUY
M. P. ACCESSORIES—FILMS**

5¢ WORD, CASH. NO ADV. LESS THAN 25¢.
7¢ WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

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

BLISS LIGHT FOR PROJECTION, BEST grade Paetala, 821 Spring Street, Peoria, Illinois. Jan10

NEW FILM EXCHANGE OPENING IN SOUTH- ern city will buy, subject to screen examination, up to 1,000 reels of Western Features and Dramas; one and two-reel Westerns, Comedies and Scenes. Must be in A-1 condition with plenty of good paper. Submit lists and prices to **BOX C-679**, care Billboard, Cincinnati. Jan10

PRINTS ON FEATURE, IN SEARCH OF Happiness, made by Eclair. **APOLLO FILM CO.**, 286 Market St., Newark, New Jersey.

WE PAY BIGGEST PRICES FOR USED MOV- ing Picture Machines, Opera Chairs, etc. What have you for sale? **MOVIE SUPPLY CO.**, 844 S. Wabash Ave., Chicago, Ill. Jan10

WE BUY MACHINES, FILMS AND THEATRE Equipment. Best cash prices paid. Who have you? **MONARCH THEATRE SUPPLY CO.**, Memphis, Tennessee.

New Theaters

(Continued from page 45)
for December 27. It will operate as a popular-priced vaudeville and photoplay house. **A. Brylawski** is manager.

Clifton, Tex., recently celebrated the official opening of the new City Hall and Auditorium. Credit for this \$25,000 brick building goes to the local Ladies' Civic Improvement Society, which promoted the movement for such a structure for several years and also is providing the furnishings.

Contract for the Keith Theater to be erected in South High street, Akron, O., was awarded to the Carnichael Construction Company on its bid of approximately \$700,000. Work will be started immediately. Including alterations the total cost of the house is expected to run more than \$1,000,000. It will consist of two floors and will seat 2,000 persons.

Marriage, engagement, birth, divorce and obituary notices are an important feature of a showpaper like The Billboard. We don't want to miss a single one. YOU can help. Send in all such notices—of professionals, of course. Then your friends in the profession will see the notices printed the following week.

State Fairs DO Attract

IT IS not true, as some dissatisfied persons would have us believe, that the big State fairs do not attract the interest of large numbers of people. These expositions, with their multiplicity of interests, exert as strong an influence as ever. Their status is well defined in an editorial that recently appeared in *The Dallas Morning News*. While the editorial applied specifically to the State Fair of Texas, it may well be extended to include all of the larger fairs. Said *The News*:

"The idea, often expressed of late, that State fairs as big as ours no longer have an attraction that makes it financially practicable to hold them is coeently refuted by the annual report of Secretary Stratton. The net earnings of the last State fair were \$82,210.93, and this, it is stated, is greater than for any previous year since 1914, with the single exception of 1920. And it appears that that single exception is accounted for by the extraordinary expense the association was put to in improving the race track as a result of the long disuse of it. However, despite that extraordinary expenditure, the total of expenses was \$24,396.60 less than the total for the preceding year, a circumstance which heightens the congratulations the officers of the Fair Association have earned. It is stated in Mr. Stratton's report that the racing department was operated at a loss of \$20,000. By this is meant, doubtless, that the admissions to that department fell that much short of defraying expenses. But undoubtedly the races were the sole attraction to thousands who entered the park, and hence are to be credited with some undeterminable part of the total amount collected at the gates. The net earnings fell only \$1,351 short of the amount spent in permanent improvements during the year. The value of the fair to the State and to Dallas is not of course measured by the financial results. Its worth is in the inspiration, stimulus and direction which those who visit it get for their private endeavors. But it is to the financial results that we must look to determine whether the fair is a practicable enterprise, and that it is such the report of Mr. Stratton shows conclusively.

"Age does not wither the Texas State Fair. It is an old institution, but a more robust one than it was in its youth, and at no time has the future of it appeared brighter than it does now."

Income Tax Department

Conducted by **M. L. Seidman, C. P. A.**, of **Seidman & Seidman, Certified Public Accountants**

This is the third 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.

UP TO now there has been explained who is subject to the tax law and who must file a tax return. In this article the subject of exemptions will be discussed.

Every single person is allowed an exemption of \$1,000. That is why a person having a net income of \$1,000 or over must file a return.

A married individual is allowed an exemption of \$2,500 and that explains why married individuals must file a return if their net income is in excess of \$2,500. Under the old law a married individual got a \$2,500 exemption if his net income was below \$5,000. If above that amount the exemption was \$2,000.

The same exemption is allowed the head of a family as is allowed the married individual, namely, \$2,500. However, it should be noted that while the head of a family is allowed an exemption of \$2,500, he or she must file a return if the net income is in excess of \$1,000. This point is usually overlooked. The general opinion is that if one's net income is less than the personal exemption a return need not be filed. That is not so in the case of the head of a family.

Furthermore, one individual cannot get more than one exemption. A married man who is also the head of the household is entitled to an exemption of \$2,500, not \$5,000, for that reason.

What is meant by "a head of a family"? A head of a family is an individual who supports and maintains in his household one or more other individuals. Note that the person being supported must live in the same household with the person claiming the exemption. A son who supports his parents, therefore, would be regarded as the head of the household only if he lived with his parents. If he were not living with his parents he would not be entitled to an exemption for being head of a household.

The foregoing are known as the personal exemptions. In addition there is a \$400 exemption for each person supported by the taxpayer, if the dependent is under 18 years of age or is incapable of self-support because of some mental or physical infirmity.

There are several interesting phases about this exemption. In the first place, a husband cannot claim it for supporting his wife or vice versa. Then, the dependent must be either under the age of 18 or mentally or physically incapable of self-support. The father that supports his 19-year-old son at college, therefore, cannot claim the exemption, nor can the father claim it for the support of his parents unless they were incapable of supporting themselves because of some mental or physical defect. It should also be observed that the exemption is allowed for each person that is dependent on the taxpayer. If, for example, a taxpayer has three children under the age of 18 dependent on him, he would be entitled to an exemption on that account of \$1,200.

For the purpose of this exemption it is not necessary that the dependent person live with the taxpayer, as is the case for the exemption of the head of the house-

hold. A man who supports a dependent relative in Europe can claim this exemption. However, as against this is the fact that for a person to be the head of a household it is not necessary for the dependent to be under 18 or mentally or physically incapable of self-support. As long as the taxpayer supports anyone in his household he is the head of a family. If that dependent person is under 18 or incapable of self-support, then in addition to the head of the household exemption the taxpayer is entitled to the further exemption of \$400 for each such dependent.

There is still another and most important feature about all these exemptions. Under the old law it was the situation at the end of the year that determined the amount of the exemption that one was entitled to. If the taxpayer married on December 31, 1923, he was entitled to the married man's exemption for the entire year. If, on the other hand, the dependent died on December 31, the taxpayer could not claim the \$400 exemption for such dependent, even though he actually supported the dependent during the entire year.

The 1924 Act, under which 1924 returns are to be filed, changes this somewhat. While the rule so far as the \$400 exemption remains the same, namely, that this exemption shall be determined by the situation of the taxpayer on the last day of the year, the exemption for a married person or the head of a household depends on his status throughout the year.

In other words, if a person was married on June 30, 1924, the exemption on his 1924 return would be half the single man's exemption, or \$500, and half the married man's exemption, or \$1,250, making a total of \$1,750, because he was single half the year and married the other half. If instead of being married on June 30, he was married on any other date, his exemption would be figured on the same basis, namely, the proportion of the year that he was single and the proportion of the year that he was married.

The rules concerning the exemptions that are allowed individuals might therefore be summarized as follows: Every single person is entitled to an exemption of \$1,000. Every married person or head of a household is entitled to an exemption of \$2,500. An additional exemption is allowed for each person that is dependent on the taxpayer. The last exemption is determined by the situation that exists at the end of the year. However, the other exemptions are computed on a pro rata basis where the taxpayer's status changes during the year.

The foregoing covers the situation respecting individuals. As to corporations, a corporation is entitled to an exemption of \$2,000 if the net income is \$25,000 or less; but if its net income is in excess of \$25,000 the corporation gets no exemption whatsoever. It will be recalled that irrespective of the size of the net income, all corporations must file a return.

Estates and trusts are regarded as single persons and are therefore entitled to the \$1,000 exemption.

In the next article the time and place for filing returns as well as the rates of taxation will be discussed.

BINGHAMTON FAIR ELECTS

Burgettstown, Pa.—At the annual meeting of the Union Agricultural Fair Association the following officers were elected: President, J. M. Pyle; vice-presidents, D. L. Lewis, A. C. Proudfoot, H. C. Vance, Hugh Lee and W. C. Culley.

IT IS TO LAUGH

By **BERTON BELLIS**

THE profession and the public in general realize the useful service and value that the well-trained, thoro, conscientious critic who has an aim only for constructiveness gives, both to the arts and the public; but let my ink fly at those parasites who prostitute the decency and ethics of the artistic world and who are base counterfeiters in this field:

I am not a constructive critic, educator or reviewer of other men's productions, but a so-called intellectual snob that slings verbal and written mud and vituperation at all the people engaged in the field of arts.

I am a self-illuminated shining light and have lifted myself by the shoestrings upon the supreme court bench of art judging.

I am the one who imitates the flea on the marmoth ox and it is my stock in trade to be a pest to the masters of all ages and climes.

I am the one who tells the multitude: "Here are the masters man should follow in art," etc, which exclamations are insults to the minds and judgments of the masses.

I am the one who is odious to the real critics, because I throw my poison from behind the mask and in the name of the genuine ones.

I am the one who thrives on legalized blackmail and snare my prey, because if he does not come across for my "shakedown", ye gods, the filth I can indite.

I am the one who knows all the rules of the arts—something no man of today or any time in the past ever knew.

I am the one who does not know that a jewel in art is a jewel today, tomorrow and forever.

I am the one who travels with the narrow set who believe all human beings beneath their intelligence.

I am god of the intelligentsia.

I admit my lowly contempt and jealousy when I gaze in a looking glass and exclaim: "There is a great man!"

I am the toothpick maker who tells the cabinet maker how to work.

I am the carbon copy of some wisdom factory and a sycophant of the highbrow.

I am the one who does not know that art is a true reflector of nature thru the mind, personality, touch or voice of man.

I am the one who does not realize that no man knows much about human nature.

I am the one who does not know that the masses are the supreme judge of all the arts and they are the ones who foot the bills.

I am the wisecrack of this generation and it is my office to enlighten the world how to think and judge real masters.

I am the snake who feeds off of the innocent of the profession, continually fooling them by making them believe I have a supreme influence with the public.

I am the one who has no genius whatever for conscientious or constructive criticism and believe there is no other one who has.

I am a moron, and close kin to the braying animal, but do not admit it in public.

I am the one who caused the word "damphool" to be invented for the English language.

I AM IT.

I. L. C. A. Notes

(Continued from page 55)

as busy as you please, and each application received will be recorded as a part of this campaign. It opens January 1. Not many callers at the headquarters office since the last report. Everybody busy with Christmas and hurrying for home. However, up to the time of turning in these notes the following have called: P. M. Gates, Mr. and Mrs. David Duggin, Edward Amherst Ott, Miss Jeannette Kling, Clay Smith, W. I. Atkinson, Francis Hendry, Miss Lillian Brosius.

Application for Membership

Terry, Clyde R.—Illinois Military School, Aledo, Ill. Race, white. Profession, lecturer. Bureau, open. Recommended by Roy L. Harvey and Harold M. Kramer.

The misunderstandings that have existed in regard to active and associate memberships are being cleared up, and nothing unpleasant has developed in the process. Section 4, Art. 11, of the Constitution says: "Relatives of members of the Association, and all others who are interested in our aims and activities, but who are not eligible to an active membership, may become Associate members." Clearly this means that those who are eligible to active membership are not eligible to associate membership. If this were not true, the ranks of active members would soon be depleted by transfers to associate memberships. That would speedily spell the ruin of the I. L. C. A. It can readily be seen.

Managers can greatly assist the Association if they will make it a point to call attention to the coupon at the bottom of the I. L. C. A. contracts. There is no thought of coercion connected with the coupon. Anyone receiving a platform season should be glad to contribute the small sum of \$3 to the I. L. C. A. that is devoting its efforts to the general welfare. Several hundred people are paying their money and devoting their thought and efforts to advance the platform cause. Should not all who garner these benefits be willing to give their mite where others are doing so much?

List of Bureaus Using the I. L. C. A. Uniform Contract

If any manager knows of an omission from this list, or an addition that should be made, please notify the secretary at once.

- Acme Bureau, Des Moines, W. S. Rupe, manager.
- Allen Lyceum Bureau, Lima, O., Mrs. Laura J. Sorenson, manager.
- Central Community Chautauqua System, Indianapolis, Harry Z. Freeman, manager.
- Community Chautauquas, New Haven, Loring J. Whiteside, manager.
- Co-Operative Chautauquas, Bloomington, Ill., James H. Shaw, manager.
- Dennis Lyceum Bureau, Wabash, Ind., LeRoy Dennis, manager.
- Dominion Chautauquas, Calgary, J. M. Erickson, manager.
- Hilkey Lyceum Bureau, Lyndon, Kan., James E. Hilkey, manager.
- Ellison-White System, Portland, J. R. Ellison, manager.
- National Lyceum System, Washington, D. C., Harry W. Brimer, manager.
- Independent Chautauqua Company, Bloomington, Ill., James L. Loar, manager.
- Piedmont Bureau, Asheville, N. C., Solon H. Bryan, manager.
- Redpath Bureau, Chicago, Harry P. Harrison, manager.
- Redpath Bureau, White Plains, N. Y., Crawford A. Peffer, manager.
- Redpath Bureau, Columbus, W. Vernon Harrison, manager.
- Redpath-Horner Bureau, Kansas City, Charles F. Horner, manager.
- Redpath-Vawter Bureau, Cedar Rapids, Ia., Keith Vawter, manager.
- Royal Lyceum Bureau, Syracuse, N. Y., L. E. Parmenter, manager.
- Swarthmore Chautauqua Association, Swarthmore, Pa., Paul M. Pearson, director.
- Travers-Newton Chautauquas, Des Moines, Ray Newton, manager.
- United Lyceum Bureau, Columbus, R. F. Ferrante, manager.
- Western Lyceum Bureau, Waterloo, Ia., W. I. Atkinson, manager.
- White & Brown Bureau, Kansas City, White & Brown, managers.

News Notes

(Continued from page 59)

in his plans for the new chautauqua season. Eichelberger is doing very valuable work along sociological lines with the Radcliffe chautauquas and that department of the University of Chicago.

Friends of John Eichenberger, for many years the tenor and manager of the Montague Light Opera Singers, will be sorry to learn of his illness in Hollywood, where he and Mrs. Eichenberger are spending the winter. But recently was he able to be up and about after nearly a month of confinement.

The Columbus Entertainers, a clever duo, composed of Beatrice Baughman and Miriam Hoover, who have been a standard attraction on Redpath circuits for several years, may retire from the platform at the close of this lyceum season. At least that is their present plan, but most of the talent forces know just how hard it is to resist the call of the brown tops when the chautauqua circuits open.

Ada Ward left last week for England. She will return in time for her chautauqua season next summer. In a letter from her, extending holiday greetings to *The Billboard*, she says that she thoroughly enjoys America and is enthusiastic over the American people. From her success upon the platform I judge that this fondness is fully returned, for American audiences seem to like her and her messages.

Actors' Equity Association

(Continued from page 38)

above, we have not the space nor the money for the increased cost of administration."

ACTORS' EQUITY ASSOCIATION.

Executive secretary's weekly report for council meeting December 13, 1924.

New Candidates

Regular Members—Marjorie Desha, Helena Phillips Evans, Dorothy Henriques, Jay Henriques, Marie Hunt, Bobby Jarvis, Eleanor Marum, "Tamliris". Members Without Vote (Junior Members)—Lawrence C. Hayes, Katherine V. Johnson, H. L. Remsten, Bernard Sussman, Miss Billy Tenenor.

Chicago Office

Regular Member—Jack De Fay. Member Without Vote (Junior Member)—Rita Dortch.

Kansas City Office

Regular Member—Wallie Stephens.

Berlin News Letter

(Continued from page 46)

get the famous Carl Theater of Vienna. After Jules Marx having taken over the Apollo in that city it appears there are some more bargains in Austria.

As a protest against the new tax of 15 per cent all local legitimate theaters will close February 1 unless the city council will come to its senses. It is claimed that already the former tax of 10 per cent was considered far too high in face of the continued slump which has already been the cause of several breakdowns in show business.

J. Gaisworthy's comedy, *The Window*, was successfully produced at Koenigsberg.

The Eddy Duo, American wire artists, will sail from Hamburg December 31 on the S. S. Cleveland for New York. They just finished an engagement at the Hansa Theater in Hamburg.

The Stines concern, which embraces most every industry and lately entered the film business, has just invested large capital in the Pathe Co., of Paris.

A London Letter

(Continued from page 48)

of people that the Regent Theater was indeed somewhat off the map, theatrically speaking. But then Barry Jackson's production of *The Immortal Hour*, which ran well, suggested that the theater would be all right with a good show in evidence.

Then Jackson proceeded to smash any hope of giving the theater a good name by putting up an excruciating production of *Romeo and Juliet*. Then Walter Payne

THEY'RE HERE TO STAY

ROBERT MANTELL, the well-known actor, is out with the statement that, "for the world that is drunk with the movies, the only sobering draught can be Shakespeare." And, criticizing the movies, he invites the bitter and crushing rejoinder of that intellectual queen of the screen who indented another and quite as able critic, some time ago, as "a big piece of cheese."

Mr. Mantell, of course, is not a cheese or any part thereof, but he is wrong. The silver sheet is not a poison, nor yet a disease, and as a consequence does not need an antidote or physic. It is raw material, yes, and it needs the refining agencies of smelters, or filtration plants, or something like that. We may admire, relish and patronize Shakespeare, but that will not improve the movies, which have come to stay.

It may be true, as the great actor avers, that the radio and the movies are making children ignorant, but the blame rests on the misapplication or prostitution of them rather than on the things—the inventions—themselves.

The movies were certainly had enough to start with, but they have improved somewhat. One of their worst relationships now is the publicity men who feel called on to indicate to the public that a really decent production is not decent at all, their error being that that is the way to attract the crowd.

The movies have not taught us much, it is admitted, and they have not appealed in a very large degree to intelligence or right thinking, but they have given us what we have been willing to accept.

If we insist on something better—something that is educative as well as attractive—they will be compelled to respond.

We cannot reform them by lambasting them or leaving them alone, except in a very small degree. We cannot offset them by the very small and indifferent amount of Shakespeare we have at our disposal. We can only give them tone by showing our appreciation of that very commendable attribute. It is up to us.

—TAMPA (FLA.) TIMES.

took the theater over and ran it as a port of call for No. 1 touring companies and trial trips. It has done very well as such, but a better fate is now promised to this commodious and pleasant house. Sybil Thorndike will house *Saint Joan* there on her return to town in January. Meantime Sybil and her husband and producer, Lewis T. Casson, are going on a long-overdue holiday, walking in Italy. When the Shaw play has run its course Miss Thorndike proposes to put up Susan Glasspell's *The Verge* and Thomas Hardy's *Tess of the D'Urbervilles*.

A gracious act of recognition to the genius of William Poel comes also from the Thorndikes, who have arranged a series of matinees of the Hamlet variant, discovered by Poel as played by English actors touring Germany in the 16th century, and entitled *Francisco Punished*. I wrote of the singular interest of this treasure trove of the Elizabethan theater when it was formerly presented by Poel with an introductory lecture at the New Oxford Theater after having had another performance in Oxford. The piece should have a great interest in the States and its dramatic possibilities as an interesting show, apart altogether from its historic and literary interest, is by no means negligible.

To revert to Sybil Thorndike's new home, I should think she has made a very wise choice in settling at the Regent and should not be at all surprised to find her making it a permanent home for the ambitious work which she does and attracting all London to a theater which in comfort, elegance and efficiency compares more than favorably with many West End houses of three and four times the rental.

Brevities

The London County Council subcommittee, set up to consider this matter, has recommended that facilities should be given for experimental work in connection with utilizing the film in school curricula. Lord Gorel has been the president of a body consisting of representatives of the teaching profession, cinema industry, local authorities and scientific organizations, and they now recommend that the Board of Education take up this work by arranging the production of certain films and testing these in practical classwork.

At the annual meeting of the Theatrical Ladies' Guild it was stated that 12,000 cases had been helped during the year with money, food, clothes or hospital letters. After an appeal by Lillian Brathwaite \$1,350 was collected in the theater.

The conspicuous success of the Shaw Players under Charles Macdonald's management at Paris this year has led to their re-engagement for a month's season at the Theater Femina, starting January 5. They will perform in all 14 of George Bernard Shaw's pieces and later will reappear in London, at the Chelsea Palace, for a season of one month.

Peggy Webster, daughter of Ben Webster and Dame May Whitty and great-granddaughter of the famous Benjamin Webster, has made her London debut in a charity performance. She is 19 years old and seeks to qualify in straight parts.

Another West End debut of interest is that of Dorothy Barclay, who has been touring for two years and is engaged for the forthcoming production of *Charles's Aunt*. Miss Barclay is a niece of the Archbishop of York.

Beatrice Miranda returns to the Carl Rosa Opera Company after a long engagement with the British National Opera Company, of which she was one of the leading artists.

Florence Saunders, recently leading lady at the Old Vic, and engaged to be married to John Laurie, one of the Vic juveniles, is to appear in pantomime as the Fairy Queen in *Mother Goose* at the Hippodrome this Christmas.

Sir Johnston Forbes-Robertson has written his memoirs under the title, *A*

Player Under Three Reigns, and the volume, with its reminiscences of Whistler, Burne-Jones, Rossetti and most of the celebrated stage and social celebrities of Victorian and Edwardian days, will appear in the spring.

Temple Thurston's play, *Judas Iscariot*, dealing with the story of the betrayal, and probably written as a successor to *The Wandering Jew* and designed for Matheson Lang, was staged for a Sunday evening performance by the Repertory Players. It had a very moderate reception and is not likely to be taken up commercially, I should say.

It would seem that the "chocolate admission" stunt was in truth a publicity resort, for now Toni is to be withdrawn from the Shaftesbury after a successful run. It will be followed by a Christmas-time revival of the "still running" grand old lady, *Charley's Aunt*, with Jane Graham, J. E. Page, Richard Cooper and Jevan Brandon-Thomas, son of the author, in the cast.

That fine actor, Wilfred Shine, who has played the part nearly 2,000 times, is to appear shortly in *The Jeffersons* at the Regent Theater.

Polyanna is to be the Christmas attraction at the St. James Theater, whence *The Nervous Wreck* departs tomorrow. Lyn Harding and Joan Barry are in the cast of the new piece, which is due to begin December 18.

Fata Morgana has reached its 100th performance, as has *The Sport of Kings*.

Here and There Among the Folks

(Continued from page 51)

Viola Williams, Arlene Johnson, Gladys Dorsey and Clarence Jackson were in the opening cast. Brown was producer with Sidney G. Paris' Dixie Minstrels till the close of the season.

Prince Oskazuma is rapidly becoming a journalist. He is responsible for two of the feature stories in the Christmas issue of *The Charleston (S. C.) Messenger*. Neither are on theatrical matters. One is a front-page feature about the Jenkins Orphanage and the other more than a column concerning the oldest colored fire company in America, the No. 1 of that city.

Our Columbus correspondent informs us that the Dunbar Theater in that city has a corking good four-piece orchestra. Lillian Davenport is pianist and director. George Smith, violinist; Frank Carr, trombonist, and Brownie Clark, drummer.

Manager Harry Kaplan has a good staff out front. Mrs. Cornet is selling tickets and Wells Marshall and Billy Lewis are attending the doors.

James E. Ward, drummer, sent us a reservation for New Year's Eve at the College Inn, Chicago, where "Little Sugar" is cavorting in bell-hop uniform with a knock-out dance in association with Isham Jones' Orchestra. "Peachtree" is smashing ivories at the Oriental Cafe. We did not get to Chicago, not even with the added lure of some wee sma' hours with the bunch at the Buffalo Inn. Anyhow, it was nice to be asked.

Blei Back to New York

Felix Blei, manager of *The Great George*, magician, wrote *The Billboard* from Balboa, C. Z., December 15, that he was leaving December 19 for New York via the Panama Steamship Company Steamer Cristobal, due to arrive in New York December 27. "Had a very nice, interesting and profitable trip thru Cuba, Costa Rica, Panama and the Canal Zone," was his comment on his latest venture. It is more than likely that Mr. Blei will be again found in advance (as general agent) of a carnival organization season of 1925.

N. A. A. P. Thanks The Billboard

Mr. A. C. Hartmann, The Billboard, 25 Opera Place, Cincinnati, O.

Dear Mr. Hartmann—At the request of the Board of Directors of the National Association of Amusement Parks, it is my pleasure and privilege to extend to you the hearty thanks of the association for your kind co-operation in connection with the sixth annual meeting recently held in Chicago. The publicity given our meeting, both prior to and after the meeting, was a big asset to the association, and I assure you such co-operation is appreciated more highly than is expressed in mere words.

Wishing you the success during the forthcoming year to which you are justly entitled, and assuring you that it will always be the pleasure of this association, its officers and directors to reciprocate whenever possible, I am,

Cordially yours,

A. R. HODGE, Secretary.

Copy to W. D. Hildreth, Chicago Office.

Chicago, Ill., December 22, 1924.

Fagg & White (State) Memphis, Tenn.
 Fall of Eve (Jefferson) New York.
 Falls, A. & G. (Proctor) Newark, N. J.
 Family Ford (American) Chicago 1-3.
 Farrell, R. Co. (Keith) Syracuse, N. Y.
 Farron, Frank (Majestic) Dallas, Tex.
 Fashionettes (Columbia) Davenport, Ia., 1-3.
 Faulkner, L. Co. (Lyric) Mobile, Ala.
 Fay, Frank (Bushwick) Brooklyn.
 Fealy & Valentine (Shea) Toronto.
 Fejer's, Joe, Orch. (State) Chicago 1-3.
 Ferguson, Dave (Hennepin) Minneapolis; (Orpheum) Winnipeg, Can., 5-10.
 Fields & Johnson (Palace) South Bend, Ind., 1-3.
 Pink's Mules (Grand) St. Louis.
 Fisher & Hurst (Aldine) Wilmington, Del.
 Fisher, I. J. (Proctor) Newark, N. J.
 Fisher's, Lonnie, Jazz Bands (Midcity) Washington; (Star) Pittsburgh 5-10.
 Fisher's, Max, Band (Orpheum) Portland, Ore.; (Orpheum) San Francisco 5-10.
 Fitch's Minstrels (Towers) Camden, N. J.
 Fitzgibbon & Mahoney (Pantages) Edmonton, Can.; (Pantages) Calgary 5-7.
 Flagler Bros. & Iuth (Majestic) Chicago; (Indiana) Terre Haute, Ind., 5-7; (Victory) Evansville 8-10.
 Flashes of Melody & Dance (Pantages) Denver; (Pantages) Pueblo 8-10.
 Fleeson & Greenway (Palace) Chicago; (Orpheum) Kansas City 5-10.
 Fleming Sisters (Lyric) Mobile, Ala.
 Florens, The (Orpheum) Quincy, Ill., 1-3.
 Fushings, Four (Orpheum) Germantown, Pa.
 Foley & LaTour (Keith) West Palm Beach, Fla.
 Foley Four (World) Omaha; (Pantages) Kansas City 5-10.
 Follia Girls (Lyric) Birmingham, Ala.
 Force & Williams (Victoria) Wheeling, W. Va.
 Ford & Price (State) Cleveland.
 Ford, D. & E., Co. (Riverside) New York.
 Ford, Ed E. (Strand) Stamford, Conn.
 Ford, Mabel, Co. (Bushwick) Brooklyn.
 Fox & Allan (Palace) South Bend, Ind., 1-3.
 Fox, Harry, Co. (Sixt St.) New York.
 Fox, Will, & Co. (State-Lake) Chicago; (Palace) Milwaukee 5-10.
 Foy, Chas. (Broadway) New York.
 Frabelle, A. & E. (Keith) Jacksonville, Fla.
 Franchini Bros. (Gates) Brooklyn 1-3.
 Frank & Barron (Valley) Lansford, Pa.
 Frawley & Louise (Orpheum) San Francisco; (Golden Gate) San Francisco 5-10.
 Freda & Anthony (Foll) Scranton, Pa.
 Fred, J. Co. (Aldine) Wilmington, Del.
 Freeman & Lynn (Strand) Shenandoah, Pa.
 Freeman & Morton (All-gheny) Philadelphia.
 Friedland, A., Revue (Davis) Pittsburgh.
 Frisco's Seala (Lyric) Mobile, Ala.
 Friscoe, Sig., & Orch. (Rialto) St. Louis 1-3.
 Frolics of Mephisto, Hewett & Barber's (Wareham) Manhattan, Kan., 2-3.
 Fulton & Quinette (Palace) Cincinnati.
 Fulton & Rae (Empress) Grand Rapids, Mich.
 Fulton, Chas. M. (New Follie) Chicago.
 Furman & Evans (American) New York 1-3.
 Furst, Jules (Majestic) Ft. Worth, Tex.

G.

Gaffney & Walton (Pantages) Minneapolis 5-10.
 Gallarini Sisters (Bushwick) Brooklyn.
 Garden, Geo. & Lily (Orpheum) Boston.
 Gardner, F. & H. (Strand) Greensburg, Pa.
 Gato & Costello (Lyric) Hoboken, N. J., 1-3.
 Gascoigne, Royal (Palace) Milwaukee.
 Gase, Florence, & Co. (Keith) Montgomery, Ala.
 Gaton & Palmer (105th St.) Cleveland.
 Gattison-Jones & Co. (Orpheum) Madison, Wis., 1-3.
 Gaud-miths, The (Princess) Montreal.
 Giehan & Gritson (Palace) Cincinnati.
 Geiger, John (Harris) Pittsburgh.
 George, J. & Co. (Capitol) Trenton, N. J.
 Geyer & Marie (Moose Circus) Greensburg, Ind.
 Ghezzi, Two (Orpheum) Madison, Wis., 1-3.
 Gibson & Price (Miller) Milwaukee.
 Giesdorf Orch. (Maryland) Baltimore.
 Gillette, Jimmy, & Co. (Grosvenor) New Orleans.
 Gillette, B. & L. (Seventh St.) Minneapolis.
 Gintaro (Majestic) Little Rock, Ark., 1-3.
 Gladsons, Les (Orpheum) Kansas City; (Orpheum) Omaha 5-10.
 Glason, Billy (Palace) Chicago; (Palace) South Bend, Ind., 4-7; (Majestic) Springfield 8-10.
 Glenn & Jenkins (Palace) New York.
 Glennville, 40th, & Co. (State) New York.
 Goff & Bobble (Majestic) Elmira, N. Y.
 Golden Girls (Lyric) Hoboken, N. J., 1-3.
 Goldie & Eddie (Pantages) Los Angeles; (Pantages) San Diego 5-10.
 Golfers, Three (Victoria) Wheeling, W. Va.
 Gordon & Gray (Golden Gate) San Francisco.
 Gordon & Henley (Majestic) Chicago.
 Gorman, Carroll (Keith) Dayton, O.
 Gotham Runners (Rajah) Reading, Pa.
 Gould, Venita (Royal) New York.
 Gown Shop (Keith) Chattanooga, Tenn.
 Grands, J. & B. (Keith) Lowell, Mass.
 Grand, Jean, & Co. (Majestic) San Antonio, Tex.
 Grant & Feeley (Palace) Manchester, N. H.
 Greer & Lawlor (Crescent) New Orleans.
 Grez & Burnett (Pantages) Salt Lake City; (Orpheum) Ogden 5-10.
 Green & LaFell (Grand) St. Louis.
 Greenwood Children (Proctor) Newark, N. J.
 Gresham Singers (Orpheum) Tulsa, Ok., 1-3.
 Grey, Loretta, & Co. (Grand) St. Louis.
 Griffin, Joe, Co. (Colonial) Erie, Pa.
 Groh & Adnols (Palace) Peoria, Ill., 1-3.
 Gromley & Caffrey (Grand) Oshkosh, Wis., 1-3.
 Gullport & Brown (American) New York 1-3.
 Gypsy Wanderers (Strand) Shenandoah, Pa.

H.

Hackett & Delmar (Keith) Cincinnati.
 Haig & LeVere (Delaney St.) New York 1-3.
 Hale, Willie, Co. (Temple) Rochester, N. Y.
 Haley & Rock (Keith) Dayton, O.
 Hall & Dexter (Grand) Philadelphia.
 Hall & O'Brien (Strand) Greensburg, Pa.
 Hall, Billy S., Co. (Keith) Lowell, Mass.
 Hall, Bob (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 5-10.
 Hall, Ermine & Brice (Keith) Winston-Salem, N. C.
 Hall, Sid, & Band (Boston) Boston.
 Hallen, Billy (Keith) Washington.
 Halperin, Nan (Palace) Cleveland.
 Hamilton & Barnes (Majestic) Ft. Worth, Tex.
 Hamilton Sisters (Keith) Indianapolis.
 Hampton, Earl, & Co. (Grand) Evansville, Ind., 1-3.
 Haney, J. Francis (Keith) Hazleton, Pa., 1-3; (Keith) Lancaster 5-7; (Keith) Lansford 8-10.

Hanon, Bert (Palace) Cleveland.
 Hanford, P. Co. (Pol.) Worcester, Mass.
 Harkins & McCay (Hipp.) McKeesport, Pa.
 Harris & Holley (Grand) Evansville, Ind., 1-3.
 Harris, Dave (Miller) Milwaukee.
 Harris, Val, & Co. (Columbia) Davenport, Ia., 1-3.
 Harrison & Dobson (Majestic) Johnston, Pa.
 Harrison's, H., Circus (Maryland) Baltimore.
 Harrison's, The (Fair) Arcadia, Fla., 1-10.
 Hart & Breen (Keith) West Palm Beach, Fla.
 Hart & Helene (Keith) Montgomery, Ala.
 Hartley & Patterson (Kearse) Charleston, W. Va.
 Harvard, Winfred & Bruce (Pantages) Pueblo, Col.; (World) Omaha 5-10.
 Harvey, Haney & Grayce (Kedzie) Chicago 1-3.
 Harvey, Moss (Hipp.) Pottsville, Pa.
 Hathaway & Co. (All-gheny) Philadelphia.
 Havel, A. & M. (Palace) Bridgeport, Conn.
 Hawthorne & Cook (Keith) Toledo, O.
 Hayden, Dunbar & Hayden (Orpheum) Joliet, Ill., 1-3.
 Hayes, Brent (Palace) Bridgeport, Conn.
 Hayes, Grace (Palace) Chicago; (Orpheum) St. Louis 5-10.
 Hayes, Jacques (Regent) New York.
 Hayes, Rich (Orpheum) Oakland, Calif.; (Orpheum) Fresno 8-10.
 Haynes & Reek (Keith) Portland, Me.
 Haynes, Mary (Maryland) Baltimore.
 Henry & Moore (State) Chicago 1-3.
 Healy, T. & B. (Temple) Rochester, N. Y.
 Heath, Blossom, orch. (Keith) Portland, Me.
 Heath, Bobby, Revue (Cross Keys) Philadelphia.
 Heath, Frankie (Orpheum) Kansas City; (State-Lake) Chicago 5-10.
 Heather, Josie (Orpheum) Portland, Ore.; (Orpheum) San Francisco 5-10.
 Hecker (Chateau) Chicago 1-3.
 Hedman, Martha (Orpheum) Fresno, Calif.
 Hegedus, Margt (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 5-10.
 Henderson, Dick (Maryland) Baltimore.
 Henry & Moore (State) Chicago 1-3.
 Herbert & Nelly (Grand) St. Louis.
 Herhart, Hugh, Co. (Palace) Manchester, N. H.
 Herlein, Lillian (Majestic) Dallas, Tex.
 Herman, Al (Proctor) Newark, N. J.
 Herman Bros. (American) New York 1-3.
 Hermann, Mme (Royal) New York.
 Hessler, Margaret, Co. (Empire) Lawrence, Mass.
 Hiatt, Ernest (Keith) Winston-Salem, N. C.
 Hibbit & Hartman (58th St.) New York.
 Hickey Bros. (Fordham) New York.
 Hillman, B. C., Revue (Proctor) Mt. Vernon, N. Y.
 Hines, Harry (Orpheum) San Francisco; (Orpheum) Oakland 5-10.
 Hodge & Lowell (Grand) Atlanta, Ga.
 Hoen & Dupre (Opera House) Galveston, Tex., 1-3.
 Hoffman & Lambert (Sheridan Sq.) Pittsburgh.
 Holboin, Ralph (Hipp.) Pottsville, Pa.
 Holbrook, H., Co. (Keith) Savannah, Ga.
 Holland & Oden (Keith) Savannah, Ga.
 Holmgren, E., & Co. (Majestic) Bloomington, Ill., 1-3.
 Holt & Leonard (Hennepin) Minneapolis; (Palace) Milwaukee 5-10.
 Holtz, Lou (Alhambra) New York.
 Homer Girls & Co. (Orpheum) Boston.
 Honeymoon Cruise (Palace) New York.
 Hood, Robin (National) New York 1-3.
 Horlick, A., Co. (Victoria) Wheeling, W. Va.
 Horsemen, Four (Lyric) Birmingham, Ala.
 Hoskins-Fredericks Band (Garrick) Norrisstown, Pa.
 Howard & Luckie (Palace) New Haven, Conn.
 Howard & Koss (Loew) Toronto; (Loew) Montreal 5-10.
 Howard, E. & W. (Hipp.) New York.
 Howard Girls (Keith) Ottawa, Can.; (Imperial) Montreal 4-10.
 Howard's, Joe, Revue (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 5-10.
 Howard's Pomes (Boulevard) New York 1-3.
 Hudson & Kitz (Opera House) Waukegan, Minn.
 Hughes, J., Duo (Forsyth) Atlanta, Ga.
 Hughes, Ray & Paul (Keith) Boston.
 Humby, J. & A. (26th St.) New York.
 Hume, Eddie, Co. (Harris) Pittsburgh.
 Humphrey, M. & M., Co. (Hipp.) Youngstown, A.
 Hurst & Vogt (Moore) Seattle; (Orpheum) Portland, Ore., 4-10.
 Husbands, Four (Proctor) Albany, N. Y.
 Hyams & Evans (Pantages) Minneapolis, 5-10.
 Hyde's Minstrels (Broadway) Springfield, Mass., 1-3.
 Hyman, John (Grand) St. Louis.
 Hyman, Oliver (Lincoln Sq.) New York 1-3.
 Hymer, John B. (Orpheum) St. Louis; (Orpheum) Kansas City 5-10.

I.

Ibach's Entertainers (Orpheum) St. Louis; (Orpheum) Kansas City 5-10.
 Igorthe Girl (Shea) Toronto.
 Imhoff, Roger, Co. (Sixt St.) New York.
 Inglis, Jack, Co. (Rialto) Louisville.
 Inuls Bros. (Shea) Buffalo.
 Irmanette & Violette (Keith) Winston-Salem, N. C.
 Isabelle Co. (Keith) Dayton, O.
 Ivy, Mlle., & Co. (Palace) Brooklyn 1-3.

J.

Jackson & Mack (Boulevard) New York 1-3.
 James, J. & E. (American) Chicago 1-3.
 Janet of France (State) New York.
 Janis, Ed, Revue (Opera House) Galveston, Tex., 1-3.
 Jans & Whalen (Keith) Lowell, Mass.
 Jansley, Four (Hamilton) New York.
 Jarvis Revue (Pantages) San Francisco 5-10.
 Jasou & Harrigan (Earle) Philadelphia.
 Jay, Nellie, & Co. (Seventh St.) Minneapolis, 1-3.
 Jean & Jacques (American) New York 1-3.
 Jenkins, Ann (Shea) Buffalo.
 Jenner Bros. (Orpheum) Boston.
 Jenny & Nylin (Orpheum) Champlain, Ill., 1-3.
 Jessell, Geo., Co. (Shea) Toronto.
 Jenny's New Car (Orpheum) Champlain, Ill., 1-3.
 Johnson & Walker (Majestic) Springfield, Ill., 1-3.
 Johnson, Harry (Keith) West Palm Beach, Fla.
 Jones & Rae (Keystone) Philadelphia.
 Josephson, Johannes, & Co. (Keith) Boston.
 Joy, A. & M. (State) Washington, Pa.
 Juggle and J. (Orpheum) Seattle; (Orpheum) Portland 5-10.
 Just a Pal (Keith) Savannah, Ga.
 Justay & Hoffman (Broadway) Philadelphia.

K.

Kahne, Harry (Colonial) Lancaster, Pa.
 Kane & Herman (Keith) Syracuse, N. Y.

Kara (Pantages) Vancouver, Can.
 Karavaff (Orpheum) Seattle; (Orpheum) Portland 5-10.
 Kavanaugh, Stan (Keith) Indianapolis.
 Keane & Williams (Empire) Lawrence, Mass.
 Keane & Wilney (Orpheum) Brooklyn.
 Keane, Richard (Albee) Providence, R. I.
 Keating, Chas., Co. (Jefferson) Auburn, N. Y.
 Keefe, Zeza (Majestic) San Antonio, Tex.
 Keely, Frankie, & Co. (Rialto) Racine, Wis., 1-3.
 Kelly & Dearborn (Broadway) New York.
 Kelly, Nora, Co. (Victoria) Steubenville, O.
 Kelly, Walter C. (Orpheum) Los Angeles.
 Kelso Bros.' Revue (State) Nanticoke, Pa., 1-3; (Feeley) Hazleton 5-7; (Strand) Shenandoah 8-10.
 Kennas, Chas. (Seventh St.) Minneapolis.
 Kennedy & Davis (Orpheum) Boston.
 Kennedy & Martin (Pantages) Portland, Ore.
 Kennedy, W. A., Co. (Hushwick) Brooklyn.
 Kennedy, Harold (Pantages) San Francisco 5-10.
 Keundys, Dancing (Earle) Philadelphia.
 Kenny & Hollis (Palace) Bridgeport, Conn.
 Keuo & Green (Majestic) Houston, Tex.
 Keo, Taki & Yoki (Davis) Pittsburgh.
 Kerr & Ensign (Keith) Chattanooga, Tenn.
 Keck & Wilma (State) Cleveland.
 Keyhole Kameoa (Palace) Cleveland.
 Kimball & Goman (Majestic) San Antonio, Tex.
 King & Irwin (Pantages) San Francisco; (Pantages) Los Angeles 5-10.
 King & Beatty (Keystone) Philadelphia.
 Kippu, Janet, & Orch. (Regent) Bay City, Mich., 1-3; (Gladner) Lansing 5-7; (Strand) Owosso 9-10.
 Kirkland, Paul (Albee) Providence, R. I.
 Kismet Sisters (Rivera) Brooklyn.
 Klass & Brilliant (Yonge St.) Toronto.
 Klee, Mel (Orpheum) Los Angeles.
 Klein Bros. (Wichita) Wichita Falls, Tex., 1-3.
 Kleks, Lea (Pantages) San Diego, Calif.; (Hoyt) Long Beach 5-10.
 Kohn & Galletti (Orpheum) Brooklyn.
 Kramer, Berlie (Strand) Washington.
 Kramer & Boye (Capitol) Hartford, Conn.
 Kranz & White (Majestic) Houston, Tex.
 Kuhn, Robt., & Band (Hennepin) Minneapolis.
 Kuhns, Three White (Grand) Shreveport, La.
 Kyle, Howard (Orpheum) Fresno, Calif.; (Orpheum) Oakland 5-10.

L.

LaBernaia (Golden Gate) San Francisco; (Orpheum) Fresno 5-10.
 Labellas, Two (Majestic) Bloomington, Ill., 1-3.
 LaFrance Bros. (State) Memphis, Tenn.
 LaFord & Burke (Garrick) Milwaukee.
 LaMarr, Leona (Pantages) Portland, Ore.
 LaPearl, Jack & Rita (Loew) Montreal.
 LaReine, Fred, & Co. (State) Buffalo.
 LaVole & Lane Revue (Columbia) Davenport, Ia., 1-3.
 LaVoy & Mercedes (Bushwick) Brooklyn.
 Lambert (Pantages) San Francisco; (Pantages) Los Angeles 5-10.
 Land of Fantasy (Palace) Waterbury, Conn.
 Landfield, Sidney (Englewood) Chicago 1-3.
 Lando, Joyce, Co. (Hipp.) Pottsville, Pa.
 Lane & Byron (State) Buffalo.
 Lane & Harper (Seventh St.) Minneapolis.
 Lang & Haley (Capitol) Hartford, Conn.
 Langton, H. & IF. (Pantages) San Francisco 5-10.
 Lannin's, Howard, Orch. (Earle) Philadelphia.
 Lannin Sisters Co. (105th St.) Cleveland.
 Latham, Kulye, Duo (Imperial) Sarina, Ont., Can., 1-3.
 Laughlin, J. & J. (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 5-10.
 Lawrence, David, Jr. (Orpheum) Brooklyn.
 Leavitt & Lockwood (Riverside) New York.
 Lee, J. & K. (Keith) West Palm Beach, Fla.
 Lefever & Potter (Criterion) Santa Monica, Calif., 3; (Meral) Culver City 7; (Capitol) Redonda Beach 8-10.
 Lezig (Majestic) Little Rock, Ark., 1-3.
 Letzel, Lillian (Davis) Pittsburgh.
 LeVaux & Young (Hipp.) McKeesport, Pa.
 Lewis & Dawn (Edgemoat) Chateaufort, Pa.
 Leonard & Wilson (Pantages) Spokane 5-10.
 Leonard, Eddie, Co. (Keith) Washington.
 Leonard, Benny (Alhambra) New York.
 Leroy, Talma & Rusco (Orpheum) San Francisco; (Golden Gate) San Francisco 5-10.
 Lester (Orpheum) Los Angeles; (Golden Gate) San Francisco 5-10.
 Let's Dance (State) New York.
 Levithan Orch. (Orpheum) Los Angeles 20-Jan. 10.
 Levine's, Al, Band (Bijou) Woonsocket, R. I.
 Levy, Bert (Orpheum) San Francisco; (Orpheum) Oakland 5-10.
 Lewis, Mazerett, Co. (Jefferson) Auburn, N. Y.
 Lewis & Norton (Nixon) Philadelphia.
 Lewis & Body (Palace) Brooklyn 1-3.
 Lewis & Rogers (Strand) Greensburg, Pa.
 Lewis, Dorothy (Pantages) Pueblo, Col.; (World) Omaha 5-10.
 Liebert, Sam, Co. (Keith) Columbus, O.
 Lippel's Kutie Kids (State) Newark, N. J.
 Little Maids, Three (Grand) Shreveport, La.
 Lloyd, Arthur (Crescent) New Orleans.
 Lloyd & Brice (Alhambra) New York.
 Lloyd & Good (Palace) Manchester, N. H.
 Lloyd, Herbert, Co. (Pantages) San Francisco; (Pantages) Los Angeles 5-10.
 Lloyd & Rosalie (Avenue B) New York 1-3.
 Lockett & Page (Orpheum) Portland, Ore.; (Orpheum) San Francisco 5-10.
 Loftus, Cecilia (Palace) Milwaukee.
 Lola, Gerie & Senia (Pantages) Hamilton, Can.
 London Steppers (Yonge St.) Toronto.
 Lorimer & Hindson (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 5-10.
 Lorne Girls (Orpheum) Los Angeles.
 Lorraine, Oscar (Flatbush) Brooklyn.
 Lorraine Sisters (Palace) South Bend, Ind., 1-3.
 Lou, Betty (Grand) Philadelphia.
 Love According to Hoyle (Rialto) Chicago.
 Love Nest (Palace) Peoria, Ill., 1-3.
 Lowry, Ed (Keith) Indianapolis.
 Loyd, Sylvia, & Co. (Majestic) Dallas, Tex.
 Luens, Jimmy (Palace) Springfield, Mass.
 Luella & Cockle (Majestic) Harrisburg, Pa.
 Lumars, The (Melba) Dallas, Tex.
 Luster Bros. (Boulevard) New York 1-3.
 Lutes Bros. (Main St.) Kansas City.
 Lydell & Macy (Alhambra) N. W. York.
 Lynch, Judge (Wichita) Wichita Falls, Tex., 1-3.
 Lynn, Ann, & Co. (Victoria) New York 1-3.
 Lytell & Fant (Orpheum) St. Louis.

M.

Macart & Bradford Co. (Palace) Cincinnati.
 Mack, Chas., Co. (Earle) Philadelphia.
 Mack & Velmar (Valley) Lansford, Pa.

Mack & Brantley (Pantages) San Francisco 5-10.
 Mack & Mance (Proctor) Albany, N. Y.
 Mack & La Rue (Ke. h) Toledo, O.
 Mack & Mack (Star) Shreveport, La.; (Lyric) New Orleans 5-10.
 Mack, Jerry, & Co. (Main St.) Kansas City.
 Mahoney & Talbot (Playhouse) Passaic, N. J.
 Major Review (Orpheum) Germantown, Pa.
 Maker & Hedford (Orpheum) Vancouver, Can.; (Orpheum) Seattle 5-10.
 Mallada & Dade (Keith) Lowell, Mass.
 Mallon & Casey (Lyric) Birmingham, A. A.
 Manlin (Keystone) Philadelphia.
 Mann, Allyn, Co. (Rialto) Louisville.
 Mann, Hyman, & Co. (Keith) Toledo, O.
 Manning, Helen, Co. (Irving) Carbondale, Pa.
 Manning & Glass (Rialto) Racine, Wis., 1-3; (Empress) Rochester, Minn., 5-7.
 Mantell, L. A. (Hamilton) New York.
 Mantell, Robert B. (Orpheum) Omaha.
 Marcel & Seal (Albee) Providence, R. I.
 Marcus & Booth (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 5-10.
 Marcus & Carlton (Calvin) Northampton, Mass.
 Marce, Madame, & Pals (Proctor's 23d St.) New York 1-3.
 Margot & Francis (Empire) Lawrence, Mass.
 Martin & Martin (Metropolitan) Brooklyn.
 Martin & Jason (Hipp.) McKeesport, Pa.
 Markell & Gay (Colonial) Lancaster, Pa.
 Marks, J., & Co. (Keith) Syracuse, N. Y.
 Marlowe, Mary (Majestic) Chicago.
 Marston & Manley (Loew) Montreal.
 Martin, Chas. (Boulevard) New York 1-3.
 Martin, Sarah (Star) Shreveport, La.; (Lyric) New Orleans 5-10.
 Mason & Keeler Co. (Shea) Buffalo.
 Mason & Shaw (Keith) Ottawa, Can.
 Masters & Grayce (Pantages) Edmonton, Can.; (Pantages) Calgary 5-7.
 Mathews, Juggling (Hipp.) Sacramento, Calif., 1-3; (State) Stockton 4-6; (Hipp.) San Francisco 7-10.
 Matthews, C., Co. (Colonial) Allentown, Pa.
 Maye, Roye, Revue (Orpheum) Kansas City.
 Mayer, Lottie, Co. (Pantages) San Francisco 5-10.
 Mayo, Harry (Nixon) Philadelphia.
 Maxellos, The (Orpheum) Ogden, Utah; (Pantages) Denver 5-10.
 Maxne & Bobby (Pantages) San Diego, Calif.; (Hoyt) Long Beach 5-10.
 McAnn, The (Pantages) Tacoma, Wash., 5-10.
 McAnn, Isabel (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 5-10.
 McCormack, John, Jr. (45th St. Longacre Club) New York City.
 McCormick & Wallace (Keith) Jacksonville, Fla.
 McCullough, Carl (Able O. H.) Easton, Pa.
 McCune Grant Trio (Girard Ave.) Philadelphia.
 McDermott, Billy (Keith) Jacksonville, Fla.
 McDonald & Oakes (Golden Gate) San Francisco; (Hill St.) Los Angeles 5-10.
 McDonald Trio (Broadway) Springfield, Mass., 1-3.
 McFarland & Palace (Strand) Shenandoah, Pa.
 McFarlane, George, & Co. (Majestic) Little Rock, Ark., 1-3.
 McGoos, Lenzen & Co. (Fulton) Brooklyn 1-3.
 McGrath & Deeds (Jefferson) New York.
 McIntyre & Heath (Keith) Indianapolis.
 McKay, Nell (Keith) Lowell, Mass.
 McKay & Ardine (Palace) Milwaukee.
 McKay, May, & Sisters (Bijou) Birmingham, Ala.
 McKinley, Nell, Co. (Keith) Chattanooga, Tenn.
 McKinley, Mabel (Rialto) Amsterdam, N. Y.
 McLeod, Tex (State-Lake) Chicago.
 McNeely & Muilen (Majestic) Harrisburg, Pa.
 McKee & Clagg (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 5-10.
 Meana & Meana (Star) Shreveport, La.; (Lyric) New Orleans 5-10.
 Medini Trio (Pantages) Hamilton, Can.
 Meehan & Shannon (Orpheum) Kansas City.
 Meehan & Newman (Colonial) Allentown, Pa.
 Mehlinger, Artie (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 5-10.
 Melfords, Three (Keith) Winston-Salem, N. C.
 Melva, J. & I. (Englewood) Chicago 1-3.
 Merediths, The (Shea) Buffalo.
 Merle, Miss, & Co. (Proctor) Schenectady, N. Y.
 Meroff, Ben, & Band (Majestic) Ft. Worth, Tex.
 Meyers & Hanford (State) Cleveland.
 Micahua (Keith) Boston; (Keith) Providence 5-10.
 Middleton, Jean (Orpheum) Portland, Ore.; (Orpheum) San Francisco 5-10.
 Millard & Marlin (Temple) Detroit.
 Miller, Eunice, Co. (Grand) Clarkburg, W. Va.
 Miller & Wilson (Empress) Grand Rapids, Mich.
 Miller & Bradford (Miller) Milwaukee.
 Miller & Fears (Melba) Dallas, Tex.
 Milia & Kimball (Keith) Chattanooga, Tenn.
 Milo (Grand) Atlanta, Ga.
 Minor & Brown (Orpheum) Champaign, Ill.
 Minstrel Memories (Majestic) Chicago.
 Mitchell Bros. (Columbia) Far Rockaway, N. Y.
 Monarch Comedy Four (Yonge St.) Toronto.
 Montana (Keith) Columbus, O.
 Monte & Lyons (Pantages) Salt Lake City; (Orpheum) Ogden 5-10.
 Montgomery, Marshall (Orpheum) Boston.
 Monrose, Belle, & Co. (Orpheum) Galesburg, Ill., 1-3.
 Moore & Hagar (Palace) New Orleans.
 Moore & Mitchell (Lyric) Mobile, Ala.
 Moore, Patty, Co. (Palace) Springfield, Mass.
 Moore, G. & M. (Poll) Worcester, Mass.
 Moore, B., Co. (State) Washington, Pa.
 Moore & Freed (Wichita) Wichita Falls, Tex., 1-3.
 Moran & Wiser (Hill St.) Los Angeles.
 Moran, Polly (Main St.) Kansas City, 1-3.
 Morati & Harris (Lyceum) Canton, O.
 Morante, Cellus, & Co. (Orpheum) Kansas City.
 Moratti, Helen (Pantages) Salt Lake City; (Orpheum) Ogden 5-10.
 Morgan, J. & It., & Band (Orpheum) Sioux City, Ia., 1-3.
 Moro & Yaco (Pantages) Vancouver, Can.
 More-Castle Revue (Palace) Peoria, Ill., 1-3.
 Morrell & Edna (Avenue) Watertown, N. Y.
 Morrell, Clark (Flatbush) Brooklyn.
 Morris & Townes (World) Omaha; (Pantages) Kansas City 5-10.
 Morris, W., Co. (Hushwick) Brooklyn.
 Morrison's Band (Pantages) Vancouver, Can.
 Morton-Jewell Co. (Keith) Washington.
 Morton, Jas. C., & Co. (Emery) Providence, R. I.
 Morton, George (Rialto) Chicago.
 Mulane, F. (Keith) Montgomery, Ala.
 Mullen & Frances (Lyric) Richmond, Va.

JANUARY 3, 1925

McNoy, McNece & Ridge (Palace) Milwaukee.
Marand & Leo (Pantages) Spokane 5-10.
Murdock & Mayo (Coliseum) New York.

Renard & West (Broadway) Springfield, Mass., 1-3.
Rice & Baker (Able O. H.) Easton, Pa.
Rugal, Henry, & Co. (Kedzie) Chicago 1-3.

Spadora- (Riverdale) New York.
Spangler, Kay, & Co. (Pol.) Wilkes-Barre, Pa.
Spencer & Carroll (Strand) Stamford, Conn.

Williams, Roger (Wm. Penn) Philadelphia.
Willie Bros. (Edgemont) Chester, Pa.
Wilson & Gorman (Strand) Stamford, Conn.

N

Nash & O'Donnell (Colonial) Lancaster, Pa.
Nazarro, Nat, & Buck & Bubbica (Avenue D) New York 1-3.
Nazarro, Cliff (Pantages) Vancouver, Can.

Reynolds & Dimegan (Academy) Norfolk, Va.
Rice & Santora (Palace) New York.
Rials, The (Word) Omaha; (Pantages) Kansas City 5-10.

Stardard, The (Pantages) Kansas City; (Pantages) Memphis 5-10.
Stevens & Hollister (Temple) Rochester, N. Y.
Sweeney, Lumber & Co. (World) Omaha; (Pantages) Kansas City 5-10.

Wood & White (Majestic) Dallas, Tex.
Woods, Three (Globe) Philadelphia.
Worden Bros. (Palace) St. Paul 1-3.
Wrecker, The (Strand) Washington, Pa.

O

O'Brien Sisters Co. (Playhouse) Passaic, N. J.
O'Brien & Josephine (Pantages) Tacoma, Wash., 5-10.
O'Connell, Nell (Majestic) Houston, Tex.

Oliver & Olson (Davis) Pittsburgh.
Olin, John, & Co. (Pantages) Minneapolis 5-10.
Olson & Johnson (Orpheum) Denver.

Olsen & Clark (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 5-10.
Valerio, Don, Trio (Orpheum) Portland, Ore.; (Orpheum) San Francisco 5-10.

Wagner & Lela (Seventh St.) Minneapolis.
Wallicka, Princess (Gates) Brooklyn 1-3.
Wallace & Cappel (Rajah) Reading, Pa.

P

Padula, Margaret (Hamilton) New York.
Pagana (Keith) Montgomery, Ala.
Page, J. & B. (Colonial) Lancaster, Pa.

Panama, The (Main St.) Kansas City.
Pasquall, Mme. (Orpheum) Vancouver, Can.; (Orpheum) Seattle 5-10.
Pauline & Lorie (Aldine) Wilmington, Del.

Perkins, Five (Olympia) New Bedford, Mass., 1-3; (Olympia, Scollay Sq.) Boston 5-10.
Phillips, Mr. & Mrs. N. (Edgemont) Chester, Pa.

Polina, Minnie (Aeolian Hall) New York 3.
Rhonda Welsh Male Singers; (Scottish Rite Auditorium) San Francisco 2-4.
Rosenthal, Moriz; (Carnegie Hall) New York 4.

Q

Quixy Four (State) Jersey City, N. J.
Radio Fun (Palace) Cincinnati.
Radjah, Princess (Wichita) Wichita Falls, Tex., 1-3.

Quinn, Tom (Orpheum) Oakland, Calif.; (Hill St.) Los Angeles 5-10.
Smith & Smith (Star) Shreveport, La.; (Lyric) New Orleans 5-10.

Quinn, Tom (Orpheum) Oakland, Calif.; (Hill St.) Los Angeles 5-10.
Smith & Smith (Star) Shreveport, La.; (Lyric) New Orleans 5-10.

Quinn, Tom (Orpheum) Oakland, Calif.; (Hill St.) Los Angeles 5-10.
Smith & Smith (Star) Shreveport, La.; (Lyric) New Orleans 5-10.

R

Radio Fun (Palace) Cincinnati.
Radjah, Princess (Wichita) Wichita Falls, Tex., 1-3.
Rainbow Girls, Seven (Capitol) Trenton, N. J.

Rainbow Girls, Seven (Capitol) Trenton, N. J.
Rausch, Albertina, Co. (Proctor) Schenectady, N. Y.
Rath Bros. (Palace) Cleveland.

Rath Bros. (Palace) Cleveland.
Raymond & Kauffman (Metropolitan) Brooklyn.
Raymond & Genova (American) Chicago, 1-3.

Raymond & Genova (American) Chicago, 1-3.
Readings, Four (Temple) Detroit.
Reardon, The (Jefferson) New York.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Ballon, Ellen; (Aeolian Hall) New York 7.
Balm, Adolph, & Ballet Intime; Chicago 1 and 4.
Boulianger, Nadia; Philadelphia 9.

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, indef.
Able's Irish Rose; (R public) New York May 22, 1922, indef.

Able's Irish Rose; (Missouri) Kansas City, Mo., Nov. 9, indef.
Able's Irish Rose; Memphis, Tenn., 29 Jan. 24.
Able's Irish Rose; Cumberland, Md., 1st Nat. Hanover, Pa., 9-10.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose; (Metropolitan) Minneapolis 29-Jan. 3.
Auntie Dear, with Billie Burke; (Times Square) New York Nov. 4, indef.
Applesauce; (La Salle) Chicago Sept 29 indef.

Behan, George, in the Greatest Love of All, E. S. Betteheim, mgr.: (State) Los Angeles, Calif., 29-Jan. 9.

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: (Teck) Buffalo 29-Jan. 3.

Blossom Time (No. 2): (Columbia) Seattle, Wash., 29-Jan. 3; Vancouver, B. C. Can., 5-7; Victoria 8; Tama Wash., 9-10.

Bluffing Bluffers: (Ambassador) New York Dec. 22, indef.

Bridge, Al, Musical Comedy Co.: (Garden) Kansas City, Mo., indef.

Bringing Up Father (E. J. Carpenter's): (Old Columbia) San Francisco 28-Jan. 10.

Bringing Up Father, John T. Pearsall, mgr.: Beaumont, Tex., 1; Galveston 2-3; Houston 4-5; Austin 7; Yonkum 8; San Antonio 9-10.

Candida: (Equity 48th St.) New York Dec. 12, indef.

Caraval, with Elsie Ferguson: (Cort) New York Dec. 29, indef.

Carroll's, Earl, Vaunites, with Joe Cook: (Carroll) New York Sept. 10, indef.

Charlotte Revue of 1924: (Shubert) Philadelphia Dec. 22, indef.

China Rose: (Hollis) Boston Dec. 24, indef.

Chocolate Dandies, with Sissie & Blake: Altona, Pa., 1; Toledo, O., 2-3; Detroit, Mich., 4-10.

Cobra: (Plymouth) Boston Dec. 22, indef.

Conscience: (Belmont) New York Sept. 11, indef.

Cyrano de Bergerac: (Century) New York Dec. 22, indef.

Dancing Mothers: (Maxine Elliott) New York Aug. 11, indef.

Dawn: (Eltinge) New York Nov. 24, indef.

Desire Under the Elms: (Greenwich Village) New York Nov. 10, indef.

Dixie to Broadway, with Florence Mills: (Broadhurst) New York Oct. 29, indef.

Dream Girl, with Fay Bainter: (Chestnut St.) Philadelphia Dec. 22, indef.

Expressing Willie: (Walnut St.) Philadelphia Dec. 22, indef.

Farmer's Wife, The: (Comedy) New York Oct. 9, indef.

Firebrand, The, with Joseph Schildkraut: (Morosco) New York Oct. 15, indef.

Flashes of Great White Way: Charlotte, N. C., 1; Augusta, Ga., 2; Charleston, S. C., 3; Savannah, Ga., 4; Jacksonville, Fla., 5; Tallahassee 7; Dothan, Ala., 8; Tuscaloosa 9; Meridian, Miss., 10.

Follow Me, I. M. Weingarden, mgr.: (Pershing) Pittsburgh, Pa., 29-Jan. 3; Uniontown 6; Wheeling, W. Va., 7-8; (Park) Youngstown, O., 9-11.

Foot's Gold: (Garrick) Philadelphia 29-Jan. 3.

Foot Loose: Jackson, Miss., 1; Hattiesburg 2; Meridian 3; Columbus, Ga., 5; Albany 6; Macon 7; Athens 8; Augusta 9; Savannah 10.

For All of Us, with Wm. Hodge: (Adelphi) Philadelphia Dec. 22, indef.

Ghost Between: Sugar City, Col., 2; Primero 3; Bovina, Tex., 5.

Gingham Girl: (Biltmore) Los Angeles, Calif., 29-Jan. 10.

Goose Hangs High: (Princess) Chicago Nov. 3, indef.

Grab Bag, The, with Ed Wynn: (Globe) New York Oct. 6, indef.

Graves Bros. Musical Comedy Co., Al Clarkson, mgr.: (Columbia) Columbia, S. C., indef.

Greenwich Village Follies: (Winter Garden) New York, Sept. 10, indef.

Greenwich Village Follies: (Alvin) Pittsburgh 29-Jan. 3.

Grounds for Divorce, with Ina Claire: (Empire) New York Sept. 23, indef.

Guardsman, The: (Garrick) New York Oct. 13, indef.

Gus the Bus: (Majestic) Boston, Dec. 8, indef.

Habitual Husband, The: (48th St.) New York Dec. 24, indef.

Hampden, Walter: (Century) New York 29-Jan. 3.

Hanted House: (Ohio) Cleveland 29-Jan. 3.

Harem, The, with Lenore Utric: (Belasco) New York Dec. 2, indef.

High Stakes: (Great Northern) Chicago Dec. 26, indef.

I'll Say She Is, with Marx Bros.: (Casino) New York May 10, indef.

In the Next Room: (Selwyn) Boston Dec. 22, indef.

Innocent Eyes: (Hanna) Cleveland 29-Jan. 3; (Shubert) Cincinnati 4-10.

Isabel, with Margaret Lawrence: (Majestic) Buffalo 29-Jan. 3.

Jack in the Pulpit: (Belasco) Washington 29-Jan. 3.

Johnson, Al, in Big Boy: (Detroit O. H.) Detroit 29-Jan. 3.

Kid Boots, with Eddie Cantor: (Selwyn) New York Dec. 31, 1923, indef.

Kiki, with Marguerite Kissler: (His Majesty's) Montreal, Can., 29-Jan. 3.

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.

Lady of the Streets: (Central) Chicago Dec. 23, indef.

Leiber, Fritz, Co.: Portland, Ore., 1-3; Seattle, Wash., 4; Salem, Ore., 8; Corvallis 9; Eugene 10.

Lightnin', Matthew Allen, mgr.: (National) Washington 29-Jan. 3.

Little Clay Cart, The: (Neighborhood) New York Dec. 6, indef.

Little Jessie James: (Shubert) Cincinnati 29-Jan. 3.

Little Jessie James, Chas. Hunt, mgr.: Oklahoma City, Ok., 1; McAlester 2; Tulsa 3-4; Okmulgee 5; Muskogee 6; Fayetteville, Ark., 7; Ft. Worth 8; Little Rock 9-10.

Little Jessie James: (Bronx O. H.) New York 29-Jan. 3; (Shubert) Newark, N. J., 5-10.

Little Miss Bluebeard, with Irene Bordoni: (Grand O. H.) Chicago 29-Jan. 18.

Lollipop, with Ada May: (Selwyn) Chicago Dec. 28, indef.

Madame Pompadour, with Wilda Bennett: (Marvin Beck) New York Nov. 10, indef.

Magic Ring, with Mizzi: (Colonial) San Francisco 29-Jan. 3.

Magnolia Lady, The, with Ruth Chatterton: (Shubert) New York Nov. 25, indef.

Meet the Wife: (Broad) Philadelphia Dec. 22, indef.

Merton of the Movies: Salt Lake City, Utah, 1-3; Denver, Col., 5-10.

Milgrim's Progress, with Louis Mann: (Wal-lack's) New York Dec. 22, indef.

Minick: (Booth) New York Sept. 24, indef.

Miracle, The: (Auditorium) Cleveland 22-Jan. 10.

Mongrel, The, with Rudolph Schildkraut: (Long-acre) New York Dec. 15, indef.

Music Box Revue: (Music Box) New York Nov. 29, indef.

Music Box Revue: (Illinois) Chicago Dec. 22, indef.

My Girl: (Vanderbilt) New York Nov. 24, indef.

My Son: (Nora Bayes) New York Sept. 15, indef.

Nervous Wreck: (Court Square) Springfield, Mass., 1-3.

New Brooms: (Fulton) New York Nov. 17, indef.

No, No, Nanette: (Sam H. Harris) Chicago May 4, indef.

O'Hara, Fiske, in the Big Mogul: Des Moines, Ia., 1-3.

Old English, with George Arliss: (Ritz) New York Dec. 23, indef.

Parasites, with Francine Larrimore: (39th St.) New York Nov. 19, indef.

Passing Show: (Apollo) Chicago Dec. 28, indef.

Passing Show: (Shubert) Kansas City 29-Jan. 3.

Peter Pan, with Marilyn Miller: (Knicker-bocker) New York Nov. 6, indef.

Petrova, Olga, in Hurricane: (Geary) San Francisco 29-Jan. 3.

Pigs: (Little) New York Sept. 1, indef.

Pope's Tedd, Dixie Serenaders: Topeka, Kan., 29-Jan. 3.

Pretty Little Pansy: (Adelphi) Chicago Dec. 28, indef.

Quarantine: (Henry Miller's) New York Dec. 15, indef.

Rain (No. 3): Joplin, Mo., 31-Jan. 1; Okmul-gee, Ok., 2; Muskogee 3.

Ritz Revue, with Charlotte Greenwood: (Shu-ber) Boston Dec. 25, indef.

Rivals, The: (Ford) Baltimore 29-Jan. 3; Bos-ton 5-17.

Sweet Little Devil: (Auditorium) Baltimore 29-Jan. 3.

Tame Cats: (Princess) New York Dec. 29, indef.

The Bully: (Hudson) New York Dec. 25, indef.

The Youngest: (Gaiety) New York Dec. 22, indef.

They Knew What They Wanted: (Garrick) New York Nov. 24, indef.

Topay and Eva, with Duncan Sisters: (Harris) New York Dec. 23, indef.

Two Married Men: (Pitt) Pittsburgh 29-Jan. 3.

Uncle Tom's Cabin (Mason Bros.): Thos. Al-ton, mgr.: (Garrick) Milwaukee 29-Jan. 3.

Uncle Tom's Cabin: (Triangle) New York Nov. 4, indef.

Undertow, with Dorothy Dalton: (Garrick) De-troit 29-Jan. 3.

Way of the World: (Cherry Lane) New York Nov. 17, indef.

What Price Glory: (Plymouth) New York Sept. 5, indef.

Wildflower: (Poll) Washington 29-Jan. 3; Syracuse, N. Y., 5-7; Rochester 8-10.

White Cargo: Charleston, S. C., 1; Savannah, Ga., 2; Gainesville, Fla., 3.

White Cargo: (Daly) New York Nov. 5, indef.

White Cargo: (Cort) Chicago Oct. 5, indef.

White's, George, Scandals: (Forrest) Phila-delphia 29-Jan. 3.

Ziegfeld Follies: (Nixon) Pittsburgh 29-Jan. 3.

Ziegfeld Follies: (New Amsterdam) New York Oct. 30, indef.

Frawley-Karie Players: (Garrick) Milwaukee, Wis., indef.

Fulton Stock Co.: (Fulton) Oakland, Calif., in-
def.

Garrick Players: (Garrick) Wilmington, Del.,
indef.

Gifford Players: (Hippodrome) Peoria, Ill., in-
def.

Glaser, Vaughan, Players: (Uptown) Toronto,
Can., indef.

Harder & Hall Stock Co.: (Palace) Port Rich-
mond, S. I., N. Y., indef.

Hart Players: (Hart) Long Beach, Calif.,
indef.

Harrington, Gny, Players: (Stone O. H.) Bing-
hamton, N. Y., indef.

James, Stanley, Players: (Star) Pawtucket, R.
I., indef.

Kramer, Ella, Stock Co.: (Arcade) Connell-
ville, Pa., indef.

LaVern, Dorothy Players: (Strand) Ft. Wayne,
Ind., indef.

Lewis-Worth Players: (Lyceum) Memphis,
Tenn., indef.

Lowell Players: (Opera House) Lowell, Mass.,
indef.

Luttringer, Al, Players: (Park) Manchester,
N. H., indef.

Lyceum Players: (Lyceum) Baltimore, Md.,
indef.

Lyric Players: (Lyric) Atlanta, Ga., indef.

Majestic Stock Co.: (Majestic) Los Angeles,
Calif., indef.

Majestic Players: (Majestic) London, Ont.,
Can., indef.

Majestic Players: (Majestic) Utica, N. Y.,
indef.

Majestic Players: (Majestic) Halifax, N. S.,
Can., indef.

Maylon Players: (Auditorium) Spokane, Wash.,
indef.

Metropolis Players: (Metropolis) New York,
indef.

Mission Players: (Mission) Long Beach, Calif.,
indef.

Montank Players: (Montank) Brooklyn, N. Y.,
indef.

Morosco Stock Co.: (Morosco) Los Angeles,
indef.

Murphy's Comedians: (Savoy) San Diego, Calif.,
indef.

Myrtle-Herder Co.: Barre, Vt., 29-Jan. 3.

Northampton Players: (Academy) Northampton,
Mass., indef.

National Art Players: (Lyceum) Paterson, N.
J., indef.

New Bedford Players: New Bedford, Mass.,
indef.

Orpheum Players: (Orpheum) Duluth, Minn.,
indef.

Orpheum Players: (Orpheum) Racine, Wis., in-
def.

Park, Edna, Players: (Prince) Houston, Tex.,
indef.

Park Players: (Park) Miami, Fla., indef.

Permanent Players: (Windspeig) Winalap,
Man., Can., indef.

Peruchi Players: (Lyric) Knoxville, Tenn., in-
def.

Plainfield Players: Plainfield, N. J., indef.

Playhouse Players: (Playhouse) Los Angeles,
Calif., indef.

Poli Players: (Poli) Waterbury, Conn., indef.

Poli Players: (Hyperion) New Haven, Conn.,
indef.

Princess Players: (Princess) Wichita, Kan., in-
def.

Practor Players: Elizabeth, N. J., indef.

Rialto Players: (Rialto) Hoboken, N. J., indef.

Rialto Players: (Rialto) Tampa, Fla., indef.

Rita Players: (Rita) Ft. Worth, Tex., indef.

Ross, Earle, Stock Co.: (Rialto) Sioux City,
Ia., indef.

Sacramento Players: (M. & M.) Sacramento,
Calif., indef.

Saenger Players: (St. Charles) New Orleans,
La., indef.

Seventh Avenue Players: (Loew's Seventh Ave.)
New York, indef.

Sherman Stock Co.: (Hippodrome) Terre Haute,
Ind., indef.

Somerville Players: (Somerville) Somerville,
Mass., indef.

St. John Players: (Opera House) St. John, N.
B., Can., indef.

Strand Players: (Strand) San Francisco, Calif.,
indef.

Temple Theater Stock Co.: Hamilton, Ont.,
Can., indef.

Temple Theater Stock Co.: Hammond, Ind.,
indef.

Temple Players: Clint Dodson, mgr.: (Temple)
Miami, Fla., indef.

Toledo Players: Toledo, O., indef.

Trent Players: (Trent) Trenton, N. J., indef.

Wallace, Earle, Players, direction Oliver Eck-
hardt: (Walker) Santa Ana, Calif., indef.;
(Mission) Glendora, Calif., indef.; (Seebell)
Whittier, Calif., indef.; (United) Anaheim,
Calif., indef.

Walker, Stuart, Players: (Cox) Cincinnati May
5, indef.

Walnut Stock Co.: (Walnut) Louisville, Ky.,
indef.

Wanagah Comedy Co., Clem & Corey, mgrs.:
(Opera House) Cherry, Ill., 29-Jan. 3.

Warburton Players: (Warburton) Yonkers, N.
Y., indef.

Wilke Players: (Denham) Denver, Col., in-
def.

Woodward Players: (Majestic) Detroit, Mich.,
indef.

Woodward Players: (Empress) St. Louis, Mo.,
indef.

STOCK & REPERTOIRE
(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Alhambra Players: (Alhambra) Brooklyn, N. Y.,
indef.

Auditorium Players: (Auditorium) Lynn, Mass.,
indef.

A SUCCESSFUL 1925

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Rohson, May: (Spreckles) San Diego, Calif., 1-3; Long Beach 3; Bakersfield 6; Fresno 7; Visalia 8; Santa Barbara 9-10.

Rose-Marie: (Imperial) New York Sept. 2, indef.

S. S. Glencraze: (Punch & Judy) New York Nov. 3, indef.

Saint Joan: (American) St. Louis 29-Jan. 3; Indianapolis 5-7; Louisville 8-10.

Sakura, with Walker Whiteside: (Playhouse) Chicago Dec. 21, indef.

Sally, Irene and Mary: (Wilbur) Boston Dec. 22, indef.

Sally: (Atlanta) Atlanta, Ga., 29-Jan. 3; (Jefferson) Birmingham, Ala., 5-10.

Sap, The, with Raymond Hitchcock: (Apollo) New York Dec. 15, indef.

Sennaya Pittza: (Frolie) New York Dec. 29, indef.

Seventh Heaven (Cohan's Grand) Chicago Sept. 14-Jan. 3.

Seventh Heaven: (Tulane) New Orleans 29-Jan. 10.

Shepherd of the Hills, with W. B. Patton, Frank B. Smith, mgr.: LaJunta, Col., 1; Rocky Ford 2; Walsenburg 4; Dodge City, Kan., 5; Ellsworth 6; Hutchinson 7; Saline 8; Junction City 9; Ottawa 10.

Show-Off, The: (Playhouse) New York Feb. 5, indef.

Show-Off, The: (Grand) Cincinnati 29-Jan. 3.

Skinner, Oris: (Brandis) Omaha, Neb., 1-3.

Stepping Stones, with Fred Stone: (Colonial) Boston Oct. 6, indef.

Sitting Pretty, with Dolly Sisters: (Garrick) Chicago Dec. 22, indef.

Student Prince, The: (Jolson) New York Dec. 2, indef.

Swan, The: (Werba) Brooklyn 29-Jan. 3; (Gar-rick) Philadelphia 5-10.

Auditorium Players: (Auditorium) Malden, Mass., indef.

Bainbridge Players: (Shubert) Minneapolis, Minn., indef.

Baldwin Players: (Palace) Houston, Tex., in-
def.

Bayona Players: (Opera House) Bayonne, N. J., indef.

Berkell Players, Chas. Berkell, mgr.: (Water-
loo) Waterloo, Ia., Nov. 30, indef.

Blaney Stock Co.: (Yorkville) New York, indef.

Bond, Harry, Players: (Hudson) Schenectady,
N. Y., indef.

Boston Stock Co.: (St. James) Boston, Mass.,
indef.

Brocton Players, Casey & Hayden, mgrs.:
(City) Brocton, Mass., Sept. 1, indef.

Cataract Players: (Cataract) Niagara Falls,
N. Y., indef.

Chase-Lister Co.: Fort Morgan, Col., 29-Jan.
3; North Platte, Neb., 5-10.

Chicago Stock Co., Chas. H. Roskam, mgr.:
(New Baker) Dover, N. J., 29-Jan. 3; (Lyric)
Hackensack 4-10.

Circle Theater Players: Dallas, Tex., indef.

Clininger, Ralph, Stock Co.: (Wilkes) Salt
Lake City, Utah, indef.

Colonial Players: (Colonial) San Diego, Calif.,
indef.

Copley Repertory Co.: (Copley) Boston, Mass.,
indef.

Desmond, Mac, Players: (Desmond) Philadel-
phia, Pa., indef.

Dixon, Don & Mazie, Players: (Majestic)
Dubuque, Ia., indef.

Duffy, Henry, Players: (Alcazar) San Fran-
cisco, Calif., indef.

Empire Players: (Empire) Salem, Mass., in-
def.

Empress Players: (Empress) Butte, Mont., in-
def.

Empress Players: (Empress) Vancouver, B. C.,
Can., indef.

Everett Stock Co.: (New Strand) Bwerst,
Mass., indef.

Fifth Ave. Stock Co.: (Fifth Ave.) Brooklyn,
N. Y., indef.

TABLOIDS
(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Beebe's Vanity Box Revue, E. T. Beebe, mgr.:
(Opera House) Stevens Point, Wis., 29-Jan.
3; (Opera House) Hancock 5-10.

Bennett, Chas. W., Hello, Everybody: (Plaza)
Brownsville, Pa., 29-Jan. 3; (Orpheum) Al-
tona 5-10.

Boo's, Thelma, American Beauties, Billings
Booth, mgr.: (Lyric) Charleston, S. C., Dec.
8, indef.

Bridge, Lole, Players: (Broadway) Tulsa, Ok.,
indef.

Brown's, Mary, Tropical Maids: (Butler)
Niles, O., 1-3; (Columbia) Alliance 4-10.

Buller's Follies of 1925: (Columbia) Ashland,
Ky., indef.

Burns & Paden's Cute Little Devils, Chas. V.
Turner, mgr.: (Hippodrome) Reading, Pa.,
Dec. 1, indef.

Buzzin' Around, Golden & Long, mgrs.: (Opera
House) Warren, O., 29-Jan. 3; (Columbia) Al-
liance 5-10.

FAIR SECRETARIES NOTICE.

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Take a Look: (Gayety) Buffalo 29-Jan. 3; (Gayety) Rochester, N. Y., 5-10. Talk of the Town: (Gayety) Omaha 29-Jan. 3; open week 5-10. Temptations of 1924: (Olympic) Cincinnati 29-Jan. 3; (Gayety) St. Louis 5-10. Town Scandals: (Mines' Bronx) New York 29-Jan. 3; (Casino) Brooklyn 5-10. Watson, Sliding Billy: (Casino) Philadelphia 29-Jan. 3; (Palace) Baltimore 5-10. Williams, Mollie, Show: (Columbia) Cleveland 29-Jan. 3; (Empire) Toledo, O., 5-10. Wine, Woman and Song: (Columbia) New York 29-Jan. 3; (Empire) Brooklyn 5-10.

MUTUAL CIRCUIT

Band Box Revue: Open week 29-Jan. 3; (Prospect) New York 5-10. Bashful Babies: (Caddis) Detroit 29-Jan. 3; (Park) Erie, Pa., 5-7; (International) Niagara Falls, N. Y., 8-10. Beauty Parade: (National) Chicago 29-Jan. 3; (Caddis) Detroit 5-10. Bobbed-Hair Bandits: (Corinthian) Rochester, N. Y., 29-Jan. 3; Geneva 5; Elmira 6; Schenectady, N. Y., 8-10. Cuddle Up: (Gayety) Louisville 29-Jan. 3; (Broadway) Indianapolis 5-10. French Frolics: (Mutual) Kansas City 29-Jan. 3; (Garrick) Des Moines, Ia., 5-10. Giggles: Schenectady, N. Y., Jan. 1-3; (Howard) Boston 5-10. Girls From the Follies: (Garrick) Des Moines, Ia., 29-Jan. 3; (Palace) Minneapolis 5-10. Hello Jake Girls: (Mutual) Washington 29-Jan. 3; York, Pa., 5; Cumberland, Md., 6; Altoona, Pa., 7; Uniontown, Pa., 8. Hurry Up: Williamsport, Pa., 31; Lancaster Jan. 1; Reading 2-3; (Gayety) Philadelphia 5-10. Kaddy Kids: (Gayety) Scranton, Pa., 29-Jan. 3; (Gayety) Wilkes-Barre, Pa., 5-10. Kelly, Lew, Show: (Star) Brooklyn 29-Jan. 3; (Lyric) Newark, N. J., 5-10. Kuddling Kutties: (Broadway) Indianapolis 29-Jan. 3; (Garrick) St. Louis 5-10. Laffin' Week: (Howard) Boston 29-Jan. 3; open week 5-10. London Gayety Girls: (Academy) Pittsburgh 29-Jan. 3; (Royal) Akron, O., 5-10. Love Makers: (Garden) Buffalo 29-Jan. 3; (Corinthian) Rochester, N. Y., 5-10. Maids From Merryland: (Royal) Akron, O., 29-Jan. 3; (Empire) Cleveland 5-10. Make It Poppy: (Palace) Minneapolis 29-Jan. 3; (Empress) St. Paul 5-10. Merry Makers: (Olympic) New York 29-Jan. 3; (Star) Brooklyn 5-10. Miss New York Jr.: (Empress) Cincinnati 29-Jan. 3; (Gayety) Louisville 5-10. Moonlight Maids: (Gayety) Philadelphia 29-Jan. 3; (Gayety) Baltimore 5-10. Naughty Nitties: (Gayety) Baltimore 29-Jan. 3; (Mutual) Washington 5-10. Reeves' Beauty Show: (Prospect) New York 29-Jan. 3; (Hudson) Union Hill, N. J., 5-10. Red Hot: (Hudson) Union Hill, N. J., 29-Jan. 3; (Gayety) Brooklyn 5-10. Round the Town: (Empress) Milwaukee 29-Jan. 3; (National) Chicago 5-10. Smiles and Kisses: Altoona, Pa., 31; Uniontown Jan. 3; (Academy) Pittsburgh 5-10. Snap It Up: (Empress) St. Paul 29-Jan. 3; (Empress) Milwaukee 5-10. Speed Girls: (Garrick) St. Louis 29-Jan. 3; (Mutual) Kansas City 5-10. Speedy Stoppers: (Empire) Cleveland 29-Jan. 3; (Empress) Cincinnati 5-10. Step Along: (Trocadero) Philadelphia 29-Jan. 3; (Olympic) New York 5-10. Step Lively Girls: (International) Niagara Falls, N. Y., Jan. 1-3; (Garden) Buffalo 5-10. Slepping Out: (Gayety) Brooklyn 29-Jan. 3; (Trocadero) Philadelphia 5-10. Stolen Sweets: (Lyric) Newark, N. J., 29-Jan. 3; (Gayety) Scranton, Pa., 5-10.

Whis Bang Bables: (Gayety) Wilkes-Barre, Pa., 29-Jan. 3; Allentown, Pa., 5; Snubury 6; Williamsport 7; Lancaster 8; Reading 9-10.

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: McGehee, Ark., Indef. Armantrout's Blue Hoosier Six: (Mandarin Cafe) Buffalo, N. Y., Indef. Astin's, Shannon L., Floridians: Tampa, Fla., Indef. Bachman's Million-Dollar Band: Tampa, Fla., Indef. Banjo Eddy's: (Westchester Ritz) White Plains, N. Y., Indef. Berger's, Julien, Orch.: Boston, Mass., Indef. Blue Ridge Serenaders, Pete Entrus, dir.: (St. Regis Cafe) Philadelphia, Pa., Indef. Bobbit's, Forrest O., Collegiana: (Winter Garden) Van Wert, O., Indef. Butler's, Mel., Orch.: (Davenport Hotel) Spokane, Wash., Indef. Castor's, Robert, Seven Aces (McGarvock) Nashville, Tenn., Indef. Cina's, Albert I.: Orange, N. J., Indef. Corean-Upp Orch.: (Grant Hotel) Chicago Dec. 29, Indef. Craven's, C.: Bine Earth, Minn., 1; Northwood, Ia., 2; Mason City 3-4; Ames 5-6; Des Moines 7. Crawford's, H. L., Carolinians, Hervey Hurt, dir.: Asheville, N. C., Indef. Del Monte Syncopators, E. E. Gummings, mgr.: (Garden) Baltimore 29-Jan. 3. Donnelly's, Paul F., Knights of Harmony: (Palais Royale) Albuquerque, N. M., Indef. Dow's, Clayton, Orch.: (Playhouse) Cincin., Wla., Indef. Emerson's, Wayne K., Ft. Steuben Hotel Orch.: Steubenville, O., until May 15. Emerson's, Wayne K., Victoria Theater Orch.: Steubenville, O., until May 30. Empire State Orch.: Jack Meredith, mgr.: (St. Mark's Inn) Utica, N. Y., Indef. Eubank'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.: (Parishing Palace) Chicago, Ill., Indef. Georgin Entertainers, E. M. Lydaley, mgr.: (Cascades Gardens) Chicago, Ill., Indef. Jones, Clarence M., Orch.: (Owl Theater, 47th & State St.) Chicago, Indef. Kentucky Aces, E. J. Christie, mgr.: (Rainbow Gardens) Appleton, Wis., Indef. Kibbler's, Gordon, Black & White Pennsylvanians: (Tri-City Club) St. Petersburg, Fla., Dec. 31, Indef. Kirkham's, Don, Serenaders (Odeon Ballroom) Salt Lake City Sept. 6, Indef. Laubman's, Loretta, Orch.: (Yale) St. Louis, Mo., Indef. Lawn's Sandoggers: (Travelers' Inn) Springfield, Ill., Indef. Lone Star Fiv' Orch., Ray Ogden, mgr.: (Arta Dancing Club) Dallas, Tex., Indef. McSparrow's, G. H.: Miami, Fla., Indef. Meredith's, Jack, New Yorkers: (Hotel Sheridan) Utica, N. Y., Indef. Miami Lucky Seven, O. G. Irelan, mgr.: (Palais Royal Dance Palace) South Bend, Ind., Indef. Mills', Peck, Orch.: Floyd Mills, mgr.: Cumberland, Md., 31; Johnston, Pa., Jan. 1; Latrobe 2; Pittsburgh 3. Neel's, Carl: Crittenden, Va., Indef. Nilsson's, Emma, Cbl. 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, Rhythm Kings: Saginaw, Mich., 31; Bay City Jan. 1; Kalamazoo 2; Lansing 3.

Norton's, Al, Collegians, Michael Jallath, dir.: (Palmetto) Toledo, C., Indef. Original Kentucky Kernels Orch., Inc., Jos. E. Huffman, mgr.: (Rosaling Gardens) Lexington, Ky., Nov. 10-May 10. Original Blue Melody Boys' Orch., Eddie Elliott, mgr.: (Alhambra Dance Garden) Wheeling, Can., until May 1. Paramount Entertainers, Ray R. Gorrell, mgr.: (Majestic Ballroom) Detroit, Mich., Indef. Paris', Frank, Band: Greenville, S. C., Indef. Peerless Entertainers, Gene Harris, mgr.: (Country Club) Albany, Ga., Nov. 17, Indef. Plummer's Orch.: (Roof Garden) Sioux City, Ia., Indef. Pryor's, Arthur: (Royal Palm Park) Miami, Fla., Indef. Sacco's Peacock Band: Cairo, Ill., Indef. Spindler's, Harry, Orch.: (Rainbow Gardens) Atlantic City, N. J., Indef. Sturcho's, Gene A.: Findlay, O., Indef. Swerdlow's, Maurice E., Orch.: (Holly Roof Dance Hall) Pottsville, Pa., Indef. Warner's, Don, Syncopators: (Cinderella Ballroom) Oklahoma City, Ok., Indef. Wasserman's, Walter, Entertainers: Baltimore, Md., Indef. Willis', Saxy, Bostonians: Panama City Dec. 29, Indef. Wisconsin's Midnight Entertainers, Bud Hansen, mgr.: (Oak Park Gardens) Green Bay, Wis., until Jan. 4. Zeeb's, Sol, Orch.: (Rose Tree Cafe) Philadelphia, Pa., Indef. Zeeb's, Sol, Orch.: (Maze Cafe) Philadelphia, Pa., Indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION) Busby's Colored Minstrels & Nay Bros., Doc Gardner, mgr.: (Colonial) Pittsburg, Kan., 29-Jan. 3. Chesterfield, Jeff Kelly, mgr.: Ashdown, Ark., 31; Idabel, Ok., Jan. 1; Hugo 2; Roswell 3. Colburn's, J. A., Colburn, mgr.: Plant City, Fla., 31; Lakeland Jan. 1; Tampa 2; Sarasota 3. Field, Al G.: Zanesville, O., 31; Wheeling, W. Va., Jan. 1-3; Steubenville, O., 5; Liver-pool 6; Johnston, Pa., 7; Altoona 8; Cumberland, Md., 9-10. Van Arnam's, John R.: Hontzdale, Pa., 31; Clearfield Jan. 1; Johnsonburg 2; Emporium 3. White's, Lassea, Spaeth & Co., mgrs.: Little Rock, Ark., 31; Hot Springs Jan. 1; Ft. Smith 2-3.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION) Argus, Magician: Kankakee, Ill., 29-Jan. 3. Bell's Hawaiian Revue: (Evans) Morgantown, W. Va., 29-Jan. 3. Cinema Girls Revue, E. R. Cummings, mgr.: (Garden) Baltimore 29-Jan. 3. Daniel, B. A., Magician: Savannah, Ga., 1-3. Dante, Magician: (Sandusky) Sandusky, O., 1-3; (Weller) Zanesville 5-6. Hammond, Hypnotic Co., George Hammond, mgr.: Gretna, La., 1. Haverly, Magician, H. Sadler, mgr.: San Angelo, Tex., 29-Jan. 3. King Felton, Magician: Tecumseh, Ok., 31-Jan. 1. Lucy, Thos. Elmore, Poet-Humorist: Southern Pines, N. C., 10. Marshall's, Frank, Indoor Circus: Greensburg, Ind., 29-Jan. 3. Norwood, Hypnotist (Rockford) Rockford, Ill., 29-Jan. 10. Oldfield, Clark, Co., & Hwallians, H. A. Willson, mgr.: Shawnee, Ok., 2-4; Ada 5-6; Sni-park 7-8; Ardmore 9-11. Paka, Lucy, Co.: (Capitol) Dallas, Tex., 29-Jan. 9. Reno, Great, & Co.: Philadelphia, Pa., 29-Jan. 3. Smith, Mysterious, Co., A. P. Smith, mgr.: Weston, W. Va., 29-Jan. 3; Parkersburg 5-10. Turtle, Wm. C., Magician: Quincy, Ill., 3. Vonax, Great, Clarence Auskings, mgr.: Mon-mouth, Ill., 4-10.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION) Delmar Quality Shows, C. J. Keppler, mgr.: Deweyville, Tex., 29-Jan. 3. Dickinson's Independent Shows: (Habana Park) Havana, Cuba, Indef. Poole & Schneck Shows: Anstia, Tex., 29-Jan. 3.

ADDITIONAL ROUTES ON PAGE 111

Northwestern Shows Now booking Shows and Concessions for 1925. Season opens April 25. General Offices, 38 E. Wood-bridge St., Detroit, Michigan.

BARLOW'S BIG CITY SHOWS, 11th year. Now booking Ride Help for Merry-Go-Round, Ferris Wheel, Whip, Merry Mix-Up, Showmen and Concessions. Opening at St. Louis. Address BOX 16, Grantia City, Illinois.

LIPPA AMUSEMENT CO. Now booking Shows and Concessions for our next tour. Also Chorus Girls for Tab. Show. Hotel Nor-mandle, Detroit, Michigan.

GEORGE W. MATHIS Booking Shows, Rides and Concessions for Season 1925. 3762 Ludlow Avenue, Cincinnati, Ohio.

STRAYER AMUSEMENT CO. Booking Shows, Rides and Concessions season 1925. Hotel Warren, Williamsport, Indiana.

WISE SHOWS Now booking Shows, Rides and Concessions. Season opens March 1. Office and Winter Quarters: 1919 6th Ave., Bessemer, Ala. DAVID A WISE, Manager.

Clark Sisters Revue: (Sipe) Kokomo, Ind., 29-Jan. 3; (Elite) Kalamazoo, Mich., 4-10. Clifford's, George, Pep & Ginger Revue: (Lyric) Aulston, Ala., 29-Jan. 3. Gene, Honeytime Co.: (Liberty) Ell-wood City, Pa., 29-Jan. 3. Jolly Town Maids, Arthur Higgins, mgr.: (World) Sioux City, Ia., Indef. Frisco Frolics, Maurice J. Cash, mgr.: (Capitol) Moose Jaw, Sask., Can., Indef. Girls From Joyland, Jack Feld, mgr.: (Orpheum) Springfield, Mo., 29-Jan. 3; (Oklah) Bartlesville, Ok., 5-10. Harris, Teddy, Jan. Revue, T. Teeters, mgr.: (Hippodrome) Dallas, Tex., Indef. Harris, Honey, & His Honey Girls: (Pearl) San Antonio, Tex., Indef. Hawk's, Arthur, Sunshine Revue: (Regent) Hamilton, O., 29-Jan. 3; (Gordon) Middle-town 4-10. Humphreys, Bert, Dancing Buddies: (Strand) Salisbury, N. C., 29-Jan. 3. Hurley's Big Town Revue, Ralph Smith, mgr.: (Strand) Grafton, W. Va., 29-Jan. 3. Hurley's Jolly Follies, Frank Malcy, mgr.: (Band Box) Springfield, O., 29-Jan. 3. Irving, I. J., Knick Knacks: (Victoria) Wilmington, N. C., 29-Jan. 3. Johnson's Musical Revue: (Star) Louisville, Ky., Indef. Kavanaugh & Ramon's Revue: (Airdome) Miami, Fla., Indef. League of Nonsense, Frank Smith, mgr.: (Regent) Jackson, Mich., 29-Jan. 3; (Orpheum) Grand Rapids 4-10. Lester's, W. J., Big Revue: (Dixie) Vandalia, Ill. Lewis, Ross, Radio Dolls: (Lyric) Braddock, Pa., 29-Jan. 3. Lillie, Margaret, Show Girls: Clinton, Ia., 29-Jan. 3; Keokuk 4-10. Mack's, Lew, Musical Comedy Co.: (Capitol) Lansing, Mich., Indef. Morton, Frank, Co.: (Royal) Vancouver, B. C., Can., Indef. Oh, Daddy, with Danny Duncan, Col. J. L. Davis, mgr.: La Fayette, Ind., Indef. Orib & Coleman's Tip Top Merry-makers: (Strand) Halifax, N. S., Can., Jan. 5, Indef. Pate, Pete, show: (Jefferson) Dallas, Tex., Sept. 21, Indef. Paul's, Doc, Kicky Koo Revue: (Indiana) Marion, Ind., 29-Jan. 3. Pepper Box Revue, Forth & Casey, mgrs.: (Grand) Muscatine, Ia., 29-Jan. 3; (Tooties) St. Joseph, Mo., 4-11. Patti's, Harry A., Keystone Follies: Youngs-town, O., 29-Jan. 3. Perrick's, Guy, Musical Revue, Roy Sampson, mgr.: (Hijou-Arcade) Battle Creek, Mich., 29-Jan. 3; (Strand) Saginaw 4-10. Rendon, Billy, Musical Comedy Co.: (Hippo-drome) Louisville, Ky., Indef. Some Show, Alex Saunders, mgr.: (Park) Moundsville, W. Va., 29-Jan. 3; (Opera House) Warren, O., 5-10. Somers, Tommy (Hoso) Jollies Follies: (Ca-sino) Ottawa, Ont., Can., Indef. Somewhere, Frank, Col. J. L. Davis, mgr.: Crawfordville, Ind., 29-Jan. 3. U. S. A. Girls, Jimmy Allard, mgr.: (Orpheum) Joplin, Mo., 29-Jan. 3; (Orpheum) Spring-field 5-10. Walker's, Marshall, Whis Bang Revue: (Dixie) Uniontown, Pa., 29-Jan. 3; (Plaza) Brownsville 5-10. Waiton's, Gypsy, Romany Nomad Co.: (Ma-jestic) Asheville, N. C., 29-Jan. 3. Wilson, Billy, Musical Comedy Co., J. P. Price, mgr.: (Palace) Oklahoma City, Ok., Indef. Young's, Harry, Frivolities: (Hipp.) Coving-ton, Ky., 29-Jan. 3.

BURLESQUE COLUMBIA CIRCUIT

Bathing Beauties: (Gayety) Rochester, N. Y., 29-Jan. 3; (Aron) Watertown 5-7; (Colonial) Utica 8-10. Best Show in Town: (Gayety) Kansas City 29-Jan. 3; (Gayety) Omaha 5-10. Broadway by Night: Open week 29-Jan. 3; (Olympic) Chicago 5-10. Come Along: (Gayety) Pittsburgh 29-Jan. 3; (Wheeling) W. Va., 5-6; Steubenville, O., 7; (Grand) Canton 8-10. Cooper, Jimmy, Show: (Lyric) Bridgeport, Conn., Jan. 1-3; (Hurtig & Seamon) New York 5-10. Daily Lena: (State) Springfield, Mass., 31-Jan. 3; (Empire) Providence 5-10. Fast Stoppers: (Empire) Newark, N. J., 29-Jan. 3; (Mines' Bronx) New York 5-10. Follies of the Day: (Olympic) Chicago 29-Jan. 3; (Star & Garter) Chicago 5-10. Gerard's, Barney, Show: (Empire) Brooklyn 29-Jan. 3; (Casino) Philadelphia 5-10. Golden Crooks: (Casino) Brooklyn 29-Jan. 3; (Orpheum) Paterson, N. J., 5-10. Good Little De-De: (Grand) Worcester, Mass., 29-Jan. 3; New London, Conn., 5; Meriden 7; (Lyric) Bridgeport, Conn., 8-10. Go To It: (Colonial) Utica, N. Y., Jan. 1-3; (Harmanus Blecker Hall) Albany, N. Y., 5-10. Happy Go Lucy: (Lyric) Dayton, O., 29-Jan. 3; (Olympic) Cincinnati 5-10. Happy Moments: (Empire) Toledo, O., 29-Jan. 3; (Lyceum) Columbus, O., 5-10. Hipity Hop: (Gayety) Montreal 29-Jan. 3; (Gayety) Boston 5-10. Hollywood Follies: (Gayety) Boston 29-Jan. 3; (Grand) Worcester, Mass., 5-10. La Go: (Grand) Canton, O., Jan. 1-3; (Co-lumbia) Cleveland 5-10. Marion's, Dave, Show: (Palace) Baltimore 29-Jan. 3; (Gayety) Washington 5-10. Monkey Show: (Empire) Toronto 29-Jan. 3; (Gayety) Buffalo 5-10. Nitties of 1921: (Gayety) St. Louis 29-Jan. 3; (Gayety) Kansas City 5-10. Peck-a-Hoo: (Lyceum) Columbus, O., 29-Jan. 3; (Lyric) Dayton, O., 5-10. Record Breakers: (Harmanus Blecker Hall) Albany, N. Y., 29-Jan. 3; (Gayety) Montreal 5-10. Red Pepper Revue: (Casino) Boston 29-Jan. 3; (Columbia) New York 5-10. Raining Wild: (Hurtig & Seamon) New York 29-Jan. 3; (Stamford, Conn., 5; Holyoke, Mass., 6; (State) Springfield, Mass., 7-10. Silk Stocking Revue: (Star & Garter) Chicago 29-Jan. 3; (Gayety) Detroit 5-10. Steppa Harry: (Gayety) Washington 29-Jan. 3; (Gayety) Pittsburgh 5-10. Step On It: (Empire) Providence 29-Jan. 3; (Casino) Boston 5-10. Stop This Way: (Orpheum) Paterson, N. J., 29-Jan. 3; (Empire) Newark, N. J., 5-10. Ston and Go: (Gayety) Detroit 29-Jan. 3; (Em-pire) Toronto 5-10.

HIPPODROME CIRCUS

SIDE SHOW MENAGERIE

RAILROAD — OVERLAND BY CHAS. WIRTH PIT SHOWS — PRIVILEGES

(Communications to 25-27 Opera Place, Cincinnati, O.)

Barnes' Circus City

Now Open to the Public—Many New Animals on Exhibition

Pajms, Calif., Dec. 26.—The Al. G. Barnes Circus City is now open to the public. With the arrival of new wild and domestic animals Mr. Barnes now has one of the largest privately owned zoos. Many new buildings and a large lake have been completed, the latter being used by many different birds, such as crown pigeons, 10 flamingos, wild geese from Ecuador, swans, cranes, emus, etc. On the other side of the zoo a corral will hold the 20 young buffalo coming from Yellowstone Park, camels, zebras, llamas, elk, sacred cattle, reindeer, water buffaloes from the Philippines and two baby yaks from Siberia. A new seal den, 50 by 50 feet, has been completed and has salt water from the ocean. Seals will be kept here the year round.

Frank Rooney, in charge of the ranch, is building a row of new stables on the back ranch; Charles C. Cook, manager, is expected home from San Francisco this week; John T. Eackman, equestrian director, is duck shooting down in the Imperial Valley; George Tipton, steward, is in Honolulu for a few weeks' rest; Mr. Barnes is at the quarters daily, fondling the baby giraffe, which has become a great pet and driving a five-ton hippopotamus, hitched to a cart, and Ben Austin, general agent, is in New York awaiting the arrival of the new black panthers, tigers and a rhinoceros. Austin King is putting over the *Sawdust Ring* at Grauman's theater in Los Angeles in conjunction with the photoplay *North of 36*. Bert B. Dennis, Austin King (horse trainer) and Max Sabel are busy with new ring stock. A new air calliope has been installed and Dick Allen engaged to play it daily. Charles Redrick, who will conduct the band again next season, gives Saturday and Sunday concerts at the zoo. He has 25 musicians.

Rex de Rosselli (the writer) will again direct the spectacle and has started to build all new wardrobe and properties. "Skinny" Dawson, general press representative, conducted a feature section in the Christmas edition of *The Los Angeles Times*. A broadcasting station has been installed in Mr. Barnes' house and he broadcasts the history of different wild animals, that he has known. Many letters of congratulation have been received by Mr. Barnes for his wonderful talks. The first of the year will see all departments open and the show rebuilt.

"The Sawdust Ring"

Is Whole of Success Under Direction of Austin King

Austin King, managing director of the circus offering, *The Sawdust Ring*, a complete miniature circus, presented in conjunction with the photoplay *North of 36* at Grauman's Metropolitan Theater, Los Angeles, informs that it has been making a big hit, in fact broke all former box-office records at the Metropolitan, including the one Julian Eltinge recently hung up in that house. The act was moved down on Broadway to Grauman's Million-Dollar Theater for a week and so well was it received that it was held over another week. King states that it was the first time that an act was moved from the Metropolitan to the million-dollar house. Two middle pieces are hung to give the act the appearance of the interior of a real circus. There is also a side wall with real side poles, two real circus wagons and plenty of sawdust. The act has been praised for its flash and pep. It is likely that the attraction will be presented in San Francisco for a couple of weeks.

Begin Construction Work on John Ringling Causeway

Sarasota, Fla., Dec. 27.—Actual construction work on the John Ringling causeway started Monday with the assembling on the mainland at Sunset Point of machinery for the setting of the concrete piling. City and county officials and citizens were present, with music by Merle Evans' Concert Band.

The building of this causeway is one of the largest projects of the kind that has ever been attempted in this State. It will be two and one-half miles in length and will make the gulf beaches to the west on Coon, St. Armand's, Sarasota and Longboat Keys a matter of a few minutes from the city. The building of an 18-hole golf course is now under construction on the southern end of Longboat Key and it will be one of the finest courses in the South.

Gollmar Bros.' Circus

Ends Season at Clinton, La.—In Quarters at Mobile, Ala.

The Gollmar Bros.' Circus closed a very successful season at Clinton, La., December 20 and went into winter quarters at Monroe Park, Mobile, Ala., reports Clarence Anskings, contracting agent. The show traveled 16,568 miles, was in 14 States, and played Chicago and Pittsburgh suburbs. Henry W. Link, general agent, will put in the winter in Mobile. The writer is visiting his folks in Ohio, and after a few weeks will go to Chicago, where he will step ahead of a magic show. S. B. Warren, car manager, will spend the winter at his home in Wichita Falls, Tex. The show will start its 1925 tour early in March.

Billie Burton To Be With Hagenbeck-Wallace

Kansas City, Mo., Dec. 26.—Billie Burton, who is spending the winter here, informed the local office of *The Billboard* that she would ride and appear in the spec. with the Hagenbeck-Wallace Circus in 1925. She was with the John Robinson Circus the past season.

Society Circus

To Be Held in Corn Palace, Mitchell, S. D., Week of January 12

Mitchell, S. D., Dec. 26.—Mitchell's first annual English Society Circus will be held in the Corn Palace here from January 12 to 17. All acts and features will be provided by the World Amusement Service Association, Inc., of Chicago, the contract being executed by S. J. Levy and Manager W. H. King of the Corn Palace.

Manager King says there will be entertainment equal to any ever provided in the West. The circus will begin each evening at 7:30 o'clock, and the two-hour bill will be followed by two hours of dancing. Two afternoon shows are listed for Thursday and Saturday.

The stellar feature of this show, but only one of several, will be Frank Westphal and his Columbian Orchestra, former features at the Rambo Gardens and College Inn, Chicago. In addition to their act they will also play for the dance each night. Other headline attractions include the Joe Hodgini troupe of equestrians, with Joe Hodgini; Carlson Sisters, famous "tap" dancers; Six American Belfords; Dennis Curtis and his animals, including the noted laughing

G. W. Christy's Shows

Will Bear Titles of Christy Bros., Lee Bros. and Golden Bros.—Rodney Harris Engaged

Beaumont, Tex., Dec. 26.—It was decided today that the Christy Circus Corporation would have three shows on the road the coming season—the Christy Bros.' Wild Animal Shows of 20 cars, the Lee Bros.' Shows of 15 cars, taking the place of the Golden Bros.' Shows, and the Golden Bros.' Shows, a three-car outfit, under the management of Jake Friedman. Louis Chase will be manager of the Lee Bros.' Shows.

The three shows will be fitted out here for the opening in Beaumont in succession early in March. The Golden Show has just come out of the Rio Grande Valley and had a big day in Corpus Christi Christmas Day.

Rodney Harris has been chosen as bandmaster of the Christy Bros.' Shows, and Everett James will have the band on the Lee Bros.' Shows.

At 101 Ranch Quarters

Marland, Ok., Dec. 26.—There is a great deal of activity here at the quarters of the Miller Bros.' 101 Ranch Wild West. Preparations are being made to send five elephants to Chicago to appear in vaudeville under the producing guidance of Billy Burke, who has engaged Miss Woolfe to take the leading part in his elephant phantasy. Many people are now engaged in preparing the Walter Main Show so that it will fit in with the Millers' Wild West and Far East shows. A herd of buffaloes arrived from South Dakota for the show. They were handled by Ed Botsford, cowboy showman, who used to be a leading performer with the Pawnee Bill Show. Some idea of the magnitude of the 101 Ranch may be realized when it is stated that during the past week, besides the carload of buffaloes, there arrived a carload of colored settlers, a carload of turkeys, six carloads of sheep, a carload of show horses, perhaps the finest to be found in the country, from Princeton, Ill. There were thirty head, mostly dapple greys and blacks. They will be used in the parade. Recently Col. Joe C. Miller bought a number of the prize winners at the American Royal Horse Show at Kansas City, Mo., and with those obtained in Illinois will form part of the parade stock to be used with the Wild West.

Doc Oyster, the side-show manager, has gone east. California Frank has been visiting here and may go with the show. Col. Jack Mulhall, Wild-West director, is on the ranch, the guest of Col. Joe C. Miller. Eddie Snow is busy these days arranging for the new stock. The barn, measuring 30x150 feet, is nearing completion and will be ready for use in a week or two. It is one of about 500 buildings on the ranch. This ranch, it is said, has no equal in the world for size and capacity of production. The ranch can produce cotton for the tent, feed for the horses, leather for the harness, fruit for the hands, meats for people and animals, etc.

Kilian Shows in Georgia

The Rose Kilian Shows, now in Southern Georgia, will remain en tour all winter, reports Chas. W. Fisher, advance agent, who spent Christmas with his family in Danville, Ky. Business has been good for the Kilian show, Mr. Fisher adds. The Fisher Family Show will not go out the coming season, he says, but the members will work in the Kilian show.

Hausers Sign With Sparks

Aileen Hauser and wife, LaVern, who have been on the John Robinson Circus the past two seasons, will be connected with the Sparks Circus the coming season. The latter will be featured in a menage act, doing a waitz and rear on "Baron DeBeli", one of the Sparks feature horses. Mrs. Hauser is at present visiting her mother in California.

Beach With Gentry-Patterson

James M. Beach, the past season local contractor for the Walter L. Main Circus, has been engaged in a like capacity with the Gentry Bros.-James Patterson Circus for the 1925 season. He had been with Andrew Downie's shows for the past 12 years and prior to that was connected with Sun Bros.' Circus. He has handled various positions on the advance of these shows.



Pictured above are clowns who were with the Walter L. Main Circus the past season. Reading from left to right, they are: George (Bumps) Anthony, Elmer Perdue, Horace Laird, Bill Lewis, Harry Goady, Chas. (Saleu) Baker, Jimmy McCoy and Buck Leahy.

Harry Sells Joins John Robinson Circus

Harry Sells, for three years superintendent of the Christy Bros.' Shows, will be connected with the John Robinson Circus the coming season. He is at the present time in Cincinnati, and in a call at *The Billboard* offices informed that he expected to be at the West Baden, Ind., winter quarters by January 20.

Bonhomme Has Hall Show

After closing with the Christy Bros.' Circus at Lockhart, Tex., Joe Bonhomme, wife and baby, Margie, have taken out a hall show for the winter. Mr. and Mrs. Sig. Bonhomme have joined the show. The entire company went to Kansas City, Mo., for the holidays and will take to the road again some time this month, playing week stands in Missouri. The show carries the title of Bonhomme Bros.' Shows and carries six people.

George L. Miller Improving

Ponca City, Ok., Dec. 27.—George L. Miller, of Miller Bros.' 101 Ranch Wild West, who has been seriously ill, is much improved as a result of lower temperature. He is now able to take nourishment, and attending physicians believe his improvement will continue.

Johnnie Moore in Vaudeville

Johnnie Moore, clown, who was with the John Robinson Circus, is playing vaudeville with Fred's Flappers on the Orpheum Circuit, doing second comics. He will return to the white tops the coming season.

Taximeter act; Marigold Trio, harmony singers; Billie Lorette, clown, and Jimmie Tolafson, in a Jackie Coogan number.

In addition to the circus that week Mitchell will also have the annual meeting of the South Dakota Live-Stock Breeders' Association, a meeting of the officers of the various American Legion Posts of the State, a meeting of the South Dakota Society of Engineers and Architects, and a convention of farmers and stock men, at which time the subject of Animal Tuberculosis will be discussed by some of the leading authorities in America.

Webbs Vacation in Florida

Tom Webb and his wife, who are well known to the white-top fraternity and famous as genial hosts, spent the Christmas holidays at their home in Peoria, Ill., where Mr. Webb is a banker and leading property owner, his holdings including Al Fresco Park. They recently returned from a gaming jaunt in North Carolina, where the angled eye of Tom's Uncle Hank led to a hefty bagging, ranging from small black bear to quail, which, with oysters, fish and crabs, were devoured on Core Sound. This week the Webbs go to Florida for a winter vacation and visits with numerous showfolk friends.

Wade Zumwalt

Appointed Bandmaster of John Robinson Circus

Kansas City, Dec. 26.—Wade Zumwalt was a recent caller at the Kansas City office of *The Billboard* and informed that he had been appointed bandmaster for the John Robinson Circus the coming season. Mr. Zumwalt was assistant leader with this circus the past season. He is wintering here.

Why Wait Until the Rush Season to Place That Order for TENTS AND BANNERS?

Winter orders mean better service and lower prices. Large stock new and used Banners and Tents of all kinds and sizes. Ask us about our low winter prices. Long Distance Telephone, Haymarket 0444.

U.S. TENT & AWNING CO. *The World's Largest Manufacturers of Tents*

EDW. R. LITZINGER President 701-09 Sangamon St. CHICAGO, ILLINOIS

Christy Bros.' Shows

Busy at Winter Quarters—Big Christmas Dinner Enjoyed by Workmen

Beaumont, Tex., Dec. 25.—Christmas Day here was dark and dreary outside with a drizzling rain falling, but there was warmth and good cheer at the winter quarters of the Christy Bros.' Shows. The show has been put away for the winter with a portion of the cars out at the Pennsylvania car works and the sleepers,

including three new ones, on the side track right at the main building. The two advance cars are also sidetracked in the yard. Hardly had the train been unloaded than work was commenced on the new show for next season. So imperative was it that work should go on that none of the officials enjoyed the customary Christmas vacation and all remained in Beaumont. Remarkable progress has been made in the construction of the new dens and baggage wagons, and Ike Ellis, who is in charge of this department, has 12 wood workers and painters busy with four blacksmiths making music at the forges. New wood-working machinery, electrically propelled, has been added.

In the paint shop four men are at work at present with C. J. Tood, scenic artist, doing the portrait work. He has just returned to Beaumont from a trip to Italy and was with the show last winter. In the animal department six trainers are at work breaking in new acts, including Frank Leonard, Ray O'Wesney, Jack Casteel, and Merritt Below in charge and directing the work. John Hoffman is working on the new cat acts, and Jack Davis is busy with the bulls and camels. Manager Christy was obliged to forego his customary trip to Chicago and New York for the present, but may leave after the Golden Show has arrived and been put away at the fairgrounds. It will have arrived, and will have closed here by the time this is read. The show was in the Rio Grande Valley when the big blizzard hit this State and only one day was lost.

Walter McCorkhill is kept busy purchasing supplies, and Harry Kutz is looking after the mail and telegrams. The work on the new wardrobe is progressing fast under the eye of Mrs. Christy and she has 14 seamstresses busy in her department. The office has been opened and is in direct telephone communication with the outside world. Ray O'Wesney is looking after the commissary department, and everyone had a great Christmas dinner not far behind the farewell one on the road. Plates were laid for 70 persons, and Mr. and Mrs. Christy saw to it that all were treated to cigars and tobacco. General Agent Rutherford is still here, but will leave shortly for the North. The Christy Show will use a new advance car next season and nearly all of the paper will be new. E. H. Staats has been retained as car manager and Frank O'Donnell as contracting agent. The writer, Fletcher Smith, who will be in Beaumont all winter, will again look after the press back with the show.

FOR SALE
REBUILT SHOW CARS
 Various Types in Stock
 Ready for Immediate Shipment.
SOUTHERN IRON & EQUIPMENT CO.
 (Est. 1889)
 Atlanta, Ga.

NEUMANN TENT & AWNING CO.
 16 N. May St., near Madison St., CHICAGO. Phone, Haymarket 2715.
CIRCUS and TENTS and BANNERS
 WE HAVE THE BEST ARTISTS PAINTING OUR BANNERS, TENTS AND CIRCUS SEATS FOR RENT. AGENTS TANGLEY CALLIOPES. SECOND-HAND TENTS AND BANNERS.

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.

DOWNIE BROS., Inc.
 640-42-44 Sanpedro Street, LOS ANGELES, CALIF.
Show—TENTS—Concession
 Special Fall Prices. Let us know your wants. Show Tent Department in charge of LOU B. BERG.
TENTS FOR RENT. TELEPHONE TR. 7101. SEATS FOR RENT.

AT LIBERTY—EUROPEAN NOVELTY ACT
 RECENTLY ARRIVED IN THE UNITED STATES. FOR INDOOR OR OUTDOOR CIRCUS, ETC., ETC.
FOOTBALL AND BASKET BALL ON BICYCLES
 Two exciting matches in one act. ONE LADY RIDER vs. ONE GENT RIDER. If you are in need of a genuine novelty, here it is. Address
MISS RENIE AND CASAS, Box 131, Billboard, New York.

WANTED TO BUY
 Ring Mat for Pony Act. State all in first letter for sale or trade. Young Buro. Does talking, bucking and chasing. What have you? Also one nice Shieland Pony, extra well educated, cheap for cash. E. W. BURNS & SONS, 1615 North Center, Terre Haute, Indiana.
Concession Tents
 Bargains in 61 stock sizes. Standard Gable Roof type. Made of 12-oz. L. S. Standard Army Khaki. Send for price list. C. R. DANIELS, INC., 114-115 South St., New York.

WALTER F. DRIVER, Pres. CHAS. G. DRIVER, Sec'y and Treas.
DRIVER BROTHERS, Inc.
 500-506 South Green Street, CHICAGO, ILL.
 THREE LONG-DISTANCE TELEPHONES:
 Haymarket 0221. Monroe 6123. Monroe 2675.
 Get Our Prices on Your 1925 Requirements.
SHOW TENTS AND BANNERS CONCESSION TENTS
 Banners That Please You. New Ideas. Expressed in Four Days.

44 YEARS REPUTATION BACK OF EVERY TENT
GOSS' SHOW CANVAS
CARNIVAL TENTS
 FLAGS Waterproof Covers
 SEND FOR NEW CATALOG AND SECOND HAND LIST
The J. C. GOSS CO. DETROIT MICH.

UNIFORMS
 Riding Costumes
 Horse Trappings
 Elephant Blankets
 Minstrel Goods
 Banners—Everything
 Exactly what you want, at lowest prices possible. We can supply every need. Inform us fully about your requirements so we can submit catalogs, samples, prices and full particulars. No obligation on your part.
DeMoulin Bros. & Co.
 1030 South 4th Street, GREENVILLE, ILLINOIS.

---WANTED---
 First-class AA Billposter, familiar with AA construction, to take charge of our Ann Arbor, Michigan, Plant, consisting of approximately 140 panels—three posting dates. None but reliable, trustworthy and competent man who can drive a truck will be considered. Married man preferred. Good wages and steady time the year around, including holidays. Write or wire
ROGERS POSTER SERVICE
 220 Otsego Ave., Jackson, Michigan.

Write for Prices
 On Your 1925 Requirements
 SHOW OR CARNIVAL TENTS, CONCESSION TENTS, MARQUEES.
 Anything Made of Canvas.
Carnie-Goudie Mfg. Co.
 KANSAS CITY, MO.
R. R. CARS
 BOUGHT, SOLD, LEASED AND REPAIRED. Including turning steel-tired wheels. ALSO CARS STORED UNDER COVER OR OUT IN THE OPEN.
 VENICE TRANSPORTATION CO.,
 1129 Tittle Guaranty Bldg., St. Louis, Mo.
 Shows: Care Terminal N. R., East St. Louis, Ill.

Ellery S. Reynolds spent Christmas at his home in Mayfield, Ky. He will be in Lakeland, Fla., this winter.



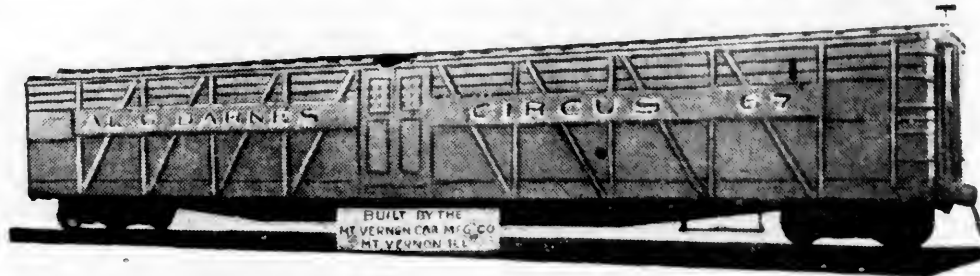
George Chapman, manager, with John Robinson Circus the past season.

Mount Vernon Car Manufacturing Company

MOUNT VERNON, ILLINOIS

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.)

A happy and prosperous New Year, troupers.

Stanley F. Dawson, of the Ringling-Barnum Circus, will remain at his home in Columbus, O., of late.

Joe Dobeck, clown juggler, late of the Rodgers & Harris Circus, will remain at his home in South Milwaukee, Wis., for the winter. He recently lost his mother.

The circus department was favored with many Christmas and New Year greeting cards. Accept our thanks, showmen and kinkers of the tented field.

Scotty F. Burns, agent of the Naughty Betty Company, pens that he expects to be with Col. Joe Miller the coming season.

Mr. Charles Ringling has been bothered this past season with indigestion, but Sarasota and sunshine, sea air, duck shooting and golf have banished all trace of it.

Honest Bill Newton's Circus, now in winter quarters at Ada, Ok., will make extensive repairs and additions to the outfit during the winter months, preparatory to the spring migration to the North.

Milton Grimes, of the Seils-Sterling Circus, is spending the holidays with his mother in Hot Springs, Ark., following which he will return to the winter quarters of the show at Sheboygan, Wis.

Alfred (Spot) Pinsonault, formerly with the Walter L. Main Circus, and Harry T. Waters, who have been in Miami, Fla., have returned to Baltimore, Md., for the winter.

Bert Carroll, who expects to leave for the winter quarters of the Walter L. Main Circus at Louisville, Ky., January 3, was a Cincinnati *Billboard* caller last week.

Fred Newton, who has been off the road for three years, will return to the circus field next season with his trapeze and clowning numbers. This winter he is playing indoor circuses and carnivals and presenting his 175-foot slide.

Charles Lancaster, who had the props on Golden Bros.' Circus the latter part of the season, has arrived at his home in Cincinnati, where he will pass the winter. He paid a call at *The Billboard* offices December 21.

Howard Ingram, circus trainmaster, is this winter stage carpenter with E. J. Carpenter's *Bringin' Up Father* Company, which is showing Pacific Coast territory. He is meeting many oldtimers along the route.

Scottie Deans, Scottish clown, comedian and dancer, with Harris Bros.' Circus the past season, was in Cincinnati last week and gave *The Billboard* a call. He contemplates playing theaters this winter.

J. F. (Irish) McGarry, old-time side-show ticket seller and talker, who had a girl show in Texas, recently closed his season. He stopped off in Chicago on his way to Minneapolis to spend Christmas with his folks.

Milton Grimes, of the Seils-Sterling Circus, wants to know what has become of Charlie Fulton, horse trainer; Ray Wood, Roy Houze, and Horace Scott, who were with the Palmer Bros.' Circus, season 1921.

Clyde Ingalls arrived at Southampton, England, December 5, and immediately wrote *Billyboy* that he was going to practice golf intensively while abroad with a view of challenging all comers in the circus game on his return.

Making a formal ceremony of the actual starting of the work of constructing the John Ringling causeway at Sarasota, with the attendant music, speaking and celebration, was a Sam Gumpertz idea.

William Clark, better known in earlier days as Volo, the Volitant, an attraction of merit on the Barnum & Bailey Circus in 1905, is associated with a sight-seeing bus company at Times Square, New York City.

Mrs. Louis Lancaster, nee Hester Ringling, and as gifted a vocalist as her tal-

performers; Ector and Faust, acrobats and gymnasts; Paul Darley, aerialist; E. Almonte, special trick artist; W. Winter, vaulter; James Joe, forward somersault bareback rider; Sam Bradley, perch act; Wm. Stantley, stilt vaulter; Mons. Franco, general performer; Wm. Bliss, acrobat and leaper; James Early, velocipedist; Howe's performing ponies, Pond Lily, Rosebud and the wonderful trick horse, Mayflower, and Miss Lillie with her six-pony act.

Buck Leahy submits these "reminders": "When Chas. (Pop) Sweeney, Harry Sells, Eddie Snow, George W. Ryan and Tom Tucker were with the Howe Show? When Ben Lusbie was treasurer of the United States Circus? When Billy Marks was with Gollmar Bros.' Circus? When Mike Cahill and George Valentino were with the Sparks' Circus? When the Powell family was

boss billposter for Frank A. Robbins? When J. C. Admire was the agent for Terry's Uncle Tom's Cabin? When Wm. Polkinghorn was an actor? When Frank Harvey was a lawyer? When A. B. Bennett made Atlantic City with B. E. Wallace? When P. N. Eranson was a telegraph operator? When Walter McCorkhill joined Al. G. Barnes? When Jim Randolph was a cowboy? When Eddie Jackson was an actor? When W. J. Lester made Long Island with Kit Carson? When Ed. Brannon made Philadelphia with Wm. Seitz? What show Dan France was with before Rhoda Royal? When D. C. Hawm worked in a factory at Massena Springs, N. Y.? When Allen J. Lester was called 'Mr. Jones'? When 'Curly' Stewart first left Winston-Salem, N. C.? When Bernie Head made Poughkeepsie, N. Y., with R. T. Richards? When Floyd King played baseball? When Bert Rutherford was with the Sparks show?

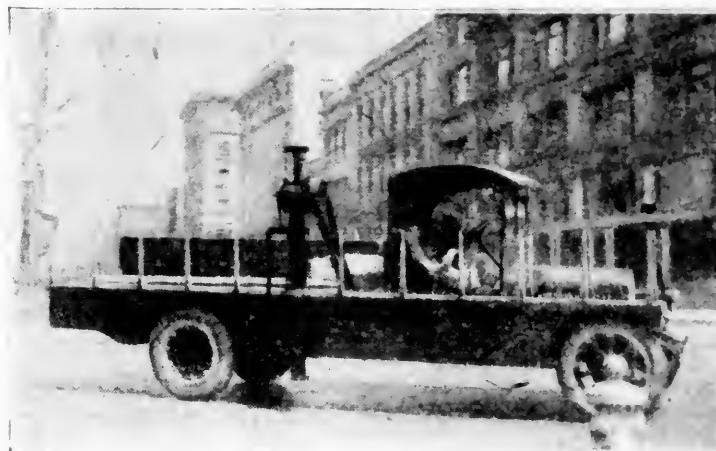
Circus Invention

New Motor Truck Attachment Speeds Up Tent-Stake Driving

The "big tops" are going up faster since a San Francisco circus supply concern designed a special truck body equipped with a power stake-driving and stage-pulling device. Its efficiency in erecting tents may be judged from the fact that the power hammer will drive five tent stakes in the time it ordinarily takes four sledge slingers to drive one. The stake driver gets its power directly from the main drive shaft of the truck. The hammer operates in a cylinder of steel. By means of a friction clutch, which is engaged at will by the operator, the driver is raised into striking position. Simply disengaging the clutch permits gravity to take care of the blow. It is geared fast enough to allow an experienced workman to strike 30 blows a minute with a force ranging from 300 to 1,000 pounds.

When it is desired to remove the stakes a special device operated hydraulically is attached to the top of the stake, which is instantly withdrawn from the ground.

In addition to these features there is a vertical gypsy head that is also connected to the main drive shaft, which is used in connection with block and tackle in raising center and quarter poles of tents. This equipment enables the standard truck to handle the work formerly done by a team of horses.



Showing a special truck equipped for setting up tents and drawing tent stakes.

ented brother, Robert, the great baritone, is lending her encouragement to the national movement to bring back the waltz and caroling at Christmas time.

James (Blackie) Logan wants to thank the owners and employees of the John Robinson, Hagenbeck-Wallace and Seils-Floto circuses for the kindness shown him during his illness. He is slowly but surely improving and hopes to be on the road again next spring.

O. C. Heater, billposter, with the Golden Bros.' Circus season 1923 and part of this season with Gollmar Bros.' Circus, visited the Cincinnati offices of *The Billboard* last week. It was necessary for him to leave the latter show in Joplin, Mo., due to illness. He will put in the winter at his home in Logansport, Ind.

J. H. Hartley, handmaster, and sons, Opal and Buster, musicians, closed a 30-week engagement with the Lamont Bros. and Della O'Dell's Society shows at Wister, Ok. Mr. Hartley and Opal returned to Weaubleau, Mo., where they are working in their barber shop. Buster went to Ozark, Mo., where he has a Boy Scout band. They will all return to the white tops in the spring.

With Howe's Great London Circus and Sanger's Royal English Menagerie season 1877 were the following, as reported by Forepaugh White, Cooper and Bailey, proprietors; Moloch with his six Bengal tigers; James Cooke, Sig Almonte and Joseph Jee, clowns; Mile. Alice, Mile. Marie, Mile. Jennie and Mile. Lillie, four beautiful riders; W. H. Morgan, bareback hurdle rider; Leon Sillie, bareback trick performer; John Saunders, English leaper; Dave Leon and Lucian Tremain, horizontal bar and trapeze

with the Rhoda Royal Show? When John Dusch was handleader on Gollmar Bros.' Circus? When Bill Emerson was with the George Clary Vandeville Show? When George (Hippo) Leary did 'tramp' with Sun Bros.' Shows? When Damm Bros., Roy Bennett, Erik Roger, Fred Gay, George J. Miller, Joe Bell and Lew Nickels were with the John Robinson Circus? When 'Shanty' Coleman was boss caravanserai with the J. F. Taylor Circus? When Fred Welton was with Welsh Bros.' Shows? When the Kotinsky Troupe was with Campbell Bros.' Show? When Horace Webb was with the Ringling Show? When Clarence E. Brown was handleader on the Cole & Cooper Shows? When Harry Lalperi was with the John Robinson Circus? When D. Forest West, Art Crawford and Jas. L. Fleming were with the San Francisco Minstrels?

A reader sends the following "reminders": "When Al Butler was a lithographer? When Vernon Weaver compiled the Yankee Robinson route book? When F. J. Frink was a car manager? When C. W. Finney was the adjuster with the Ringling Show? When Edward Arlington was the railroad conductor for the Barnum show? When L. B. Greenhaw was a billposter with two-car shows? When J. H. Adkins managed the Hodgini two-car show? When Tony Ballenger was a trombone player? When Joe Donahue was the agent for Howe's London two-car show? When Arthur Hopper ran a picture machine with a small vaudeville show in Va.? When Lawrence Ledoux had out McDonald Bros.' two-car show? When Paul Barrett was a billposter with Sells and Grey? When Frank Braden had out *Don't Lie to Your Wife*? When Al Sands was a street car conductor? When Geo. F. Meighan was a baggageman on the Soo Line? When W. J. Conway was



Circus Advertising

Savannah, Ga., Dec. 18, 1924.

Editor *The Billboard*—"Ideas entirely new to advance departments proposed for 1925 season" was an interesting announcement in the Christmas *Billboard*, and interesting also, in the following issue, was the news of the controversy between circus general agents and the Billers' Union indicating a break in relations between the two factions, with the "open shop" on all circus advertising cars as the happy solution of a very aggravating problem with which circus owners and general agents have wrestled for several seasons, and the proposed system for the handling of advertising matter, i. e., the elimination of some worn-out kinds of advertising that necessitate a waste of valuable seating capacity with tickets that produce no results, and adopting a publicity campaign based on the same methods pursued by any successful business man, firm or corporation.

The opinions expressed by the writer are based on a practical experience covering every angle of circus, as well as commercial advertising, thru 45 years' continuous service. Billposters, lithographers and programmers drawing reasonable salaries, a "hold-back" clause in all contracts and no arbitrary, un-

(Continued on page 77)

THE CORRAL

by Rowdy Waddy

Communications to 25-27 Opera Place, Cincinnati, O.)

A happy and prosperous new year to all Wild Westdom!

Well, where's the next big one, Fort Worth, in March? Surely there'll be a few outstanding ones before then.

"Shorty" Grugan wrote that he was spending Christmas at home in Detroit, after closing a successful season with King Bros.' Wild West and Hippodrome.

The "old one" is gone.
The "new one" is here;
You're "another" older—
Don't say "that's queer".

Come to think of it, Billy Lorette, the clown, will be back in his "old atmosphere" next season, according to an announcement. Billy is slated to go back to the 101 show, with which he did "funnies" more than a decade ago.

David H. Moore ("Everybody's Friend"), years ago business manager and advance with Broncho John's (J. J. Sullivan) Wild West, is in the plumbing business at Atlantic City, N. J. Another auspicious figure at the plant is Robt. (Bob) Thomas.

This scribe's thanks to all the boys and girls who sent him Christmas and New Year's greeting cards. Incidentally they came from many, and from some who are not now directly associated with Wild West, these including Mr. and Mrs. John R. Apee, Edna Gardner Hopkins and other well knowns of the white-top field.

A great deal of interest and anxiety was aroused by the report of the serious illness of George Miller, junior member of the celebrated Miller Brothers, at his ranch near Ponca City, Ok. At last report (previous to this writing) received by "The Corral" his condition was greatly improved.

A letter from William (Bill) Jennings (forwarded to The Corral by our Chicago office) states that he read in our October 25 issue where "Chuck" Jennings participated in the contest at Neasper, Id., and that he would like a letter from "Chuck". William may be addressed at Box 316, Reg. No. 12,501, Fort Madison, Ia.

"Dakota Max" Sanders infoes that he is conducting a riding academy at the fairgrounds at Savannah, Ga., for the winter, also giving free exhibitions on Sundays in roping, riding, shooting and fancy horsemanship. Max is keeping his entire crew with him in winter quarters. Instruction in riding is given to men, women and children of the city and vicinity.

Hank Linton informed that he and his wife are wintering at their home in Cherryville, Kan., and that they had a very satisfactory season with Robbins Bros. Circus. He also wrote: "Three well-known hands, 'Curly', 'Toots' and 'Buck' Griffith, are wintering at Independence, Kan., with their stock, which looks fine. 'Curly' has a new roping horse that he pronounces a dandy. 'Booger' and family and 'Texas Jack' Lewis are wintering at the Devil's Promenade in Oklahoma. I have purchased a new coupe and expect to motor to the 101 Ranch for a few days' visit with friends."

Montana Meechy, who the latter half of the season had the Wild West with the Morris & Castle Shows, writes that he is again wintering at Columbus, O., where he is "herding autos", instead of horses, around town on pleasure trips. He added: "Tell Verne and Edith Tantlinger to send in some squibs now and then; also Doc Howard, of the John Robinson Ten Big, in 1910; Dock LaMonte, of the Julia Allen Wild West, in 1913; some of the bunch who were with the Young Buffalo Wild West, in 1914, and some of 'em with the 101 Ranch Wild West in 1915—which shows I was also on. Wonder who remembers how Powder-Face Tom Eckhart received his moniker? Any of the hands coming this way will find a welcome, also we have plenty groceries and a good cook."

Sam J. Garrett (he needs no introduction—he's an "all-round") writes in part from Burbank, Calif., near which place he is wintering, himself and stock, that he closed his rodeo season at the Salt Lake City (Utah) Roundup late in August, after which he shipped to Los Angeles, and finished up for the year by putting on his fancy roping and riding acts at California fairs. Says that he is getting two very promising cities lined up for rodeos next year, also that after the holidays he will play some vaudeville time on the Coast. Sam's letter closed with this: "Say, I am tired of being to a newsstand every time I want a *Billboard*, so put down my subscription for a year, starting with the next issue. Your's for the betterment of the rodeo and Wild West."

Nineteen twenty-four is past. There was not a great deal of outstanding history made in Wild West show and

contest circles. But the year's average marked success for nearly all the attractions of this nature with carnivals and circuses, as well as those playing fairs and other events independent. Plans were laid and a deal consummated (by the Miller Brothers) for the launching again of a mammoth entertainment enterprise depicting scenes and pastimes of the Old West, and, in the Western country particularly, there were more small frontier sports contests held (markedly sponsored by civic bodies) than during the several previous years.

True, in the fall the Southwestern country did not have as many small contests as usual, but doubtless stock disease epidemics had a great deal to do with this condition. However, this branch of amusement took several steps forward (regardless of a few slipbacks).

Moving picture productions in which old-time Western atmosphere was included (with either prominent riders, etc., featured, or real Western riders substituting for screen-dramatic stars in dangerous feats) for a few years took quite a bit of the public's interest away from the "real thing". But there was always some sort of a love story connected with the film plot—had to be in order to get the "play" over. It now seems that the public has gotten sort of tired of those "sensationalisms", with trick photography, and prefer seeing the folks in actual action, and the mushy-mush lovmaking giving place to sure-enough thrills and horsemanship. Don't

want anyone else to—somewhat like the old story of the "dog in the manger" not relishing the hay and keeping the horse from eating it. There could be other outstanding answers to the "Why?", one of major ones being competitive business—since the "elimination" sponsors have been trying to do away with the roundups, rodeos, etc., ENTIRELY, the harmless parts of them along with what they term "bad". There is no denying that at times cruelty has made its appearance at contests (so has there on the highly sanctioned horse-racing tracks of the country), some of the occurrences being purely accidental, but when "they" try to do away with "all" because of a "few" to this writer's mind it savors of "don't care for it myself" or "business".

Regardless of all drawbacks very encouraging indications point to a strong revival of Western sports and pastimes in the popularity of Mr. General Public.

Outdoor Forum

(Continued from page 76)

reasonable, agitating "business agents" of a union to contend with made conditions existing thru the 20 years ending with 1900 satisfactory. Advertising could be put on billboards, daubs and in windows at a reasonable expense and with a limited number of tickets to secure locations.

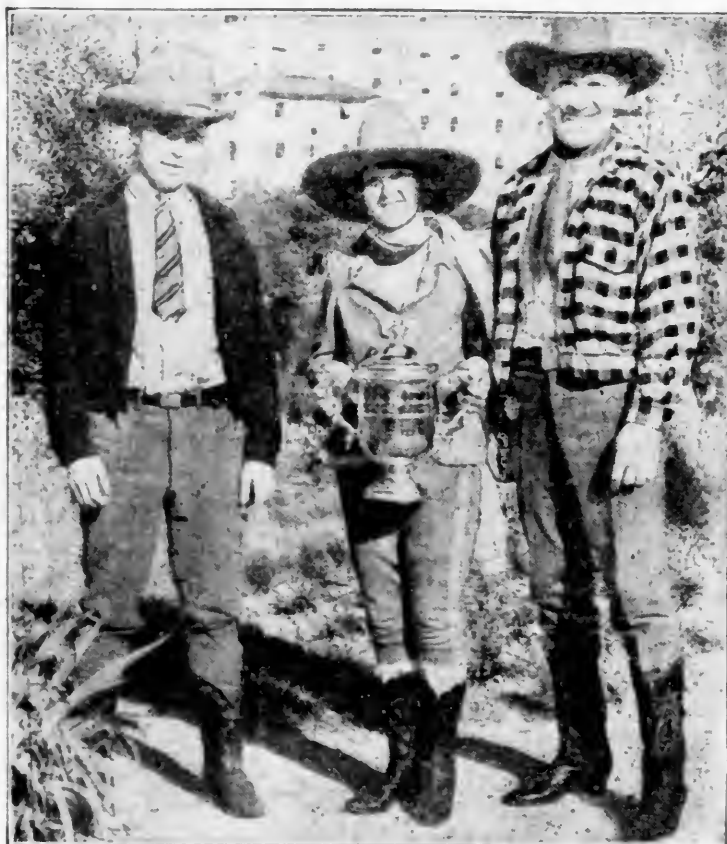
During the period from 1900 to the end

treatment from their employers. They have been ill advised by "business agents", they do not personally attend the annual meeting of the union at which the men who hatch all the unfair, unreasonable and arbitrary demands meet the circus men and try to force the signing of a one-sided agreement by "bulldozing" methods. The members of the locals and Alliance, if present and could voice and vote their personal sentiments, would settle upon an intelligent, equitable form of agreement, and would cheerfully and willingly sign contracts at reasonable salaries and on conditions fair to all concerned.

Regarding the new ideas in methods of publicity, it is clearly demonstrated in many ways that newspapers are the medium taking the lead in reaching the masses quickly and effectively. Mailing of attractive booklets and well prepared literature on all rural mail routes and a systematic house-to-house distribution in the exhibition stand is a result-producing form of advertising. The pictorial display on AA billboards in selected and protected locations will always help fill the big top, but the "daub" is rapidly being doomed by the civic organizations and should be discarded. Window lithographs are the most obsolete, useless, expensive, ticket-grafting method of advertising now in use by circuses, and the general agent who has the self-will and foresight to cut them out entirely, and use one-fourth or one-half of the tickets saved to increase the use of stories in newspapers, will get results that will surprise him and please his employer.

(Signed) CHARLES BERNARD.

THREE WELLKNOWNS



In the above reproduction are shown three well-known top hands in the field of frontier sports. Left to right: Paddy Ryan, Bonnie McCarroll and Frank McCarroll. Report has it that they are scheduled to sail in January to take part in a rodeo or rodeos in France, the first to be held at Paris.

—WIDE WORLD PHOTOS.

mean to infer that there were no good films along that line, as it must be remembered big annual contests at Cheyenne and other points were "shot", including some big things staged at the famous 101 Ranch—the point is that in order to make it a screen story—well, that "stereotyped" lovmaking, and a desire for more realities.

Some of the well-known former contestants at annually held events of this nature have become stars and wealthy in filmdom, but at the same time excellent riders, ropers, etc., have merely been substitutes for otherwise screen stars, who would almost require being helped to mount a hobby horse, and without so much as getting their own features into the picture, because of the "back view" or "long-distance shots".

Some Humane Society representatives, in some instances justifiably, became quite active the past year, their claims being that cattle were being "cruelly" dealt with in bronk riding, etc. But there are those of the upholders of the Wild West attractions who would have the general public take this activity with a "grain of salt", basing their summing up on the fact that in nearly all instances the "enthusiasts" have not just suggested that what they termed "cruel" exhibitions be dispensed with, but have "resolved" that the rodeos, etc., be "lined out" entirely—and who expressively comes back, "WHY?" "WHY?" It seems, could have numerous answers. One could be that they do not care for the particular brand of entertainment themselves, and

of the 1924 circus season owners and general agents have contended with a series of changes affecting advertising, each year showing an increase in expense and a growing tendency on the part of billposters and lithographers to do less work, demand more pay, use more tickets to secure billing space and take less interest in getting results for their employers until the 1925 season dawned upon them with such a complication of unfavorable conditions menacing their advertising that the old adage, "Self-preservation is the first law of nature," becomes aptly applicable as one of the vitally important methods to pursue.

"Open shop", adopted by every circus owner, on every car, every brigade and in every department of advance work on every circus in America, and an iron-clad agreement by every owner and general agent to adhere strictly and with unswerving firmness to a uniform contract stipulating a fair, equitable agreement, legally protecting to both employer and employee, neither barring nor recognizing union membership, but specific in every detail regarding methods unfair to either party to the contract, is the logical, sensible, quick and only plausible method to be pursued at this time to bring back a harmony of interests between circuses and billposters. Road men who have had experience on circus advertising cars are, as a rule, disposed to render satisfactory service, work intelligently and show appreciation for good

Circus-Alliance Controversy

New York, Dec. 22, 1924.

Editor *The Billboard*:

Sir—I read your article in last week's issue in regard to the situation between circus owners and the Billposters' Union. And there is certainly a lot that you have not learned about circus advance conditions. The billposters are asking for now what they should have ten years ago. As they should be getting as much in a week as they are getting in a month and there should be no holdback, altho you claim that it is an important part of circus conditions. It used to be on theatrical shows, and some burlesque shows hold back nearly a week now on the chorus, but not on the musicians or crew. At present circus billposting is the only form of slavery that I know of in America. Can you imagine two big men that have worked hard all day trying to sleep in an upper berth when there is not a breath of air to be had with the bed bugs so thick that the bed clothes are almost carried away. And during the spring and fall when there is a week or more of nasty cold rains the men come in at night wet thru with no place to dry their clothes. It is impossible to get warm on the car and an insufficient amount of bed clothes. Also he can only bring on a suitcase of clothes, as he lucky to find a place to store that.

But to get back to your article. You claim to have talked to a circus billposter that is satisfied with conditions and wages, and says that if he needs \$50 in the winter he can write to the circus and get it when he can not from his own local. The reason that he can get it from the circus is because the circus knows that they can collect it from that man's local union if he does not pay it back. And you can bet that man is just as much to blame because he can not get \$50 from his local, as anyone else as his local is just what he helps make it. And is probably the man that goes out and blows his route when he has a job. And more than likely the only reason that he can get a job is because conditions and wages are so bad that most of us can do a good deal better other places and the shows have to take a change on him. You can gamble that if he is not more loyal to the people that he works for than he is to his union, that he is not worth the transportation that he uses in a season let alone any wages.

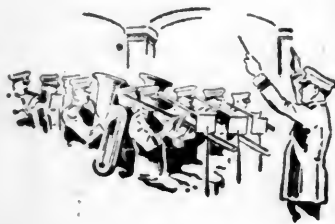
And before you speak about a separate union for road men or the "open shop" for circus, it would be a good deal better to get a little more information and find out if such things are possible.

Remember that a majority of your readers are union men and women, and for that reason before you print anything that is so much opposed to a union as that article it would be a good idea to investigate things and be sure of what you are saying.

I would be very pleased to see this article that I have written published in *The Billboard* just as I have worded it but, of course, I know that it is against the policy of *The Billboard* to publish anything that does not coincide with its views. But I will at least watch with interest what *The Billboard* has to say when the union wins in their little argument that they are having, as we all know that they will.

(Signed) C. P. TRUAX

Member of Local 43, I. A. B. P. and B. (We publish Mr. Truax's letter exactly as he wrote it, grammatical errors and all, because he, being a party directly interested in the controversy, is entitled to his say. We take exception to some of his statements, tho, where he says that *The Billboard* said this and that. *The Billboard* did nothing of the kind. It merely allowed, in the articles published, some of those concerned in the controversy to air their views and opinions. Both sides are entitled to their "day in court" so far as our columns are concerned. Outside of that we are disinterested.—The Editors of *The Billboard*.)



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.)



Nebraska Fair Men To Meet in Lincoln

Managers Will Tell the "How" and "Why" of County Fairs

Lincoln, Neb., Dec. 27.—Some of the leading fair men of Nebraska are on the speaking program of the annual meeting of the Nebraska Association of Fair Managers, which will be held at the Lindell Hotel here January 19 and 20, to be followed by a meeting of the State Board of Agriculture.

The program of the meeting, as announced by William H. Smith, secretary-treasurer, is substantially as follows:

Monday, January 19, 2:30 P.M.

Address—President H. J. McLaughlin, Doniphan.

Roll call of fairs represented.
Report of Secretary-Treasurer Wm. H. Smith.

Report of delegate to the annual meeting of the International Association of Fairs and Expositions, E. J. Mitchell, Deahler.

Evening Session, 8 o'clock

Address—*Pageants at County Fairs*, David Kaufman, Grand Island.

Address—*Financial Demands Upon Fairs and How To Meet Them*, H. A. Webbert, Kearney.

Tuesday, January 20, 9:30 A.M.

Address—*Co-Operation on the Part of Cities and Towns Where Fairs Are Held*, Elmer Kay, McCook.

Address—*Our Rodeo*, Dr. R. W. Wood, Burwell.

Question Box. Conducted by Col. H. L. Ernst, Auburn.

Reports of committees.

Election of officers.

The annual meeting of the State Board of Agriculture will be held Tuesday afternoon and the annual banquet of the fair men will be held at the Lincoln Hotel at 6:30 p.m. Tuesday.

Officers of the Nebraska Association of Fair Managers are: President, H. J. McLaughlin, Doniphan; vice-president, E. J. Mitchell, Deahler; secretary-treasurer, Wm. H. Smith, Lincoln. Eighty-one fairs are members of the association.

"Bond of Friendship"

Carries C. N. E. Message

Whether the idea is Joe Hay's we don't know.

At any rate, the Christmas greeting sent out by the Canadian National Exhibition, Toronto, is clever enough to have emanated from Joe's active brain.

It is in the form of a bond—design, wording and everything carrying out the idea. On the front the numerals 1925 appear in a panel at the top. Underneath is "Canadian National Exhibition, Toronto, 100 per cent bond of Friendship. Principal and interest are payable at the Bank of Good Fortune during the year 1925." The balance of the wording on cover and inside follow the usual legal form, and the 12 months are arranged as 12 "monthly coupons representing, it is hoped, 365 happy days." The signatures of Robert Miller, president, and John G. Kent, managing director, are appended, and the whole is attractively printed in green, red and black.

A. A. Jackson Heads

State Fair of Texas

Dallas, Tex., Dec. 26.—A. A. Jackson was elected president of the Texas State Fair Association for 1925 at the annual meeting of the directors December 20. He succeeds Harry A. Olmsted, who has held the office for three years.

The new president has been a director of the fair for many years.

All other officers of the association were re-elected. They are: Vice-presidents, Louis Lipsitz and T. W. Griffiths; secretary, W. H. Stratton, and treasurer, George Miller.

E. J. Kiest, speaking for past presidents of the fair, complimented Mr. Olmsted for his accomplishments while president. He mentioned the co-operation between the city and the fair association, the new Spanish village exhibit hall and conversion of the Coliseum into an agricultural building as the outstanding accomplishments of the Olmsted administration. The board formally expressed its appreciation for the work done by Mr. Olmsted and also thanked Secretary Stratton and the entire organization for the success of the 1924 fair.

WESTERN CANADA FAIRS MEETING

Class "A" and Class "B" Fairs To Meet at Same Time and Place

W. J. Stark, secretary of the Western Canada Association of Exhibitors, advises that arrangements are now being made for the annual meeting of the association, which will be held at the Macdonald Hotel, Edmonton, Alta., Thursday and Friday, January 29 and 30, convening at 10 a.m. Thursday.

The dates are a change from the date fixed by the constitution, which provides that the meeting shall be held the fourth Tuesday in January.

The Western Canada Fairs Association will meet at the same time and place.

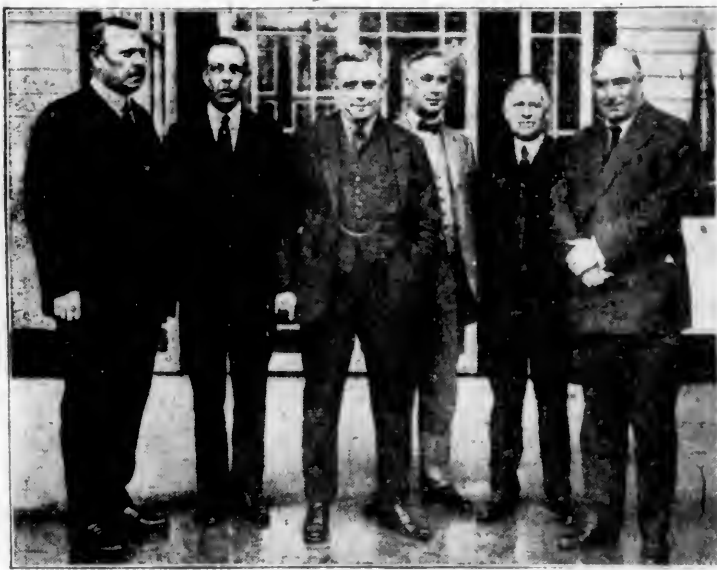
The Saskatoon and Edmonton hockey teams will complete in a league game in Edmonton Friday night, January 30, and provision is being made for those

West Texas Fair

Planning New Buildings for 1925—Profit of \$10,000 on 1924 Fair

At the annual meeting of the stockholders of the West Texas Fair Association, Abilene, Tex., held early in December, the secretary's report showed the association to be in a prosperous condition. More than \$10,000 net profits for the year were shown. This amount is less than was made the previous year due to the fact that the fair conducted in September was by far the best fair ever held and cost more by some \$10,000 than any previous one.

The West Texas Fair Association fosters two major attractions during the year. On July 4 each year automobile races are given. This association conducted four years ago the first recognized AAA races in Texas. The receipts for the first races ran about \$5,000. On



Distinguished group of exhibition men, taken at Wembley, England. Left to right: J. G. Kent, managing director Canadian National Exhibition and former president of the International Association of Fairs and Expositions; Dr. H. W. Waters, representing the C. N. E. in England, who addressed the fairs' association at Chicago; A. W. Tolmie, head of the Canadian Government's permanent exhibition commission; J. S. McKinnon, in charge of the Canadian building at Wembley; D. C. Ross, amusement director Canadian National Exhibition, and Lord Stevenson, head of the Wembley Executive Board.

delegates to the fair who wish to attend the game.

Mr. Stark announces that the following dates have been set for the Class A fairs:

Brandon Exhibition, June 29-July 4.
Calgary Exhibition, July 6-11.
Edmonton Exhibition, July 13-18.
Saskatoon Exhibition, July 20-25.
Regina Exhibition, July 27-August 1.

Mercelles Agency Moves to Lincoln

The Sioux City Fair Booking Office, which was established in Sioux City, Ia., by J. W. Merceles in 1915, has moved to Lincoln, Neb., with offices at 916-917 Terminal Building, and will hereafter be known as the Mid-West Amusement Company. This office has enjoyed a growing business from the time of its establishment, and in making this move to Lincoln Mr. Merceles feels that the headquarters of this company will be in a little closer proximity to the territory which the agency covers.

Business is lining up very nicely, Mr. Merceles states. The business conducted by this office in the past nine years has covered the States of North and South Dakota, Minnesota, Iowa, Nebraska, Kansas and Missouri. The office has established a reputation for honesty in practice, square dealing with all and a deliverance of its obligations, and its motto is "Personal Service Is a Business With Us, Not a Side Line."

Miss G. A. Fossett has been re-elected secretary of the National Swine Show and National Swine Growers' Association. Miss Fossett has made a splendid record in that position.

July 4, last, the gross receipts were over \$12,500.

The dates for the 1925 fair have been set for September 21 to 26, inclusive. It is planned to erect a textile building, a merchants' exhibit building and an athletic stadium for the 1925 fair. In addition the grand-stand capacity is to be increased; 3,500 to 4,000 can now be seated in the grand stand.

Live-Stock Commissioner Dies

W. T. McDonald, aged about 65, live-stock commissioner for British Columbia, and one of the best known cattle experts in the West, died November 27 at St. Joseph's Hospital, Victoria, B. C. He had held the position of live stock commissioner since 1912. He was an honorary director of the Vancouver Exhibition.

Prof. McDonald at one time edited a live stock journal in St. Paul, Minn. He had been head of the department of animal husbandry at the Oklahoma State Agricultural College, and later held a similar position at the University of Washington.

Gasparilla Aided by South Florida Fair

Tampa, Dec. 26.—Directors of the South Florida Fair have appropriated \$3,000 for the annual Gasparilla Carnival. This amount will cover but a part of the expenses of the carnival and another sum is to be added by Ye Mystic Krewe, whose members will man Gasparilla's ship. P. T. Strieder, manager of the South Florida Fair, reports that excellent progress is being made on several new buildings.

FAIR MAY BUILD CIVIC STADIUM

Proposal to Stage Rodeos, School Athletics, Etc., at Utah State Fair Grounds

Salt Lake City, Utah, Dec. 27.—Enlargement of the grand stand of the grounds of the Utah State Fair to such an extent that various community productions, rodeos and school athletic events may be held at the fair was favored by the State fair board at a meeting held a few days ago.

It is pointed out that the grand stand and grounds would supply the need of a city stadium and that a certain percentage of the gate receipts might be charged for use of the structure and the grounds.

Members of the rodeo committee of the chamber of commerce suggested at a meeting with the executive committee of the State fair board that two new units be added to the grand stand, so that it would seat 10,000 persons. The estimated cost of the additions is \$50,000, according to W. D. Sutton, manager of the State fair. The present seating capacity is approximately 3,150 persons.

Mr. Sutton said that the legislature probably would be asked to make an appropriation for enlarging the structure. A committee consisting of President W. C. Winder of the fair board, George McAllister, A. G. Mackenzie, James E. Ellison and Mr. Sutton was named to confer with the rodeo committee of the chamber of commerce on the matter and to make a report to the fair board following a thorough investigation of the question.

The executive committee of the State fair board, which consists of Mr. Winder, Mr. McAllister, Mr. Mackenzie, Mr. Ellison and I. N. Pierce, was asked by the fair board yesterday to make a recommendation regarding the appointment of a manager for the State fair. Mr. Sutton, who is State treasurer, has for nearly three years served as manager in order that expenses might be kept at a minimum. However, his term of office as State treasurer expires January 5, and he will then cease to manage the fair unless he is employed by the board for such purpose. There is no provision of law to the effect that the State treasurer shall be ex-officio manager of the institution.

Phil Eastman's Clever Greetings

Phil Eastman, secretary of the Kansas Free Fair, Topeka, has sent out one of the cleverest Christmas greetings the editor of the fair department has seen this year. It is printed in green on a letterhead surmounted by a beautiful winter design—a country road bordered by snow-laden trees and bushes and traveling down the road a bright red sleigh drawn by a span of prancing steeds. The greeting is headed *Broad-casting From K F F, 365 Happy Day Wave Length*, and is as follows:

Stand by a bit while we hope—
That it's been a busy year for you,
That you helped your fellowmen
And found joy in your work
By having a part in producing
Better live stock, greater harvests,
More bountiful yields from the garden,
Improved domestic utilities
And more enduring art.
That the effort brought you success
And that you reaped your reward
In the happiness and contentment
That comes from a task well done.
May the coming cycle bring to you
Added peace and joy of living
In the opportunity of service.
Signing off with best wishes,

THE KANSAS FREE FAIR,
Phil Eastman, Secretary.

Gathering Information About Nebraska Fairs

Wm. H. Smith, secretary-treasurer of the Nebraska Association of Fair Managers, has sent to each of the 81 members of the association a blank form upon which to make a report of fair activities. The form is one of the most complete ever sent out by any association and it is Mr. Smith's intention, after the blanks have been returned, to tabulate the showing of all the fairs and have it printed so that each fair can see just what the others are doing.

Such information will form a valuable record, and Mr. Smith is to be commended for his efforts to increase the supply of reliable statistics available for reference.



'Ed. Holder's Original Production, Presented by Himself
ATTENTION, MR. SECRETARY---FACTS and FIGURES do not LIE!! THE ANSWER.
 SOME OF THE HIGH SPOTS WHERE I HAVE PLAYED

State Fairs	MINNESOTA SOUTH DAKOTA NORTH DAKOTA IOWA WISCONSIN (2) MICHIGAN OKLAHOMA LOUISIANA TEXAS (2)	Amusement Parks LUNA PARK, CONEY ISLAND, N. Y. HILLSIDE, NEWARK, N. J. CHESTER, CINCINNATI, OHIO. KRUG, OMAHA, NEBRASKA. RIVERSIDE, SAINT JOSEPH, MO INDIANOLA, COLUMBUS, OHIO ELECTRIC, KANSAS CITY. (Two Entire Seasons, Hit of the Follies)	Exhibitions	IN CANADA— TORONTO BRANTFORD KITCHENER GODERICH IN U. S. A.— MISSOURI CEN'L SEDALIA, MO.
	A Few of the Indoor Events	AMERICAN LEGION CIRCUS, SIOUX FALLS, S. D. AMERICAN LEGION CIRCUS, STOCK YARDS PAVILION, CHICAGO. KIDDIES, ARRON GROTT, CHICAGO. WICHITA WHEAT FESTIVAL. MISSOURI STOCK SHOW, SPRINGFIELD FEATURE SELLS-FLOTO CIRCUS, COLISEUM, CHICAGO. HORSE SHOW, SPRINGFIELD, OHIO. YANKTON BRIDGE CELEBRATION, MEDINA TEMPLE.		

IMITATORS---READ IT AND WEEP
 This Is the Answer---Ebenezer, World's Greatest Comedy Mule Act.
 Toronto Blade---"Ebenezer begins where all others leave off."

In Conclusion—Yes, we have played County Fairs in Illinois, Wisconsin, Iowa, Nebraska, North Dakota, Colorado, Kansas, Missouri. If you have not played Ebenezer ask a secretary that has. One white man, two colored, one mule and a wagon. With the Original Willie Green, the man that does kickaways off of the mule's hoofs. A riot of thrills, spills and laughter. Seventh year playing parks and fairs. Fifteen years same act.
 An act that your audience talks about after they get home and it brings them back again. A mule act that has the class. I carry my own dressing tent, stable and cook house.

ESPECIALLY ENGAGED SEASON 1925 AS A FEATURE BY MR. J. C. McCaffrey, Manager Fair Dept. Western Vaudeville. Managers' Association, State-Lake Building, Chicago, Ill. We have never disappointed. If you buy him you get him. Ed Holder, Originator and Producer. Personal Address, Care The Billboard, Chicago, Ill.

Auto Push Ball Past Experimental Stage

Auto push ball has ceased to be an experiment and is acclaimed a major drawing power for the season of 1925. Replete with spills and thrills, the whirlwind action in auto push ball is accentuated by the bounding sphere that measures more than 18 feet in circumference and which is hurtled thru the air when charged by the motors in the battle to score points.
 The equipment and personnel includes six cars, eight men and several monster inflated balls.
 The original auto push ball teams will be sent on a tour of the country by the World Amusement Service Association, Inc. in 1925, playing many of the big fairs and expositions.

Massachusetts Fair Men Meet Soon

The annual meeting of the Massachusetts Agricultural Fairs Association will be held in Boston some time during the week of January 19. It is announced in the monthly fair letter of the Massachusetts Department of Agriculture.
 President Halgus, of the association, is hard at work making plans for the meeting and hopes to be able to present a program which will be well worth while. The association, it is announced, is in a flourishing condition.

Butterfield Will Talk to Michigan Fair Men

Lansing, Mich., Dec. 26.—The annual convention of the Michigan Association of Fairs will be held in Lansing at the Hotel Kerns, January 13 and 14. The annual banquet will take place the first evening, and the principal speaker will be President Kenyon L. Butterfield, of the Michigan Agricultural College.
 The fair association has a membership of 86, which includes every fair of

consequence in the State. W. B. Burris, of Jackson, is president, and Chester M. Howell, of Saginaw, is secretary-treasurer. Proposals for bettering the exposition and midway departments of fairs will be among the questions considered.

Dodge County Fair

The Dodge County Fair Association, Beaver Dam, Wis., at its annual meeting held a few days ago selected as the dates for the 1925 fair September 28 to October 2, inclusive.

The association showed a profit for 1924 despite poor conditions generally prevailing.

Officers chosen for the ensuing year are: President, F. W. Rogers; vice-president, Wm. Wogwart; general manager, George Hickey; secretary, J. E. Malone; treasurer, Wm. H. Lawrence; superintendent of privileges, E. E. Williams.

The association is in good financial condition. Plans are well under way for the 1925 fair and Secretary Malone states that every effort will be made to live up to the splendid reputation already established.

Annual Fair Elections

Teunisch, Neb.—The Johnson County Agricultural and Mechanical Association has set September 7-11, inclusive, as the dates for the 1925 fair. Officers for the year are: President, J. E. Kuhlman; vice-president, J. H. Miller; secretary, Carl H. Brock; treasurer, J. V. Johnson.

Waseca, Minn.—Waseca County Fair, E. B. Hecht, of Blooming Grove, re-elected president; A. N. Tyrholm, New Richmond, and W. E. Schutte, Waseca, vice-presidents; E. H. Smith, Waseca, secretary; treasurer, C. F. Sommerstad, Waseca.

Ottawa, Kan.—Franklin County Fair, President, L. P. Gentry; vice-president,

W. T. Gambrill; treasurer, H. W. Furness; secretary, P. P. Elder. The fair program in 1924 cost \$10,000 and the financial report shows that receipts practically equaled expenditures.

Oklahoma City, Ok.—Oklahoma State Fair and Exposition, President, J. E. Warren; vice-presidents, John E. O'Neill and John M. Noble; treasurer, J. H. Everett; secretary-general manager, Ralph T. Hemphill. All re-elected.

Pittsburg, Kan.—Crawford County Fair, President, Dr. L. H. Thurston; vice-president, R. T. Kirkpatrick. Both re-elected. Selection of secretary and treasurer will be made at the first January meeting of the association.

Spartanburg, S. C.—Spartanburg County Fair, President, J. F. Elder; vice-president, R. H. F. Chapman; secretary, Paul V. Moore; treasurer, E. O. Frierson. All re-elected.

The report of the treasurer showed that the 17th annual fair, held last fall, was highly successful. A total of \$8,700 borrowed by the association in order to erect new buildings and repair old ones was earned and repaid thru receipts at the 1924 fair.

Billings, Mont.—Midland Empire Fair, President, W. C. Benwick; vice-presidents, Worley Eltzroth; secretary, W. A. Selvidge.

Selkirk, Man.—St. Andrew's Agricultural Society, President, G. T. Sutherland; vice-president, W. L. Cumming; secretary-treasurer, J. J. Bell.

Virden, Man.—Virden Agricultural Society, President, Stuart Gellie; vice-presidents, S. S. Carscadden and Charles Kerr; manager and secretary, W. M. Penco.

Jennings, La.—Jefferson Parish Fair Association, President, Fred J. Gimbel; vice-presidents, E. C. Willard, I. R. Hise and F. E. Landry; secretary, Percy

J. Owles; treasurer, E. F. Follett; financial secretary, Frank W. Bardell.

Sherman, Tex.—Red River Valley Fair, President, Lee Simmons; vice-president, W. W. Blassingame; secretary, L. L. Etchison.

VICTOR'S FAMOUS BAND

MISS GERTRUDE VANDEINSE, Soloist.
NOW BOOKING FAIRS, PARKS AND CELEBRATIONS
 20 Musicians, 4 Instrumental Soloists, 1 Specialty Instrumentalist, 1 Lady Vocalist.
 For further particulars and terms, address
JAMES F. VICTOR,
 Care N. V. A. Club, 220 West 46th Street,
 New York City.

THAVIU BAND, SINGERS AND BALLET

"America's Greatest Musical Organization"
 Presenting high-class entertainments, INDOOR OR OPEN AIR.
 Full stage equipment, lighting, scenery and costumes carried.
 64 E. Van Buren St., Chicago, Ill.

Western Canada Fairs Association

Annual Meeting MACDONALD HOTEL, EDMONTON, ALTA., TUESDAY AND WEDNESDAY, JANUARY 27 AND 28, 1925. Arrangements for Fair Dates, Bookings for Midway and Attractions. President, F. WRIGHT, North Battleford; Secretary-Treasurer, H. HUNLEY, Lacombe.



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.)

CODE OF ETHICS FOR PARK MEN

(Continued from last week)

ARTICLE 3

The Relationship of Management and Concessionaire

Realizing that in the relationship between the management and the concessionaires, the success of each interlocked, the following considerations are made the basis of the rules of conduct under this article:

- (a). That the concessionaire cannot pay for his concession unless he makes money;
- (b). That the concessionaire cannot continue the relationship unless he makes a profit;
- (c). That it is the function of the management to furnish not only the space, but the patrons;
- (d). That it is the function of the concessionaire to please and satisfy such patronage by fair, courteous and attractive service to the public.

1. The Concessionaire contract shall be clear and definite, so that both parties will understand all its provisions; it shall not contain any ambiguous statements or indefinite clauses; it shall not be consensatory; it shall provide for a tenancy of sufficient continuance that the concessionaire may be justly remunerated for his initial expenditure; and shall contain a revocation clause, definite in character, making it possible by mutual agreement to terminate the contract if the location or any other circumstance does not warrant a continuance.

2. The rate to be paid by the concessionaire shall be mutually equitable and profitable, whether on a sliding scale, percentage or flat-rate basis.

3. It is unethical for any management to induce the tenancy of a concessionaire for a tryout of a location or device with the idea that, if it is a success, it withdraw the concession and continue the feature as its own. No concessionaire contract is ethical which provides for the future purchase of the concession by the management without containing a mutual agreement as to the exact purchase price and terms.

4. No managerial member of this association will handicap or interfere with the business of any concessionaire to decrease his profit and make him dissatisfied to induce him to sell out to the management. No concessionaire member of this association shall misrepresent facts of receipts or profits for the sake of obtaining more favorable contract terms.

5. In selecting concessionaires a manager should be as careful as in selecting a business partner. The personal qualifications for a concessionaire should be those herein outlined for a manager. Success depends as much upon the personal qualifications of the concessionaire individually as upon the device to be installed.

6. It is entirely ethical for a manager to report to other managers, in confidence, his experience with concessionaires who fail to live up to the required ethics of this code; and likewise, it is ethical for any concessionaire to report to other concessionaires similarly of any management.

The relation existing between management and concessionaire is in effect that of a mutual partnership, yet the requirements of duty existing between them is identical with the ethical duties herein demanded between employer and employee, and may be so applied.

ARTICLE 4

The Relationship Between Fellow Amusement Men

Realizing that what we develop to meet the public demand will be good for our neighbor, and what he develops will be good for us, the following rules of conduct are provided to promote fair and equitable competition, to establish and maintain intimate, cordial and friendly relations and to advance the amusement industry, thru co-operation for the benefit of each and all.

1. The members shall actively support their National Association, enter heartily into all of its activities and strive to actualize its object and purposes. They shall maintain cordial, friendly and helpful relations with one another. They shall endeavor by example to lead others, both within and without the association, to higher ideals of business conduct, and to more satisfying service to the public.

2. The members shall abstain from making false or disparaging statements or circulating harmful rumors concerning another's business, personal, or financial standing.

3. The members shall welcome an inspection of their properties by their fellow amusement men, assist them with

suggestions, plans, cost and receipt figures insofar as is reasonable, so that all may attain greater operating efficiency and reduction of costs.

4. The members shall abstain from simulating the new idea of another, whether it be protected by patent or not, without the consent of the originator, and shall proffer to others similar consent for the use of their helpful original ideas where the use will not be directly harmful to their own business.

5. The members shall seek to further the success of a fellow amusement man by recommending to him not only good devices, but good employees and good concessionaires.

6. No member shall directly or indirectly offer a license or employment to a concessionaire or employee of another without first consulting the present licensee or employer.

7. Where two or more competitive enterprises are located in the same community great good and no harm can be done by even a closer spirit of co-operative harmony than when a distance intervenes. Such co-operation may be exemplified by combining advertising and publicity campaigns; by conferring on the use of directly competitive concessions; by assisting each other in protecting business from unfair discrimination by legal enactments, transportation lines, et cetera.

(To be continued)

Roy Caster To Manage Indiana Park

Long Beach, Rochester, Ind., formerly managed by C. H. Shank, of Indianapolis, will be under the management of Roy Caster, also of Indianapolis, during the season of 1925.

Mr. Shank's daughter, Miss Martha, was a caller at the home offices of *The Billboard* a few days ago and stated that her father has permanently retired from the park business.

Long Beach is one of Indiana's prettiest summer resorts. It is located on Lake Manitou, in the north-central part of the State, and a number of very well known show people summer on the lake.

It is understood that Mr. Caster intends to make a number of improvements to the park.

Million-Dollar Park

Items that appeared in various dailies during the latter part of December stated that a million-dollar park is to be built on a 30-acre tract of land on the north side of Indianapolis boulevard in Hammond, Ind.

This land, bought last year by the city, is said to have been leased for

In British Parks

The Amusement Side of Wembley

London, Dec. 12.—Whether the trading side of the exhibition will be as great next year as it was this or no, there can be no doubt that the entertainment side will be much more comprehensively developed. And whatever may happen in regard to the administration of the Amusement Park, it is certain that considerable new attractions will figure both there and in other parts of the Wembley grounds. The authorities are already casting about to find big entertainments suitable for presentation in the Stadium. The Military Tattoo, which was the most successful feature of this year's events in the Stadium, will be repeated on a much bigger scale and for a longer period. Although there will be no Rodeo, according to present advice, the killjoys are not to have it all their own way, as it is probable that a big Wild West show will be held, and if any of my readers know when a Wild West show ceases to be a Rodeo, or inversely when a Rodeo becomes a Wild West show, they are hereby advised to send a postcard marked "Urgent" to Lord Stevenson. In any case, the Stadium is to be used pretty well continuously during the forthcoming season, although we are unlikely to see any revival of the British Empire pageant, which, perhaps because of the weather, certainly proved a damp squib this year. Perhaps what it really lacked was Lady D!

Seaside Publicity

Sir Charles Higham, one of the cutest advertising men this side, has recently been letting himself go in regard to the publicity of English seaside resorts. He points out that town councils know nothing about entertainment, and advised them to engage the services of someone who did. He also points out that English resorts have got to pull themselves together to meet the competition of the foreign watering places which have such far greater attractiveness, so far as English holiday makers are concerned, because of their freedom from regulations and the existence of casinos and gambling places. This is indeed a word from the wise to authorities who have not up to the present by any means risen to their opportunities. I have repeatedly stressed the fact that English seaside resorts are by no means well administered as regards entertainment. The co-operation of showmen is not only not encouraged but is very often strongly discouraged by local bumbles anxious to keep all the plums to themselves, with the result that visitors go gay elsewhere. Actual cases of perfectly disgraceful treatment and discourtesy shown to competent showmen who may be inclined to develop fun facilities in such centers for the ultimate prosperity of all concerned are numerous in my own experience. So Higham's reminder may serve a useful purpose.

Out and About

A dividend of 13 per cent will be paid to shareholders of the Central Pier, Blackpool, as a result of this year's working. This handsome dividend is tax free. Ten thousand dollars is being carried forward to next year. A record year's work has been accomplished, this in spite of the inclemency of the summer. After long negotiation with the local authorities, Anthony Hill has at length managed to get the council of Redcar to endorse his proposals for running an amusement park in the seaside resort. As a result of their obduracy the council will sacrifice a comfortable rental, for Hill has taken a private location instead of running it on the foreshore. He has secured a six-acre site on which he proposes to install a number of the most up-to-date fairground attractions.

Animal Theater at the Zoo

The Anti-Performing-Animal faddists will certainly have good reason to get on their hind legs if the scheme now being discussed by certain zoo authorities is put into practical operation. D. S. Smith, the curator of the birds and mammals at Regents Park, is interested in the idea of developing an animal theater in which various of the zoo exhibits could demonstrate their cleverness and their natural instinct for play as an additional attraction to zoo visitors. Certain of the animals now in the Zoological Society's charge were at one time performers in showland, and others have occupied their unlimited leisure in devising tricks whereby to win the affection of their keepers and the buns, nuts, and other comestibles of the admiring visitors. It is felt that these tricks would amuse the public and it may be that plans will soon be put

(Continued on page 82)



Novelty street advertising stunt used by Dreamland and Olympic parks, Newark, N. J., to great advantage last season. The "bride" is Omar Francois, female impersonator.

To Abandon Ferry Boat Transportation

Bridgeport, Conn., Dec. 25.—The Pleasure Beach Park Company, operating Pleasure Beach Park, has mortgaged its ferry-boat slip on Stratford avenue to Frederick W. Pearce, head of the company, for \$33,219. The slip has a frontage of 143 feet. The slip in conjunction with the ferry boat "Pleasure Beach" is offered for sale.

The action is taken to signify the resort company's intention of abandoning the ferry-boat method of transporting patrons to and from the island, in view of the successful operation last season with the newly constructed Seaview avenue bridge, which was constructed at great expense. The slip and ferry boat were not included in the deal made with the city of Bridgeport, whereby in return for tax reductions and other favors, the new operating company was to deed to the city all of the buildings and equipment on the island proper after a period of 20 years.

More Animals for Dallas Zoo

Dallas, Tex., Dec. 24.—The Dallas park commission will spend approximately \$6,500 on new specimens for the Dallas zoo the coming year.

That amount of money had been set aside to pay for a collection expected last September from Frank H. Burk, who had been scouting for animals in the Far East. A consignment of deer and antelope had been shipped to the Dallas zoo, but the animals were stopped by federal authorities at Honolulu because of the foot and mouth disease.

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

15 years to a nationally known amusement company, the city to receive 10 per cent of the gross receipts for rent. May 15 is given as the opening date.

Hardy Sails for Europe

James E. Hardy, well known high-wire performer, together with Mrs. Hardy and their talented daughter, Edna, sailed for Europe on the S. S. Montclair from St. Johns, N. B., December 16. Hardy will combine business with pleasure during his stay on the other side, and after fulfilling special engagements in London and Paris he will return to America early in the new year in time to appear at several of the Florida fairs prior to commencing his regular season at the parks and fairs in the United States and Canada during the season of 1925. His son, Norman Hardy, also is accompanying his dad on this trip abroad, acting in the capacity of general supervisor of apparatus.

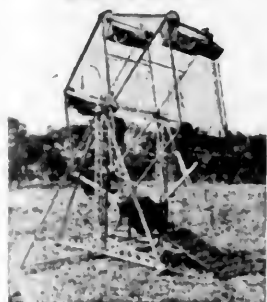
M'Geary in Cuba

H. W. McGeary, well-known outdoor showman of the Pacific Coast, is enjoying an extended vacation in Southern climes. He postcards from Havana, Cuba: "Just came thru the canal. Wonderful sight. Here for six weeks' vacation."

Buys Pagosa Springs

Pawhuska, Ok., Dec. 26.—The Pagosa Springs resort, in Colorado, has been bought by John P. Lynn, a resident of Pawhuska. It is announced that he will develop the resort.

BABY ELI WHEELS for PARKS



15 ft. 7 1/2 in. high. Six miniature baby carriages. A simple ride. Built especially for children. A winner. Send for information concerning this popular ride.

KIDDIE RIDE

BUILT BY ELI BRIDGE COMPANY, Walcott Street, JACKSONVILLE, ILL.

Park Paragraphs

A committee of prominent citizens of Wheeling, W. Va., is endeavoring to raise \$300,000 to purchase Wheeling Park.

Ocean Park Pier, heralded as "nearest beach to Los Angeles", is making a bid for popularity among California amusement resorts.

William J. Frazier, Kenosha, Wis., has been made general manager of Riverview ballroom, Milwaukee. In 1907 and 1908 Mr. Frazier was an instructor in skating and dancing at Riverview ballroom.

Golden City Park, Canarsie, Brooklyn, N. Y., probably will have several new features in 1925. Rosenthal Bros., the proprietors are livewires and mean to develop their property along modern lines.

A new amusement resort has been established near Tipton, Ind., with a dance hall, skating rink and swimming pool. It is known as Sand Island Amusement Park.

It looks as if Florida at last is beginning to awake to its opportunities in the way of amusement parks. Several projects are under way and eventually will, no doubt, develop into very good propositions.

A. M. Henry advises the Kansas City office of *The Billboard* from Phoenix, Ariz., that he and his wife are located there for the winter and both doing well. Mr. Henry is engaged in the music line in Phoenix. He has had charge of the whipl at Electric Park, Kansas City, for several years and expects to return to this position next summer.

One of the largest swimming pools in the South will be built at Fair Park, Dallas, Tex., if the \$250,000 bond issue is voted next April at the city election. It is desired to float bonds to the amount of \$250,000. About \$50,000 will be used to build the pool and the remainder to buy outright the land now being purchased under the lease-purchase plan. Fair Park was selected as the site of the park because of its artesian well supply.

Marriage, engagement, birth, divorce and obituary notices are an important feature of a newspaper like *The Billboard*. We don't want to miss a single one. YOU can help. Send in all such notices—of professionals, of course. Then your friends in the profession will see the notices printed the following week.

Cash In With Whirl-O-Ball



New Automatic "Loop-the-Loop" Game for all amusement places, soft drink parlors, shooting galleries, etc. It uses 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 earning 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. BRYANT SPECIALTY CO., 704 Consolidated Bldg., Indianapolis, Ind.



"THE WHIP"

Famous Amusement Ride for Parks and Fairs. Illustrated Booklet Free. W. F. MANGELS CO., CONEY ISLAND, N. Y.



KIDDIE FERRIS WHEELS

KIDDIE RIDES

Six different devices. Order from the originators. PINTO BROS., 2944 W. 8th St., Coney Island, N. Y.

WHEELS FLASHERS and SKILL GAMES

Of Every Description. WM. ROTT, Mgr., NEW YORK. 44 East 9th Street. Branch Show Room: E. E. BEHR, 4015 Pabst Ave., Milwaukee, Wisconsin.

FOR SALE

Goats for Goat Track, strong and well broken. Sold with character. Write for particulars to JOE A. WILSON, 405 East Fourth St., Tulsa, Oklahoma.

NOTICE FOR RENT

Three Beautiful Stands located at the entrance of the White City at Sayon Rock, West Haven, Conn.

Each of these stands has a 30-foot frontage and very desirable locations.

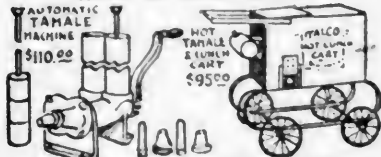
For further particulars write or apply to

THE MORITANI CORPORATION

304 Park Street, WEST HAVEN, CONN.

Tamale Machine and Cart

Modern and Sanitary Method.



Write for circulars and full information. Taibot Mfg. Co., 1213-17 Chestnut St., St. Louis, Mo.

WHAT IS AN INVENTION?

How to obtain a patent and other valuable information is supplied in our FREE booklet. Write for copy today. MANUFACTURERS PATENT CO., INC., 70 Wall Street, New York.

PATTERNS

For 16, 18, 20 arm merry-go-rounds. New 12-inch by 20-inch Center Plate and Coasters. Two 18-inch, Top Plate. Hot and Pin for two-row 16-arm Merry-go-round. KREMER, North Beach, Jackson Heights, N. Y. City.

OVERFLOW CROWDS will be attracted to your Fair, Races, Carnival, Theater, Park, Beach, Chateau, etc. If you rent and be guided by "PUBLISHERY", Send \$1.00 for a copy at once. ROOM 408, 1227 Prospect Avenue, Cleveland, Ohio.

AMUSEMENT PARKS

WATCH FOR

MILLER'S ANNOUNCEMENT

MILLER & BAKER, INC.

Eastern Office 3041 Grand Central Terminal, New York City.

Central Office

JOHN A. MILLER CO.,

7236 East Jefferson Ave., Detroit, Michigan.

Western Office

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. Kennedy Park, Two at Coney Island got over \$50,000 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. 211 now operating in parks and 131 in portable use all over the world.

Prompt deliveries. Some bargains in used machines.

JAZZ R. R. The latest novelty. Funniest ride ever built. The climax of 22 years ride 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.

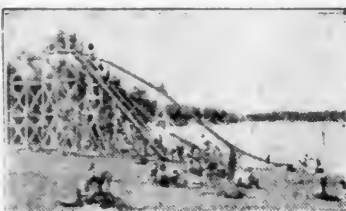
TRAVER ENGINEERING CO., Beaver Falls, Penna., U. S. A.

WARNING!

Portable Caterpillar Ride Operators booking on any one of the shows restricted in paragraph three with the lessor will suffer the cancellation of their contract.

(Signed) SPILLMAN ENGINEERING CORP.

HYLA F. MAYNES.



SELLNER PATENT TOBOGGAN SLIDE

Sellner Water Toboggan

ATTRACTS! ENTERTAINS!

PAYS BEST OF ALL!

As a safe summer resort attraction and business builder, as well as income producer, it has no equal. The publicity it gives is worth several times its cost.

Sellner Manufacturing Co.,

FARIBAULT, MINNESOTA, MANUFACTURERS.

AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind., Distributors for Central and Eastern States.

FOR SALE---DANCING PAVILION

Most modern in State. Dancing space for 500 couples. Reasonable tent. Nine-year lease. Equipment estimated worth \$15,000. Opportunity for Cabaret Man. \$10,000 easily cleared yearly; no intoxicating liquors sold. Few hours' work evenings. Only location opposite main entrance of Columbia Amusement Park, biggest amusement park in the East. For particulars write or apply

DANSELAND

4328 Hudson Boulevard, Opposite Columbia Amusement Park,

WEST HOBOKEN, N. J.

Industrial Development

Compels Sale of Amusement Rides

One Four-Armrest, 50-foot Merry-Go-Round, one 28-foot Children's Merry-Go-Round, 100-foot, 80-passenger steel Wheel, all bolted. One Miller Type Coaster, four 3-car trains. One side friction Coaster, 24 carved cars. Four fine Organs. No photos. Inspect and bid.

KREMER AMUSEMENT CO., North Beach, Jackson Heights, New York City.

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.

THE "FLIER"

Patent Applied for and Trade-Mark Granted April 1, 1923.

THE THOUSAND-DOLLAR A DAY RIDE. Breaks all records wherever it is installed. Many sold and now in operation. THE FLASHIEST RIDE IN THE MARKET TODAY. Other new rides for 1925 are the SWAN FLIER, the SQUEEZE, the ZEPPELIN, the TUNNEL and the KIDDY Merry-Go-Round. Send for catalogue and price list. E. HOPPE, 883 Westfield Ave., Elizabeth, N. J.

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. Mfrs. of Automatic Fish, Merchandise Wheels, Cork Guns, Etc.

AUTOMATIC FISH POND CO.

2014 Adams Street

TOLEDO, OHIO



Advertise in The Billboard—You'll Be Satisfied With Results.

ANNUAL MEETINGS

Of State and District Associations of Fairs

Ohio Fair Circuit, Harry D. Hale, Newark, O., secretary. Meeting to be held at Columbus, O., in January, in conjunction with the meeting of the Ohio Fair Boys.

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 Desher Hotel, Columbus, O., January 15 and 16.

Minnesota Federation of County Fairs, R. F. Hall, Minneapolis, Minn., secretary. Meeting to be held at the New Nicollet Hotel, Minneapolis, Minn., January 13 and 14.

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 Pittsburgh, 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.

Wisconsin Association of Fairs, J. F. Malone, Beaver Dam, Wis., secretary. Meeting to be held at the Wisconsin Hotel, Milwaukee, January 7, 8 and 9.

New England Agricultural Fairs' Association, Herman T. Hyde, Southbridge, Mass., secretary. Meeting to be held January 28 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.

National Association of Colored Fairs, Henry Hartman, Rockville, Md., secretary. Meeting to be held at Bailey's Building, Norfolk, Va., February 25.

Pacific Northwest Fairs' Association, H. C. Browne, Portland, Ore., secretary. Meeting to be held at Aberdeen, Wash., January 30 and 31.

Michigan Association of Fairs, Chester Howell, secretary. Meeting to be held at the Kerns Hotel, Lansing, January 13 and 14.

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.

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.

It's Woman's World's Fair

The Woman's World's Fair is the name officially chosen for the exposition depicting women's progress and achievements which will be held at the American Exposition Palace in Chicago, April 18 to 25.

The committee in charge of the exposition have announced that every phase of woman's work in the arts, professions, religion, commerce and industry will be represented by exhibits and pageants. It is expected every State will be represented.

Fair Incorporated

Charleston, W. Va., Dec. 26.—The Raleigh County Fair Association was granted a certificate of incorporation. It was authorized to issue \$50,000 capital stock, and John R. Smith was named principal incorporator.

A fare-and-one-third round-trip rate for a territory covering all or part of 11 Western States has been announced for the National Western Stock Show and Horse Show, which will be held in Denver January 17 to 24. Plans for the show are progressing rapidly in all departments.

FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

Wembley Optimism

London, Dec. 12.—As most of my readers are now aware, Wembley is to be reopened next year, and this decision of the Executive Council of the exhibition has been received with great cordiality over here. The existing board will resume control, with the Duke of Devonshire added to their number. Tomorrow the board is to report on the probable measure of support that can be counted on from the Dominions and Colonies as well as at home, and during the past few days the guarantors of the exhibition have been circled with a view to discovering whether they are prepared to continue their guarantees next year.

Of interest to American industrialists is the fact that the cotton trade as a whole is unlikely to exhibit again. Showmanship is once more justified of its efforts, for wherever the best showmanship was visible profits have accrued. The South African Pavilion, for example, has cleared \$115,000, which the union authorities consider will be almost sufficient to cover the total costs of their beautiful and dignified pavilion during the forthcoming season. Another example which gives the lie to those who suggest that Wembley this year has been a failure is the inclination now shown by the Irish Free State to co-operate in the Wembley of the future. On Tuesday the Minister for Commerce informed Major Bryan Cooper in Dial Eireann that the Free State Government is making enquiries with reference to representation in the Empire Exhibition next year.

Out and About

To commemorate Patrick Collins' valuable services to the boro of Walsall, which he represented in the last two Parliaments, a testimonial fund has been opened in the district. This takes the form of a shilling fund by which it is expected that the townspeople of Walsall, irrespective of their political creed, will show their appreciation of the showman ex-M. P.'s efforts on their behalf.

Severe floods in all parts of the country have seriously impeded the outdoor show business of late. This is particularly true of the South country, where the running of fairs during the last few weeks has been seriously jeopardized owing to difficulties of transit both on roads and grounds.

The manager of the Alexandra Palace, Maureen Pope, who has during the last few years restored this big North London entertainment resort to its old luster, has been compelled to resign his post owing to the heavy strain he has undergone in the last two years.

Burton-on-Trent Corporation having brought in a by-law to prevent noise by roundabouts and other fair attractions, John Procter, the well-known showman, was made the first victim of this finicky legislation and he and an employee were mulcted to the tune of \$37 by the mayor and other magistrates for having played a fair organ for the amusement of less

officials citizens of the district. It was pointed out that Procter had spent big sums with local engineers and tradespeople, and moreover that he had done everything possible to mitigate any nuisance by taking out certain heavy stops from his organ and covering it with a cloth so as to mute the sound. But the mayor and the assembled magistrates as high priests of bumbledom naturally refused to consider this as any mitigation of the offense.

Blackpool Corporation, after long discussion, has decided not to allow seats to be put for hire on the foreshore. Local boatmen objected to the appearance of these amphibians.

In reply to Sir Walter de Frece's inquiry, Treasury officials have stated that they do not consider that the Lord Mayor's show or seats let for people to view the same should be subject to income tax, as the main purpose of the show is civic and that any pageantry is merely subsidiary. On the other hand, chat-a-banc companies which let their seats to visitors to view seaside pageants and carnivals have been assessed as subject to entertainments tax.

The Federation of Boarding House and Apartment Associations has protested strongly against the reopening of Wembley in 1925.

The Wembley Board, to which the Duke of Devonshire and the Labor Ex-Colonial Minister J. H. Thomas, P. C., M. P., have been added, is now occupied in considering and sanctioning various changes and improvements for the Wembley of 1925. The lighting scheme, for which so much was promised last year that did not materialize, is to be drastically altered. Various experimental schemes are already being tried and the best of these will be selected as a basis for the illumination of the grounds in the coming season. The Stadium will be thrown open as a promenade when not otherwise in use, and a world's record circus will probably occupy the Stadium during the school holidays through July and August. The catering arrangements, which were criticized by "Turnstile", among others, are, I hear, to be drastically revised. Negotiations with various transport organizations are already afoot, whereby it is hoped that much wider and cheaper facilities for Wembley visitors will be guaranteed.

County Ownership of Fairgrounds

By H. S. STANBERY

Note: The following is part of a paper read by Mr. Stanbery, who is secretary of the Hawkeye Fair, Fort Dodge, Ia., at the annual meeting of the Iowa Fair Managers' Association, in Des Moines.

A large percent of the fairs of Iowa, as well as other States, are today facing a serious problem, that of being unable to operate for lack of sufficient funds and continue to be a factor in the community they represent. This condition has been brought about by the ever-increasing demands that have been made upon the fairs in the way of expenses without a corresponding increase in receipts. This in turn has brought about a movement to devise some plans whereby

FAIR NOTES AND COMMENT

Plans are on foot to establish a county fair at Lawrenceburg, Tenn.

The DeSoto County Fair, Arcadia, Fla., is on this week and next (January 1-10, inclusive). A. H. Wale is director.

The York (Pa.) Fair sustained a heavy loss in the death of its secretary, H. C. Heckert, who had worked unceasingly for the upbuilding of the fair.

County commissioners will erect a new building at the Geneva, Neb., fairgrounds to house agricultural and horticultural exhibits.

C. E. Myers, general manager of the Indianapolis Motor Speedway, sailed December 17 for Europe to obtain entries for the 12th annual 500-mile automobile race to be held at Indianapolis May 30.

Merits of the litigation involving an appropriation of \$25,000 on the part of the city of Waco, Tex., for the lease of the Texas Cotton Palace grounds and improvements thereon will be tried before a jury January 19.

A miniature "muck" farm such as are usual in the Everglades will be the main part of the exhibit of Glades county at the South Florida Fair, Tampa. Truck crops, citrus, vineyards, sugar cane and big corn will be shown in the process of growing.

The 25th International Live-Stock Show which recently closed at Chicago had an attendance of approximately 250,000. Officials, exhibitors and visitors agreed that this year's show was without an equal in the quarter-century history of the International.

Rochester, N. Y., will not enter the Grand Circuit next year because of the lack of a mile track. Horsemen hope that a track will be built at Rochester

fairs may be able to continue to function, and one of the most important is the advocating of the county ownership of fairgrounds.

Few fairs of Iowa have operated under this plan of county ownership. The Clay County Fair at Spencer is one, and judging from the success it has attained in the past few years county ownership must be a good thing. Likewise Marshalltown, Marshall County, and Mason City, Cerro Gordo County, have operated for a number of years under county ownership with apparent success. Recently in Iowa there was up for abies taxpayers' consideration and vote propositions to purchase fair-ground properties in two counties, Winneshiek and Webster, and in both instances the vote failed to carry. The properties were offered the public at very reasonable prices; in fact, bargain prices, yet the voters were not convinced of the merits of such a proposition. Therefore, you may know that in taking up this subject, no matter how meritorious it may seem, it is a matter in which you have to take the tax-paying voter into con-

(Continued on page 112)

In British Parks

(Continued from page 80)

forward for adding this novel feature to the attractions of the zoo.

A large collection of birds, beasts and reptiles from North America, belonging to H. E. Rogers, a well-known Liverpool animal dealer, is now being housed at the zoo, several of them permanently, and others pending their sale. The collection includes a number of rare Pacific birds, American badgers, lynxes, black bears, pelicans and raccoons. A new inclosure is being built for the baboons. There will be no netting nor railings, but the system adopted years ago by Karl Hagenbeck of separating the animals from the public by specially designed moats will be in use. The new inclosure will accommodate more than a score of animals, with fairs and bathing pools. It is being carried out in ferro-concrete from a design by Miss Joan Procter, who has made something of a reputation for herself in a department of work unusual for women.

Carnivals Versus Showmanship

A startling proof of my contention that the big seaside resorts—and for that matter the little ones as well—have more to learn from the showmen than from the would-be amusement caterers of their own districts is provided by two announcements made this week from different seaside resorts. Additional balance sheets in connection with various amusement companies at Blackpool have conclusively shown that, despite the great counter-attraction of Wembley and the appalling summer weather, visitors in the Western resorts have supplied handsome dividends to shareholders and presented the various companies with a comfortable donation for their reserve funds. Hastings, on the other hand, thru the mouth of its entertainment manager, J. Norman Gray, is bewailing the fact that the three-day carnival and pageant lost the town over \$5,000. Gray announces that carnivals (these are not carnivals in the sense you use the term in America) are of no real value to any town; that they may temporarily help places of refreshment and benefit railway companies, but in no other way were they beneficial.

My own experience of this is that carnivals by themselves are of little value but they certainly serve to attract a number of people to a town. Naturally, however, these people do not return or make a long stay unless they find more solid fare, and this is precisely what it is the showman's function to supply. Carnivals can at best only be the hors d'oeuvres to the amusement meal.



De Kon Bros., with Duttan's All-Star Society Circus, while playing the Chattanooga Inter-State Fair, visited Lookout Mountain and performed this sensational and dangerous feat on Table Rock. A misstep would have resulted in a fall of several thousand feet.

Here Are Some Rink Managers Who Are Alive. Join This Crowd and Increase Your Receipts

- NORWOOD ICE RINK, Cincinnati, O.
- PENN RINK, Wilkes-Barre, Pa.
- LUNA PARK RINK, Cleveland, Ohio.
- LAWRENCEBURG RINK, Lawrenceburg, Ind.
- ARENA ICE RINK, Weyburn, Can.
- HOLYOKE RINK, Holyoke, Mass.
- ORA HUGHES, Frankfort, Ind.
- OTTO KLETT, Salem, Ore.
- H. W. BRENNAN, Memphis, Tenn.
- DAN PENCE RINK, Centerville, Ia.
- WARNER'S RINK, Ponca City, Okla.
- IRWIN'S RINK, Woodstock, W. Va.
- COLUMBUS RINK, Yonkers, N. Y.
- C. E. WADDELL, Hattiesburg, Miss.
- COOK'S RINK, Urbana, Ia.
- RAVICK & FAIR, New Brighton, Pa.
- LEWIS'S RINK, Peoria, Ill.
- OVERLAND RINK, Lebanon, Tenn.
- STEWART-FRAZIER, Cairo, Ill.
- HIPPODROME RINK, Nashville, Tenn.
- HOFFNER'S RINK, Lincoln, Ill.
- HEBARD'S RINK, Eureka, Calif.
- HURLBURT'S RINK, Marietta, O.
- CARLIN'S RINK, Baltimore, Md.

RINK TALK No. 5

Why were you not at Convention last week? Hundreds of Managers were there and here is what one of the largest managers in the country said to us: "It is just as ridiculous to operate a rink with the old organ tone as it is to operate a Calliaphone ten-tune rolls for \$3.50 per roll, and get the sweetest tone ever heard." Get out of the rut; it will eventually become your crave. We will ship on trial if you guarantee charges both ways. Do you really think your skaters like your music? Perhaps so. Ask them.

TANGLEY CO., Muscatine, Iowa



RINKS & SKATERS

(Communications to 25-27 Opera Place, Cincinnati, O.)

EDDIE SHEPHERD HEADS WHITE CITY ROLLER CLUB
Chicago, Dec. 27.—The White City Roller Club, an organization with 5,000 members, held its annual election recently and Eddie Shepherd defeated Stuart Garner, present incumbent, for president. Shepherd and his entire independent ticket was elected, including Art Daubert, famous amateur speed roller skater. Shepherd has been a member of the White City Roller Club since its inception and held the position of vice-president for two years.

WALKER IN NEW ACT
New Brunswick, N. J., Dec. 27.—Charles D. Nixon, "The Skating Jay Walker", and Flo Reynard, who is a star diver and swimmer in Philadelphia, have started a new act, known as Walker and Reynard. Their turn consists mostly of spins and neck swings, featuring upside-down acrobatic work by Miss Reynard. The act is being well received. Nixon has won his fight for Sunday opening and his New Brunswick rink is now open every night in the week.

I. S. U. OF A. TO BUILD UP AMATEUR ROLLER SKATING
W. G. Bratton, president of the International Skating Union, calls attention to that body's campaign to build up amateur skating in the following letter: "Pittsburgh, Pa., Dec. 17.

"Sir—At the annual meeting of the International Skating Union of America plans were made for all the associations in the union to co-operate, in every possible way, in building up amateur roller skating.
"Each association will take in as members, individuals of clubs, in their respective territories. As soon as any association has sufficient roller skaters enrolled efforts will be made to interest the rink managers to promote amateur-roller skating races, figure-skating contests, carnivals and all amateur events of roller interest.

"The success of this movement is practically in the hands of the amateur roller skater. The union must have a large number of members in order to interest the rink managers to hold events.
"Joining the union, thru one or any of the associations connected with it, will mean the roller skater will have the protection of his amateur standing, rules

"CHICAGO" ROLLER SKATES



have been in continual service for eighteen years in ALL of the big "Chicago" rinks. A splendid record of service. Repairs for most all makes shipped promptly.

Chicago Roller Skate Co. 4458 W. Lake Street, Chicago, Ill.

and regulations to govern the meets, and as in ice skating, the opportunity to place the sport so that national roller-skating races and events can be held and run in a regulation manner.

"Allen I. Blanchard, 118 N. La Salle street, Chicago, has been appointed chairman of the Roller Skating Board. Mr. Blanchard was president of the National League of Roller Skaters. Any skater or club interested should write Mr. Blanchard direct, or to the secretary of the I. S. U. Association in that territory."

APPROVES OF CLONI'S PLAN

Roland Cloni's proposal to form an organization for the promotion of interest in skating prompts the following comment from Charles D. Nixon, rink manager of New Brunswick, N. J.

"New Brunswick, N. J., Dec. 18.
"Skating Editor *The Billboard*:
"Sir—I read Mr. Cloni's recent letter in *The Billboard* and will say that he is very much to be praised as what we need is an organization, and we need it badly. My idea is to have three branches, one for owners, one for managers, floor managers, floormen, skate-room mechanics and one for racers and skating acts.

"In that way we would have a branch for each one and have a committee to issue championships and to investigate members, and if they are not found alright put them on the "black list" and let them stay there till they prove that they should not be there.

"As it is, there are a few who are

trying to do right and keep the game clean, and still other rinks run loose, so what can you expect other than the game will die. I have a good example of it, as I have some patrons who, when they come in a crowd, start fast and work the floormen hard keeping them in line. And why? They go to another rink where they are allowed to skate as fast as they please and do what they want, so they forget where they are and start it, not meaning to break any of the rules. With an organization there would be a way of getting to certain managers and asking them to clean up a little.

"So let's see if we can't get one. I will do whatever I can and I am sure that every other rink man who wishes to see the game prosper will do the same."

CHALLENGES WALTERS' CLAIM

The recent claim of Oliver Walters to the speed-skating championship is opposed by Roland Cloni, well-known skater, manager and proprietor of the Roller Palace, Cleveland, O., in the following letter.

"Cleveland, O., Dec. 17.
"Skating Editor *The Billboard*:
"Sir—Enclosed you will find a circular letter which, no doubt, Oliver Walters is sending thru the country, signing himself as the "World's Speed Champion".
"The only basis upon which Walters has to claim this title is that he won the national meet at Riverview Rink, Chicago, February, 1923, which meet I could not attend."
(Continued on page 93)

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

(Communications to 25-27 Opera Place, Cincinnati, O.)

Aviator Reader: France has the largest air force, England comes second and the United States third.

Canada's new airbase at Sault Ste. Marie will cost \$150,000, and will have a platform 200 feet long and 150 feet wide, extending into the St. Mary's River.

Mink de Ronda, parachute jumper, balloonist and free-act performer, is in the Morton Hospital, San Francisco, recovering from a serious operation.

Air-mail service for Cincinnati to the East and West is no longer contemplated. Harry S. New, postmaster general, said a few days ago. The Cincinnati Chamber of Commerce had urged the service.

One hundred million dollars would be available for governmental aid in the development of commercial aviation under a bill introduced at Washington recently by Representative McLeod, Republican, of Michigan.

Hunting wild fowl from airplanes has a terrifying effect upon game, and if any general use should be made of aircraft in hunting, the result would be disastrous, says a report issued by the Biological Survey in the Department of Agriculture at Washington, D. C.

Hadley Plane, considered to be the fastest Eastern 151 class hydroplane, has been entered in the Royal Poinciana Trophy Race to be held at Palm Beach, Fla., February 23 and 24, and will be driven by Mrs. Irma Hadley of Ozone

Park. It will be the first time that a woman ever drove a 151 hydroplane in a world's championship race.

In the presence of 25,000 people, Oklahoma City's new Municipal Aviation Field recently was dedicated. "Twenty-eight army planes from Kelly Field, Tex.; Fort Sill, Ok., and Fort Riley, Kan., took part in the air circus, a part of the dedicatory service. Several commercial planes from Oklahoma and Kansas also participated in the circus and races arranged for civilian flyers.

The airplane was 21 years old December 17, having come into being on that date in 1903, at Kitty Hawk, N. C., when the first flight lasted 59 seconds, but demonstrated that the Wright Brothers, Wilbur and Orville, had conquered the air. They flew. That was the biggest thing in the life of either up to that time. Now success has crowned years of experimental work—years of disappointment and discouragements.

Exhibitional aviators have become lax in their correspondence with the editor of this department again the past fortnight. We enjoy hearing from each and every one of you engaged in this field. Drop a line today and tell us where you are wintering. Send along a picture, too, and a brief sketch. This is your department. Get right into *The Billboard's* family circle of exhibitional air performers. Pen a note today!

Clifford B. Harmon announced in Paris a few days ago that he had offered an

annual balloon cup to replace the James Gordon Bennett trophy won by Belgium last year. Harmon, besides being a millionaire real estate operator, holds the altitude record for oxygenless balloons, having made 24,200 feet and also the world's endurance record for spherical balloons set 16 years ago. He was the sixth airplane pilot to be licensed in the United States and the fourth in France.

Experiences in restoring hearing and speech to a deaf and dumb girl by taking her to high altitudes in an airplane have resulted in the receipt of 41 letters from deaf persons asking for flights with Bert D. Burley, the aviator who conducted the experiments upon Gwendolyn Caswell recently in Chicago. Nineteen years ago, at the age of three, Miss Caswell lost her hearing and speech. She is much improved with each flight. Daniel Caswell, her father, was a parachute jumper in 1910.

RICHARDSON SKATES

The First Best Skate—The Best Skate Today

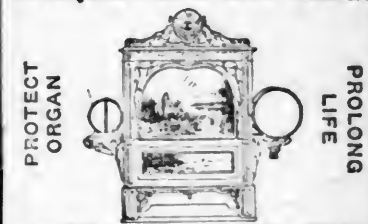


Richardson Skates rolled into prominence thirty-six years ago and still hold the lead.

The successful rink man knows the value of a Richardson equipment.

Write for Prices and Catalogue TODAY.
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HEADQUARTERS FOR BAND ORGANS



Put Rink on paying basis by getting INSTRUMENT playing BAND MUSIC correct to time. Repair Work and Tuning a Specialty. New Instruments and Repair Work guaranteed. Write us about your requirements.
ARTIZAN FACTORIES, Inc. North Tonawanda, N. Y., U. S. A.

Dance Hall and Skating Rink

- No. 50 Balloons, Asst. Colors. Per Gross \$ 2.00
 - No. 60 Balloons, Asst. Colors. Per Gross 2.50
 - No. 70 Transparent Picture Balloons. Per Gross 4.00
 - No. 70 Gold and Silver Balloons. Per Gross 4.00
 - No. 40 Whistling Squawkers. Per Gross 3.50
 - 100 Assorted Mixed Toys. Per 100 7.00
 - 100 Assorted Paper Hats. Per 100 6.50
 - 100 Assorted Nosemakers. Per 100 6.50
 - 100 Jazz Kazoos. Per 100 4.00
 - 100 Novelty Blowouts. Per 100 3.00
 - 1000 Serpentine. Per 1000 1.00
 - 100 Assorted Joke Books. Per 100 1.00
 - 100 Confeith Tubes. Per 100 1.00
 - 100 Boobing Monkeys. Per 100 1.00
 - 100 Assorted Slum Give-Aways. Per 100 2.00
 - 100 Oh Boy Cigarette Holders. Per 100 2.50
 - 100 Long Fancy Cigarette Holders. Per 100 2.50
- Just off the press, 85¢ a case, 10¢ a tin, up-to-date Games. Free Catalogue. Terms: One-half deposit on orders.

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We have built more than 150 Portable Skating Rinks. Get your free White Ice Skating TRAMMILL PORTABLE RINK CO., 13th and College, Kansas City, Missouri.

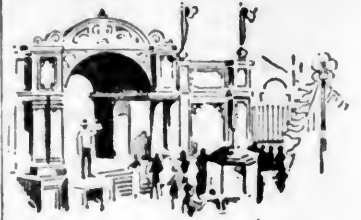
DAREDEVIL AND PILOT



Pictured above is Marie Meyer, daredevil and head of the Flying Circus which bears her name, standing with her pilot and husband, Charles L. Fower, originator of the daredevil stunt, "The Devil's Tango", and holder of the world's record for "upside-down" flying.



TENTED ENTERTAINMENT ~ RIDING DEVICES
CARNIVALS
 BANDS ~ FREE ACTS ~ CONCESSIONS
 BY CHAS. C. FOLTZ (BLUE)



(Communications to 25-27 Opera Place, Cincinnati, O.)

Pacific Coast S. A. Meeting and Election

Ernest Pickering, President; Bert Chipman Re-Elected Secretary-Treasurer—Comment on Past Year

Los Angeles, Dec. 23.—The attendance at the third annual meeting and the election of officers for 1925 of the Pacific Coast Showmen's Association at the new club rooms, 919 South Broadway, was one of the largest of the year, and all seemed to have a keen interest in the progress of things. The nominations were held at a previous meeting, at which a second ticket was about to be filed amid the protest of many, and it developed in the second ticket being withdrawn by its sponsors. This made it but a question of the secretary casting his ballot for the association to elect the ticket which became the head of the organization. This functioned in the election of the following unanimously: Ernest E. Pickering, of the Pickering Park, at San Bernardino, president; Will J. Farley, local *Billboard* representative, first vice-president; Charles W. Nelson, of the Nelson & Meeker Attractions, second vice-president; M. Lee Barnes, of the Foley & Burk Show, third vice-president; Bert J. Chipman, re-elected secretary-treasurer; Geo. Dyanan, sergeant-at-arms. The following were elected to membership on the Board of Governors: Clarence H. Alton, Frank W. Babcock, M. Lee Barnes, Chas. W. Bear, Lou B. Berg, J. W. Conklin, Jr., A. Corenson, Frank Curran, J. Sky Clark, W. H. Donaldson, Geo. F. Donovan, Bert W. Barnes, Edw. K. Fernandez, Sid Grauman, Claude M. Gillespie, Sam C. Haller, Larry Judge, Max Klass, J. L. (Judge) Karnes, John Miller, H. W. McGeary, Walter McGinley, Kalla Pasha, C. W. Parker, Charles Ringling, Milt B. Runkle, Frances Patrick Shanley, James Thomas, D. C. Zelleno.

The report of the secretary for the past year showed the organization in a healthy condition and ready to accomplish even greater things than it has done in the past. J. Sky Clark, retiring president, carried the association thru a most trying year and finished his work with credit to himself and his fellow officers. As in every organization of this character, it was found that many members failed to realize the importance of playing their part in keeping paid up, and this lack of support made it very hard for the head of it to get the proper support due him. It was not long in the year before it was realized by the administration that in order to carry on the work started that the dues and initiation fees would have to be increased. This was taken under advisement, with the result that it was done, and thus the dues were raised to \$10 per year with the initiation a like amount. It was but natural that some dissatisfaction and loss of membership would result, but the purpose of the organization was in it all more secure. No sooner had this been done than the summer season proved very bad and many were unable to pay their dues, and the

(Continued on page 85)

Gray Shows in Quarters

Manager and Wife Visiting Relatives in California

Louis Bright, secretary of the Gray Shows, and who is wintering at his home town, Mt. Pleasant, N. C., wrote *The Billboard* that Manager Roy Gray had informed him that the show had just been stored in a large building at 317 Crawford street, Houston, Tex., and that Mr. and Mrs. Gray left Houston for California to spend the winter with Mr. Gray's mother and two brothers. Also that the show is slated to open in Houston in March, with five shows, three rides and about 25 concessions.

Fleming Thru Cincinnati

William C. (Bill) Fleming, general representative of the Johnny J. Jones Exposition, passed thru Cincinnati early last week while on a business trip in the interest of his organization, and was a few minutes' caller at *The Billboard* office.

Gear's Case Dismissed

The Billboard received a communication from Wm. (Billy) Gear, from Tulsa, Ok., early last week, stating that his case in court had been dismissed and that he had another special event to stage somewhere in that section in the near future.

NO HUSTLING FOR PROPS



The "kids" in the above photo are two of the most likable personages in outdoor showdom, Mr. and Mrs. William J. Hillier. It was "snapped" in the real "snappy" Christmas-tide atmosphere of La Crosse, Wis. (without improvised "props"), where the Hilliers have been vacationing among relatives and friends. The picture is similar to the one used on these folks' Xmas cards.

"Pickups" From Augusta

By WALTER B. FOX

Augusta, Ga., Dec. 23.—Manager Glenn Miller, of the Miller-Via Shows, is a welcome addition to the winter colony of showfolk now in Augusta. Mr. Miller came in from Savannah, where he placed his show in winter quarters. He has rented a home in the fashionable Hill section of the city for the winter months. The writer had a letter from his friend, K. F. (Brownie) Smith, last week. "Brownie" is taking life easy these days at his home in Salisbury, N. C. Superintendent Frank Kuhl, of the Dykman & Joyce winter quarters staff, is a busy man these days. A great deal of rebuilding, painting and repairing will be done after the holidays, and the genial Frank is whipping his plans into shape to start work with a rush after the first of the year.

Johnny Wallace is still busy with his museum at 11th and Broad streets. He received heavy patronage last week from out-of-town people who came to Augusta to do their holiday shopping. Mr. Wallace contemplates moving his museum to Atlanta after the holidays. A new attraction, in the person of "Detrimination" Hoyt, armless and legless boy, was recently added.

Robert (Bob) Morgan, in advance of Cecil B. De Mille's *Ten Commandments*, flew in town the other day and after spending a couple of busy days with the local billposter left for Birmingham. The picture will have an early showing at the Imperial Theater, which is under the management of Frank J. Miller, an ex-circus man. *White Cargo* and *Rain*, two Broadway stage successes, will also be seen at the Imperial at an early date. It is announced.

Louie King, well-known carnival special agent, last season in advance of the Lew Dufour Shows, now with *Flashes of the Great White Way*, is expected in Augusta shortly.

William (Spot) Basinger and Isadore Cetlin, concessionaires the past season with the Miller-Via Shows and the Scott Greater Shows, respectively, were overnight visitors recently. "Spot" was on his way to his home in Salisbury, N. C., to spend the holidays with his mother, while Cetlin was en route to Greenville, N. C., on a business trip.

Elmore Yates, now in advance of Stephen E. Connor's indoor circus, recently closed a contract in Greenwood, S. C. The Greenwood date will follow the circus now being promoted in Augusta under the auspices of the local Eagles' Band.

It's a little late, but still quite mentionable, that the Christmas Special copies

Dodsons "Take in" Carnivals in Europe

The following letter was received last week by a member of *The Billboard's* editorial staff at Cincinnati from C. Guy Dodson, owner-manager of Dodson's World's Fair Shows, who, with a party including his wife and brother, Mel, has been touring in Europe, it being datelined Mannheim, Germany, December 10 (Incidentally, the Dodsons were scheduled to sail from England for the States December 24):

"The 'fares' in France is conducted similar to the way that we conduct a carnival in the United States, only that it consists chiefly of riding devices. The one we saw plays nothing but the boulevards of Paris. This show is run by a man by the name of Cherry and carries about 35 riding devices. Twenty-five of these were merry-go-rounds, one whip (similar to our whip in the States), one English gondola, one doggem and seven or eight other rides—I could not find out what they called them. I saw several riding devices that I believe would get plenty of money in the States, but they were all entirely too heavy to carry from one town to another—this carnival stays from one month to six weeks on each location and it takes a week to move it from one location to another and put it up.

"They had 350 wagons, all uniform, and about 20 feet long, and it looked to me as tho' all of the people that were connected with the show lived in the wagons. They carry a few shows and bally just about the same as we do in the United States. The shows consisted mostly of animal shows. They had one 'wiggie' show, showing plenty of girls, but not much show. Instead of the penny arcade like we have in the States they have a lot of graphophones with ear trumpets on them. You put a small piece of money in the slot and this starts to playing a song, then after you hear the song, if you want to buy it you can buy it of the men running the place. These places all were getting plenty of money. The show had about 250 concessions, mostly stock wheels, and they are worked similar to the way we work stock wheels in the States.

"I also saw a small carnival moving overland from one town to another while we were on our way from Paris to Mannheim. This show looked like it had about 40 wagons. Germany seems to be in a very bad shape. Things are much higher than in the States. All of the picture shows that I have seen here use mostly American-made films with German titles. Incidentally I have not seen one bobbed-hair girl since I arrived in Germany, and when it comes to good looks and style the United States has it all over Europe."

Dixieland Shows Close

Winter at Helena, Arkansas

Dumas, Ark., Dec. 23.—The Dixieland Shows brought this year's tour to a close here and the equipment is being shipped to Helena, Ark., where winter quarters have been provided for by the management. The staff roster at the closing stand included J. W. Hildreth, manager; K. L. Hildreth, secretary-treasurer; John McKee, assistant manager, and Jess Worthley, general agent, the latter also having his Big Snakes show with the company. Mr. McKee, who also has the Crazy House, advises that he will go to winter quarters with the show, also Bill Dyer with his 12 concessions; Bert Lucas, with his merry-go-round; Ernest Mately, concessionaire, and Mr. McAdoo, with his trained animals. Mr. McKee also advises that the show originally opened at Vallejo, Calif., March 21, 1922, and that the past three seasons have been successful for the organization.

"Well Knowns" in New York

New York, Dec. 22.—Last week-end arrivals here included Mr. and Mrs. Harry Melville, of the Nat Reiss Shows; Mr. and Mrs. David Lachman, of the Lachman Exposition Shows; James F. Heron, J. J. Croake, Ed F. Carruthers and W. E. Dunkinson.

The Billboard were received in Augusta December 11 and the consensus of opinion among the showfolk wintering here was "The best ever!"

Mimic World Shows

Close Their Season—Will Winter at Beaumont, Texas

Kansas City, Mo., Dec. 23.—The local office of *The Billboard* is informed that the Mimic World Shows played two weeks at Doucette, Tex., and close in that city December 27 and will immediately make a home-run to winter quarters in Beaumont, Tex.

Further advice was that this show will start its spring season early in April, larger than ever, one ride and three shows to be added, making a total of six shows and three riding devices, among the latter being a new mix-up and a new merry-go-round. Mr. Doyle, who was in Beaumont making arrangements for the shows' winter quarters, left for a two weeks' visit to his home in Ohio. He is expected to return to Beaumont early in the new year, going via Chicago and Kansas City. He expects to purchase some new supplies, equipment, etc., and plans on new tops thruout for 1925.

Place of Banquet and Ball Announced

Detroit, Dec. 24.—As stated in the last issue of *The Billboard*, January 13 has been selected as the date for the second annual banquet and ball of the Michigan Outdoor Showmen's Association. It will be held in the new Book-Cadillac Hotel.

Last season, with the organization but a few weeks old, this banquet attracted more than 300 persons to the Tuller Hotel, where a wonderfully well-managed entertainment was offered. It is the hope and expectation that the affair will far surpass that of last year. A souvenir booklet is being produced, and in addition to the banquet and ball, a number of attractions from local theaters will be presented. Organized just a year ago, the association has a membership of more than 200 and occupies comfortable, well-furnished club rooms in the center of the theatrical and hotel district at 13 West Congress street.

Little Sciota Jenkins Undergoes Operation

New York, Dec. 22.—Sciota Jenkins, four-year-old daughter of Mr. and Mrs. Earl Jenkins, late last week underwent an operation at the Jackson Memorial Hospital. Great hopes are entertained for her recovery. She will be remembered as a little "mascot" on the Dykman & Joyce Shows last season, where she made many friends. Mr. and Mrs. Jenkins, who closed the season with the Ringling-Barnum Circus, are now residing at 69 North Eleventh street, Miami, Fla.

"Moxie" Markham to Miami

John (Moxie) Markham, widely known concessionaire, the past season with the Greater Sinesley Shows, and who accompanied B. P. (Benny) Meyers, who had been ill, to Cincinnati last November, left the Queen City December 26 for Miami, Fla., accompanying his old friend, Louie Margolla, on a motor trip. He expects to connect in a concession way, possibly at Miami, for the winter. Since leaving Virginia with Meyers "Moxie" gave every attention possible to "Benny", who is still at Longview Hospital, Cincinnati.

Doc Ralston in Chicago

Chicago, Dec. 23.—Doc Ralston, manager of the Imperial Exposition Shows, was here this week. He said the show will open in Barborton, O., May 1, and that Driver Bros. are furnishing a part of the new canvas and banners. Doc said the organization will carry three rides, merry-go-round, chairplane and Ferris wheel, also minstrel, athletic, musical-comedy and "jungleland", a wild-animal show and 25 to 30 concessions. He stated that the management is completing bookings in Ohio and West Virginia for the new season.

Mrs. Owens Recovering

Chicago, Dec. 26.—Mrs. Fred J. Owens is convalescing at her home from a severe illness of two weeks. She had a very narrow escape from typhoid fever. Mrs. Tom Rankine was one of her callers today.

Bernardi's Exposition Shows

Notes From Salt Lake City (Utah) Winter Quarters

Salt Lake City, Utah, Dec. 23.—The work of overhauling, painting and building new paraphernalia for the coming season for the Bernardi Exposition Shows is gradually rounding into shape, and one on entering the work shops can easily see where a great deal has been accomplished in the past two months.

Nothing is being left undone and no expense spared to make it one of the most complete organizations ever assembled of its size and kind. Every show tent will have hand-carved embellishments, and something different from what has been presented in the past.

The scheme of color will be mineral orange with blue borders and lettering, which will make as a whole a very attractive appearance. All wagons are being built from the ground up and all cars put in first-class condition.

Ben Shafer and wife (Ben electrician on the show the past season) will leave for Los Angeles, where they will spend the holidays with Ben's folks.

Karn Brothers Playing Fat Folks' Show Indoors

A letter to The Billboard last week from the Karn Brothers, well-known fat men, from Mobile, Ala., informed that they had their World's Fattest Family attraction, with their troupe of six people, located and exhibiting in a large store room there, and to very gratifying receipts.

Ezell Meets Old Friends

Wm. Ezzell, general agent of J. C. O'Brien's Minstrels, was a recent visitor to Orlando, Fla., where he called on the showfolks at the Johnny J. Jones Exposition's winter quarters and at other locations.

Mr. Ezzell advised that the O'Brien Show has been playing to a very good business, that it would go down the East Coast of Florida, then up to Savannah, Ga., where it will close for two weeks in order to prepare the outfit for its new season, during which he will again be with it.

New Weiller Factory

Chicago, Dec. 24.—The Weiller Candy Company, formerly at 227 West Van Buren street, has moved to its new plant at 1200 Cuyabourne avenue. This concern found a move imperative owing to its splendid expansion in the business world.

Games on the "Pan" at Windsor, Canada

Windsor, Ont., Dec. 23.—All games of chance will no longer be tolerated in Windsor, according to a statement by Chief of Police Daniel Thompson here Saturday, following a number of complaints regarding petty gambling at self-styled charity bazaars, it is said.

Ireland's Chocolates

Always for Every Purpose.

SALESBOARDS, INDOOR BAZAARS, CARNIVALS.

Order from either one in "That Triangle of Service."

Eastern Representatives: SINGER BROS. 336-38 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.

TALCO KETTLE CORN POPPER

Advertisement for Talco Kettle Corn Popper, showing two models (No. 1 and No. 5) and their prices (\$97.50 and \$57.50). Includes text: 'Two new models—the surest and cheapest year-round "meal tickets" you can buy.'

Advertisement for Cook House Men Attention, featuring a gas stove and burner. Text: 'We are the headquarters for Gasoline Stoves, Jumbo Burners, Steam Tables, Tanks, Pumps, Blow Wire, Gasoline Lanterns, Little Wonder System Lamps, Mantles, Torches, Waffle Irons, Coffee Urns, Griddles, Juice Jars, Juice Poppers, Circus Lemonade Glasses, also Special Equipment to order.'

Morris & Castle Shows

Work at Winter Quarters Suspended During Holidays

K. F. Smith in Harness

Salisbury, N. C., Dec. 24.—K. F. Smith, who closed with the Carolina Exposition Shows at Orangeburg, S. C., November 29, is no longer connected with that company, but after a few weeks' rest-up is now back in harness and getting things in readiness for the coming season for his Smith's Greater United Shows, most of the paraphernalia of which is stored at Koppel, Pa.

Hex Carnival Catering Company Progressive

Lester J. Hecht, of the Hex Carnival Catering Co., Buffalo, N. Y., jobber of American concession merchandise and importer of novelties, advises that he has personally promoted four successful indoor affairs this season under church auspices, and that he has four more dates ahead and pending, he having a complete equipment of 21 booths, as well as additional equipment.

Montana Opens Museum in Cleveland

Montana Mack, late of the L. J. Heth Shows, recently opened a museum at 1731 East 9th street, Cleveland, O., and word from showfolk last week was that it was going over nicely.

Chop-Suey Party

Kansas City, Mo., Dec. 23.—The second of the every-other-week social events of the Ladies' Auxiliary of the Heart of America Showman's Club was a Chop Suey Party held Friday night at the Chinese-American Restaurant.

Houston, Tex., Dec. 23.—What little work that had been going on around the winter quarters of the Morris & Castle Shows at the Louisiana State Fair, at Shreveport, has ceased for the holidays.

Johnny Beem, known as "Ringstock Johnny", is breaking several riding horses for members of the Shreveport Riding Club, and his services are in great demand by the feminine members of this exclusive club.

Milt and Dave Morris and Mr. and Mrs. John B. Castle have arrived in Washington, D. C., and are now at the home of Milt and Dave's folks, Mr. and Mrs. Sol Morris, and will remain there until after New Year's.

No word has been received by the writer from Al Beck, who went home (Toledo, O.) for the holidays—guess his time is all taken up visiting around among his old cronies—but Tommy Thomas writes from Dover, O., that he is enjoying his visit home and has spent many pleasant hours around the Elks' home, meeting the boys.

Several of the band boys of last season (all intend returning to the fold next season) have gone to work for the Magnolia Petroleum Company, in Beaumont, and have become members of the famous Magnolia Petroleum Band, under the direction of the well-known leader, Dr. Harry Cloud.

Extremely cold weather has been experienced in Shreveport for four or five days, during which time Jack B. Rhodes, master builder, spent the days drawing sketches for new wagon fronts to submit to Messrs. Morris and Castle on their arrival back in the "city of hospitality".

Pacific Coast S. A. Meeting and Election (Continued from page 84) officers and the association were confronted with carrying these members or losing them, and they chose the former method as far as was possible.

The association since its beginning has buried 13 showmen, besides helping show-

folks in other ways when it was possible so to do. One of the most interesting reports was that of the Cemetery Trustees, composed of Will J. Farley, Max Klass, Walter McGilley, George Hines, and Sam C. Haller. The chairman reported that from contributions they had built a monument, provided markers for all the graves and otherwise beautified the burial plot in Evergreen Cemetery, and that the dedication date would be set for some time in January.

Because of the heavy demands made on the Sick Committee during its existence one of the first moves by the association is to stage, January 10, in the Philharmonic Auditorium, Los Angeles, a monster benefit entertainment, consisting of the best in vaudeville to be had. So prompt has been the response that not one penny of the association's treasury money will be necessary to finance the affair.

The officers who will guide the association during 1925 are men of ability and standing, and have many plans not heretofore put to use among showmen of the West. A series of dinners at prominent cafes will be put on from time to time, at which officials and business men of the city will be present to not only get them acquainted with the showmen but also to acquaint the showman as to his place in the community of men.

One of the outstanding incidents of the election and meeting was the harmony and satisfaction that the membership held in the election, and this can only hold for a stronger and better association in every way. Retiring President Clark, as a mark of the members' appreciation for his services during his term, was presented with a life membership in the association, this being the greatest gift within the power of the membership.

The fourth year of the association should prove one of harmony and much work, and it has started off with a push that assures having a splendid ending. The new officers, after selecting the date of the annual ball, will go into matters that will make the Pacific Coast Showmen's Association one of the greatest organizations of its kind.

It has the membership, it has the officers, it has the headquarters and it has the will.

Advertisement for Wurlitzer Free Storage, featuring an image of a band organ and text: 'WURLITZER Free Storage BAND ORGANS. Ship your Band Organ to us for storage. We will keep it safe and sound for you all winter free of charge. Expert Repairing. 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 costs. WRITE FOR PARTICULARS. The RUDOLPH WURLITZER CO. NORTH TONAWANDA, N. Y.'

Advertisement for TENTS, featuring large text: 'TENTS FOR CIRCUS AND SIDESHOW. Write for Circular and Prices. ENDICOTT-HAMMOND CO. Phone, Whitehall 7239, New York. 153 Chambers Street.'

American Taffeta Umbrellas



\$9 to \$24 Doz.
With Tips and Stub Ends
\$12 to \$24 Dozen.
COLORED SILK UMBRELLAS
\$30, \$36, \$42, \$48 and \$60 Doz.

LADIES' CANES—Reduced One-Third
25% Deposit With Order, Balance C. O. D.

ECONOMY UMBRELLA MFG. CO.
96 Essex Street, BOSTON, MASS.

\$125 Made in One Day



For over ten years this has been an honest \$125 a week headline—more than doubled many times. **BUDDHA** talks to people about themselves—a sure seller till human nature changes. A fast time seller, costing less than a cent. A joy when business is good; a life saver when bloomers bloom. Fortuna and non-fortuna papers—many kinds in many languages.

For full info, get Buddha, Future Photos and Horoscopes, send 4c stamps to

S. BOWER

Bower Bldg., 430 W. 18th Street, New York.

LITTLE WONDER LIGHTS



Lanterns, Tanks, Pumps, Hollow Wire, Jumbo Burners, 2, 3 and 4-Burner, Pressure Stoves, Folding Kero Stoves, Grills, Griddles, Mantles, etc. Write for catalog and prices. Deposit required on all orders.

Little Wonder Light Co.

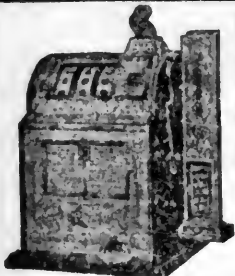
5th and Walnut Streets, TERRE HAUTE, IND.

CARNIVAL GOODS

NOISEMAKERS
BALLOONS CONFETTI
PAPER HATS
Everything for your next blowout.
NEW CATALOG OUT. FREE.

OPTICAN BROTHERS

ST. JOSEPH, MISSOURI.



SLOT Machines

Very Best Profits Obtained Thru the **BANNER**
1925 Models
MINT VENDERS AND OPERATORS
BELL MACHINES.
1c—5c—10c—25c—50c—\$1.00

New Improved 1925 Model.

Write or wire

BANNER SPECIALTY CO.,
608 Arch Street, PHILADELPHIA, PA.

Musicians Wanted

For Johnny J. Jones' Exposition Shows WANTED—Bass and Clarinet, to open January 19. Must join Or and/or Fla. Jan. 18 for rehearsal. Other Musicians write WANTED—Musicians for four weeks' engagement in Florida. Musicians on all instruments to open January 26 at Winter Haven, then Tampa two weeks, then Orlando, Fla. This is an opportunity for Musicians who want to come to Florida and for those in Florida. Write or wire **BANDMASTER MORRIS WEISS**, care Elks' Club, Miami, Fla., until Jan. 15; then care Show.

BAND ORGANS

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.

L. BOGLIOLI & SON,

1717 Melville St., Bronx, New York.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.
Address **SICKING MFG. CO.,** 1931 Freeman Ave., Cincinnati, Ohio.



(Communications to 25-27 Opera Place, Cincinnati, O.)

Hail 1925!

Salaam the "youngster"!

1924 was a kinda "close-fisted guy".

Next season WILL be better—everything points to it.

(Any ladies miss "marriage opportunity"—leap year?)

Here's Dab's best wishes for a most successful year for Carnivaldom!

"Congratulations on the new name for the 'column', also the new non-de-plume."
—W. K. WARNER.

E. C. Brown, of the supply house in Cincy bearing his name, opines that next

letters care of *The Billboard* (care of Mail Forwarding Department) and they will be forwarded when addresses are furnished.

The "warm-stove leagues" are again holding sessions. Dictaphones barred by ruling of a majority. (What a wonderful collection of "records" it would make.)

J. D.—Guess that Ed R. Salter, of the Johnny J. Jones Exposition, is the present "honor holder as to actual press agents being longest with the same respective shows."

Look over the Letter List, and if your name is there send forwarding address promptly (each week). In addition to helping to keep the length of the list

LOOKING BACKWARD



The original of the above reproduction is from a collection of keepsakes of Fred H. Kressman. It was "snapped" on the midway of the World at Home Shows while they were playing the State Fair of Texas, at Dallas, in the fall of 1914. Upper row: William Judkins Hewitt, raconteur and guest a la extraordinary; James Michelstetter, mahager of the motordrome, and Fred H. Kressman, secretary-treasurer. Middle row: Omar Sami, owner-manager the Human Butterfly and Big Illusion Show; Chas. Hatch, manager of the World at Home Shows, and W. C. (Spike) Huggins, general superintendent.

season will be a dab for the concession folks.

Watch the Letter List and please send for your mail promptly. Help keep the published list to a minimum.

A squib from one of the Bedouins at St. Matthews, S. C.: "Sunny South", December 23—lecleles four to ten inches long on the borders of tents!"

That good old-timer press agent and special story writer, Doc Waddell, had the pleasure of spending the holidays in his "home town", Columbus, O.

If Deb-Dab over-looks making mention of a point consistently good for all carnivaldom, send 'er in—and all credit will be given to yours—if you want it.

Bill Aiken infos that after a lot of preparedness he will in the spring again open the Aiken Amusement Co., also that he will do his own general agenting.

R. T. Scott, late of his brother's organization, the C. D. Scott Greater Shows, postcarded from Roanoke, Va., that he was leaving last week for Lakeland, Fla.

Saw a newspaper cut of that big alligator recently purchased by the John Francis Shows. It was in a "gondola" railroad car, and sure looked a whopper.

J. M., Ogdensburg—Write the parties

to a minimum, there might be some important mail for you.

After four years of constant trouping as secretary and in other capacities with the Gray Shows, Louis Bright is winter vacationing with his father and mother at Mt. Pleasant, N. C.

Don't forget, there are hundreds of showfolks who don't even own a show, ride or concession. Outside show business, a man doesn't necessarily need be a contractor to be termed a carpenter.

Deb. received info. from Gaffney, S. C., that Coffey (Mike) Thornton and "Slim" Porter, former whip (ride) man with the Greater Sheesley Shows, have been with a textile business in Gaffney.

These are the weeks concessionaires are looking up and getting ready to decide on merchandise for next season. This might be especially interesting to manufacturers and jobbers.

Morris Miller is sure stepping up into the shiniest limelight. According to predictions, watch that No. 1 Miller Bros. Shows next season—it is given out as fact that they will have at least nine rides.

While "to dabble" is one meaning of the word "dab" don't get that application of it overwhimingly to the fore, as pertains to Debonair Dab—it has several

THE ELI POWER UNIT

Is built according to the same ideals of service and durability which have always distinguished the products of this company. A real POWER UNIT for any riding device. Write us for information about

THE ELI POWER UNIT
ELI BRIDGE COMPANY
N. West Street, Jacksonville, Ill.

J. P. Mackenzia, John Wendler, F. W. Fritsche,



PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS.

Meet us at the Park Men's Convention, Drake Hotel, Chicago, Dec-3, 4 and 5. Booth 34.

ALLAN HERSCHELL CO., INC.,
NORTH TONAWANDA, N. Y., U. S. A.



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.

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.

TAYLOR'S GLASSY BALL-THROWING GAMES

are universally acknowledged top money getters. Catalog ready January 1.

TAYLOR'S GAME SHOP
COLUMBIA CITY, INDIANA

GUERRINI COMPANY
Patromilli and C. Piatano, Proprietors.
HIGH-GRADE ACCORIONS.
Gold Medal P. P. I. E.
277-279 Columbus Avenue, San Francisco.

DOUBLE HIGH STRIKERS

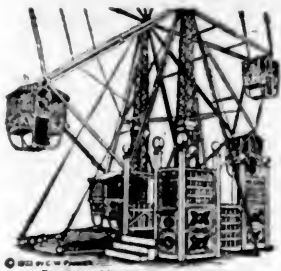
YOU CAN get DOUBLE MONEY and only one privilege expense with "More Made" Double Strikers. Send stamp for catalog. Other Games that GET THE MONEY. Wa manufacture. 1908—MOORE BROS., Mfrs., Lapeer, Mich.—1924.

FUTURE PHOTOS

NEW HOROSCOPES
Magic Wand and Buddha Papers.
Send 4c for samples
JOS. LEDOUX,
189 Wilson Ave., Brooklyn, N. Y.

CHOCOLATE BARS Plain and Almond. Best Premium and Occasions. Send 10c for samples and prices. **HELMET CHOCOLATE CO., Cincinnati, O.**

It helps you, the paper and advertisers, to mention The Billboard.



SUPERIOR MODEL PARKER WHEEL
The Handsomest, Flashiest, Safest Wheel made. Seats 40 passengers. Has carried 60. Handles 30 people in 5 stops in 1 1/2 minutes. Built only by
C. W. PARKER, Leavenworth, Kan.

WRITE FOR OUR VALUE GUIDE CATALOGUE



SPECIAL, \$1.50
Gents' Combination Outfit.
Gold-plated Watch, Knife and Chain, in Display Box.
Complete Set,
\$1.50
.15 Postage

\$1.65 Total

No. B. 162.
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.

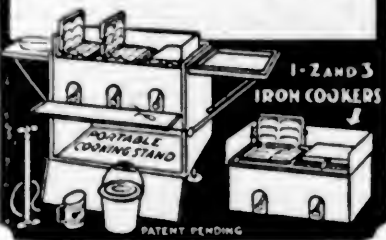
DOG-IN-A-BUN
TRADE MARK
DOG-GONE GOOD

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.

1213-17 Chestnut Street, ST. LOUIS, MO.



A REGULAR GOLD MINE THE NEW GUM-VENDING Bowling Alley

A ball of gum and a shot at the 10-pins—all for 1c. Legitimate in all States. Operators, Parks, Arcades, write for prices and circular.

Gatter Novelty Co.
143 East 23rd Street, NEW YORK.

NUMBERED BALL GUM

Set of 1,200 Balls, \$6.50.

DUNWIN CO.

421 North 6th Street, ST. LOUIS.

Send your correspondence to advertisers by mentioning The Billboard.

other meanings—look in a "big dictionary".

Among the Rubin & Cherry showfolks at Montgomery, Ala., are Mr. and Mrs. Arthur E. Collins (formerly Lillian Murray and "Doc" Collins). The Collins put out a dandy greetings folder, all their own, in colors.

Chas. Burton informed from New Orleans that he was joining the Standard Amusement Co., taking charge of the merry-go-round, also that the caravan had four rides, three shows and eleven concessions, including cookhouse.

May Urmay, of the Zeldman & Poffie Shows, was a caller on the business department of *The Billboard* last week and informed that she is spending a several weeks' visit with her mother, Mrs. Lahey, in Cincinnati (North Fairmount).

W. T. Hughes, aluminum ware concessionaire with the Zeldman & Poffie Shows, is keeping himself industrious during his off months, and has completed the building of his 84-foot garage in his home town, Jellico Plains, Tenn.

Adolph Spanier and George Brooks, of the Johnny J. Jones Exposition, and Lester Price, of the Rubin & Cherry Shows, have been sojourning at Miami, Fla. "Dolph" infos that they will be with the early Jones caravan when it opens.

Word from Winnipeg, Can., had it that after May 31 licenses will not be renewed to free amusement (sort of penny arcades) for inside the territory of city license control. The report was that the "Health Committee" had passed the resolution.

Old Jack Frost sure has made "his" presence known "down South". And it has been almost unseasonably cold in the North. The occasion will aid some of the folks to make "resolutions"—those who have been above-the-income spenders during summers.

Charles Weaver advises that Zinida Zan is having built a big novelty side-show and will be out next season under the management of her husband, William Ross, and that "she sure took in the folding money last season on the D. D. Murphy Shows."

Don't forget: Your branch of public entertainment is cherished by the masses (except with your "business" oppositionists) if it were not THERE WOULD BE NO NEED OF YOUR OTHER BUSINESS KNOCKERS BEING SO "UNDERCOVEREDLY" ACTIVE!!

"What's the name of the outdoor showmen's association in the northern section of the country?" "What's that; why, howcum there isn't one functioning?" Answers to the foregoing questions courteously passed up to the Northeastern showmen—New York State, etc.

F. J. Matthews, secretary the Bernardi Exposition Shows, is remaining this winter at the winter quarters of the organization at Salt Lake City, Utah, looking after things and has been attending to business matters for Manager Felix Bernardi during the latter's trip east.

Seems that quite a few of the various "show-letter" writers are really vacationing. They should keep the newspapers boiling during winters, not wait until spring and then try to swamp us with copy for publication. Showfolks like to read of each other during their off seasons.

J. W. Keon postcarded that he did quite a bit of hop-scotching during the fair season and had closed with the Central States Shows at Madison, Fla., and intended going to Augusta, Ga., to open with the Dykman-Joyce Shows in the spring with two concessions.

Chas. Lentz, a concessionaire of four years, previous to 1923, is said to have fitted himself in very nicely at Salisbury, N. C., and that in addition to managing Crystal Park, a beautiful spot, he manages a Business Men's Club, in Main street, above the Strand Theater.

"Uncle John" S. Holland, former treasurer of the World at Home Shows, is indefinitely in Philadelphia, residing at the home of the well-known agents, Edward K. Johnson and wife, at 2218 South Woodstock street. Thanks, "Uncle John", for the answer to an inquiry in a recent issue.

Montana May, New York City, has asked Deb, to correct an erroneous report in that Harold Pray, the giant, known as Montana Hank, was not her partner in theater advertising they were doing in and around that city with a large covered wagon, but was in her employ, or words to that effect.

Stanley Krotshock wrote from Sunbury, Pa., that he has six more years "to do", and that he wishes to thank "Mother", Corning, Mr. and Mrs. Myers and Doc Waddell for their help and kindness shown him, and that he wished all his old trouper friends a Merry Christmas and a Happy New Year.

Harry Long and his sidekick, Esau Bright, closed the season with the Gray Shows and joined another caravan, and so Deb, was told, Harry said to Manager

(Continued on page 88)

Keystone Exposition Shows

SENDS NEW YEAR'S GREETINGS

WANTS Shows, Rides, Merry Mixup or Dangler only. Concessions all open: some exclusive. Cook House open. Want Help on Rides, such as Merry-Go-Round, Ferris Wheel, Whip; must be sober and reliable. Shows open April 18, playing few of the best lots in Philadelphia, Pa. Want Free Act: Lady High Diver preferred.

Harry Dickinson, let me hear from you.

MECHANIC & GRUBERG

1827 E. Cambria St.,

PHILADELPHIA, PA.



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

The "TELERAY"

ELECTRIC FLOWER BASKET
WAS MADE FAMOUS BY INCREASED SALES.

Each month, since we originated this new Novelty Basket, our sales have increased by leaps and bounds. REPEAT ORDERS have been received this fall and winter than ever before. This is due to the quality and high-class workmanship we put in every basket we sell. The beauty of the "TELERAY" Basket attracts the attention of everybody. Electric bulbs inside the flowers give a most beautiful transparent effect not obtainable in any other electric flower basket. Wonderful premium on Salesboards and a fast seller at Bazaars, etc.
The Basket shown at right, 6 lights, 23 in. high.

	Each	Dozen
4-LIGHT BASKETS, 19 inches High	\$3.00	\$33.00
5-LIGHT BASKETS, 22 in. High	3.25	36.00
6-LIGHT BASKETS, 23 inches High	3.75	42.00

12AZDA LIGHT BASKET \$3.75 Each Sample in Doz. \$4.00
No. 7-M-9-9 Light Basket 23 inches High

25% cash required on C. O. D. orders. Samples all cash.

Write for Illustrated Catalog.

OSCAR LEISTNER Manufacturers, Estab. 1909
323-325 W. Randolph St., CHICAGO, ILL.



SHOWING ROSE DETACHED

Decorated Glassware

Special Items for Carnivals.

Prices Per Dozen: 30c, 75c, 85c, \$1.00 and up.

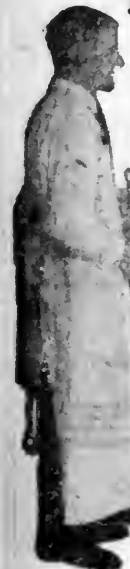
DUNBAR FLINT GLASS CORPORATION

DUNBAR, WEST VIRGINIA.

Send for Catalogue.

\$1000⁰⁰ Monthly!

in this fascinating business



You have wished a thousand times for a thriving, money-making business—here it is! You have often read of men and women who started out in a small way and quickly accumulated a fortune, and have wondered why you never had a similar opportunity—here it is! This automatic machine does the work. It makes TATER-FLAKES, an improved potato chip that is relished by everybody. With this newly invented machine—a good location—and a medium-sized storeroom—you can make more money than you ever dreamed of making. You not only retail across the counter, but you sell thousands of packages wholesale. Grocers, restaurants, druggists, pool rooms, cigar stands and so on buy TATER-FLAKES in large lots. Sullivan, Ind., makes \$150 weekly. Hoffman and McLeish, Ky., running around \$60 daily. Tice, Ill., approximates \$125 weekly.



This machine

entirely automatic. Anybody may operate it without previous experience. Slices, drops, wafers, crisps, browns and delivers. Place in a display window, if possible. Its action attracts widespread attention. Appealing odor whets the appetite and sales are readily made.

Write Now for Information

Get into this fascinating business. Be the TATER-FLAKES man or woman in your vicinity. We give every reasonable assistance possible to machine owners—furnish supplies, display material, advertising matter and sales helps. You become a member of the TATER-FLAKES organization of manufacturers which is fast becoming national scope, and will be of untold advantage to you. Get complete and full information. Write today.

TATER-FLAKES COMPANY, Inc.
125 Jackson Blvd. Suite 110 Chicago, Ill.

\$2.50 worth of potatoes make \$25 worth of Tater-Flakes

Figure the profit. Is it any wonder over 200 Tater-Flakes stores now in operation are averaging from \$100 to \$250 weekly? Women as well as men are successful. TATER-FLAKES are such a vast improvement over ordinary potato chips that sales increase rapidly from the start.



MIDWAY CONFAB

(Continued from page 87)
Roy Gray before leaving: "Here, Roy, to assure you that I'll be back in the spring, hold this b. r. for me"—and 'tis said the roll wasn't a very small one either.

"Bob" Lohmar is capable of sketching out (and constructing) a combined collapsible scenery (and electrical transformation attraction of the old "volcano" caliber that would prove a veritable "scream"). Whether he would care to or not, he has the capabilities. (Didja ever figure out anything along that line, Robert?)

Ed LaRoche, ticket-box man with the Patterson show, said that along with the first snow at Chicago came that old-timer girl-show talker, Joe McGarry, whose ability as an announcer he admires and whom he first saw work in front of a show at Coney Island in 1905. Also infoed that Joe had purchased some new show wardrobe for next season.

R. F. Carnes infoed from Salisbury, N. C., that Jack Gecona, of Smith's Greater United Show the past season, had a restup at Salisbury and was spending the holidays with his folks at Cherry Valley, Pa., after which he would spend his time between Pittsburgh and Kopek, Pa., as a representative and attending to business for K. F. (Brownie) Smith.

E. A. Larson, fat man, the past season on exhibition with the Harry Copping Shows, and Lyman Barber, with the same organization until the Catlettsburg, W. Va., stand, are both wintering in Covington, Ky., and were callers on *The Billboard* last week. "Fat" is working up some street advertising stunts, and Barber is with a newly-originated paper.

The following shows, etc., were detached from the No. 2 Miller Bros. Shows December 22 at Tampa, Fla., and under direction of Neal (Whitey) Austin left to join the other contingent being sent to Havana, Cuba, by General Manager Morris Miller: Austin's 10-in-1, Ted Metz's 5-in-1, Harry Dickinson's shows, and W. D. Bartlett, Cy Perkins and Wendall (Props) Koontz with concessions.

An old-timer with the C. R. Leggett Shows the past several seasons is Chas. Seip, talker and other lines. One of the old companies he was with was the Seeman-Milligan Mardi Gras Company, in fact Chas. was "with it" when it was organized (out of the old Famous Robinson Amusement Company) at Birmingham, Ala., spring of 1904. Remember Pratt City, Charlie?

In answer to a recent inquiry the vet. ex-showman, Fred P. Shields, infoed from Cleveland that he is still "among those present" on this mundane sphere, is engaged in the manufacture of cigars, and also holds a position with the city of Cleveland as inspector in the Division of Streets Department. Fred P. asked Deb. to give his "howdy" to all his showfolk friends. More from and about this old-timer later.

Easy, Mr. Agent, on that misleading report stuff. You should know better—we can't use it. You are not "in the East," but down in Florida. There's already been too much of that—(name it) contributed for circulation among the showfolks. We welcome and appreciate news, but not "bull"—please don't try to make us the "goat" for it, especially when you sign a man's name to the communication who is in the North.

"Spike" Connors wishes Deb. to say to his friends that he enjoyed a wonderful Christmas dinner at the National Soldiers' Home at Hampton Roads, Va. "Spike" sent along a specially printed and decorated paper napkin, with the following menu: "Roast turkey, oyster dressing, giblet gravy, cranberry sauce, sweet pickles, creamed sweet corn, mashed potatoes, candied sweet potatoes, mince pie, Florida oranges, bread, butter and coffee. Music by the home band."

Cincinnati and vicinity had a "white Christmas", the first in several years. It gave a real old-time atmosphere to the occasion. However, it recalled the lines of "Jerry" in *The Convict's Daughter*, (also other titles):

"The snow, the snow,
The beautiful snow;
"You step on a hunk
And away you go.
"Then the cuss-words
"Begin to flow, for
"It's deucedly uncomfortable,
"Don'tcha know?"

Albert M. Hayes, erstwhile carnival agent and office man with the K. G. Barkoot Shows, Veal Bros.' Shows, Smith Greater Shows and others, has been away from the caravans the past couple of years, but he infoes that he may return next season. Incidentally Albert says he would like a letter from the other Albert M. Hayes who has his mail forwarded by *The Billboard* with a view to arranging some letter identification between them, and that for this purpose Valley Stream, L. I., N. Y., care of Hoffman's, will be his located address for the next few weeks.

Mr. and Mrs. O. E. Trout, who report having a very favorable season with their concessions on the Zeldman & Pollie Shows, and are going back next season,

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 Diamonds.

Could there be stronger proof of our claim that our Mexican Diamond exactly resembles the finest genuine diamond side by side!



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have delighted thousands of customers for 18 years. They positively match genuine diamonds. Same perfect cut, same dazzling play of rainbow fire. Same intense color of color by side comparison with genuine. Noted experts positively need their experience to detect any difference whatever. First-class MEXICAN DIAMONDS and you never know it! Test a MEXICAN DIAMOND 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. \$2.99. No. 2—Gents Heavy Trench Watcher, 1 ct. gem. 14k gold. \$2.99. No. 3—Ladies 2 stone Dutch set ring, fine platinum finish, two 5/8 ct. first water Mex diamonds, one blue sapphire. \$5.99. No. 4—Gents Ex. Heavy Gypsy ring, platinum finish, black intlay on sides, 1 1/2 ct. first water Mex Diamond. \$5.99. SEND NO MONEY. Just send name, address and slip of paper that meets around ring finger to show size. Say 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.
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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 50 c. 200-hole Board. No blanks. Every mile gets a bottle. Salesboard \$5.00. FREE. COMPLETE OUTFIT ONLY.....\$5.00.

FOR TRUST PLAN WORKERS.

Perfums put up in 21-vial box, 48. Also in 30-vial boxes, 59c. 3 assorted colors and odors. Brings in \$2.10.

Unlabeled Vial Perfume, \$1.75 Gross.

Big Give-Away Sacher, \$2.00 Gr. Give-Away Perfume Vials, \$1.75 Gross.

Perfumed Sacher Packets, wrapped in crepe, many colored flowers, assorted odors. 21-Packet Box, 42c; 30-Packet Box, 50c per Box. Each vial and sacher packet sells for 15c. 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, Daz \$5.50 Big \$3. In High Glass Soap-

per, Gold-Label, Ribbon-Tied Assorted Perfume, Sells for 50c Each Dozen.....\$2.00

Mammoth Big Flashy 16-oz. Size Lilia, Jockey Club Perfume, Eau De Cologne or Hair Tonic.....\$6.50

Big Jar Cold Cream, Sells for 80c each.....\$6.50

Big Jar Vanishing Cream, Sells for 30c Each.....\$6.50

Good-size Guaranteed Shaving Cream, Sells for 25c.....\$1.00

Big 4-oz. 6-in. High Gold Plate Cap, Beautiful Sprinkler, Eau De Cologne, Lilia or Jockey Club Perfume, Ribbon Cord, Tied, Daz \$3.00, Big Flashy 8-oz. Size, Dozen.....\$5.50

TERMS: One-half cash, balance C. O. D.

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Have you one in your store doing this for you? If not, order one today. No blanks. All element of chance removed. A standard 50 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, refinished to look like new and in excellent running 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 Packages; Full Case, 2,000 Packages, \$26.00. If ordered with machine, 5c Trade Checks, \$2.50 per Hundred.

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TOP MONEY EVERYWHERE. Price, \$75.00. 15-horse machine, mounted on 36x36 fold-up board. IMMEDIATE SHIPMENTS. COMPLETE LINE OF SUPPLIES FOR BAZAARS, INDOOR CIRCUS, ETC. Send for Our 96-Page Catalog of New and Money-Making Ideas.

H. C. EVANS & CO. Show Rooms, 321 West Madison St., Office and Factory, 1528 W. Adams St., CHICAGO

IT HELPS YOU, THE PAPER AND ADVERTISERS, TO MENTION THE BILLBOARD.

are located for the winter in North Beach avenue, Daytona, Fla., where O. E. is a frequent visitor to the Elks' Club. Incidentally Trout was one of the show-folks who purchased a Christmas Special copy of *The Billboard* at a local news-stand. Of this he writes in part: "I had paid for it in advance, and when calling for the big book the news dealer told me that he had had several offers of 50 cents for it, and that if I wanted to sell it to just stand out on the street reading it and I would soon have a buyer—but I'll just keep it."

H. L. Wright sent a clipping from *The Columbia* (S. C.) *Record* telling of a letter mailed at Charleston October 30 to a young lady, care of *The Record*, Columbia. The article stated that there was an actress of the same name, except that the latter was a "Mrs.," playing a local theater, where it was delivered after the actress had gone, so it was forwarded to *The Billboard*, the mail-forwarding department of which forwarded it to the address furnished by the actress (to La Fayette, Ind.). The show lady, however, immediately deducing from the return address of the sender that the letter was not for her, she had it returned to its starting point and its writer, who placed it in a new envelope and again mailed it to the lady in Columbia, where it arrived December 19.

If "pro and con" local organizations (presumably for home-town welfare—health, environment, etc.) keep springing up in towns and cities, and attaching some sort of "civic" to their handles and "demanding" their wishes to be complied with on the part of ordinance makers, not only will the latter ere long be up against a darn hard job, but they will of necessity be past masters in both politics and diplomacy. From the general public's point of view the various factions sometimes get their "wires crossed", particularly pertaining to their ideas (personal likes or dislikes in most instances) regarding what the townspeople need in the way of public entertainment. There have been numerous instances wherein would-be knowalls—"all-wise advisers"—have knocked one branch of amusements and strongly supported another branch a darned site worse for the general public than the one they "rapped".

One of the folks at Shreveport wonders "Who remembers?"

When T. O. Moss made openings on "Doc" Barfield's plant show?

When "Jimmie" Murphy and the Mrs. were with the Smith Greater Shows?

When James F. Benson was a doortalker on the Smith Greater?

When Harry Copping had a Condemner wheel on Jack Hampton's Show?

When Wm. Zeitman sold novelties?

When "Brownie" Smith had out a snake show?

When Johnny J. Jones and Jimmie Adams had a circus, the New Century Railroad Shows?

When "Ferris Wheel Mack" tamed George Stackton's big snake in Ironton, O.?

When "Doc" Barfield broke into the show business?

When Clark Cooley had a carnival?

When Fred Walcott had a carnival?

When Morris Miller had a candy wheel with the Otis Adams Shows?

When George Dobyns closed in Midvale, Ga., with two plant shows?

When "Pop" Erbe lost the wrestling match in Brackenridge, Pa., and when "Pop" consolidated the Little Wonder Shows with G. W. Brownie's Old Keatuck Shows?

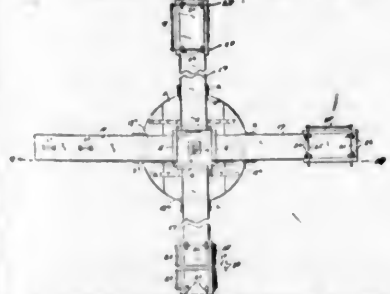
When Hughie Clements did the high dive at Wellston, O.?

When George Hawkins, after finishing with the juice for the day, poured it and its flouters in the glass-rinsing bucket, and the merry-go-round crew "copped" and drank it?

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)

1,515,903. **MERRY-GO-ROUND.** John F. Nagorski and Durwood F. Corse, Bedford, O. Filed April 11, 1923. Serial No. 631,408. 8 Claims. (Cl. 46-27.)



A merry-go-round embodying a supporting platform having collapsible feet foldable against its under surface and provided with means for retaining the same in downwardly and outwardly extending positions for supporting the plat-

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SECOND ANNUAL

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WANTS FOR SEASON OF 1925

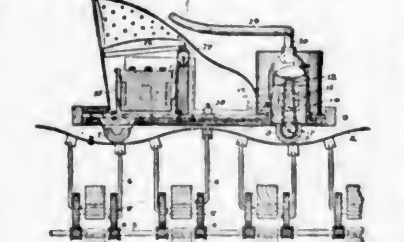
Shows, Rides and Concessions of every description, to open in April in Pennsylvania.
Will positively guarantee ten fairs. Pat O'Connell, let me hear from you. All address
HOWARD HERMAN, Box 566, Altoona, Pa.

form at a desired elevation, a second platform pivoted to and arranged spaced above the first named platform for rotation upon a vertical axis, anti-friction members carried by the second platform and co-operating with the lower platform, a plurality of seat-forming beams having their inner ends removably engaged with the second-named platform and resting upon the upper surface of the latter, and seat-guard frames, including members pivoted upon said supports and foldable flatly against the upper surfaces thereof.

1,515,839. **VANITY CASE.** Martha Halowell Connor, Baltimore, Md., assignor to The Tin Decorating Company of Baltimore, Baltimore, Md., a corporation of New Jersey. Filed October 1, 1921. Serial No. 504,643. 9 Claims. (Cl. 132-83.)



1,517,589. **AMUSEMENT APPARATUS.** Dudley Humphrey Scott, Cleveland, O., assignor to The Humphrey Company, Cleveland, O., a corporation of Ohio. Filed August 23, 1924. Serial No. 733,893. 8 Claims. (Cl. 104-58.)



An amusement apparatus, comprising a flexible floor and means adapted to impart an undulating movement thereto, in combination with a wheeled vehicle adapted to coast upon said floor having a power starting and propelling device adapted to be automatically disconnected when the movement of the vehicle is accelerated by the undulating movements of the floor.

1,516,944. **STRIKING MACHINE.** Clarence Leslie Barnhart, South Brooklyn,

N. Y. Filed August 23, 1922. Serial No. 533,844. 8 Claims. (Cl. 265-22.)



In a striking machine, an anvil member, a guide extending substantially perpendicularly above the said member, and a striking member slidable along the guide to co-act with the anvil member, the said striking member having a hand grip portion.

BOSTON
JACK F. MURRAY
Phone, Beach 0651
821 Colonial Bldg., 100 Boylston St.

With the Shows
Boston, Dec. 27.—With the coming of Christmas business for the various shows is beginning to pick up. Extra matinees and some midnight performances are being put on to accommodate the increased demand for seats.

Stepping Stones cut the regular Wednesday matinee to play matinees Friday and Saturday; *Gus the Bus* had afternoon performances Thursday, Friday and Saturday; *The Best People* matinees were Thursday and Saturday, as were the matinees of *Cobra*, *Be Yourself* and *Sally, Irene and Mary*; *In the Next Room* stuck to the regular schedule of Wednesday and Saturday; *Ritz Revue* matinees were Friday and Saturday; *China Rose* and *The Potters*, because of the late opening, played only the Saturday matinee.

The Potters, which has been here for the past seven weeks, closed at the Plymouth last Saturday and reopened at the Boston Opera House Christmas Day, to remain only until after New Year's.

There will be midnight performances New Year's Eve of *Gus the Bus* and *Cobra*, according to present announcements, and other shows also may give an extra performance then.

Shows in Prospect
It is reported that *The Miracle* will be

seen at the Boston Opera House late in the winter, that Earl Carroll's *Vanities* will follow *Stepping Stones* at the Colonial January 5, that the fourth company of *White Cargo*, with Leon Gordon, the author, in the leading male role, and Annette Margules, who created the only female part in the original production, in the cast; *Rose-Marie* and *Madame Pompadour* will reach here later in the season.

Bostonians in Town
Among the natives of the Hub City-in town with various shows are Louise Brown, of *Sally, Irene and Mary*; Jack Donahue, with *Be Yourself*, and Will Philbrick, of *Gus the Bus* Company.

Hub-Bub
Shirley A. Farnsworth, a Brookline sculptress, is making a statuette of Dorothy Stone, which will be later cast in bronze and placed on exhibition. The pose presents dainty Dorothy in the garb of Peter Pan standing erect in her boy's costume with an expression of youthful delight on her features.

A meeting of the Boston Green Room Club was held in the State Suite of the Copley-Plaza this week, many players of prominence being present as guests.

The Theater Guild of Boston will hold a costume party New Year's Eve at the Boston Art Club.

Townsend Walsh, formerly dramatic critic of *The Traveler*, and well known in the show business, is now handling *The Best People* for Charles Frohman. For a while he was here with *Carnival*.

Louis E. Walters, who conducts a large independent vaudeville booking office, recently held a party to celebrate the completion of his beautiful new home in Roxbury, having as his guests many people prominent theatrically thruout New England.

The many friends of Dr. M. M. Graham, theatrical dentist, will learn with regret that the genial "Doc" recently buried his mother, who had been ill for quite some time, tho her death was due to an accident and not to sickness. Dr. Graham has taken his loss much to heart.

Nearly all the vaudeville houses are adding acts to the bills for the holidays and are having special midnight shows for New Year's Eve.

Business at the burlesque houses continues at a healthy rate, they not having suffered much during the recent slump. Many big pictures are due to reach here early next year.

BEANO or CORN GAME

The Fastest and Best of All.

Cards made of heavy leatherette bound material. Complete, with numbered wooden blocks, tally sheets and instructions.

35-PLAYER LAYOUT.....\$ 5.00
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25% deposit must accompany C. O. D. orders.

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It helps you, the paper and advertiser, to mention The Billboard.

Greater Sheesley Shows

Christmas Fittingly Observed at Winter Quarters—Other Newsnotes

Alexandria, Va., Dec. 26.—Christmas was fittingly celebrated with festivities and numerous dinner parties at the Greater Sheesley Shows' winter quarters and workshops here. Mr. and Mrs. John M. Sheesley and son, John D., were guests of Washington friends at a dinner and theater party. They will spend New Year's with Mr. Sheesley's parents at Harrisburg, Pa.

Among visitors to quarters during the week were Milton and "Plain Dave" Morris and John R. Castle, who remained in Washington for Christmas with the Morris "boys' parents. The trio has gone to New York to remain over the first of the year, after which they will return to the winter quarters at Shreveport, La.

Mr. and Mrs. William R. Hicks were guests at Christmas dinner of Mr. and Mrs. Sam Kaplan and Mrs. Bennie Kaplan in Washington. The Kaplans arrived last week from Jacksonville, Fla. Sam will be allied with the Sheesley Shows next season and is preparing to do considerable work on equipment which he has shipped here.

Mr. and Mrs. Joe Oppice were host and hostess at a Christmas tree ceremonial in honor of Master Billy Moore. They entertained at dinner in the shows' dining car, among guests being B. L. Beckwith, James Austin, George Gussell, Edward Schilling and Claude R. Ellis. Dinner parties also were given by Mr. and Mrs. H. A. Willert, Mr. and Mrs. Harry Moore, Mr. and Mrs. E. G. Colhan and Mr. and Mrs. Fred Buss, who are operating one of their popcorn wagons in Alexandria.

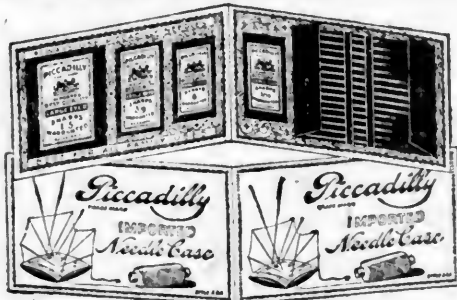
A number of Sheesleyites had concessions at the Baltimore style show, produced by Frank J. Schneck last week. Mr. and Mrs. W. L. Cassidy left from there for the American Legion Circus in Detroit, after which they will visit relatives in Toledo, O. George Ritch also went to Detroit and after the circus will spend the remainder of the winter in Chicago. Cecil (Whitey) Doval is visiting his parents near here. During the Baltimore doings Sheesley Shows' members were entertained by Mr. and Mrs. W. H. Van Hoosen, of the Bernardi Greater Shows, who are making their home there this winter. **CLAUDE R. ELLIS** (Press Representative).

"Pickups" From Dodson Shows' Winter Quarters

Port Arthur, Tex., Dec. 24.—Cold weather here the past several days put a stop to the painting being done outside at the winter quarters of Dodson's World's Fair Shows. The 40-foot front for the Water Circus has been started, with a large oval entrance and all carved panels. The Lilliputian Show will have a new entrance, a miniature Dutch home, with the front porch as the bally platform. Bagdad has all new settings and a new top. The Athletic Show will have a new top. The beautiful office wagon has been turned out of the carpenters' and painters' shop. Harding's Jungleland and Wanderland attractions have had all their frameworks painted and have a lot of new canvas and animals. Fritz Shaffer is building five new concessions. J. W. Estes is working on some new moving figures for his show, which he is enlarging. Charlie Grashart built two new popcorn stands that, while not large, are real flashy. The writer's Penny Arcade is all overhauled and is ready for the road. Manager Dodson informed the writer from Germany that he has two shows which he thinks will take well with the American show-going public. Manager W. J. Kehoe expects to have the No. 2 show back in winter quarters about February 1. The steers which were used in the Wild West have been returned on account of a stock epidemic in the territory the show was in. Max Montgomery, musical director, for the winter leader of the Port Arthur City Band, is pulling that organization to the front. Mrs. Montgomery has returned from a visit to her mother, Mrs. Bruer, who will visit her daughter here as soon as she sufficiently recovers from an automobile accident. Charlie Nelson, spending the winter at Miami, Fla., advises that he will be back in time for the show's opening. F. A. Wright, who has the catpillar ride with the show, will put on two kiddie rides. Will Durant, who is "trapping" about 15 miles off shore here, is doing real well at his new job. Doc Ward is shipping into winter quarters 12 goats that he has been breaking for his Goat Track. Doc Allen writes that his Minstrel Show has been having big business on the No. 2 show. The writer's son, Burr, will leave after the first of the new year for the Lawrenceburg (Tenn.) Military Academy. Carl Hansen, electrician, will send his son, Toto, to the same school about April 1. Lucille Dodson is spending the holidays with her grandfather at Columbus, Ind., after which she will go to Chicago for a month's visit, then will return to the Kidd Key College at Sherman, Tex. Manager C. G. Dodson has planned to have all the work at winter quarters finished by March 15 for an early-season opening, and bookings already at hand assure of the tour running up into next December. **P. VAN AULT** (for the Show).

CONCESSIONS WANTED FOR MAMMOTH BAZAAR

Boys, fall in line for your winter bank roll. It's here waiting for you. 300,000 tickets sold for this bazaar, which is run by **THE COOK COUNTY CONGRESS M. W. OF A.** Will be held nights of January 15, 16, 17. Choice Concessions of all kinds now open. Write or communicate immediately to **PAUL W. LANE, 5 N. Wabash Ave., Room 506, Chicago, Ill.**



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 lithographical cover. They come inserted in 150 envelopes. Price, 25c. Easily 120 Daily Profit Selling Them.

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STYLE AA....6.50 GROSS
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POST CARDS FOR VENDING MACHINES

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Actors, Cowboys, Bathing Beauties, Baseball Players, Prize Fighters and others. AGENTS WANTED. Cards are well printed on high-grade Cardboard and satisfaction guaranteed.

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WANTED--FAT PEOPLE AND FREAKS

Any Attraction suitable for Museum.
Want To Buy Monkeys.

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KANSAS CITY

IRENE SHELLEY
424 Chambers Bldg., 12th & Walnut Sts.
Phone, Delaware 2084.

Kansas City, Mo., Dec. 26.—With Christmas over and the new year commencing, the writer wishes one and all a happy and prosperous 1925.

The Kansas City Theater broke its rule by holding over for a second week, commencing December 22, its production of *The Second Mrs. Tanqueray*. A week of any presentation and three days before it secured its home, The Auditorium Theater, was the longest time previous to this exception.

The Indoor Circus at Atchison, Kan., which closed December 13, was fairly successful, it is reported to this office. The shows and attractions were wonderful, with the musical comedy voted superb. It was promoted and sponsored by Jos. R. Donegan, Kansas Cityan, and some years ago manager of the Century, burlesque theater, and the Edwards Hotel. The concessions were under the direction of Mr. and Mrs. George Howk, of this city. The following well-known winter residents of this city were there with concessions for the week: Mr. and Mrs. C. F. Zeiger, "Shorty" Batts and wife and George Ross.

Marty Williams, two years ago president of the Heart of America Showman's Club, has resigned from the Selznick Service Company of Kansas City.

Harry Noyes, popular general agent, has been a visitor here for the past 10 days.

Mr. and Mrs. Ben Austin were in the city December 17 on their way from the East to their home in San Antonio, Tex.

Mr. and Mrs. E. Z. Wilson, of the Con T. Kennedy Shows, have arrived to spend the winter here.

Punch Allen, of the Morris & Castle Shows, is in the city putting on Punch and Judy entertainments for clubs, radio, etc. Eddie Heints, also of the same carnival organization, is here for the winter.

Col. Dan MacGugin, assistant manager and treasurer of the Isler Greater Shows, left December 19 for his home in Davenport, Ia., to spend Christmas with his mother and sister. He will return here January 4 for the balance of the winter. Col. Dan's smiling face will be missed as ticket taker at the Christmas tree celebration and New Year's Eve banquet and ball of the Showman's Club.

CaVilla, celebrated for his "one-man band", advises that he closed his fair dates at Bishopville, S. C., December 1, and is now filling indoor circus dates, the first one being at Athens the week of December 8.

Robson Barnett, of the Fairyland Shows, was a visitor December 19 on his way from the shows' closing spot, Tulsa, Ok., to his home in Louisville, Ky., for Christmas. He informed that the Fairyland Shows closed December 13, and are stored for the winter in Tulsa.

Jack Ashbury arrived December 23 from Cedar Rapids, Ia., and after a few days, departed for Tampa, Fla. He was with the John Robinson Circus the past season and expects to be with one of the big tops again in 1925.

Harold Bushea, lately with the Con T. Kennedy Shows, spent December 22 in this city, leaving that night for Chicago, Detroit and points east.

Jockey Day, who was in advance of the Honest Bill Shows, advises that he will promote some indoor circuses this winter in Oklahoma and the South. The Honest Bill Shows and the Campbell-Lucky Bill Shows are now in winter quarters at Ada, Ok., having closed at Stratford, Ok., December 9.

Grace and Henry Eli, entertainers, driving overland, came in from Fredonia, Kan., December 20, and, when calling at this office, informed that they would remain in this city over the holidays.

Billy Dean of the chorus, and Dorothy Owens, ingenue, with the *Make It Peppy* Show, at the Empress Theater, Mutual Burlesque house, last week, were callers.

The Oakland Trio write from Great Falls, Mont., that they closed a contract with "Wild" Bill Pence and his Cabaret Entertainers, making a tour of the United States and Canada.

We acknowledge with appreciation and thanks receipt of Christmas greeting cards from the following: Ford Agnew, Clarence Auskins, Doc and Mrs. Bacon, Mr. and Mrs. Arthur T. Brainerd, Mr. and Mrs. Sam B. Campbell, The Carsons, John H. Cassidy, CaVilla, the clown; Bert Chipman, Iva Clair, Coburn and Pearson, Mr. and Mrs. Carl A. Cox, H. J. Crahtree, Mr. and Mrs. P. W. Doem, R. E. Dorringer, Mr. and Mrs. George F. Dorman, Grace Durdee, Mr. and Mrs. Raymond C. Elder, Phil Eastman, secretary Kansas Fro-Fair; Mr. and Mrs. Bert Farmer, F. B. Flood, E. E. Gallagher, The Goodwins, Gordon-Howard Company; Doc and Allie Grubs, Louis Hemmaway, Mr. and Mrs. Wm. J. Hilliar, Mr. and Mrs. George Howk, Isler Greater Shows; Mr. and Mrs. Charles E. Jameson, The Justus-Romain Company; Dave and Irene Lachman, Mr.

and Mrs. G. C. Loomis, Col. Dan MacGugin, Mr. and Mrs. Ghas. A. McMahon, E. J. Meagher, Duke Mills, Mr. and Mrs. Moeck Sad Aill, Morris & Castle Shows; The Nolans, Mr. and Mrs. Ed C. Nutt, Mr. and Mrs. Wm. L. Oliver, Prof. Onal James Patterson, The Paffens, Mr. and Mrs. E. L. Paul, R. Roberts, Mr. and Mrs. Thad W. Rodecker, Laura Rogers, Mr. and Mrs. Earle Ross, Mr. and Mrs. C. J. Sedimayr, Mr. and Mrs. Ed Sherwood, Harry E. Strubhar, Mr. and Mrs. Waiter F. Stanley, Mr. and Mrs. Frank S. Stevens, Dan Watson, Mr. and Mrs. Arthur T. Wellington, Mr. and Mrs. Eugene W. Williams, C. A. Wortham's World's Best Shows; Victoria and Dupree, Mr. and Mrs. L. C. Zeleno and Mrs. and Mrs. C. F. Zeiger.

Corey Greater Shows

Management Again Playing Winter Indoor Company

Pottsville, Pa., Dec. 24.—Regardless of Manager E. S. Corey's activity in preparing to again launch his Indoor Bazaar Co., which opens at Johnstown, January 1, to play week stands, preparations relative to attractions, etc., for the coming season of the Corey Greater Shows are going forward quite progressively.

Among those already signed for the new season are Preston Jenkins, with his whip, Ell wheel, merry-go-round and Venetian swings; Weaver's Dog and Pony Show, A. B. Hayden, of Philadelphia, with a string of six concessions; P. J. Finnerty, with the advance forces and with four concessions; J. G. Rogers will handle the programs and contests. Finnerty writes the management from Miami, Fla., that he is enjoying a much-needed rest there.

The indoor show will play until April, with vaudeville acts, a pit show, concessions and a jazz band, after which the outdoor organization will start its tenth season, to cover virtually its same old route. All of which is according to an executive of the above shows.

Middleton To Call Meeting

Organization for Eastern Showman the Objective

New York, Dec. 22.—W. H. Middleton, of this city, is arranging to call a meeting of outdoor show people for the purpose of forming an organization for the showmen of the Eastern States. The Hon. Francis D. Gallatin, president of the Park Board of Greater New York and Commissioner of Parks of the Boro of Manhattan, at one time a circus owner, and who still has the interests of the showmen at heart, will be present as honorary chairman.

The date and place of meeting will be announced in an early issue of *The Billboard*.

"Eddie Pierce" in Hospital

Writing for her husband, Mrs. Ralph Krockover advises that Ralph (professionally known as Eddie Pierce) is ill at the Masonic Hospital, Chicago, where it is expected he will remain several weeks longer, and that he would appreciate letters from friends, or having friends pay him a visit when in the Chicago vicinity. He was located the past summer at the Palace Gardens Park in Detroit, closing the season with the Lipka Amusement Co.

Jack Oliver, carnival general agent, says: "I have always been a firm believer in *The Billboard* and know that it has and always will be the showmen's best friend."

A REAL SPECIAL!



BB. A special lot of genuine GEMCO American-made Razors. Assorted handles, 5/8-in. widths. Packed each in a box.

Per Dozen, \$3.50
Gross Lots, Dozen, \$3.25

Avoid delay, send a deposit with your order.

M. GERBER

Underwriting Streetmen's Supply House,
505 Market Street, PHILADELPHIA, PA.

Mathis Shows Want

Two-Almost Herschell Spillman. Will pay half transportation. Girl to work Snake or Electric Chair. Will furnish tops to showmen that can put something in or them. All concessions open. GEO. W. MATHIS, 3762 Ludlow Ave., Cincinnati, Ohio.

Mechanical City For Sale

Account of my new Ingot Show requiring all my time. Perfect condition, complete in every detail without, on 22-ft wagon. Can be made portable if desired. \$2,000.00. Address H. L. ANFENGER, Rubin & Cherry Show, Montgomery, Ala.

Last S. L. A. Meeting of the Year Is Held

Outdoor Showmen's Organization Considering Social Functions and Forthcoming Election

Chicago, Dec. 27.—The regular meeting of the Showmen's League of America last night brought out the fact that the members expect to have a good time at the New Year's Eve party and also at the dance in February when the fair secretaries will be here. Interest was also manifested in the election of the league's new officers in February. The nominating committee announced that names are being carefully considered and that a report will be made at the next meeting.

Charles G. Browning presided in the absence of First Vice-President Fred M. Barnes. The announcement was made that Mr. Barnes fell on an icy pavement during the day and fractured his left leg. It is expected that Mr. Barnes will be confined to his home for several weeks as a result.

Lou Keller reported that he had made all arrangements for the refreshments for the New Year's Eve party, that particular task having been assigned to him. Charles McCurran reported that his end of the proposed entertainment was going fine, and Harry Coddington announced that he is selling tickets and that they couldn't come too fast for him.

The chairman, looking at a strange face in the room, inquired of W. H. (Bill) Rice what he was doing there anyway. "Bill", being the owner of the face, replied that he had helped organize the league, the Heart of America Showmen's Club and the Pacific Coast Showmen's Association and guessed he could get into any of them. Said he was glad to be back with the original gang and everybody looked natural. The chairman thought if the league had a hundred members like "Bill" it would be some organization.

The relief committee reported that Al Latta is out of the hospital, but still ill at his home; that Fred Barnes had been injured, as above stated; that Charles Feinberg is sick, and that M. H. Barnes is ill in Albuquerque. N. M. Mike Smith was appointed to temporarily head the relief committee, and, assisted by Boba Delgarian, will this week visit all ailing members that are in Chicago.

Sam Frankenstein wanted a memorial service held for deceased members, but had no date or additional plans to offer. It appeared that the membership believed the chaplain had the necessary prerogatives to call such a meeting when he deemed it expedient. Mr. Frankenstein insisted on a motion he made and the motion was defeated.

Carnivals in France

C. G. Dodson Gives Some Interesting Data in Letter to Budd Menzel

Chicago, Dec. 27.—C. G. Dodson has written Budd Menzel from Mannheim, Germany, about his European trip. Sections of the letter follow: "We landed in Havre, France, November 30 and went at once to Paris. It is a wonderful city with everything wide open and tables along the streets where you can sit down and get what you want to drink. We took in a burlesque show while there. It was one of the leading shows in Paris and the girls wore very few clothes. We took in a carnival in Paris and the outfit had 35 riding devices, mostly merry-go-rounds, but all of them were built differently. It had six shows and they really just like we do in the States and then make an opening. They had about 350 concessions which looked about like those we have in the States. It plays Paris the year round on the main boulevards of the city, stays on one location from a month to six weeks, then moves to another location in 350 wagons, all built uniform and 20 feet long.

"We are here in Mannheim, Germany, where my wife was born, but this part of Europe is in an awful shape. We are leaving for Amsterdam, Holland, Saturday and will remain there two days and then go to London. I will stop off in Chicago on my way back to the show."

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
 WILL J. FARLEY
 Loew State Bldg., Los Angeles
 Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Dec. 23.—The holiday season has succeeded in jamming the streets of the city, all spending money for the yuletide happiness. This has caused a decrease in the attendance at the theaters generally. The afternoon crowds have kept up, however, as the motion picture theaters became a resting spot for those that could not keep constantly moving. The weather of the past week has been what California calls cold, and with plenty of rain the week has not been one that amusements could wish for. At the beaches business was nothing; it could not be otherwise with climatic conditions. With good weather

Aluminum Prices Smashed

49c Each → **72 Pieces** → **\$35.28** ← **72 Pieces**



Here's What You Get in Each Case

- 6 each Nested Sauce Pan Sets, 1, 1 1/2, 2-Qt. sizes.
- 6-8 in. Fry Pans, Sunray Finish.
- 7-Cup Percolators.
- 6-Handled Colanders.
- 6-10-Qt. Dish Pans.
- 6-10 1/2 in. Round Double Boilers.
- 6-3-Qt. Water Pitchers.
- 6-2-Qt. Double Boilers.
- 6-8-Qt. Pressure Kettles.
- 6-6-Qt. Pudding Pans.

Total 72 Flashy Pieces. Cost 49c each. Case costs \$35.28—\$8.00 with Order, balance, \$27.28. C. O. D. We guarantee shipment same day order received.

THE ALUMINUM FACTORIES, Inc., 234-238 S. Wells Street, CHICAGO

STOP! LOOK! READ!

Having been appointed by Mr. C. W. Parker to direct the JOY PLAZA at the National Orange Show, San Bernardino, Calif., February 19 to March 1, 1925, I wish to announce that the Abner K. Kline Shows will start their initial tour immediately after the Orange Show closes. All Shows and Rides booked for the Orange Show Joy Plaza will be given preference to John America's cleanest amusements. Address all mail Lodi, Calif., until January 15, after that date to San Bernardino, Calif.

ABNER K. KLINE, Manager Abner K. Kline Shows.

IMPORTANT NOTICE!

I have been awarded the contract to furnish all Shows and Rides for the Joy Plaza at the National Orange Show, San Bernardino, California, and have appointed Abner K. Kline director. Can place Whip, Caterpillar, Dog and Pony Circus, Hawaiian Village, Show Beautiful, Athletic Show or any Show of merit. Address all communications to ABNER K. KLINE, Director, Joy Plaza National Orange Show, San Bernardino, Calif. C. W. PARKER, World's Largest Manufacturer of Amusement Devices.

Central States Shows Wants

We have taken over all of Con T. Kennedy's contracts of the Florida Fairs and Celebrations as follows: Sarasota, Fla., St. Lucie Co., Fair, Jan. 20 to 21; Cocoa Orange Festival, free on the streets, Jan. 26 to 31; West Palm Beach, Big Fair-Sun Dance combined, ten days; Miami Fair and Celebration, ten days; Ft. Lauderdale County Fair, Ft. Pierce Orange Festival, free on the streets; Key West, ten-day celebration on the Bahamas Islands. Can give you 14 weeks of real money spots. WE WANT Shows of all kinds, none too big; Rides, Merry Mix-Up Danzler, Seaplane, Whip, Caterpillar, Kiddle Rides, Concessions. No exclusive but nothing except straight, clean Concessions will run. You can ship right now to Vero, Fla., and store on the Fair Grounds free of charge, paint and fix up. This will give you a nice spring bank roll. My headquarters will be at Vero 21 times up to Jan. 25 and my winter show will be at Fort Pierce, P. S.—WANT Motorcycle Racer. Have the motorcycle, WANT Minaret People who dub in band, colored, WANT Italian Musicians to enlarge Band. Have and can furnish outfit for Athletic, Vaudeville, Ten-in-One and Hawaiian Show. Nuff said, J. T. PINFOLD.

the amusement piers will do well, for all are preparing immense Mardi Gras celebrations for New Year's Eve, which has always been the biggest day of the winter.

Corinne Griffith, movie star with the First National Pictures, last week bought a home in beautiful Beverly Hills, paying \$100,000 cash for it. It is English in architecture and is surrounded with four acres of landscape gardening. It is one of the prettiest homes in Beverly.

Paula Armstrong, who has been visiting in Los Angeles since the close of the season, left to spend the holidays and part of the remaining winter in Reno, Nev., with friends and relatives.

The annual meeting and election of officers of the Venice Amusement Men's Association was held last week, and the following were elected for 1925: For the third successive time D. J. Davis, president; H. C. Volden, vice-president; J. D. Jones, treasurer; Jack Gerety, secretary. Board of directors: Bernard Bender, Frank Jordan, Barney Katzen, King C. Keene, Lewis Glassman, H. O. Marler, Harry Middleton, H. W. McGeary, A. P. Johnson, E. H. Noll, W. D. Newcomb, J. H. W. Oviatt, Frank M. Prior, H. S. Wooding and H. Takel. President Davis appointed an executive committee, consisting of Barney Katzen, Frank M. Prior and H. W. Oviatt. Plans for all special events for the coming year will be taken up at the first meeting in January.

J. W. Conklin, Jr., and his mother were visitors at The Billboard's local office. They are enjoying the sunshine of Los Angeles prior to leaving for the East about January 15. They report an excellent 1924 season, and will play the same territory the coming year.

The Coney Island Side-Show on North Main street found business increasing the last month. It has a splendid line of attractions, consisting of Prof. Snyder, magician; Prince Makoo, the horselike man; Madame Yvonne, sword walker; Darle Wander; Hoppe, the frog boy; Edwin C. Trout and his den of snakes, and Capt. Anderson and his chimpanzee (Napoleon).

Abner K. Kline and C. W. Parker were

visitors during the week, and are spending the pre-holidays here. C. W. Parker has his home here. Mr. Kline is wintering in Lodi, Calif. Both are very optimistic over 1925.

The Hippodrome Theater on Main street has begun installing its new \$50,000 organ. This will put it on a par with any house in the city, and combined with the usual vaudeville bills one of the most important of the main street theaters.

Harry L. Rork, manager of the Rork & Boucher Shows, who has been confined to his bed the past two months with stomach trouble, is up and around. He states that much will be done to improve the show the coming season.

Charles W. Nelson, J. L. Carnes and Frank Curran are making wonderful progress with the big vaudeville benefit for the Pacific Coast Showmen's Association January 10 at the Auditorium.

The 48th week of Edith Ellis' comedy, *White Collars*, is on at the Egan Theater here. Opening January 31 last, it has run to continual good business the entire year. The next show has been ready for some time, but the demand for the present attraction has kept the management from announcing its retirement.

Lee Teller, who has spent the summer with the Snapp Bros.' Shows, has been engaged as inside lecturer for the Kortis & Smith S'd-Shows here, and will do much to making a visit to this resort more interesting. Lee has a way all his own.

Sam Fienberg, who has been on the Wortham Shows for the past 10 years with concessions, has been very ill at the Hyland Hospital, Rochester, N. Y., and would be glad to hear from his friends. He has been in a serious condition, but word has reached this Coast that he is getting better slowly. He expects to again be ready to travel by spring.

The Venice Amusement Association has completed plans for the big Mardi Gras Celebration on the Venice Pier New Year's Eve. Clown bands, joker bands, costumed merrymakers and other events

apart from the regular attractions are expected to bring out a record crowd. The entire city will be decorated for the occasion.

Henry King, director of *Romola*, was the guest of honor at a testimonial reception tendered him by the Motion Picture Directors' Association at its clubhouse in Hollywood last week. Nearly 100 prominent producers, directors and actors were among the invited guests. Speeches were made by Asa Keyes, district attorney; Sid Grauman, of the Egyptian Theater; J. Stuart Blackton, vice-president of Vitagraph; Edward Davis, president of the 232 Club. There were special entertainments of various kinds.

D. L. Doyle of the Mimic World Shows writes that he has just closed his best season and will engage to a considerable extent for the coming season. He will winter in Beaumont, Tex. Several new rides and shows will be purchased this winter.

Jean Havez, story writer and "gag" man, has returned to the Harold Lloyd Corporation. Havez has signed a new contract thru John L. Murphy, and will immediately begin his work. He will assist on the picture now in course of filming.

Lee Parvin, popular publicity man of the Egan Theater, has it easy these days, as the press of the city is always heralding the merits of his show, *White Collars*. It has pleased so long that it is demanding its own notices, and Lee's work is mostly in taking care of the public and its comforts.

James Dunn has succeeded to the position of custodian of the Pacific Coast Showmen's Association, Geo. Hay having resigned to take up other duties. This is not a new position for Jimmy, as he resigned last spring to take the road, and he is well known among the membership.

Majestic Players Make Good

(Continued from page 27)

pany at the Majestic Theater, who is now completing arrangements for another stock company to open in Toronto January 12.

One of the best presentations in stock or by road companies was given by the Majestic Players when they presented Jane Cow's great romantic triumph, *Smiling Thru*, for seldom has a production been given in a local theater that was as artistically perfect as the stage settings at the Majestic.

Forrest Cummins, director of productions at the Majestic, was the recipient of congratulations from the press and public alike for the manner in which the production and presentation were given.

Mildred Dana in Miami

Miami, Fla., Dec. 27.—Mildred Dana, former leading lady of the Colonial Players at the Colonial Theater, Lawrence, Mass., who was forced to close due to a fire that badly damaged the theater, has been engaged as leading lady for the Temple Players, opening here December 29 in *Just Married*. Miss Dana has never appeared in this city in stock, altho she maintains a beautiful home here which she has occupied for several winter seasons and entertained many friends. The management of the Temple Players reports a sellout for Miss Dana's premiere performance.

SALESBOARD AND PREMIUM ITEMS		
No.	Description	Dozen
621	Cigarette Case, Assorted Designs	3.125
622	Cigarette Case	1.25
3002	Japanese Bamboo Footain Pens	3.00
2078	Pen, Pencil and Dice Combination	5.00
X4	Extra Large Size Greenwich Automobile Robes	66.00
11	Chase "Arcadia" Steamer Robes and Shawls	54.00
622	American Woolen Co. Blankets, 66x82	42.00
891	High-Grade Bath Robes	48.00
SLUM AND OTHER NOVELTIES		
No.	Description	Gross
JAC2	Imported Pencils	9.00
623	Gift Pencil and Pencil	9.00
630	Nickel Clutch Pencil	7.50
B629	Snap-Link Buttons	6.00
5	Genuine Cutwell Pencil Sharpeners	7.00
540	Aluminum Pencil Sharpeners	5.00
B628	Link Buttons	3.50
2500	White Stone Rings	2.50
C9	Assorted Glass Animal Charm	1.50
617	Aluminum Pencil Sharpeners	2.50
630	Wedding Rings	1.00
617	New Style Frog Crickets	1.50
77	Magnetic Toss, in Boxes	3.00

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(Communications to 25-27 Opera Place, Cincinnati, O.)

Odd Fellows' Circus

Proves Big Success in Adrian, Michigan

Adrian, Mich., Dec. 27.—The Odd Fellows' Circus and Bazaar, held in their own lodge rooms December 15 to 20, proved one of the largest affairs ever staged in Adrian in recent years. There was turn-away business several nights with a 10-cent front-door admission. The circus program was furnished by the Mid-West Circus Company of Dayton, O., and included the following acts: Lasere and Lasere, double traps; Billy Senior, water act; Vera Spriggs and Company in iron jaw and aerial butterfly numbers; Don Clark, slack wire; Willie Maxine, swinging ladder; Tom Seldom, comedy juggler; Eresal family, foot balancing and contortion work, and a 10-piece band which furnished the musical program, as well as played for a dance following the show.

Jack W. Chapman furnished all of the concessions, numbering 10, and reported big business throughout the week. Second shipments of merchandise for several of the concessions had to be ordered during the engagement. The Mid-West Circus Company will reopen after the holidays, playing after January 19 in Northern Ohio, Southern Michigan and Indiana.

John Robinson To Direct Three Indoor Circuses

Programs, Under Auspices of Shriners, Will Be Offered in Spring at Louisville, Cincinnati and Columbus

John Robinson, grandson of the founder of John Robinson's Circus, and owner of John Robinson's Military Elephants, during a visit to *The Billboard* offices in Cincinnati December 27 announced that he already has been engaged to direct three Shrine circuses in the spring. The first will be at the armory in Louisville, Ky., the week of March 23, under auspices of Kosair Temple. The following week he will again direct the program for the third annual indoor circus in Music Hall, Cincinnati, for the Syrian Temple, and the week of April 6 will have charge of the Aladdin Temple show at the Coliseum (fairgrounds) in Columbus, O.

Mr. Robinson announced that in addition to his own act, Poodles Hanneford and Family, equestrians, and the Five Fearless Flyers, aerialists, will be headliner attractions of the indoor show programs.

The Robinson elephant act, now playing Keith houses in the East, was at Keith's Theater in Washington last week and the bulls played a prominent part in the special Christmas entertainment for kiddies. Boys and girls were invited upon the stage and were permitted to feed the elephants while gifts from a large Christmas tree were handed the little ones. This week the act is in Baltimore, where the elephants were to be a feature of a theater party for crippled children Sunday, December 28.

Sam Asch Given Task of Decorating in Chicago

Sam Asch, of New York, noted exposition builder, has been assigned the stupendous task of providing the decorations for the Silver Jubilee of the Chicago National Automobile Show at the Coliseum, January 23 to 31, inclusive. Mr. Asch has long furnished the decorations of the New York Auto Show and other big expositions, and has a large staff of artists working on the tons of material required for the Coliseum event in Chicago. For the first time in the history of the Chicago exposition, it will be staged under one roof, the new wing at the north of the Coliseum making this possible. As it will mark the 25th anniversary, Manager Samuel A. Miles has decided that the decorations should surpass those of any former show and that an air of festivity should be present.

Exposition Space Taken

Richmond, Va., Dec. 27.—Fifty per cent of the space to be allotted to exhibitors for the Home Beautiful Exposition, to be held under the auspices of the Richmond Builders' Exchange at the Coliseum the week of January 26, has been taken, according to E. L. Fox, president of the exchange. Assisting him in charge of the exposition are J. Lee Davis, chairman; J. G. Earnest and Lee Parchall.

Great Silver Tower

To Be Dominant Feature of New York National Auto Show

Construction is well under way of the magnificent silver tower that will be the dominant feature of the New York National Automobile Show to be held at the 258th Regiment Armory, the Bronx, New York, from January 6 to 10. Around this central decorative feature, possibly the largest and most spectacular ever devised for an industrial display, will be built a setting for the 1925 models that will eclipse anything of its kind ever before attempted, it is declared. This will be the "Silver Jubilee" Exhibition, the 25th to be held since the industry made its bow to the public a quarter of a century ago. In every respect the anniversary will be emphasized by the use of silver. The 75-foot tower was designed by Samuel Asch, exposition architect, after a study of all the famous commemorative structures of the world.

Plan "Own Home" Exposition

Buffalo, N. Y., Dec. 26.—Plans are taking form for the National "Own Home" Exposition to be held here next May and June. Committees are at work drafting the plans for the exhibitions. Thirty-three national dealers and manufacturers will have space in the show. The exposition will be under the direction of the National Association of Real Estate Boards, with the Buffalo Real Estate Board as sponsor.

Loving Cups for Exposition

Fifteen beautiful loving cups will be given as prizes by *The Denver Post* during the fourth annual Colorado Industrial Exposition and Prosperity Carnival, which will be staged by the Colorado Manufacturers and Merchants' Association in the City Auditorium in Denver January 26-31. Nine of the cups donated by the newspaper will be awarded in the two Princess Revues. The other six will be given for the best booth displays.

Dog Show January 16

The American Spaniel Club, an organization composed of a number of the leading kennel owners in the East, will hold its annual A. K. C. specialty show on January 16 at the Waldorf-Astoria Hotel in New York City. J. Robinson Beard, well known as a sporting spaniel exhibitor, will officiate as judge.

Detroit Plans Food Show

Detroit, Dec. 27.—Plans for the third annual Food Show, to be held at the General Motors building, February 12 to 20, are being developed rapidly thru weekly meetings of the Detroit Retail Grocers' Association in charge. Culinary artists of national reputation are to demonstrate food preparation and purchasing. A style show also will be on the program.

Holland's Big Show

Booked Solid Until Middle of April---Concession Men in Tuxedos

Milton Holland, owner and manager of the Milton Holland Producing Company, advises *The Billboard* that since opening his winter season at Sunbury, Pa., under auspices of the B. P. O. E. (his second engagement in Sunbury), business has been very good, and that with Dave Anderson as pilot he is assured of some very good dates in the future. Billy Howard has just been added in the advance department of the company to handle tickets and promotions, his first date being at Circleville, O., where the company plays January 1 to 10, under the auspices of the F. O. Eagles. The Holland indoor show recently played for the L. O. O. Moose at Gallon, O., where business was splendid in spite of Christmas week and its usual lull. A special Christmas matinee was given there for the children of the Orphans' Home. Each kiddie was remembered with a gift and fed "to capacity" after the show. Mansfield, O., under the Elks' auspices, will be played after the Circleville engagement. Art J. Saylor is taking care of the advance sale of tickets there. He has been associated with Mr. Holland for the past four seasons.

Talent with the Holland show consists of the following performers: George Martin, tramp comedian and wire walker; Erickson, accordionist; Iron Jaw Mott, in feats of strength; Goldie Sisters, dancers; Miller and Devine, equilibrist; Willis, comedian and juggler. Concession clerks for the show include: Louis (Red) Faber, Mr. Fremont, Gus Jansen, Billy Edwards, Earl Hennings, Jimmie Miller, George Karistos, Martin (Marty) Quinn, Fred (Blondy) Butterfield, Fritze Brown and Johnnie Black. Quinn is concession manager and secretary. All of the concession boys are wearing tuxedos this season and are said to be making a mighty fine showing. The show is booked solid until the middle of April.

Westminster Show To Open on February 10

The 49th annual bench show of the Westminster Kennel Club of New York City will be held in Madison Square Garden February 10, 11 and 12. William Rauch, who has been chairman of the Bench Show Committee of the organization for many years, again will be in charge, and the exhibition will be the last to be held in the structure, which has been the home of the Westminster Kennel Club's shows for a long time.

Gary Elks Plan Circus

Gary, Ind., Dec. 27.—The Gary Lodge, B. P. O., No. 1152, Indoor Circus, will be held January 7-17, under direction of Joe Iren Production Company, of Chicago. There will be cash prize distributions in addition to automobiles. Proceeds of the affair will go to the Elks' Building Fund.

Shrine Circus

To Be Held in Coliseum in Detroit February 9 to 21

Detroit, Dec. 27.—The heart of Detroit will be moved for two weeks, from February 9 to 21, when the Midwinter Circus of Mosen Temple, Nobles of the Mystic Shrine, a classic at the old Detroit Armory for 15 years, thrills its thousands in the Coliseum, the mammoth exposition hall on the State Fair grounds. Not 10 years ago the fairgrounds was considered remote, but the spread of the city has made it more popular, and with yearly improvements it is now much more easily accessible. The Coliseum seats 17,000 persons after space is reserved for a three-ring circus and a large number of display booths and accessories. The Shrine Circus will be the first winter event to be held there.

Among features will be a popularity contest for high-school girls. The prizes will be three free trips to Los Angeles, Calif., and Coast points in 1925, as guests of the Shriners' wives at the time of the Imperial Council Meeting. One of these trips will be awarded to a girl in Michigan outside Detroit, and two to Detroit girls.

Walker in Charge of Music

Washington, Dec. 27.—Happy Walker, leader of the Golden Pheasant Orchestra, will have charge of the music at the second Better Homes Exposition and National Capital Food Show, to be held here from January 17 to 24. As indicated, this show will be in the interest of better homes and better food. Interesting stunts are scheduled in the way of jazz, vaudeville, etc.

Food Show at Akron

Akron, O., Dec. 27.—Akron's annual food show will be held February 16 to 21 at the Armory, according to announcement by J. N. Funk, who will head the committee in charge. The association is putting on the show without outside aid. The program will include demonstrations and lectures, addresses by prominent speakers and entertainments.

Lorette in the Prints

Chicago, Dec. 24.—Billy Lorette broke into the dailies last week, picture and all, in full police makeup. Billy was clowning for the circus that Paddy Harmon was putting on at Arcadia Dance Hall in connection with his Christmas party for 20,000 children.

Poultry and Pet Show

Wyandotte, Mich., Dec. 27.—Officials of the Wyandotte Poultry and Pet Stock Association have voted to hold the third annual Poultry and Pet Show January 7 to 11. Preparations are being made for more than 500 entrants.

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Phone, Tioga 3525, 908 W. Sterner St.
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Philadelphia, Dec. 27.—Opening this week for the first time in Philly were *The Dream Girl* at the Chestnut Street Opera House; *Foot's Gold*, Garrick; *For All of Us*, Adelphi; *Expressing Willie*, Walnut; *Meet the Wife*, Broad. Christmas Day was a beautiful, bright, sun-
(Continued on page 100)

Old-Fashioned Street Fair

Auspices Chamber of Commerce.

JANUARY 19-24

UMATILLA, FLORIDA

WANTED—Two high-class Shows, three Riding Devices, Free Act that doubles, Demonstrators, Promoter, Decorator, Inflatable Concessions, Wheels work, Stubby-bucks Buckets, Swingers, Tipups, etc., lay off. Slight consider small, clean Carnival. Write or wire STREET FAIR COMMITTEE, care Chamber of Commerce, Umatilla, Florida.

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BROOKS 1435 B'WAY NEW YORK

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

KITCHENER, ONT., CANADA

OLD BOYS' REUNION, AUGUST 1-8

WANT—Concessions, Free Acts, Novelties and Carnival Companies. Population 45,000. What have you got?
GEO. DE KLEINHAUS, Secy.

WANTED---CIRCUS ACTS

FOR KNIGHTS OF COLUMBUS CIRCUS

Week February 9 to 14

Write, giving full description, lowest price to RAY J. SHEAHAN, Lecturer, K. of C., 540 Spitzer Bldg., Toledo, Ohio.



(Communications to 25-27 Opera Place, Cincinnati, O.)

Plan Many Balls

New Orleans Making Ready for Elaborate Celebration of 1925 Mardi Gras

New Orleans, La., Dec. 27.—New Orleans will observe Mardi Gras in 1925 on an elaborate scale than has been attempted in 25 years, according to information made public today. Shrove Tuesday, the last day of the festivities, will be on February 24. Lent starts the next day. However, officially speaking,

Mardi Gras will run 16 days, starting with the Twelfth Night Revelers' Ball on January 6. On January 21 the Krewe of Nereus will have its ball. On February 4 the Krewe of Iris will dance, followed by a ball by the Athenians on February 7. The Krewe of Aglaia will give a ball on the night of February 9, followed by a ball by the Krewe of Nippon on February 10. On February 11 the Krewe of Osiris will give its ball and the Krewe of Mithras on February 12. The Duke of Alexis ball will be given at the Tulane Theater the night of February 14, followed by the ball of the Elves of Oberon on the night of February 16.

The night of February 17 will see the Atlanteans ball, and the Momus ball, one of the principal events of the season, will be given on the night of February 19. The Mystic Club will give its ball on February 21 and Proteus ball, the highest social affair of Mardi Gras, will be on the night of February 23. The famous Momus ball will be given on the night of February 24. This is a mask affair when the king and queen of Mardi Gras, previously unidentified, will remove their masks. It will be at the Orpheum Theater.

Momus parade is February 19, Proteus parade February 23, Druids parade February 24, Rex Day parade February 24, Momus parade, the most elaborate of all, on the night of February 24, will mark the outdoor attractions.

Rink and Skaters

(Continued from page 88)

attend, due to the fact that shortly previous I had torn the ligaments in my back. Such skaters as Rodney Peters, Cliff Howard, Ed Krahn, Art Launey and several other stars did not compete in this meet, due to the short notice given. In fact, the meet did not meet with the approval of the majority of the star skaters. I notified Mr. Donabauer of my being unable to attend, but at the same time I told him that I would meet the winner at a later date. This Mr. Walters refused to do.

"In May, 1923, in the Great American Derby, held at the Broadway Armory, Chicago, at which every star skater in the country appeared, I won every race but the opening mile race on the opening night. After that race I won the half-mile, two-mile, three-mile and five-mile race and with my team partner, Ed Krahn, took every team race, including the 25-mile derby. Walter Walters was a starter in every one of these races.

"Two weeks later Walters and I contracted to race a series at the White City Rink, which club Walters represented. We signed a contract to the effect that the winner of four of seven races would be considered the winner and therefore be the real 'World's Champion'. I wish to state that under the most unfriendly circumstances I won the first four races, Walters winning the fifth after I had safely taken the fourth and deciding race.

"At St. Louis in April, 1924, I won the two-mile championship, Walters refusing to skate in this meet.

"Now if the skating public thinks that Walters has any just claim to the title of 'World's Champion' and to decide all future arguments over this matter, I will meet Walters at any three rinks that he may name on a winner-take-all or 75-25 basis, and with a real side bet, if Mr. Walters' followers wish. The winner to be 'World's Champion'.

"I also wish to state that they never received a sanction for the Chicago meet."

SKATING NOTES

The Nu-Ken Gardens, New Kensington, Pa., opened its fifth consecutive season of roller skating December 20. A roller club will be organized if present plans are carried thru.

A special session, in addition to the usual sessions Tuesday, Wednesday and Friday afternoons and evenings, was held at the Palisades Rink, McKeesport, Pa., Christmas afternoon. Christmas night there was a special social dance at the Palisades with Paul Biese and his Victor recording orchestra furnishing the melody.

Bobby McLean, well-known indoor and outdoor skater, appeared for an entire week recently in the sporting-goods department of a well-known Pittsburgh store.

Charlie Grob would like to hear from Billy Ward. His address is 202 Delaware avenue, Buffalo, N. Y.

Orville LaRose and Ralph Garrison are breaking in an acrobatic roller-skating act at the Marvel Rink, Des Moines, Ia. LaRose some weeks ago finished a successful season of falls. The new act will go into vaudeville in February.

Umatilla To Have Old-Fashioned Street Fair

Chamber of Commerce To Provide Week of Frolic

Umatilla, Fla., Dec. 24.—Umatilla, among the lakes and hills of famous Lake County is noted for its wideawake Chamber of Commerce and the things it does—as well as its fishing, hunting, winding drives and beautiful scenery—and when this hustling body makes an announcement it means that there will be something doing.

The Chamber of Commerce has "put over" one of the most beautiful parks in Florida, with probably the only electrical fountain in the State; organized and is supporting the only band in Lake County. Additional train service with direct Pullman connections to and from the North and the School Bond issue are other achievements, and now it is going to put on an "Old-Fashioned Street Fair", up and down the main streets of the city, January 19-24, with band concerts, speakers, carnival features, parades and all that goes to make up a real week of fun and frolic.

With a large drawing population in the immediate vicinity, with Eustis, Mt. Dora, Tavares, Altoona, Astor and other cities only a few miles away, with 120 new members added last week to help the old "bunch" of live wires in the C. of C., there is no doubt of the affair being a success.

"Better Goods—Better Prices"

DIRECT SALES & SERVICE CO.

Carnival, Bazaar and Premium Supplies

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24-26 W. Washington St.,

Near State Street
CHICAGO.

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If you are not listed in The Billboard's Biographical Department please fill out the blank below and mail it at once:

Name in full

Where born

Date and year of birth

Son (or daughter) of

Are parents living

If not, when did they die--and where.....

Were parents show people? If so in what capacities and with what shows.....

Where were you educated

If married give date, place and year and to whom.....

Is your wife a professional

What is her present and what were her former connections.....

How many years were you in show business.....

What was your first experience in show business.....

What was your occupation prior to that.....

Give names and ages of children (if any).....

Are any in show business--and, if so, in what capacities.....

Give names of brothers and sisters.....

Are any in show business and in what capacities.....

What are your hobbies

Give names of your fraternal organizations.....

What is your complete permanent address.....

Address blank, filled out, to Biographical Editor, The Billboard, Box 872, Cincinnati, O.

The Billboard Publishing Co.,
Cincinnati, Ohio.

Please send The Billboard for six months, for which I enclose \$1.75.

JAPANESE BAMBOO SELF-FILLING FOUNTAIN PENS



GRADE A—The high-grade kind that are obtainable only from Moore 5 1/2 inches, well polished well-made screw cap. Does not come apart. Smooth points. Every one a work of art. Packed in individual boxes. Guaranteed and envelopes free. Gross, \$31.00; Dozen, \$3.00.

Gross \$24.00 Dozen \$2.50

One of Each Grade Pen Mailed for 75c. Department Store Demonstrators, Pitchmen, Window Workers and Others—Here is the Pen that you can talk on scientifically for half an hour if you want to. Write for condensed talking points. 20% deposit required on all orders. No checks accepted.

LOUIS MOORE, Cincinnati, Ohio



THE DUPLEX Button Package

Send 25c for Sample and Special Package Price. J. S. MEAD, Mfr., 4 W. Canal St., Cincinnati, O.

LAYS FLAT on Nose or Strip. RADIO WILL FIT ANY BLADE. 68 West Chicago Avenue, Chicago, Illinois.

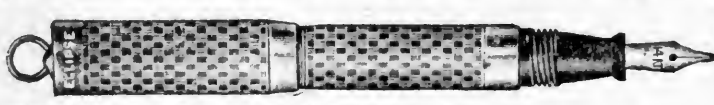
\$1.00 brings pound of German, Polish, Russian, Hungarian, Austrian FOREIGN BONDS & MONEY. OUR CUSTOMERS ARE CLEANING UP Tremendous profits selling European Bonds and Money. Also used for Give-Away Advertising. BIG CIRCULARS FREE. HIRSCH & CO., 70 Wall Street, New York.

WEMAKEM FELT RUGS The kind that sell. Write for particulars. LAETUS MILLS Box 1356, Boston, Mass.

AGENTS 500% PROFIT Genuine Gold Leaf Letters Guaranteed to never tarnish. Anyone can put them on Store 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.

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.

TIES SOCKS TIES SOCKS TIES SOCKS BUY FROM HEADQUARTERS We claim to have the best Merchandise on the market for the money. Also made especially for your business. A TRIAL WILL CONVINCE YOU. OUR BEST RECOMMENDATION IS OUR CUSTOMERS. Any time you see one of the boys working our merchandise just notice that he is prosperous and not hard up. TIES GROSS, \$30.00. Sample Dozen, \$2.50. (Only one Sample Dozen to Customer.) \$5.00 deposit required on each gross ordered. No checks accepted. We have a for No. 1 Seconds, \$2.00 per Dozen. No. 2 Seconds, 6 Dozen for \$9.00. SOCKS GROSS, \$25.20. Sample Dozen, \$2.25. High grade Art Silk, assorted colors. These are the socks that are bringing the boys the BIG MONEY. GOVERNMENT SQUARE KNITTING MILLS Government Square, CINCINNATI, OHIO. SOCKS TIES SOCKS TIES SOCKS TIES Start the NEW YEAR RIGHT. Get in the PEN BUSINESS With Me



JUMBO RED, Black Tip Fitted with No. 8 Solid Gold Pen Point. Dozen.....\$15.00 JUMBO RED, Red All Over. No. 6 Special Solid Gold Pen Point. Dozen..... 12.00 JUMBO RED, Red All over, Fitted with No. 6 Gold-Plated Pen Point. Dozen..... 6.00 SILVERTONE ALL METAL, GOLD-PLATED PEN POINT. Gross..... 26.00 RED AND BLACK TOP, GOLD-PLATED PEN POINT. Gross..... 20.00 All American-made Pens. All clean stock, coming from the factory directly. NOTE MY NEW ADDRESS. 407-409 BROADWAY. KELLEY, THE SPECIALTY KING. NEW YORK.

"What Our Customers Say About Us"

LETTER FROM DR. J. A. WELCH: Buffalo, N. Y., December 20. "I have been down here in New York State for twelve years, and have made quite a reputation for the above by doing straight business and keeping my word with the people. Also by having a good line of goods, and for that a great deal of credit belongs to the medicine put up by The DeVore Mfg. Co. OUR CUSTOMERS ARE OUR BEST ADVERTISEMENT. (Signed) J. A. WELCH."

The DeVore Mfg. Co. 185-195 E. Naghten St. MFG. CHEMISTS Columbus, Ohio

PIPES FOR PITCHMEN BY GASOLINE BILL BAKER

(Communications to 25-27 Opeta Place, Cincinnati, O.)

Ho-ddawg, another new year! Again resolves! Most of 'em again to be broken?

Ed Stevenson pitching buttons in Roanoke, Va., was the report. Which way headed, Edward?

Seen in and around Salt Lake City, Utah, recently: W. J. Crawford and wife, also Coker and Torney.

Some of the boys reported 1924 being very good for them, but the majority won't a bit mind 1925 being "better".

Miskel and May (George Miskel and the Mrs.) were last week in Omaha, Neb. What doing this winter season, George?

J. B. Robbins informed that he had closed his med. show December 16 and intended opening again January 5 at Gordon, Pa., with the same people.

The Darnocs (Mr. and Mrs. C. H. Conrad) are still in of Missouri, in Kansas City last week—probably still in repertoire—right, C. H.?

C. N., Academy—It would hardly be fair to tip off the brand of grease piped about. The pipester merely wrote it for the story value of incident.

L. R. Lewis "releases" that James A. Powell, of Chicago, had arrived in Little Rock, Ark., and opened a week's business with whitestones and was pulling in gratifying receipts.

Al Glass pipes that he is down in the "land of flowers and honey" (San Antonio, Tex.). Would like pipes from Archie Bragg and the boys around Chicago, Detroit and Cleveland.

There are number of the boys who should receive letters from Bill as at former Christmas times, but—well, they will understand that his heart is in the right place.

Al Burdick, the "lightning signwriter", along with advertising, reports having a crackerjack season in Oklahoma and Texas. Says he will be out next summer with eight people.

Lippincott, the magician, formerly a med. showman, says he would like a pipe from his old business partner, Freddie B. Pollard. Lippincott last week was in and around Gary, Ind., for a few days.

Jack Bogard has been working enlarged pictures in and around Pittsburgh, Pa. Among the knights thru that city lately were Murphy, the pen man, and Frank LaRue, with novelties. Ray Osborne, writing subs., also was in town.

From Morris (Blink) Sundali, Hartford, Conn.: "Would be glad to hear thru

Pipes of Jack Hannagan, of serpentine fame. Met Louis Varette here, working pens, also S. Hunter, with ties, and "Scotty" Bird, working needles."

"Fussy" Sullivan tells of one time having stock routed to a different city and added in his wire: "Send it, Henry, pronto!" It was sent, but addressed to "Henry Pronto". (The jobber afterward "fessed up that he wasn't hep to the Spanish word for "quick".)

A. B. (Zip) Hibler is still sojourning in and around Houston, Tex. He soliloquized thus last week: "If it wasn't for the fact that I am supposed to be in a warm climate, kicking snowballs around in these diggin's wouldn't seem so unusual."

H. T. Maloney writes from Columbus, O., that "Santa Claus", in the person of Doc Ross Dyer, well-known medicine showman, had visited the DeVore Manufacturing Company and presented each of the 60 officials and employees of the company with a delicious box of chocolates.

Apparently several of the folks have neglected to make note of the fact that Bill mentioned in Pipes that he cannot handle or give publicity to "squabbies" between husbands and wives—separations, "runaways", etc. Such are decidedly of a personal nature. Three pipes along that line have been received during the past few weeks.

A prominently positioned fellow at Oklahoma City, a former pitchman and otherwise roadman who still likes to see the knights of the torch prosper, wrote Bill in part: "If current indications are any criterion, the new year will probably be a good one for the boys. But tell them to not burn up their territory and to remember the parable of the killing of the goose that laid the golden egg."

J. Frank Halthcox, former medicine man and showman, now a prosperous real estate dealer at Altamonte Springs, Fla., near Orlando, received a very prominently placed special news (and complimentary) article in The Orlando Sentinel of December 16 on a fish-fry and barbecue dinner he gave to 1,000 people in connection with exploiting and sale of his 100 lots in the new suburb, Saniando.

Chick Denton "shoots" from Omaha: "Have at last quit rubber belts, after handling them for years, and am now handling neckties—going fair. Expect to work a window here until February. Campbell, wire walker, and Sapp, pitching notions, are the only other boys left here. Dr. Bob Myers, Pete Ellsworth and Dr. Hicks blew south about six weeks ago. Very quiet here now and plenty of cold weather."

Thos. E. Bresnahan unlimbered from Albany, N. Y.: "If George B. Early, needle-threader worker, sees this, or any of the boys knowing where George is, pipe in to Pipes. Also, what has become of N-d H. House, of collar button and fountain pen fame? Pipe in, Ned, and let us know how things are 'way down in the 'sunny land'. I am still pushing the veterans' magazine and have found things fairly well of late."

Doc J. B. King postcarded from Jacksonville, Fla.: "My first pipe since about 1912, but I've been looking the 'column' over since it started and have resolved to do more of a bit myself by sending in frequently. I am working paper in these diggin's and getting a few berries—no big b. r., but having a swell time. Would like pipes from Harry Crumley, Jack McNally, C. Norfleet and others."

To a couple of the boys—Requests for aid from their friends must come from the persons needing the funds. However, thanks for the communications. Just write 'em and explain the situation (a couple of times we ran "appeals" requested by sickfolks' friends and the ones sick kicked on it being done without their sanctioning it—therefore the foregoing requirement).

Notes from the Princess Iola Medicine Company, by Hugh Carr—Princess Iola and her company are touring Missouri and having a good business. The show carries 12 people, with a large truck for the baggage and special scenery and two closed-up autos for the troupe. Princess is a good, clean worker and plays the same route each year, in the summertime working on a platform in the larger towns. A greater part of the past season was spent in Terre Haute, Ind.

Didja ever see a sample of the pen and knife-etching work of that card-writing expert, Jack Sanders? No? Well you've sure missed something. One of the boys at Pittsburgh sent Bill several samples of Jack's work and opined that Sanders had written and etched so many business and calling cards during the past three weeks that he was telling friends he thought of resting until spring.

TUMBLING CLOWN Will tumble and roll forever. Nothing to get out of order. A wonderful 10-cent seller.

Per Gross \$5.00 Sample Dozen, 75 cents. We are headquarters for Streetmen, Pitchmen and Demonstrators. Write for catalog.

BERK BROS. NEW YORK. 543 Broadway. Write for Canadian prices on these items to BERK BROS., LTD., 220 Bay St., Toronto, Canada.

NOTICE: Due to fire at 21 Ann St., please note new address. All Orders Shipped Same Day. Hard rubber, clip attached, lever Self-Filling Pens. White tops and bottoms. \$20.00 Per Gross. Chas. J. MacNally 110 Nassau St., NEW YORK CITY

SOUVENIRS 4-in. Birch Bark Canoes, Dozen, \$0.35 5-in. Birch Bark Canoes, Dozen, .60 Miniature Dutch Wooden Shoes, 4-in. Dozen, 2.00 6-in. Birch Bark Canoes, Dozen, 1.20 12-in. Tamahawks, Dozen, 1.00 PADDLES 10-inch Paddles, Dozen, \$0.60 14-inch Paddles, Dozen, .84 14-in. Fancy Paddles, Dozen, 1.50 20-in. Fancy Paddles, Dozen, 2.40 22-in. Fancy Paddles, Dozen, 2.80 10-in. Cross Paddles, Dozen, 2.00 12-in. Cross Paddles, Dozen, 2.25 14-in. Cross Paddles, Dozen, 4.00 Send for Catalogue. Name of park or town burned on free. BRADFORD & COMPANY, Inc. St. Joseph, Michigan

You Surely Can Find Profitable Sellers Here. Finger Nail Files, Gross, \$1.75, \$1.90, \$2.50 Sachet Packet, Gross, 1.35, 1.50, 2.15 Court Plaster (3 Pieces), Gross, 1.50 Palata Peeters, Imported, Gross, 2.00 Tooth Picks (Cellulose), Gross, 3.10 Basketball Scorers, Gross, 2.80 Peruma Vials, Gross, \$2.15, 2.50 "Class Bark" Celler Buttons, Gross, 1.35 4-Piece Celler Buttons, Gross, 1.00 Round Shoe Laces (Pairs), Gross, \$1.65, 1.90 Flat Shoe Laces (Pairs), Gross, 3.00, 3.25

Deposit required on all C. O. D. orders. No free samples. We ship promptly. Postage is extra on all goods listed. Send for price list. CHARLES UFERT, 133 West 15th Street, NEW YORK

EARN BIG MONEY Selling Shirts DIRECT TO CONSUMERS at WHOLESALE PRICES. Write for samples, Dept. B. THE SENECA CO. 145 West 45th St., New York

AGENTS WE START YOU WITHOUT A DOLLAR Famous Carnation Products—Creams, Soaps, Extracts, Perfumes, Toilet Goods, Household Necessities. Widely known line, 200 items, 100% profit, repeat orders enormous. We give agents big concessions. Experience unnecessary. Write today Carnation Co., 140, St. Louis, Mo.

More "Inside" Information (?) The Mail Dealers and Agents' Directory tells you where to buy over 1,000 different articles from "first hands". Original "source of supply". Most complete, up to date, published, 130 pages, handy pocket size, \$1.00, postpaid. THE COLLINS CO. 137 Fulton St., Brooklyn, N. Y.

VETERAN'S SERVICE MAGAZINE 78 Watts Street, New York. Service men, come in on the holiday clean-up. Only monthly publication. New things. Special hot edition going strong. 6c each. Sells 25c. Agents wanted everywhere.

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—Made up with leather colored tin basket ball, attached by silk ribbon to 70-line button, printed for any School or College. Sold in 100 lots only.

Per 100, \$15.00

No. 4280—Tin, leather colored. Basket Balls. Diameter, 1 1/4 in.

Per Gross, \$4.00

Badges must be paid in full when ordering. Balls alone require a 25% deposit.

ED HAHN

"He Treats You Right"

222 W. Madison St., CHICAGO, ILL.

Silk Knitted Ties

Are Fast Sellers
Easy to Make

\$15.00 A DAY

Selling our regular \$50, \$60, 75c and \$1.00 sellers for the price of \$2.00, \$2.50, \$3.00 and \$3.50 per Dozen. These Ties go like wildfire. You can undersell everybody with big profits for you.

THE POPULAR SELLER—
Slim Joe Braided Ties, \$1.50 per Doz.

LATEST STYLES in Sport
Boys, per Doz., \$1.00, \$1.25, \$1.50 and \$2.00.

ANGORA MUZZERS,
50c, 75c and \$1.00 Each.

SILK FIBRE MUZZERS,
\$1.00, \$1.25 and \$1.50 Each. All colors.

WRITE TODAY
for full details

American Cravat Exchange
621-A Broadway, New York City, N. Y.

\$15 a Day



We want men and women everywhere as local representatives to demonstrate and take orders for Comer All-Weather Coats. 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-433, Dayton, O.**



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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

GERMAN SILVER KEY CHECKS

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 30r name and address, 20c. **PEASE DIE WORKS, Dept. O, Winchester, N. H.**

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., etc. Write for particulars. **TRADE PERIODICAL SERVICE CO., 1400 Broadway, New York City.**

Selfprotect

A Check Protector and Self-Filling Fountain Pen combined. Sent postpaid, \$1.00. Price to agents. 10c. It's here. **SELF-PROTECT, 624 Washington St., Gary, Indiana.**



\$20 PROFIT daily selling Needlebooks Cost 3c-5c each. Sell 25c value, 50c 3 Sample 25c. Self-Threading \$2.75 per 100 Packs (100c Net Inc). Catalog free. **NEEDLEBOOK SPECIALTY CO., 661 Broadway, New York.**

Say, Jack, you're simply wonderful, and that isn't meant as a "pat on the back" either!

Several of the boys sent along with their pipes sentences like this: "Merry Christmas to all the boys," etc., and might be wondering why they were not used. If they will recall, greetings to each other have not appeared in the "column", also they will doubtless agree that to do so in Pipes would not be playing fair to the other departments and the performers, managers, companies, etc., who run paid advertising of the same kind (if Pipes did it free they would have a big yell coming—hope the boys will understand this).

"Fussy" Sullivan and his sidekick, E. G. Wetterer, returned to Cincinnati last week after pretty well covering the large towns and cities of Central and Western Ohio with paper houses for the holiday trade. In all they made about 25 spots and say they did just fine with the houses. Altho infod that they had met but very few pitchers, except in cities—"The sticks for us," they say, "to get the mazuma before Christmas." They separated and made as many as three towns a day. The boys have picked up a new-fangled spring window-card holder which they intend to exploit for a while in and around Cinoy.

Harry W. Greenberg shot it from New Orleans that as a whole that city was not a "mopup" for the boys, altho some lines did better than others. He was working ties and hosiery, but was not getting very much business. He had intended to work pearls. Locations were hard to get and expensive. However, he had a couple of spots spotted and paid for and was looking forward to a good New Year's Eve with horns. Harry says he ran into an ex-subscriptionist with whom he used to work, but out of the biz, the past three years, W. C. Sanders, who is now in the racing game and had a couple of horses at the Crescent City for the meet there.

Dr. George Wine has become a "home-guard" at Dayton, O., and, incidentally, George is a great deal of help for the boys landing in town. He piped that he saw Jetty Meyers "shooting" in a squib, so he would only add to his that he had not expected much during the holiday trade rush, as the natives were looking for gifts, not medicine. Also that his wife, son Jack and himself were migrating to Pittsburgh to spend their time there until spring. Said that (in addition to what Jetty piped—further down) Jimmie Lockwood, Billy Lockhart and several others were working in front of the Courthouse and that all the knights there for the Christmas trade were getting a nice business.

From our Chicago office last week—The boys making pitches showed up in the Loop this week like a swarm of locusts. One daily paper estimates that 1,400 pitchers are working in the city this week and it is estimated that nearly 400 are working the circuit in the Loop alone. In some places there are a half dozen to the block. The variety of goods offered for sale is amazing. With noses blue from the cold the pitchers are working their ballus for all they are worth and trying to keep warm. Some of the items are: Parrots, puppies, pencils, socks, rubber toys, mechanical toys, smallest playing cards, smallest receiving sets, pearls, scarfpins and cufflinks, neckties, mufflers, jewelry, laurel, flowers, puzzles, statuetts and other novelties in seemingly endless variety.

Chas. (Doc) Nye piped from Grand Rapids, Mich.: "Mr. Locke, the city manager, was a real benefactor to a number of workers here this Christmas, but it seemed that a few jealous-hearted ones had to come in to close the town. Probably thinking that the others were getting more dimes than he was, one fellow proceeded to kick another's stand into the gutter, was arrested and fined, and the result—town's closed. It seems that jealous workers do not get far themselves and, usually, kick about their "hard luck". It certainly pays to "come clean" and if more would do so what a contented time all the boys would have. Let's have pipes from Bill Meyers, Jetty Meyers, Jimmie Miller, Doc Chesterfield, Doc Miles, Griffio, Markin, Doc Floyd Williams, Howard Seip, Doc George Reed and about a hundred others of the boys I am acquainted with!"

Two members of the Jerry Frantz Show contribute some Do You Remember: When John Spangler did black-face? When Jim Ferdon ran down the street with his banjo? When Jerry Frantz impersonated a Texas cowboy in Pennsylvania? When Leon Norton kicked the auto—to make it run? When Ray Comrie wore his wife's hat in the act, *The Book Agent*? When Doc J. W. Burke lost his falseth while in swimming? When Lithco met the book agent? When Dr. George B. Fluener had the chicken coop on his "henry"? When L. Barlow wore his overcoat on a December day? When Jim Welch sold razor paste? When "Red" Gould did the box escape with Bill Bowen? When George Grant dyed the gray suit—and it then fit "im 'too quick"? When a feller put two gallons of alcohol in the car's radiator and caused a "bang"? When Chief Half-moon was on the sour cherry tree? When Chief Wonga Nema lectured for LaDell? When Fred Siddon played the (Continued on page 96)

SINGER'S GUARANTEED INDESTRUCTIBLE "La Princess" PEARL NECKLACES



N. L. 8109—24-Inch. Indestructible, opaque, fancy platinum clasp, with one white stone, very good color. Dozen, \$5.75

N. L. 8113—30-Inch. Indestructible, fancy platinum clasp, with one white stone. Dozen, \$7.50

N. L. 8109—60-Inch. Indestructible, size 4 beads. Dozen, \$10.50

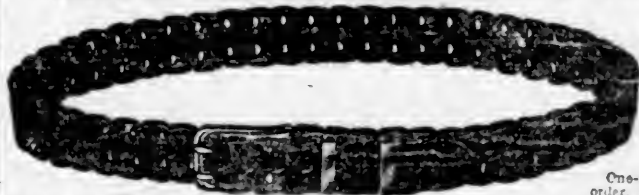
Imported Leatherette Boxes, satin lined, very attractive. Per Dozen, \$2.25

Fancy Velvet Boxes, satin lined. Per Dozen, \$5.25

Samples, 25c Extra.
Write for Our Complete Catalog.

25% deposit required on all orders.
SINGER BROTHERS
536 538 Broadway, NEW YORK CITY

"AIR-O" LINK LEATHER BELTS



GOING BIG
For Street and Premium Men. 1 1/2 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.

WRIGHT SPECIALTY MFG. CO., 908 Souland Street,

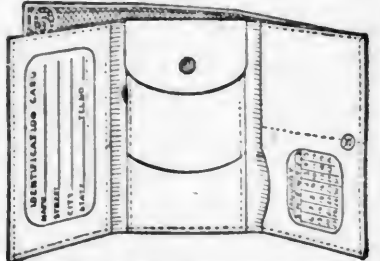
A BIG ALL-YEAR MONEY MAKER

Make Photo Postal Cards, Genuine Black and White Pistoles, and Tintypes with Daydark Camera. No dark room. Finished on the spot. No waiting. Easy to operate and learn. Big profits. The Daydark Company originated the Modern Camera and was the first to offer the Operator a High-Class One-Minute Camera. Daydark supremacy began then and has been maintained.
In buying a Camera consider that you must choose the Daydark or something you hope will do as well and remember that the Daydark, the standard by which all are judged, costs no more. The Daydark Camera Line includes Six Models, from \$11.00 up.
Full line of supplies. Black Back Cards, 2 1/2x3 1/2, \$12.00 per 1,000. Mounts for same, \$4.00 per 1,000. 1 1/2x2 1/2, \$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, 2321 Benton Street, ST. LOUIS, MO.



KING'S 7-IN-1 STYLE BILLFOLDS

Three sizes and prices. Black, Brown or Alligator Grain.



Samples sent C. O. D. Newspaper Sheetmen, Commissionaires, Salesmen wanted. Buy from factory.
King Razor & Leather Goods Mfg. Co., INDIANA, PA.



RUBBER BELTS PEDAL PADS and KEY KASES BELTS
\$ 1-3c each

First Quality Belts. Prompt shipment.
Belts with Patented Clamp Buckles..... \$12.00 Gross
Belts with Patented Roller Buckles..... 12.00 Gross
Belts with Eagle or Inlaid Gold Buckles... 15.00 Gross
Key Kases, Brown or Black..... 12.00 Gross
Felt Pedal Pads..... \$2.65 per Doz. Sets
Belts can be supplied in one inch and 1 1/4 inch width in plain stitched ribbed or wairus style in either black, brown or gray color.
Terms: One-fourth cash with order, balance C. O. D., F. O. B. Galion, O.
Orders for one-half gross accepted. We ship same day orders are received. Service for postage. Let us show you our quality and service.
NATIONAL MAILING CO., Box 151, Galion, 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. **MAINLEY-PAYNE MFG. CO., 640 Sudbury St., Boston, Massachusetts.**

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 livelihood 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 pelt profits. A yielding investment for their dollars now. A steady income for the man who intends to retire. *Field unlimited—sell prospects with \$5 or \$5,000.* Many selling plans—full or part ownership, whole or time payment. Costs nothing to get full particulars. WRITE TODAY.

Windswept Farms
3754 Windswept Building
HENDERSON, Jefferson Co., NEW YORK

GET INTO THE MAIL ORDER BUSINESS

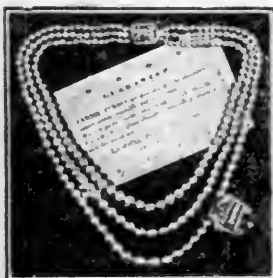
We furnish you with 16-page Jewelry Catalogue with your name printed on cover. We furnish you with merchandise, etc. Write for information.
H. REISMAN & CO., 551 W. Lake St., Chicago.

AGENTS: THE BETSEY ROSS, 6 to 22c.
E. C. SPUEHLER, 315 N. 21st St., St. Louis, Mo.

"SMALLEST BIBLE ON EARTH."
About size of a postage stamp. Contains 200 page New Testament. Sample 25c. Dozen \$1.00. Gross, \$8.00. **THE COLLINS CO., 127 Fulton St., Brooklyn, N. Y.**

GO INTO BUSINESS for Yourself! Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Candy, Cakes, etc. Write for it today. Don't let it off! **W. WALTER RAGSDALE, Drawer 42 EAST ORANGE, N. J.**

LA ROYAL PEARLS.



Three-Strand Necklaces

The latest in indestructible Necklaces. Guaranteed A-1 quality, with the most attractive color and crystal cut-stone snap, with imitation diamond set in center. In rich, satin-lined box. Each..... \$2.25 \$24.00 IN DOZEN LOTS. Two-Strand Necklaces, fancy stone snap, in velvet box. Each..... \$1.25 36-Inch Necklace, perfectly graduated, rhinestone snap, in boxes. Dozen..... \$8.00 30-Inch Necklaces, perfectly graduated, rhinestone snap, in boxes. Dozen..... \$7.00 20% deposit on all orders.

ROYAL BEAD NOVELTY CO.

43 Forsythe Street, N. Y. City

PEDDLERS—DEMONSTRATORS

Needle Packages at Special Prices



All contain 5 Papers Needles and Patch of Darning Needles.

Table with 2 columns: No. and Per Gr. Lists various needle packages like B701-Army & Navy, B703-Reindeer, etc.

We carry big stock of Watches, Clocks, Jewelry, Beads, Cutlery, Novelties, Notions, Carnival Goods, Paddle Wheels, Tickets, etc. Catalog free. No goods shipped C. O. D. without cash deposit.

SHRYOCK-TODD NOTION CO.

824 No. 8th Street, St. Louis, Missouri

PAVIES, PEDDLERS AND HUSTLERS

are making from

\$100.00 to \$200.00 per day

handling our merchandise.—NUFF CED Write us this minute for full particulars.

Sol. Raphael, 621 Broadway, New York

WANTED FOR

MINNESOTA, WISCONSIN, MICHIGAN, IOWA, ALABAMA, INDIANA, OHIO, MISSOURI, ARKANSAS, LOUISIANA, MISSISSIPPI

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.

BALLOON MEN, CLEAN UP!

Double your sales. Don't have any more poor days. Make every day a big one. Here's how you do it. Have your BALLOONS printed with name of Celebration or Fair or Park you are going to work. Your name and ad printed on a No. 70 and shipped same day. \$21.00 per 1,000. No. 80—Heavy, fat colors, pure gum Gas Balloons, fifteen different assorted pictures on both sides. Gross, \$4.00. No. 70—Patriotic. Gross, \$3.60. Squawkers. Gross, \$3.00. Balloon Sticks, Gross, 25c. No personal checks accepted. 25% with order, balance C. O. D. YALE RUBBER CO. 15 East 17th Street, NEW YORK CITY.

MAKE MONEY SELL MADISON SHIRTS. Direct from our factory to wearer. 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.

Handy Combination Purse

SELL TWO DOZEN PER DAY EASY

The Newest Shopping Bag. Made of fine double texture black leatherette. Folded, 7x12. Unfolded into a roomy shopping Bag, 18x14. 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.



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 artist'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. Costs 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. GIBSON PHOTO JEWELRY CO., Entire Building, Dept. B. E., 608-614 Gravesend Ave., Brooklyn, N. Y.



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 \$5. Contains over 250 recipes and herb secrets. Illustrated. It may contain the very remedy to save your life. HERBALIST, Dept. B, Hammond, Ind.



CHINESE HORN NUTS \$1.75 per 100, Postpaid; \$15.00 per 1,000, Postpaid. One-half deposit required on all C. O. D. orders. G. F. MCGARVEY, 735 Nicole St., Chicago, Ill.

RUGS

AGENTS CONCESSIONAIRES PREMIUM MEN Buy direct. Save two profits. No. 614—Service Fel' Rug, 31x31. Dozen.....\$12.00 No. 617—Pioneer Smyrna Rug, 25x52. Dozen..... 30.00 No. 618—Mottled Axminster, 27x54. Dozen..... 39.00 Compare these three Specials with Rugs costing double. Terms—20% cash with order, balance C. O. D. Write for samples at above Factory Prices. MAISLEY-PAYNE MFG. CO., 20-3 Sudbury St., Boston, Massachusetts.

The last "word" in your letter to advertisers, "Billboard".

PIPES

(Continued from page 95)

"cheese and bologna" circuit? When Johnny Apple three-shooted at the factories? When Pat Scanlon had salmon? When Capt. Lee planted onions in the garden? When Bert Stevens bought his banjo? When Morris and Sequin were with the book agent? When Stella Pomeroy had the mumps?

W. F. (Bo) Callicott took a spell of "Rip Van Winkling" (figuratively speaking) the past several years, but again "came to life" last week and "shooting" from San Pedro, Calif., in part, in addition to sending a clipping from a Los Angeles newspaper: "It is getting tough to work here on account of propaganda put forth by opposing local interests (as the clipping will show). Mrs. 'Spot' Alexander has a pearl and novelty jewelry spot here in San Pedro (a part of Los Angeles), a nice location in front of a down-town market, and is doing nicely. I am going to the East via the Panama Canal, so my mailing point will be The Billboard's office at Cincinnati. I would like word from Fido Kerr, George Covell, Jack O'Brien, Ben Browne (Brownie, the pen worker), Jimmy (X-Ray) Raymond, Frank Soodhalter and Gertrude O. Callicott. Here bestest for the new year for pitchdom!"

Jetty Meyer "shooting" from Dayton, O.: "Still in Dayton and doing fine with the holiday trade. Seems that everybody here is getting some mazzumma, regardless of the cold weather. Doc George Wine and family are leaving today for Pittsburgh to spend the holidays and will probably remain there until spring. Crandell and Casper have been doing a nice business with their gift shop, with pens, ballfolds and pens. A compliment is due the business men of Dayton and the town needs boosting by all the boys at every opportunity. The local business men believe in the old saying of 'live and let live', especially at Christmas time. For three years that I know of the streets here have been open to the pitchmen 10 days prior to Christmas Day. I may visit Cincinnati and will avail myself of the opportunity to call on my ol' friends, Doc and Mrs. Jack Crawford and Doc and Mrs. Moran."

Who should ramble into Bill's presence last week but Dr. E. Redwood and his son, Charles, of the Redwood Medicine Company. Doc reported having a crack-erjack season with his show (including lot sales and about 80 per cent more drug-store trade), which he closed a few weeks ago. They were again on their way to Florida for a winter's vacation, principally around Miami. Redwood infoed that he and Dr. Ross Dyer had sold the land in Indiana which they purchased a couple of years ago and that he bought a 500-acre stock farm a few miles above Evansville. He displayed pictures of several tenant houses, including that of his farm manager, stock barns, large hog sheds, etc. He expects to make a very remunerative business out of stock raising. Incidentally, Redwood and Dyer during the past several winters have vacationed together, as they will this winter, with Dyer going south later after he concludes arrangements for his spring local newspaper advertising. Charles Redwood, by the way, stepped up mightily in officiating in the lectures the past season and, according to his "dad", there is every assurance that within a year or two he will be fully capable of handling the show himself, leaving his father to attend to other business affairs.

TIES

LOUIS TAMCHIN, proprietor of the Comb House of America, is back in business, selling direct to Pitchmen, Streetmen and Agents. Boys, I am ready to work faithfully with you again.

Jumbo Brand Ties No. 200—FIBER SILK, in stripes and colors. DOZEN.....\$2.15 No. 305—SILK CUT FOUR-IN-HAND. Wonderful numbers, made in stripes, figures and satins. Best buy in the world, 3 1/4" in width. DOZEN..... \$3.00 No. 400—SWISS FLAT BIAS EFFECT STRIPES, in the latest colors and designs. Also Heathers and Plaids. Packed 6 to Box. DOZEN..... \$4.00 All of the above Ties are guaranteed full length, 43 to 45 inches, 25% deposit, balance C. O. D. Send \$3.75 for Sample Assortment of one dozen. LOUIS TAMCHIN 7-9 Waverly Place NEW YORK CITY

MAILED FREE

Our new 132-page Catalog (No. 137), full of JEWELRY, SALES-BOARDS, PREMIUM and OPTICAL BARGAINS. ALBERT MARTIN & CO. 123 West Madison Street, CHICAGO, ILL. Formerly Manager of Morrison & Co. GREATEST SENSATION! 11-Piece Toilet Goods Assortment selling like blitzes at \$2.00, with \$1.25 Dressmaker's Shears FREE to each customer. Winner for fifteen years. DAVIS PRODUCTS CO. Dept. 94, Chicago.

AGENTS WANTED

ANTI-MIST GUARANTEES CLEAR VISION. You can quickly build a big money-making business of your own selling ANTI-MIST. Sells to Auto Owners, Garage and Auto Supply Stores, Opticians, Druggists, Cigar Stores, Hairdressing and Street Car Companies. ANTI-MIST makes glass frost-proof, steam-proof and water-proof. Clear vision guaranteed in all weather. Money back guarantee if it fails. \$50 TO \$100 WEEKLY. Others are doing it. Write today for full particulars. Sells on sight. ANTI-MIST retails at 35c for 3-oz. can, \$1.50 for 3-oz. can. Send 35c for 3-oz. sample can NOW. ANTI-MIST CHEMICAL CO., Dept. 171, 201 E. Ontario St., Chicago, Ill.



\$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 rasps. Write at once for complete details. Philadelphia Brush Co., See BBI, Vinceland, N. J. WESTERN DISTRIBUTOR: 628-629 Chamber of Commerce Bldg., Los Angeles, Calif.

New 300 Candle Power Lantern

Make \$50 to \$100 a Week Introducing this wonderful, brilliant light. Ideal for Cook House, Carnival and Streetmen—anyone needing powerful light outdoors. Burns Kerosene or Gasoline. Clean, odorless. Burns less fuel than wick lanterns; 20 times brighter. Lights with match. Safe. Can't blow out. Greatest improvement of age. Act as our representative. Make money. Take orders for Lamps and Lanterns. Commissions paid same day. No experience necessary. Get started at once. Write today for Catalog and Special Agent's Offer. THE AKRON LAMP CO. 2381 Lamp Building, AKRON, O.

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.

\$15.00 A DAY SELLING 3 IN 1 FILTER. Steps Slop, Strains Water, Prevents Dish Breaking. By our plan the "Dureka" 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. (Estab. 1882). C. F. Shinn, Pres. 73 Franklin Street, NEW YORK CITY.

MEN'S SILK SOX

(Factory Mends) \$1.50 Per Dozen. Send fast 4 pairs for \$1.00. One dozen assorted Samples sent prepaid for \$1.75. One-half cash with all C. O. D. orders. LONG-LEAF HOSIERY CO., 325 South Main St., Los Angeles, Calif.

ADDITIONAL OUTDOOR NEWS

Rubin & Cherry Shows

Unique Exhibition

Trained Animal Acts Directed by Peter Taylor Amid Colorful Settings in Detroit

Graham Brothers, of Detroit, staged a... entertainment December 18 for... club. The writer... was a guest. A jungle... and wild animals performed... direction of Peter Taylor. The... first of its kind there... animals from the... Wallace Circus.

Following the dinner the guests were... a snake line, marched into the... and were seated about an arena. The... surprise came when colored... revealed a typical Canadian woods... camp with William F. Rauff, Jay A. Graham and John W. Dwyer as... During this scene one of the... party decided that Canadian... was too tame for them and told... of plans for an African... the following year. The campers... by a bear, and one of the... a dream in which appeared... animals. Here the crowd got... surprise. A myriad of bright... was switched on and revealed a... arena, in which climbed Clyde... trainer, followed by a pair of... tigers, panthers, leopards, jaguars, three... to serve as an illustration of the... dream.

The scene shifted to an African camp... and the hunting party this time... composed of those who actually have... big game in the jungles. G. D.... A. P. Chesterfield and Mr. Rauff... and Mr. Chesterfield each related... of African hunts, and as Mr. Rauff... of seeing polar bears being... in London, lights again... over the cage, and nine Greenland... entered the arena. Peter Taylor, famous trainer of the... American Circus Corporation, displayed... over 16 Bengal tigers and African lions. The trainer... and following the act he was... into the Assembly Hall and... to the guests, and presented with a gold cigaret case by Graham Bros.

I. A. B. P. & B., Local No. 5

St. Louis, Dec. 26.—At the last regular... of I. A. B. P. & B., Local No. 5, the... officers were elected for the... year: Ed Sachie, president; Frank... vice-president; Walter... financial secretary; John Choate, recording...; Chas. Betts, treasurer; Sam Lowenstein, George Burning and Ben Miller, trustees; George Denton, sergeant-at-arms; Amiel Conrath, business...; Frank Smith, E. Sachie and Ben Miller, delegates to the C. T. L. U.; John Choate, delegate E. St. Louis Labor... and business agent for the East Side.

Mr. Guy, after several weeks' confinement at a local hospital, has fully... and is working for the St. Louis... Advertising Company. John Ray... circus billposter, formerly of Los Angeles, who was on the advance of the... and Al. G. Barnes circuses, is now a member of Local No. 5. Perry... billposter, of Madison, Ill., is reported on the sick list. Dave Traugott is the advertising agent at the new Loew State Theater.

Rosemans in Chicago

Chicago, Dec. 24.—Mr. and Mrs. Albert Roseman, of the Cooper Circus, with which Mr. Roseman has charge of the... were... this week. They will be at their home in Nellsville, Wis., Christmas week. Mrs. Roseman recently saw Leo Collins, old-time showman, boss canvasman and high diver, who was at different times with the Kilt Carson, Sam Sparks, Jones and other shows. Mr. Collins is now in the State Hospital,... ward No. 1, Little Rock, Ark. He... clothes and beard, but Mrs. Roseman says he needs some financial aid to purchase glasses and a set of... the latter costing \$25. Mr. Collins can hardly eat, Roseman says, as he only has one tooth left. Mr. Collins' correct name is Vanderbilt Hite and he should be addressed that way.

Has Marvelous Dog

Berlin, Dec. 24.—It has been declared by Charles White, an English resident of this city, that he has a dog that can read and write. He will not allow visitors to see the marvelous animal, however, saying he will not reveal him to the world until the dog's work has attained perfection. White states the dog most enjoys reading passages from the Bible.

Burtis With 101 Ranch Show

M. P. (Mel) Burtis, who has been associated with the white tops for more than 20 years, having been with the Rindling Bros., Seils-Photo, Gollman Bros., Gentry-Patterson and other circuses, has been engaged by the Miller Bros. to manage the concessions with the 101 Ranch Wild West and Far East the coming season.

Compromise Reached in Suit

Winnie Dutton, well-known equestrienne, who in private life is Mrs. W. H. Jesse, appeared in Judge Stanley Struble's Common Pleas Court, Cincinnati, December 23, as plaintiff in a suit against James Dutton for \$1,328.55, which she alleged she loaned Dutton at various times during the 12 years she was a member of the Riding Duttons, well-known equestrian act. At the suggestion of the court the matter was adjusted without going to trial, Dutton making cash settlement of one-half of the amount sued for.

Mr. and Mrs. Jesse, who spent Christmas with Mrs. John T. Crone, of Newtown, O., left Cincinnati December 26 for Miami, Fla., for the winter.

"Whitey" Lehrter in Chicago

Chicago, Dec. 26.—"Whitey" Lehrter returned Monday from the winter quarters of the Gentry-Patterson Circus at Paola, Kan. He said everything is in excellent condition and the show will be ready to start on the new season long before the date set. "Whitey" stopped off in Kansas City and spent two days with Harry Strouse, manager of Talk of the Town, Columbia Burlesque attraction. By way of taking a vacation Mr. Strouse handled the banners on the Walter L. Main Circus in 1922 for part of the season.

Atkinson's Circus

The Tom Atkinson Circus has been engaged to play at Venice Pier, Calif., starting January 1, informs Prince Elmer, Hawthorne, Calif., was the final fair date played. The paraphernalia has been gone over and a new pole truck added. The show will be enlarged in the spring and will be transported on 15 trucks and trailers. Mrs. Thomas Atkinson is spending the holidays at her home in San Francisco. Princess Valleta is working the goodnight pony in the big show.

Edward Mutt Thompson, for 21 years with the Ringling and Barnum circuses, who started in show business in 1903 on the old Barnum show, working for Mother Arlington in the cookhouse, and rose step by step to the position of legal adjuster of the front end six-bit seats, writes that he has returned to Detroit from the West Coast, where he buried his aunt and married one of his nieces, whom he raised. Thompson is selling apples on the Michigan Central Railroad.

Employees Enjoy Christmas at Winter Quarters

Shows Contribute to Children's Cheer

Montgomery, Ala., Dec. 26.—Santa Claus brought weather for Christmas that reminded one of the frozen North; in fact, the only thing needed to make one forget entirely that they were in the South was the absence of snow, but the cold weather did not prevent a day of feasting and pleasure around winter quarters. Cash Wiltse and his manager, George Henderson, who handles the dining car and cafe, outdid themselves in preparing an elaborate Christmas dinner for the boys, regular Pullman service, as one of the boys expressed himself; but it was a dinner that all who were fortunate enough to have been with them will remember. The "boss" remembered them nicely and it was a most satisfactory day.

Mr. and Mrs. Rubin Gruberg were entertained at the Grand Theater Christmas afternoon by Saxi Holsworth and Vera Burt, costars in the Flashes of the Great White Way Company, playing here this week. After the night performance Miss Burt, Mr. Holsworth and his jazz orchestra were given a reception at the Standard Club, of which Mr. and Mrs. Gruberg are members. During the afternoon the American Legion had a community Christmas tree for the children on the down-town square. Santa Claus arrived about 2:30 on an old-fashioned stage-coach, drawn by six burros, used in the R. & C. Wild West Show. The Shriners used three of the shows' lion cubs at their children's entertainment, and a large cage of Carl Lauther's monkeys was the attraction for the children at another place; so, take it all in all, Rubin & Cherry Shows was much in evidence all day.

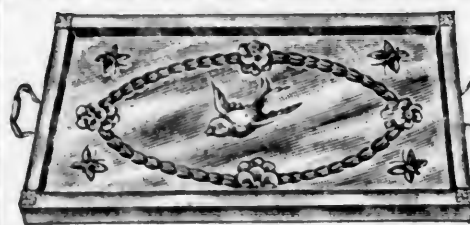
Fred Lewis, general constructor and builder of the shows, will arrive about the first of the year and start assembling the show for next season. Manager Gruberg has decided that for the present he will devote his time entirely to his one show and not send a No. 2 show on the road. There will be a number of entirely new attractions with the show the coming season, making it that much more deserving of its title, "The Aristocrat of the Tented World".

FRANK S. REED (Secretary).

Croake to Pacific Coast

New York, Dec. 26.—J. J. Croake, former purchasing agent of the Walter L. Main Circus, who is here for a few days, announces that he will leave shortly for the Pacific Coast.

Watch for Kurzon-Saikin Co.'s Bargains



This beautiful, Flashy Serving Tray. In the Natural Colors, Peacock Design, Glass covered, Polished Nickel Frame and Handles, with reinforced bottom and legs. Size, 13x19 inches. At only \$16.50 Per Dozen Samples \$1.60 Prepaid 25% cash with all C. O. D. orders. A New and Attractive Item for SALESBOARD OPERATORS, CONCESSIONAIRES and PREMIUM MEN

Hundreds of Remarkable Values in Our Illustrated Catalog. "THE RED BOOK THAT BRINGS PROFITS TO YOU." FREE FOR THE ASKING. FREE. KURZON-SAIKIN CO., Headquarters for Watches, Jewelry and Premium Specialties. 333-335 West Madison Street, CHICAGO.

GOLD MEDAL SHOWS WANTS FOR SEASON 1925

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Mighty Hooge Shows Ottumwa, Ia., Dec. 27.—Work at the winter quarters of the Mighty Hooge Trained Animal Shows in this city is progressing very rapidly. Two new cages have been completed and work on the band and tableaux wagons will start within a few days. Ed Myers, superintendent of canvas, is getting his department in shape, and the painting department, in charge of Hal Bledsoe, is showing much activity. Col. Wm. Hoogewoning, the manager, promises to have one of the best outfits on the road, with everything brand new.

Prof. Candler's Bookings Prof. Candler with his London Punch and Judy Show entertained the kiddies at the Y. W. C. A., Charleston, W. Va., December 20 and the children at the Masonic Temple in the same city the following day, and was given an ovation. He is booked at the Christmas Fiesta in Detroit from December 25 to January 4, and at the Woodmen Indoor Circus, Mt. Clemens, Mich., January 12 to 19.

CIRCUSES AND WILD WEST SHOWS

Atkinson's, Thomas Atkinson, mgr.: 237 27th st., San Francisco, Calif.
Aterbury's Trained Animal Circus, R. L. Aterbury, mgr.: Dakota City, Neb.
Barnes, Al G., Circus, Al G. Barnes, prop.: Barnes Circus City, Palms, Calif.
Buckskin Best Wild West: Cambridge City, Ind.
Campbell Bros. & Lucky Hill Shows, A. B. Campbell, mgr.: 922 E. 5th st., Ada, Ok.
Christy Bros.' Wild Animal Shows, Geo. W. Christy, mgr.: Beaumont, Tex.
Gentry Bros.-James Patterson Circus, James Patterson, prop.: Paola, Kan.
Golden Bros.' Circus, G. W. Christy, prop.: Beaumont, Tex.
Gollmar, Bros.' Circus, C. J. Monahan, mgr.: Monroe Park, Mobile, Ala.
Great Bonham Shows, E. E. Bonham, mgr.: Fair grounds, Ladysmith, Wis.; offices, Lodi, Wis.
Great Keystone Show, Sam Dock, mgr.: Republic, Pa.
Hagenbeck-Wallace Circus, Dan Odum, mgr.: Penn, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Horney's, C. R., Circus, Will Z. Smith, mgr.: 3063 Rowena, Los Angeles, Calif.
Kettow Bros. Circus, Wm. Kettow, mgr.: Anderson, Ind.
LaMar Society Circus, James Cochran & Leslie Martin, mgrs.: 441 Woodruff ave., Akron, O.
LaRoy's Overland Show, H. LaRoy, mgr.: 509 W. Town st., Columbus, O.
Leasia's, Frank W., One-Ring Circus, Frank W. Leasia, mgr.: Houston, Ore.; offices, 320 Burlington st., Portland, Ore.
Lind Bros.' Motorized Circus, Fairbury, Neb.
Linger Bros.' Show, Harry & Paul Linger, mgrs.: Virgilina, Va.
Lowery Bros. Shows, George B. Lowery, mgr.: Shenandoah, Pa.
Lucky Dorsey Shows, Geo. P. Dorsey, mgr.: Dale, Ind.; offices, 51 S. Clover st., Poughkeepsie, N. Y.
Main, Walter L., Circus, King Bros., mgrs.: North Jackson st. and River Road, Louisville, Ky.
Mighty Hooge Trained Wild Animal Shows, Col. Wm. Hoogewoning, mgr.: 1308 E. Main St., Ottumwa, Ia.
Mighty Hang Shows, Marianna, Fla.
Miller Bros.' 101 Ranch Wild West Show, Miller Bros., mgrs.: Mariand, Okla.
Miller & Ayres Shows, A. Miller, mgr.: Sheboygan, Wis.
Miller's Dog & Pony Circus, Geo. A. Miller, mgr.: 221 Chester st., Eaton Rapids, Mich.
Miller's Society Circus, Overt Miller, mgr.: Smith Center, Kan.
Morgan's Nickel Plate Shows, W. E. Morgan, mgr.: Caldwell ave., Oakwood, Knoxville, Tenn.
Old Dominion Show, E. Keller Laeminger, mgr.: Funkstown, Md.
Orton Bros.' Circus, Sarah B. Orton, prop.: Adel, Ia.
Penny's Wild West, Bill Penny, mgr.: 1831 Sherman st., Denver, Colo.
Perry Bros.' Shows, A. O. Perry, mgr.: Bassett, Neb.
Ringling Bros.-Barnum & Bailey Combined Shows, Ringling Bros., props.: Bridgeport, Conn.; general offices, 221 Institute Place, Chicago, Ill.
Robbins Bros.' Circus, Fred Buchanan, prop.: Granger, Iowa.
Robinson, John, Circus, Sam Dill, mgr.: West Baden, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Rodgers & Harris Circus: Jacksonville, Fla.
Rotax Bros.' Shows, Glenn Davis, mgr.: Metuchen, N. J.; office address, 351 E. 135th st., New York City.
Schulz Society Circus & Wild Animal Show: Round House, Fremont, O.
Sells-Sterling Circus: Fair Grounds, Plymouth, Wis.; general office, 504 South 14th st., Sheboygan, Wis.
Sells-Floto Circus, Zack Terrell, mgr.: Peru, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Sparks' World-Famous Shows, Charles Sparks, prop.: Central City Park, Macon, Ga.
Texas Bill's Wild West Show, Clyde E. Anderson, mgr.: 307 N. Vermont ave., Atlantic City, N. J.
Wilson-Arling Show, Billy Lindeman, mgr.: Fairgrounds, Plymouth, Wis.; office, 504 S. 14th St., Sheboygan, Wis.

CARNIVAL COMPANIES

All-American Amusement Co., B. E. Gardner, mgr.: Care General Delivery, Philadelphia, Pa.
All-American Shows, Nip Butts, mgr.: Hohart, Ok.
All-Canadian Shows, J. W. Conklin, mgr.: Vancouver, B. C., Can.
American Expo. Shows, Inc., M. J. Lapp, mgr.: Poughkeepsie, N. Y.; offices, 19 Hickory st., Ellenville, N. Y.
Barkoot Shows, K. G. Barkoot, mgr.: DeFiance, O.
Barlow's Big City Shows, Harold Barlow, mgr.: Granite City, Ill.
Beasley-Boucher Carnival Co., R. C. Beasley, mgr.: Navasota, Tex.
Bernardi Expo. Shows, Felice Bernardi, mgr.: Salt Lake City, Utah (address Gen. Del.).
Bernardi Greater Shows, Wm. Gildy & Ralph Smith, mgrs.: Maryland Ship Yards, Baltimore, Md.; office address, Emerson Hotel, Baltimore, Md.
Blue Ribbon Consolidated Shows, C. L. Dingman, mgr.: St. Paul, Minn., (Box 91).
Brown & Byer Shows, Al J. Derborger, gen. mgr.: Poughkeepsie, N. Y. (Box 888).
Brundage Shows, Seth W. Brundage, mgr.: (Fair Grounds) Peoria, Ill. (R. R. No. 7).
Butler Midway Co., B. B. Butler, mgr.: 742 Commerce st., Wellsburg, W. Va.
California Shows, Inc., H. F. Hall & Sam Anderson, props.: Northampton, Mass.; offices, 28 W. 15th st., New York City, and 18 Concord ave., Belmont, Mass.
Canadian Victory Shows, Maurice Neiss, gen. mgr.: Offices, Room 61 Yonge St. Arcade, Toronto, Ont., Can.
Capital Outdoor Shows, Phil Isser, mgr.: Syracuse, N. Y.
Clark's Greater Shows, A. S. Clark, mgr.: 710 E. Jefferson st., Phoenix, Ariz.
Coleman Bros. Shows, Thomas & Richard Coleman, mgrs.: Portland, Conn.; offices, 520 High st., Middletown, Conn.
Reynoldsville, Pa.
Corenson's Shows, Sam Corenson, mgr.: 825 Sunset Blvd., Los Angeles, Calif.
Corey Greater Shows, E. S. Corey, mgr.: Harrisburg, Pa. (Address General Delivery.)

Where They Are Wintering

Owners and managers of shows not represented in this list will confer a favor by sending The Billboard the address of their winter quarters as soon as they decide upon same. Use blank below for that purpose:

Cotton Belt Shows, W. H. Hames, mgr.: Pilot Point, Tex. (Box 235).
Crane Amusement Co., R. F. Searight, mgr.: 311 S. Grand ave., Eldorado Springs, Mo.
Cronin Shows, J. L. Cronin, mgr.: New Orleans, La.; offices, Chillicothe, O.
Crouse United Shows, Inc., A. F. Crouse, mgr.: 17 Tremont Ave., Binghamton, N. Y.
Daiziel Amusement Co., J. A. Daiziel, mgr.: Sarnia, Ont., Can. (Box 10).
DeKreko Bros.' Shows, Jean DeKreko, mgr.: 2520 Cottage Grove ave., Chicago, Ill.
Dixieland Show, J. W. Hildreth, mgr.: Helena, Ark.
Dobyns, George L., Shows, Inc., George L. Dobyns, pres.: (Fair Grounds) York, Pa.; direct mail to Fort Richmond, N. Y.
Dobson's World's Fair Shows, C. G. Dodson, mgr.: Pleasure Pier, Fort Arthur, Tex.
Dykman-Joyce Shows, Augusta, Ga.
Euring Amusement Enterprises, Frederick Euring, mgr.: 152 Musgrove st., Clinton, S. C.
Ellman Amusement Co., Chas. Ellman, mgr.: 1218 Kneeland ave., Milwaukee, Wis.
Enterprise Shows, Warren, Ill.
Fields Greater Shows, J. C. Fields, mgr.: Stevens Point, Wis.
Fleming, Mad Cody, Shows, Mad Cody Fleming, mgr.: 24 Central ave., Cincinnati, O.
Francis, John, Shows, John Francis, gen. mgr.: Ft. Worth, Tex. (Box 414).
Gold Medal Shows, Harry E. Billick, mgr.: 5th & Kaw River, Kansas City, Kan.
Golden Bros.' Shows, Lee J. Manskey, mgr.: Montgomery, Ala.
Great White Way Shows, C. M. Nigro, mgr.: Nitro, W. Va.
Great Pacific Shows, Billie C. Martin, owner-mgr.: Madisonville, Ky.
Greater Sheelsy Shows, John M. Sheelsy, mgr.: Alexandria, Va.; office address, Hotel Raleigh, Washington, D. C.
Gray Shows, Roy Gray, mgr.: 317 Crawford St., Houston, Tex.
Hagelman's United Shows, Dirk & Hagelman, owners: 1323 Green st., Philadelphia, Pa.
Happyland Shows, Guy Y. Averill, mgr.: 2432 Michigan ave., Detroit, Mich.
McClellan Shows, J. T. McClellan, mgr.: Excelsior Springs, Mo.
McKellar, Jas. I., Shows: Appleby, Tex.
MacGregor's, Donald, Shows, Donald MacGregor, mgr.: Armstrong's Tractor Bldg., Sweetwater, Tex.
Macy's Expo. Shows, Mrs. Leona Macy, mgr.: 541 S. 17th st., Reading, Pa.
Maple Leaf Shows, W. J. Malcolmson, mgr.: St. Catharines, Ont., Can. (Box 438).
May & Dempsey Shows, E. C. May & Wm. Dempsey, mgrs.: address, Apt. 32, 3507 Lincoln ave., Detroit, Mich.
Max's Expo. Shows, Max Goldstein, mgr.: 1053 Dunlop ave., Forest Park, Ill.
Metro Bros.' Shows, Chas. Metro, mgr.: Boston, Mass. (Address care The Billboard, Boston).
Miller Bros.' Shows, Morris Miller, mgr.: (Fair Grounds) Savannah, Ga.
Mimic World Shows: Beaumont, Tex.
Miner's Model Shows: 161 Chamber st., Philadelphia, N. J.
Monarch Greater Shows, Irvin D. Baxter, mgr.: Allentown, Pa.
Morris & Castle Shows, Milton M. Morris & John R. Castle, mgrs.: Fair grounds, Shreveport, La.
Mountain Lake Shows, W. O. Newman, mgr.: 1122-24 7th ave., rear, Huntington, W. Va.
Mutholand Shows, A. J. Mutholand, mgr.: 317 N. Edwards st., Kalamazoo, Mich.
Murphy, D. D. Shows, L. M. Brophy, mgr.: 407 Walnut st., St. Louis, Mo.
Narder Bros.' Shows, No. Narder, mgr.: Hog Island, Philadelphia, Pa.
National Amusement Co., Henry Oldham, mgr.: Enid, Ok. (Box 501).
Northwestern Shows, F. L. Flack, mgr.: 36 E. Woodbridge st., Detroit, Mich.
Old Alken Amusement Co., W. H. McGhee, mgr.: 619 W. Superior St., Cleveland, O.
Palmer's United Attractions, Alonzo Palmer, prop.: 199-205 Talbot St., St. Thomas, Ont., Can.
Payne's Herb. Expo. Shows: 209 Stair Bldg., Toronto, Ont., Can.
Pearson, C. E., Shows, Capt. C. E. Pearson, mgr.: Ramsey, Ill. (Lock Box 48).

Where Are You Wintering?

Kindly give the information of this blank and mail to The Billboard, Cincinnati, O., for publication in our Winter Quarters List:

Name of Show.....
Name of Proprietor or Manager.....
Description of Show.....
Closes at.....
Date of Closing.....
Address of Winter Quarters.....

(Give address of offices here if you have any.)

Harding, C. R., Shows, C. R. Harding, mgr.: 1345 Hutton St., Des Moines, Ia.
Heller's Acme Shows, Harry Heller, mgr.: 84 Fair st., Paterson, N. J.
Heth Shows, L. J. Heth, mgr.: North Birmingham, Ala.
Herman's Mighty Expo., Howard Herman, mgr.: Williamsport, Pa.; office address, Altoona, Pa. (Box 568).
Home Celebration Shows, Edward Oliver, pres.: office address, 306 Ouray Bldg., Washington, D. C.
Imperial Expo. Shows, W. J. (Doc) Ralston, mgr.: Barberton, O.
Isler Greater Shows, Louis Isler, mgr.: Chapman, Kan.
Jones' Greater Shows, A. H. Jones, mgr.: Danville, Ky.
Jones, Johnny J., Expo., Johnny J. Jones, prop.: Orlando, Fla.
Joyland Expo. of Rides, Joe Steinberg & Joe Zotter, mgrs.: Oklahoma City, Ok. (Address Victoria Hotel).
Kelley-Brady Shows: Birmingham, Ala.
Kennedy, Con T., Shows: Gretna, Ia.
Ketchum's 20th Century Shows, K. F. Ketchum, mgr.: 131 E. 16th st., Paterson, N. J.
Kilne, Abner K., Shows, Abner K. Kilne, mgr.: Lodi, Calif.
Krause Amusement, Leroy Krause, mgr.: Lansdale, Pa.
Krause Greater Shows, George H. Krause, prop.: Milton, Pa.
Lachman Expo. Shows: Omaha, Neb.
Lang's, Frank E., Northern Exposition Shows: St. Paul, Minn. (Box 18).
Latip's, Capt., Rides, Capt. Latip, mgr.: 200 Elm st., Charleston, W. Va.
Lavoie Attractions, A. R. Lavoie, mgr.: 1490 Franklin st., Detroit, Mich.
Leggett, C. R., Shows: McGehee, Ark.
Levit-Brown-Huggins Shows: Seattle, Wash.
Lippa Amusement Co., Leo Lippa, mgr.: Box 243, Alpena, Mich.; general offices, Hotel Normandie Hotel, Detroit, Mich.; branch office, American Bond & Mortgage Bldg., Room 1608, Chicago, Ill.
Loos, J. George, Shows, J. George Loos, mgr.: Ft. Worth, Tex.
Lottridge, Harry, Amusement, Harry Lottridge, mgr.: Sarnia, Ont., Can. (Box 216).
McCaslin's Peerless Shows, John T. McCaslin, mgr.: Govans, Md.; offices, 123 E. Baltimore st., Baltimore, Md.
Pitbeam Amusement Co., F. E. Pitbeam, mgr.: 3433 Michigan ave., Detroit, Mich.
Prairie State Amusement Co., Hal Graham, owner: Effingham, Ill. (Address General Delivery).
Princess Olga Shows, F. W. Wadsworth, mgr.: 324-A East 3d st., Jacksonville, Fla.
Quality Greater Shows, Edward Oliver, pres.: office address, 306 Ouray Bldg., Washington, D. C.
Reiss, Nat. Shows, James F. Murphy, gen. mgr.: Jeffersonville, Ind. (P. O. Box 325).
Rice & Quick Shows, W. L. Quick, mgr.: Durant, Ok. (Box 522).
Robin & Cherry Shows, Robin Gruberg, mgr.: Montgomery, Ala.
Sandy's Amusement Shows, Sandy Tamargo, mgr.: 1714 East st., North Side, Pittsburgh, Pa.
Savidge Amusement Co., Walter Savidge, mgr.: Wayne, Neb.
Scott Greater Shows, C. D. Scott, mgr.: Newnan, Ga.
Smith, Otis L., Shows, Otis L. Smith, mgr.: 755 Canal st., Syracuse, N. Y.
Smith's Southern Shows, Steve Smith, mgr.: Cattlettsburg, Ky.
Smith's Greater United Shows, K. F. Smith, mgr.: 118 S. Clay St., Salisbury, N. C.
Snapp Bros.' Shows, Ivan & Wm. Snapp, mgrs.: Fresno & D streets, Fresno, Calif.
Southern Standard Exposition, C. A. Vernon, mgr.: 3212 Harrisburg Blvd., Houston, Tex.
Southern Tier Shows, James E. Strates, mgr.: Elmira, N. Y. (Box 494).
Spencer Shows, Sam E. Spencer, mgr.: Brookville, Pa.
Strayer Amusement Co., J. R. Strayer, mgr.: Hotel Warren, Williamsport, Ind., or 642 Third st., Milwaukee, Wis.
Sunshine Expo. Shows, H. V. Rogers, mgr.: Hessemer, Ala. (Box 275).
Traver Chautauqua Corp., Inc., Geo. W. Traver, mgr.: Cohoes, N. Y.; offices 1547 Broadway, New York, N. Y.
Veal, Stella, Circus-Expo., George W. Johnson, mgr.: Gold Spring Park (Fair Grounds), Rochester, N. H.
Venus Amusement Shows, Cliff LaBell, mgr.: Hammond, Ind.; mail address, The Billboard, Chicago.
Wade Shows, W. G. Wade, mgr.: 5811 Cass ave., Detroit, Mich.
Weer Amusement Co., J. O. Weer, mgr.: South Bend, Ind.

West Shows, Frank West, mgr.: Greensboro, N. C.
Wise Shows, David A. Wise, mgr.: 1019 Fourth ave., Bessemer, Ala.
World of Fun Shows, H. DeBlaker, mgr.: 102 Birch at., Paterson, N. J.
Wolf Greater Shows, Wm. Wolf, mgr.: 432 Wabasha st., St. Paul, Minn.
Wolfe, T. A., Shows, T. A. Wolfe, mgr.: Atlanta, Ga.
Wortham, John T., Shows, John T. Wortham, mgr.: Paris, Tex.
Wortham, C. A., World's Best Shows, Beckman & Corey, props.: 127 E. Loughborough ave., St. Louis, Mo.
Zeldman & Polle Shows, James Simpson, mgr.: Camp Wadsworth, Spartanburg, S. C.
Zeiger United Shows, C. F. Zeiger, mgr.: Kansas City, Mo.; office address, Coates House, Kansas City.

MISCELLANEOUS TENT SHOWS

Acker's Vaudeville Show, E. H. Acker, mgr.: New Milford, Conn. (Box 906).
Adams, James, Floating Theater: Elizabeth City, N. C.
Almond's, Jethro, Show: Albermarle, N. C.
Amazo, W. J., Carter, mgr.: 216 N. Robey st., Chicago, Ill.
Barker's Dixie Entertainers, F. H. Barker, prop.: 417 Rhodenizer St., Danville, Va.
Blondin, Leo, Show: Oklahoma City, Ok.
Buller's Trained Animal Shows, Ltd., Robert W. Buller, mgr.: Friday Harbor, Wash.; mail address, Victoria, B. C., Can.
Byers, Wm., Educated Horse Show: Union, Ore.
Byers, F. C., Animal Show, W. M. Byers, mgr.: 42 W. Swan st., Columbus, O.
Cass-Parker-Rutherford Shows, Inc., S. G. Davidson, mgr.: Summit, Iowa.
Coley's Circus Side-Show, H. R. Cole, mgr.: 400 S. Halsted st., Chicago, Ill.
Couchman Bros.' Trained Animal Shows, K. Couchman, mgr.: 28 Elm st., Illon, N. Y.
Dalton's, Carl M., Tent Dramatic Show, Carl M. Dalton, mgr.: 123-125 S. 7th St., La Crosse, Wis.
Dandy Dixie Shows, G. W. Gregory, mgr.: Brodnax, Va. (O. B. Box 68).
Day's Guy, Novelty Animal Show: Salem, Ore.
Dion's Freak Animal Shows, Joseph Dion, mgr.: St. Jean, Que., Can.
Dorsey Bros.' Overland Truck Show: 54 S. Clover st., Poughkeepsie, N. Y.
Edward's, Jack, Show: Care Merrimac House, Friend st., Boston, Mass.
Engesser's, George E. Shows: Let Ole Do It, Geo. Engesser, mgr.: Houston, Tex.; Mathew's Hippodrome Shows, Art Glass, mgr.: San Antonio, Tex.; The Fighting Swede, Al Engesser, mgr.: St. Peter, Minn. Office, Coates House, Kansas City, Mo.
Euse-Carriculum, D. M. Bristol, mgr.: 141 Mill st., room 403, Boston, Mass.
Folker Bros. Circus Side-Show, E. M. Folker, mgr.: R. F. D. 3, Shelby, Mich.
Frantz Free Show, Jerry Frantz, mgr.: Slaton, Pa.; office, Wainutport, Pa.
Gallscher's Trained Dog Show, W. P. Gallscher, mgr.: 433 S. Eighth st., Charlton, Ia.
Hilbard's United Animal Show, C. A. Hilbard, mgr.: 28 11th ave., West, Albia, Ia.
Hoskins-Blondin Show, Lee Blondin, mgr.: 1016 N. Olive st., Oklahoma City, Ok.
Huddleston Family Show, Frank Huddleston, mgr.: Lucasville, O.
Hulburd's Animal Show, Dr. B. Hulburd, mgr.: Nashville, Tenn. (R. F. D. 3, Box 227A).
Hull's Independent Shows, Len Hull, mgr.: Ecorse, Mich.; mail address, Thorndale, Ont., Can. (Route 4).
Irving Bros.' Show, Tom Irving, mgr.: 215 Slocum ave., Syracuse, N. Y.
Jolly Dixie's Congress of Fat People, H. L. Wilson, mgr.: 429 Northeastern ave., Joliet, Ill.
Just Right Shows, John H. Rudolph, mgr.: Digfins, Mo.
Kitt's Comedians, Leslie E. Kell, mgr.: Warren, Ark.; offices, Springfield, Mo. (Route II, Box 388).
Kelly's, Kitty, Kilties Vaudeville Show, J. R. Gollenstein, mgr.: Huntington, Ind. Home address, 3824 Broadway, Gary, Ind.
King Bros.' Show, Jack W. King, mgr.: Washington, D. C. (Box 1534).
LaVette's Musical Novelty Co., Geo. LaVette, mgr.: Venice, Calif. (Box 353).
Lee's Olympic Show, L. E. Rigelow, mgr.: 1931 Hann st., Ft. Wayne, Ind.
London Punch & Judy Show, S. Candler, mgr.: Mt. Clemens, Mich. (R. F. D. 2, North ave.)
McKeown Bros.' Shows, Martin Hess, mgr.: Stephenville, Tex. (Box 453).
Mac Stock Co., E. Mac Carrell, mgr.: Bedford, Ind. (Indiana Theater Bldg.).
Mechanical Farm Show, Joe Teska, mgr.: 204 Jackson St., Peoria, Ill.
Morris' Big Fun Show, Dr. H. L. Morris, mgr.: 4303 Columbus Pl., Long Branch, N. J.
National Capitol Show, J. Leonard Reh, mgr.: 46th & Dean ave., N. E., Hillbrook, Washington, D. C.
Nazor Family Show, F. G. Nazor, mgr.: Mansfield, O.
Owens' Dramatic Shows, Grant F. Owens, mgr.: Fort Towson, Ok.
Pan Yan Co., J. R. Miller, secy.: Clarksville, Mo.
Peters' Freak Animal Show, H. B. Peters, mgr.: 702 Clarendon, Northwest, Canton, O.
Phenomenal Musical Entertainers, Oscar Turner, mgr.: 916 W. Madison st., Louisville, Ky.
Phillips' Vaudeville & Picture Show, H. E. Phillips, mgr.: Oswego, N. Y.
Rialdo Dog & Pony Show, Clyde Blaloe, mgr.: 539 S. Delaware st., Columbus, Kan.
Richards' Vaudeville & Trained Animal Show, Robt. T. Richards, mgr.: North Milwaukee, Wis.; offices, 232 11th st., Milwaukee.
Rippel Bros.' Vaudeville Show, Gus Rippel, mgr.: Orange, Va.
Roseland's M. P. & Vaudeville Shows, C. Z. Allen, mgr.: Long Island, Va.
Russell Bros. Shows, J. H. Russell, mgr.: Carnation, Wnsh.
Selden's Big City Show, A. E. Selden, mgr.: 807 Larch st., N., Lansing, Mich.
Sid's Big Fun Show, Fred Siddons, mgr.: 5218 Pentridge st., Philadelphia, Pa.
Smith's Circus Side-Show & Mystery Show, W. H. Smith, mgr.: 293 Penn st., Buffalo, N. Y.
Sowles' Circus, Ralph Lee Sowles, mgr.: Portland, Mich.
Spaun Family Show, Byron Spaun, mgr.: Adelphi, O.
Stowell's, Uncle Tom's Cabin Co., Frank H. Stowell, mgr.: 231 Broadway, Fort Edward, N. Y.
Swift's Vaudeville Show, Herbert Swift, mgr.: Effingham, Ill. (R. 4).
Thompson's, Russell, Pony Show: Indianapolis, Ind.

Tracy's Dog & Monkey Circus, Gene Tracy, mgr.; 515 Canal st., Eaton Rapids, Mich.
 Uden's Trained Animal Show, Col. W. J. Uden, mgr.; Pianagan, Ill.
 Meis, Players, I. E. Mabery, mgr.; 28 Wash. St., Columbus, O.
 Tenth Tent Show, Jim Welch, mgr.; 19 S. Division St., Buffalo, N. Y.
 Williams & Bernice Co., Carlo Williams, mgr.; 105 N. Sherman Drive, Indianapolis, Ind.
 Wing's Baby Jack Show, Robert G. Wing, mgr.; 308 Broad St., Horseheads, N. Y.; office address, care The Billboard, New York.
 Wright's Show, C. A. Wright, mgr.; Bradford, N. H.
 Entertainers, H. F. Young, mgr.; 310 N. Spring St., Loudonville, O.

Guests of Tex Rickard

New York, Dec. 27.—There is a Santa Claus after all. That is, according to the 40-odd Ringling-Barnum Circus hands who enjoyed the hospitality of Tex Rickard, sports promoter, in the Madison Square Garden restaurant Christmas Day. It was the second annual "banquet" given by Mr. Rickard for them. No previous announcement was made of the festivities, but that did not deter the big attendance.

Men such as "Big Buck", custodian of the Garden's back door; "Jew Harry" and "John the Baptist" strolled in at the last minute "to tie into the heavy feed". Tom Kinney, chief cook, did not believe in small portions. The main dish on the menu was chicken fricassee. No plate was allowed to leave the kitchen until it was heaped to overflowing. Even at that the men were so well pleased that numerous second portions were ordered.

About the middle of the repast Harry Lewis, foreman of the building, assisted by "Boob" Higgins, brought the boys up on their feet with three cheers for Tex. The room started to buzz at this point and it was not long before several of the lads were reciting and singing.

Bill Maney, chief of Rickard's police force, acted as master of ceremonies in the absence of Ollie Webb, well-known Ringling show steward. Bill knew just what all of the men could do and called on them at different intervals.

Those who enjoyed the affair were: "Frenchy" Healy, New York; Paddy Moran, Newark, N. J.; Will Murphy, Bliss, Ok.; Curly Fletcher, Buffalo, N. Y.; Danny Brown, New York; Pete Green, New York; Joe Keating; Martin Keller, Brooklyn, N. Y.; Whitey Elephant Kinlase, Jersey City, N. J.; Heavy Hans Hansen, Missouri; M. D. Devier, Kansas City, Mo.; John Murphy; Rummy Ryan; Joe O'Shawnessy, Fall River, Mass.; Bob Reynolds; Mickey Graver, New York; Hambone Green, Washington, D. C.; Skippy, Providence, R. I.; Smith, Indianapolis, Ind.; L. Ryder, San Francisco, Calif.; Mack, Providence, R. I.; Tom Kelly, Pittsburgh, Pa.; Gus Deinger, New York; Bill Mathers, Newark, N. J.; Sugar, Nashville, Tenn.; The Wop, New York; Jim Murray, New Jersey; Ganny Sock, New York; Private Cop Blackie, Wilkes-Barre, Pa.; Jew Bollman, Brooklyn, N. Y.; Piney Payne, New York; A. Stryker, from the West, and James Earley, New York.

Wonderful Success

Christmas Celebration of Heart of America Showman's Club Proves Delightful Affair

Kansas City, Mo., Dec. 26.—The annual Christmas Tree Celebration held by the Heart of America Showman's Club last night in the lobby of the Coates House, followed by a dance in the ballroom, lasting well into the morning hours, was a delightful success. A magnificent tree 35 feet tall was elaborately trimmed with red and green lights, "snow", shiny bells and a big silver star at its head. It was laden with presents for all the kiddies and grownup folk, and surrounding its base were many bags containing candies, oranges, apples and nuts, and these and the remembrances were distributed by Santa Claus, well enacted by Honus Hawk, after the vaudeville entertainment in the lobby on a specially constructed stage. Previously the "Showman's Club Clown Band", composed of George Engesser, Glen Loomis, Louis Shaw, F. A. Brook and R. G. Macleaner, paraded around the lobby "serenading" the guests with their "musio". This served as a "warming up", and immediately the fun was on.

In the vaudeville program each number drew much applause. It presented Joseph Paffen, magic; Allerita Loomis (juvenile); songs; Bob Reynolds, Punch and Judy; Dorothy Paffen, dances, and F. A. Leonard, Rube specialties. J. Warren Appleton played the Harrington New Tone Calliope, brought by the Harrington factory especially for this occasion, and this brought a genuine show-folk atmosphere. Harry Blue's Jazz Orchestra, colored, rendered poppy music, adding to the dancers' enjoyment.

A vote of thanks was given the committee in charge of this entertainment for the wonderful time and amusement provided. The tree celebration was in addition to the many baskets distributed by this big-hearted, charitable club to poor and needy showmen.

The next big "party" of the Showman's Club is its annual banquet and ball, to be given New Year's Eve, the banquet scheduled to start promptly at eight o'clock to permit of the dinner and speaking taking place before the dance, which will last into the new year.

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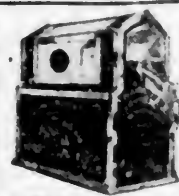
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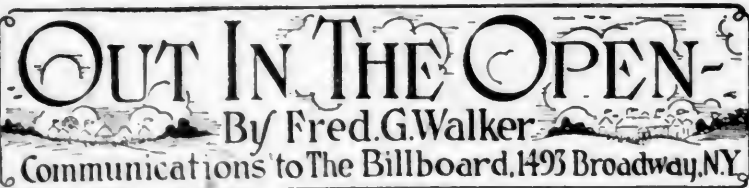
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Think victory this year, but work like fury.

An agent's expense account often reveals whether he is an asset or a liability.

Thanks for the numerous holiday greeting cards. Never know there were so many interested in the column. A general acknowledgment of those who did their sending early appears in this issue.

The Sarasota (Fla.) County Times announces that the first three concerts rendered by Merle Evans and his band were highly appreciated and that the residents are much pleased with the organization.

Considerable credit for the success of the George W. Johnson Indoor Circus at Manchester, N. H., which closed recently, was due to Carlton Collins, who handled the publicity. Each issue of the local papers contained columns of material from the pen of Collins, who is near the top of the list of press representatives.

Friends of Mrs. Jerry O'Reilly, wife of the well-known Eastern showman, will be pleased to know that she is rapidly recovering from her recent operation. Mrs. O'Reilly has been the recipient of many letters all of which she hopes to answer at an early date.

Milton J. Lapp, owner of the American

Exposition Shows, Inc., announces the appointment of Dave Munn, well-known showman, as manager of the M. J. Lapp Greater Shows, a number two organization which will take to the road in the spring. Mr. Lapp will manage the American Exposition shows as heretofore.

The Keystone Exposition Shows will take to the road next season as a 15-car organization under the management of Sam Mechanic and Max Gruberg, a brother of Rubin Gruberg, of the Rubin & Cherry Shows. The shows will open at Philadelphia early in April, is announced.

Lawrence E. Hall, manager of the Hall Amusement Company of Bancor, Me., announces January 19-24, as the dates of his next indoor event at Pawtucket, R. I. Attleboro, Mass., is announced for the following week. James H. Hollingsworth is handling the advance sales.

Miller Bros.' Shows

"Pickup" Notes From Winter Quarters

Savannah, Ga., Dec. 26.—Christmas was fittingly celebrated in Miller Bros.' Shows' winter quarters at the fairgrounds here. There was a large "spread", which included some Georgia "possum" and turkey and the trimmings, in which the entire winter quarters staff participated. The dinner was prepared by "Mother" Longden and was one to

be remembered for a long time. Among those present were Mr. and Mrs. Morris Miller, Maurice, Jr.; Mr. and Mrs. Joe Turner, Art Gardner, general superintendent; W. A. Stoval, assistant superintendent; Doc Elton, master builder of mechanical cities and illusions; Happy Graff, of motordrome fame; Walter (Dutch) Crowley, chief mechanic; Bob Wilson, Tommy Wilson, Carl Ramusden, of Switzerland; Dobbins Porter, George Barton, "Slim" Sowerly, artist, and others.

The boys in quarters were serenaded by Norman D. Brown and Texas Smitley, who say they had plenty of fun, also Joe Herbert, manager of the privilege car, saw that there was nothing lacking. The young ones in winter quarters, Master Maurice Miller and Freddy Bennett, were two happy youngsters, as both had Christmas trees, and "Santa" was there with plenty for both of them.

Winter quarters has been a busy place, as upon the return of Morris Miller, general manager, he gave orders to ship two carloads of shows to Cuba, to be ready by the first of the year, and the boys have worked day and night to get it ready. The first shipment to Havana left Christmas eve from Tampa in charge of "Whitey" Austin. The second shipment is being made up here. It will be in charge of E. R. Benjamin and will include Benjamin's Girl Revue, Fun House, Jazzland, and Miller's Big Minstrel Show and Miller's Jazz Orchestra, which has been engaged to play one of the largest cabarets on the island.

Visitors to winter quarters have been many, and hundreds of autoists drive out each Sunday inspecting the work and animals. Quite a number of the Miller show colony have left town for various trips, among them L. and Mike McGee, motoring to Miami; Ethel and Charlie Lorenzo, to Atlanta, Ga.; Dick Swager, to Charleston, W. Va. Mr. and Mrs. Stevens are spending the winter here in their cozy apartment. Mr. and Mrs. Joe Turner have built an "apartment for two" and are residing at the fairgrounds.

Mrs. Morris Miller and Maurice, Jr., are going for a motor trip to Miami after New Year's. Nearly everyone with the show last season has signed up for the coming year. Fred Muntzer, of pit show fame, presented his wife with a brand new sedan auto as her Christmas present. George Bennett, of the Fun House, presented his wife with a "big six". Happy Graff will drive to Paducah, Ky., and will be accompanied by the Mrs. on the return trip. "Whitey" Belot is still handling all the cars and is the "official driving teacher". Dakota Max, of Wild West fame, is taking care of the elite of Savannah in his riding academy and has quite a few society patrons. Jimmy Flemming is taking things easy at his apartments in the Savannah Hotel.

MIKE GOODWIN (Press Representative).

Macy's Exposition Shows

Blanton, Ala., Dec. 26.—Christmas, 1924, will be remembered for a long time by the showfolk with the winter outfit of the Macy Exposition Shows and for more than one reason, namely, a very cold, forlorn day (showing at a mammoth dam, now under construction, 22 miles from West Point, Ga., with rooms consequently very hard to get—many of the folks "juggling" on the lot), and the Christmas tree, from which Santa Claus (R. E. McCune) distributed presents to every one connected with the show.

Jack Lee, late of Golden Bros.' Shows, joined last week at Lanett, Ala., with his big 20-in-1 show. Heinie Fritz and wife also are new arrivals.

T. O. Moss, the new business manager, is contracting new attractions for the new season of the Macy Exposition Shows, which will open at Williamstown, Ky., the first week in April, when they will be presented as a modern 15-car organization. The winter show will close the middle of March and ship to Williamstown.

R. E. McCune, general agent, is busy with his contracting of fairs, etc. Mr. and Mrs. Gillespie, who drove in from Florida recently, will have a new Fun House with the show the coming season. Jack Ward, who bought the cookhouse from Mr. Weeks, has made many improvements to the eating emporium. G. White now has four concessions on the lot and will start building a show as soon as the weather permits. Ernie Willis, electrician for the past four years, has signed contracts for 1925. R. J. Huggard has again accepted the position of trainmaster.

From present indications the show will play the balance of the winter in Alabama. All of which is according to an executive of the above shows.

Speakers at Wisconsin Fair Men's Meeting

Among the speakers announced for the annual meeting of the Wisconsin Association of County Fairs, to be held in Milwaukee January 7, 8 and 9, are Larry Hodgson (better known as Larry Ho), former mayor of St. Paul; Fred Terry, publisher of The Horseman, Indianapolis, Ind.; Don V. Moore, who recently retired from the position of secretary of the International Association of Fairs and Expositions; John D. Jones, commissioner of agriculture for Wisconsin, and Fred Zimmerman, secretary of State for Wisconsin.

Philadelphia

(Continued from page 92)

shiny day with just a little sprinkling of snow the night before, but very cold. The theaters all over town did a wonderfully big business. The continuing shows are *Charlot's Revue* at the Shubert, *Beggar on Horseback* at the Lyric and *George White's Scandals* at the Forrest.

All is set for the big Mummies' Parade January 1. A large turnout is expected. A full account of the affair will appear in *The Billboard* of January 10. City councilmen have issued an order forbidding the Mummies to burlesque Director of Public Safety General Butler, altho "Butler" has announced he would laugh as hearty as anyone if he saw the mimicking. However, council doesn't see it that way, and all clubs have been ordered to refrain.

The Pen and Pencil Club gave at its clubhouse Friday afternoon its annual Christmas party to the kiddies. Ralph Bingham played Santa Claus and about ten vaudeville acts took part. The clubhouse was jammed to the doors. Toys and refreshments were distributed to the kiddies and the large Christmas tree never looked better. The affair was a huge success.

Rain comes to the Broad Street Theater week of January 12.

The theaters about town this year have extraordinarily handsome decorations for the holiday week.

The De Marcos, at the Club Madrid this week, and a smart revue of 15 people, entitled *That's That*, have made a great hit.

Mae Desmond and her players at the Desmond Theater are giving *Faust* this week, finely produced. The Emmet Welch Minstrels at the Welch Theater have a hit in their latest satire, *Cross-Word Puzzle*. With Eddie Leonard at Keith's, the Dan Fitch Minstrels at the Earle, and the Emmet Welch Minstrels at the Grand, the town has plenty of the burnt-cork material.

The Choral Society of Philadelphia gave a splendid performance of *The Messiah* at the Academy of Music Friday night. Henry Gordon Thunder conducted.

The Stanley Theater opened its Christmas Day show with *Peter Pan* (photoplay), and had for last week and three days this week Vincent Lopez's Junior Band, which scored heavily. Betty Bronson, star of the photoplay, appeared in person.

The Fox Theater had a fine bill. Besides the photoplay *The Roughneck*, the special attraction was Florence Whiteman and harp ensemble (seven-harps) to much success.

DePachman, well-known piano virtuoso, gave his last concert in Philadelphia this afternoon (Saturday) at the Academy of Music.

Leo Stock, producing manager at the Play House on De Lancy Place of the Play and Players, is a busy man these days getting into shape the various plays, and obtaining fine results judging from the excellent presentations.

The DeReszke Singers, famous American male quartet, will give a concert at the Academy of Music evening of December 31, assisted by Marie Loughney, soprano, and Dorothy Dilling, harpist.

Nelso Longard, representative of the First National Pictures Corporation and a *Billboard* fan, is in town for a short time on business.

Extra midnight performances will be given at Keith's Chestnut Street Theater, the Earle Theater and the three burlesque houses, Casino, Trocadero and Gayety, December 31. Indications point to a sell-out in all of them. The closing of four large cafes will make cabaret shows rather slim New Year's Eve this year.

Happy New Year to everybody.

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The Billboard Flooded With Holiday Greetings

From here, there and everywhere came holiday greetings, via cards, telegrams and letters, and *The Billboard* is deeply gratified. Many of them arrived as early as ten days before Christmas and were still coming when the lists published below were sent to the composing room Saturday afternoon, December 27. Cards, etc., received too late to be included will be acknowledged in the next issue. To all senders we express our heartfelt thanks. These lists represent only those engaged in show business—*Billboard* readers. In instances where several staff members in one office received cards from the same person, the name of the sender is mentioned but once, otherwise the lists would be considerably larger.

Cincinnati Office

A

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B

Mr. and Mrs. Arthur T. Brainerd, Babetta Shows, Wm. H. Bradford, Brown & Dyer Shows, Helen and Eddie Burch, Martin Bowers, Billy Burke, Bessie Belt, Leslie M. Brophy, B. B. Baxter, Mr. and Mrs. Sam Burgdorf, Mrs. Chas. W. Benner, Bert and Harris, Sgt. C. G. Buton, Brandon's Show, H. L. Bush, Mr. and Mrs. Frank Baeder, Mary F. Brandon, Mr. and Mrs. Bob Black, Bryant Showboat, A. P. (Happy) Benway, Minnie Burke, E. G. Bylander, B. Ward Beam, Ben L. Botsford, Chas. W. Benner, H. L. Benson, Al Bridge, J. M. Bonhomme, Michael Baxter, Felix Biel, A. C. Bradley, Ed H. Barnstead, Sydney Burton, Norman W. Beck, Ben C. Brasch, Bluebird Theater, Mr. and Mrs. Tom J. Butler, Fred Beckmann and Barney Gerety, Keith Buckingham, Eerton Bells and Mother, Percy R. Benton, Mr. and Mrs. W. O. Brown, "Cyclone" Baker and Wife, Roy and Alice Butler, P. N. Branson, Mr. and Mrs. Marvin Bybee, Fred Barker, Sam Brown, Jessie Bonstelle, Geo. H. Bubb, Hughie Brethaupt, Roy Barrett, Mr. and Mrs. "Doc" Bacon, Louis Bright, Harry L. Burton, "By-Gosh" Minstrels.

C

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D

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E

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F

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Mr. and Mrs. Chas. Friedel, E. S. Fries, J. W. Fleming, Sam Freed, James E. Finnegan, Mr. and Mrs. I. Frieside, Doug Fleming, Allen Forth, J. B. Freese, Frank (Red) Fletcher.

G

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I

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M

Claude and Viola Mullen, "Plain Dave" Morris, J. McMartin, Dr. F. L. Morey, Elton D. Morgan, Dave T. Morris, Mal Murray, Mabery and Walsh, R. S. Moore, E. W. Mahoney, D. D. Murphy Shows, J. H. McCarthy, Mr. and Mrs. M. L. Morris, Charles Morton, Mr. and Mrs. W. F. Martin, Frank Maley, Mr. and Mrs. H. Meachum, A. A. Martyn, Helen S. Maher, H. W. McGeary, D. J. Moroney, Edward N. McDowell, Minnesota State Fair, Missouri State Fair, Minter Fireworks & Amusement Company, Frank McGuire, R. S. Moore, Tex Mason and Betty Earle, McSparron's Band, Mack and LaRue, Jean-Middleton, Lee Melvin and Stephen-Melvin Troupe, Bob Morton Circus Company, Lee J. Manskey, Melkjohn and Dunn, Lew Marcuse, Musical Pixxy, Mr. and Mrs. Harry F. Miller, Miskell and May, Mr. and Mrs. Raymond D. Misamore, Madame Marine and The Great Firestone Company, Walter R. Martin, F. J. Matthews, Mr. and Mrs. Harry G. Melville, Duke Mills, Jack Middleton, Mr. and Mrs. H. N. Morgan, Prof. Arthur L. Morrell, Frank C. Minster, Morris & Castle Shows, Mott-Briegel Advertising Art Service, G. H. Myers, Clarence L. Maly, Mysterious Smith Company, Mr. and Mrs. Geo. C. Moyer, Mr. and Mrs. Ed. H. Mickey, Don V. Moore, Mr. and Mrs. Leon O. Mumford, Maxine, Miles, F. Percy Moroney, Gene R. Milton, Mr. and Mrs. Charles Morrill, Mr. and Mrs. Tommy Mullen, Ben (Mobile) McAtee, Jack (Big Boy) McBride, Jimmy McDonald, Gordon McDowell, Glenn McFarland.

N

Larry and Madlin Nolan, Edwin P. Norwood, Dan Noonan, A. M. Nasser, Mr. and Mrs. C. M. Nigro, Lillian F. Newton, Harry S. Nugent, Chas. D. Nixon, Lloyd Nevada, Paddy Nolan, New England Agricultural Society, B. H. Nye, Narder Bros' Shows, Four Newmans, Mr. and Mrs. Ed C. Nutt.

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Q

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R

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T. A. Wolfe Shows

Winter Quarters at Atlanta, Ga. (Old Camp Gordon). Now a Busy Scene

As previously announced in *The Billboard*, the T. A. Wolfe Shows are in winter quarters at Atlanta, Ga., at what was Camp Gordon. However, following is some additional data relative to the convenience, etc., of the quarters, and the organization relative to preparations for the coming season:

Four different buildings are being used for workshops, storerooms and stock departments. All these were fitted for the respective use for which they are serving. There is a long private siding parallel to the main building that branches from the Southern Railway proper, and this has been extended to run into the building where the flats, stock, baggage and Pullmans will be repaired and repainted and rendered acceptable to strict railway inspection.

Mr. Wolfe has been busy since the Chicago meeting, which gave to him several of the big fairs and important "still dates" for the weeks before the fall fair season. Recently he visited New York City and booked four "headliners" of the "thrill" type for use in the proposed feature exhibition on his midway. He is now touring the South and the result of this travel and labor will be announced later. He says there will be 35 cars in his show train during 1925. Two new rides have been ordered. It is proposed to have more paid attractions than last season, when about 20 were carried. Some of the animals have been sold to make way for additional new ones more suitable for the menagerie and wild animal acts to be offered this new season. The animals not sold are being wintered in the Grand Park Zoo at Atlanta, which permits that city to offer its citizenship a valuable treat in natural history, proving specially great to the children thereof. Mr. Wolfe's agents are busy making fair and other important meetings about the country.

The engagement of the indomitable Clark Doughty, who is ranked as one of the best all-round showmen in the world, has caused no end of favorable comment and the desire on the part of knowing ones to ascertain just what he will be "doing" for the big A. Wolfe Shows the next 12 months.

There are now 25 workmen employed at winter quarters. This force will be increased after January 1. The calculation is to have the equipment done and ready for the road early in March. It is not time to name the opening stand nor the second, third or fourth, but suffice to say that according to the Wolfe executives the four will be "surprises" and especially the auspices.

Doc Scanlon, who looks after the canvas, has a gang of men preparing the old tents that are good for another tour of the road, and he writes that the greater part of the "white tops" will be new. The horses have been turned to pasture, which is provided in a field that is part of Camp Gordon. There is a deal to add a new tractor constructed on the lines of the powerful one Captain William H. Curtis, general superintendent of the Hagenbeck-Wallace Show, has on that big circus. Visitors come to the winter quarters daily. The "boys" had a Christmas tree and had it illuminated with electric bulbs which gave an attractive, novel sight to autoists and passengers on trains passing by. What is aimed to be one of the most complete lines of human interest pictures and mats and stories and cartoons are being prepared at Columbus, O., for the press department of the show.

DOC WADDELL ("Just Broadcasting").

Peter Taylor in Hospital

Peter Taylor, famous animal trainer of the American Circus Corporation, was visited by "Santa Claus", who brought him a pretty Christmas tree decorated with toy circus parade wagons, toy wild animals, electric lights, etc., to his private room, B 303, at the Henry Ford Hospital, Detroit, where he is recovering from a nervous breakdown.

Felix Blei Returns

New York, Dec. 29.—Felix Blei, manager of the Great George, magician, returned here Saturday after a successful tour of the attraction in Central America.

Jimmy Ring's Appreciation

James L. ("Jimmy") Ring writes: "In the issue of December 29 appeared an article stating that I was a patient at the Mercy Hospital, Baltimore, Md., and thru that notice I have received letters and cards from folks in all branches of the show world from all over the country. They were appreciated and brought back fond remembrances and made me so cheerful."

"Received a two-page letter from Val Vino, Bartlesville, Ok., a lad who has been with the Ringling Bros. and Barnum & Bailey circuses since 1911. I have not seen him for many years. His letter was highly appreciated and as soon as I am a little stronger I will answer it. I greatly enjoyed the Christmas number of *The Billboard*."

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Doc Waddell in Cincy

Doc Waddell (he needs no introduction to showfolk), who since attending the showmen's and fairmen's meetings in Chicago early in December has been vacationing in his home town, Columbus, O., arrived in Cincinnati December 28 to visit local friends and attend a special meeting of Order of Eastern Star, of which he is a member, as a visiting guest and to enliven the occasion with his possibly matchless humorous stories. The past two years Doc has been a most enthusiastic publicist for the T. A. Wolfe Shows, with which collective amusement organization he will again be associated the coming season. During his visit to *The Billboard* he informed that he would return the next day to Columbus. He praised the pushforwardness of Mr. Wolfe and had many nice things to say relative to this widely known showman's progressive plans for the new year.

Mrs. Con T. Kennedy Expresses Appreciation

In a telegram from Miami, Fla., Mrs. Con T. Kennedy asked that *The Billboard* express her sincere, heartfelt thanks to the many friends of her beloved departed husband and herself during the illness of Mr. Kennedy, and for their communicated sympathies and consolation in her hours of deepest bereavement.

New York Visitors

New York, Dec. 29.—Week-end visitors here included Milton Morris, John R. Sactie and wife and Dave Morris, of the Morris & Castle Shows; Harry Ramish, who goes with the Narder Bros.' Shows as manager the coming season; Edward J. Madigan and Carleton Collins, press representative the Stella Veal Circus-Exposition.

W. W. Downing Visiting

W. W. Downing, veteran special and general agent, left Columbus, O., where he is again headquartering this winter, a few days ago to spend brief visits with relatives and friends at Toledo and Detroit.

Work Under Way

Winter Quarters of Wortham's World's Best Shows a Busy Scene

St. Louis, Dec. 27.—Great preparations for the new season are getting under way at winter quarters of C. A. Wortham's World's Best Shows at Carondelet, South St. Louis. The full force of workers is not on the job as yet, but much preliminary work is being accomplished by the 20 men now there.

General repair work and the rebuilding of wagons is progressing nicely under the direct supervision of Fred Beckmann and Barney S. Gerety.

During the past week new animals have arrived and they are now being trained with the animals of last season in several new acts by two trainers, Harry Sanger, general agent, is back in the city, having completely regained his health, after being sick in Chicago for about 10 days.

K. F. Ketchum Will Have Two 10-Car Shows in 1925

Paterson, N. J., Dec. 27.—As announced in a recent issue of *The Billboard*, K. F. Ketchum will have two outdoor amusement organizations on the road the coming season, the 20th Century Shows and the second to be known as the World of Fun Shows. The latter will be under the management of Harold DeBlaker, and it is to open in Northern New Jersey the middle of April. Both shows will be of approximately the same size as to attractions and each will be transported in 10 cars. The booking force is now busy with engagements for both organizations.

L. KING (Show Representative).

Billy Kirtle Home

Wm. (Billy) Kirtle, individual show talker and manager, the past season with the Greater Sheesley Shows, and for a few weeks during the fall securing dates for an orchestra in theaters, is again headquartering in his home town, Aurora, Ind., after a couple of weeks of advance work for Marshall's indoor show, which made a sudden stop last week at Lawrenceburg, Ind.

Murphy Bros.' Shows

Ravenna, O., Dec. 27.—Murphy Bros.' Shows have started preparations for the 1925 season. The attractions will consist of four shows, two riding devices and a line of concessions; also a small band and a callope mounted on a truck for daily street advertising. General Manager W. J. Murphy and wife are spending several weeks' vacation at Ravenna, after which they will go to Cleveland, Toledo and Detroit in the interest of the show. Thomas Murphy has charge of the office and winter quarters, assisted by Wm. A. Hoss and Ralph Pearson. The new season is scheduled to start for this company April 23 at a very promising spot in Allegheny County, Pa. The show is slated to play territory in the Keystone State and some falls in New York. On the return of Mr. and Mrs. Murphy the work of preparation at winter quarters will be speeded up, and it is the object of the management to have one of the neatest gilly shows of its size on the road. All of which is according to an executive of the above shows.

Gold Medal Shows

Kansas City, Kan., Dec. 26.—Work is progressing very fast at the Gold Medal Shows' winter quarters. Herman Voss, general superintendent, has a crew of 15 men at work getting the show equipment ready for the new season. Two new wagon fronts are under construction, three more flat cars have been bought and are here in winter quarters, making a total of 12 flats, one stock car, one box car, five coaches and stateroom cars, and Manager Billick's private car, "Marion"; 20 cars in all. Several new wagons are to be built. Christmas Day was celebrated here in the quarters. A real old-fashioned Christmas dinner was served—turkey, goose, plum pudding and all the trimmings. Everybody was busy presenting presents and all enjoyed themselves to the limit.

The official staff will remain nearly the same. General Agent Harry S. Noyes has been busy contracting dates and prospects for the coming season look very bright. A. NILES (for the Show).

E. A. Wanmer Plans Show

Schenectady, N. Y., Dec. 26.—E. A. Wanmer and Leo Cornick, concessionaires the past season with the 20th Century Shows, have opened a billiard parlor here for the winter season. Wanmer is planning to take out his own small carnival, the Electric City Shows, about the first of May, and intends to carry about three riding devices and 25 concessions. He will not carry shows, on account of space, as he intends to play block parties and special hits.

Cheerful Gardner, Notice!

Mrs. J. R. Gardner, 520 Laurel avenue, Janesville, Wis., whose husband died December 14, is anxious to hear from her son, Cheerful Gardner, as soon as possible. Friends are asked to bring this to his attention.

San Francisco

(Continued from page 4) show, which will go on tour after the holidays.

Sam Corenson, a recent caller, informed that he has signed the 1925 Cherry Festival at San Leandro. He is busy lining up concessions for the Movies' Ball here New Year's Eve at the Exposition Auditorium.

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INCOME TAX DEPARTMENT

APPEARS ON
PAGE 67
OF THIS ISSUE

"Topsy and Eva"

(Continued from page 10)

Sisters have come into something like their own.

To be perfectly fair, the Duncans are not the only good things in Topsy and Eva. From an intrinsic standpoint the London Palace Theater Dancers are about as good as anything in the show. These sprightly English maids constitute a pikaninny chorus and what they don't show their native white sisters who work alongside of them in the way of dancing material and ensemble work isn't worth mentioning. Every one of their numbers was roundly applauded and eventually they were greeted with applause on their entrances.

Next to the English dancing girls comes Harriet Hootor, premiere danseuse. Miss Hootor, new to Broadway, is a sparkling jewel in a rather incongruous setting. She is youthful, talented and charming, and her ballet work is about the dearest thing of its kind to appear in a musical show this season.

Nydia D'Arnell, another newcomer in New York, is fairly successful in the prima donna role. She is pleasing enough in appearance, but a bit shy on voice and somewhat inclined to haughtiness. A tendency in the same direction seemed to show in Miss Hootor. This is something that should be checked. No performer who wants to go far can afford to be impersonal towards his audience.

Myrtle Ferguson manages to make a good deal out of the part of Ophelia. Basil Ruysdael makes an excellent Uncle Tom and tiny Glory Minehart pipes her few lines like a regular trouper. Almee Torrlani, Helen Case, Robert Halliday, Wilbur Cushman, Davis Goodman, Florence Martin, Frank K. Wallace and the others who have small parts handle them with due credit. The quartet composed of Philip Ryder, Harry Furney, Roy Collins and Floyd Carder renders some enjoyable harmony.

In the way of unusually enjoyable specialties there are three delightful dances by Harriet Hootor, in one of which, the Bird Dance, she exhibits some rare artistry; some very snappy dancing by Ross Himes, Davis Goodman and Florence Martin; the various dance numbers in which the London Palace girls participate, the selections by the Plantation Quartet, one or two of the songs sung by Nydia D'Arnell and Robert Halliday, particularly the one called Give Me Your Heart and Give Me Your Hand; the singing of Basil Ruysdael, who has a deep, mellow voice; the In the Autumn number by Halliday and two contingents of girls, and practically every number by the Duncans. The Do-Re-Mi piece, rendered by Vivian, Rosetta and Miss Ferguson, is the most riotous of the lot, followed closely by the Outou Time in Bermuda song and the dance number in which the sisters swap several swift kicks in a not very refined style. There are other times when it seems Rosetta will do almost anything as long as it gets a laugh.

The scenery, on the whole, is tawdry. There is far too much atmosphere and color; every side, nook and corner is littered with it. Inasmuch as this musical affair is practically a burlesque on the Tom show, a deviation from the cut and dried brand of scenery would not have been amiss. In the costume line, altho there is nothing exceptional in the way of creations, fairly good taste has been shown.

Book and lyrics are of no great merit or consequence. They are there merely to serve the purposes of the Duncan Sisters. The show, in short, has no structural or artistic merit. It is just one of those "different" concoctions in which two artists have suddenly struck elements that favor them greatly. With the strong competition it will have from the really good shows on Broadway it is not likely to prove as successful here as it was in Chicago. DON CARLE GILLETTE.

"Betty Lee"

(Continued from page 10)

Miss Foy's voice failed her whenever she tried to exert it. Her dancing lacked something. She did not look well; in fact, she didn't seem at all like the radiant Gloria Foy of Up She Goes. And finally she just about escaped adding injury to illness when, in the course of a dance number with Hal Skelly, she did a jump to the comedian's arms and he almost let her fall to the floor. After the second act it was announced from the stage that Miss Foy had been quite ill for some days and was appearing against the doctor's orders. Whereupon many puzzled patrons said "Oh!" and gave the courageous little actress a hand on her next entrance.

For nearly fumbling his catch of Miss Foy—which probably resulted from his desire to handle her gently—Skelly was subsequently punished by having a drop lowered on his head. That was just an accident, however. Skelly had other and very real troubles to contend with thruout the evening. So a little explanation for him, too, will not be out of order here. Altho Betty Lee has been breaking in on the road for some weeks, Skelly did not join the cast until just recently. Consequently he had not had time to work himself into the routine very thoroly as yet. Frankly, it is doubtful that he ever will do a great deal in the part of Wally Speed as it now stands. It is too much in the straight line and too mild to favor this rapid-fire light comedian, who was in his glory as the Joe McGillicuddy of

Mary Jane McKane. Time after time at this performance Skelly was forced to stand by in idleness for lack of lines and material. Much of the comedy stuff fed to him fell flat because he wasn't supplied with the right kind of come-backs. In short, there was absolutely no distinction to his performance.

The teaming of Skelly with Miss Foy was not a happy thought either. The serious and sentimental are not in Skelly's line. Nor is Miss Foy a comedienne. So in Betty Lee there is none of that delightful teamwork given us by Skelly and Mary Hay last season.

In structure this musical comedy version of Going Some is just another example of what happens to most regular plays when they are musicalized—or "dance-ized"—as this one chiefly was. There is no plot music and most of the numbers simply "break out" abruptly and often. The two principal songs, Betty Lee and I'm Going To Dance at Your Wedding, have a very familiar ring, and the first number was worked pretty nearly to death. There was nothing notable about the score as a whole, altho it was snappy and pleasing. Equally fair were the lyrics.

Despite this seemingly long list of shortcomings, Betty Lee proved a generously entertaining show and ought to strike popular appeal. For, to begin with, there were The Betty Lee Girls, as pretty, vivacious, well drilled and effectively costumed as anyone could have wished them to be. Many of the show's big moments belonged to this hard-working group of girls. Then there was Joe E. Brown, shy on stature but well supplied with large trousers, a large mouth and unusual ability in the dancing and comedy line. Brown easily walked off with the comedy honors. One of the scenes performed by Skelly and Brown, the one where Skelly wanted to shoot himself in the foot so he wouldn't have to run the race, was hoked up into the funniest comedy bit in the show.

In the way of special dancing there was a captivating miss by the name of Dorothy Barber who flashed a dazzling smile and exercised a trim little figure in the colorful fashion of Spain and points East. There was also Madeline Cameron, kicker par excellence, who was no less attractive to look upon and satisfying to listen to—for she also sang a bit. Miss Cameron gave evidence of other good talents, and undoubtedly will get a chance to display them some day. Another high spot in the dancing was injected by the agile Theodore Zamboni, ably assisted in a few instances by Kathryn O'Hanlon. And there was a brief flash by an unblinded young lady.

Charlotte Woodruff, a dark beauty with a striking personality and the best voice in the show, appeared on the scene now and then, tho all too infrequently and in too few numbers for a singer of her ability. Paisley Noon was excellent in the role of a Mexican. Alfred Gerrard took a hand in the doings now and then. George Sweet appeared in the last act and sang a pleasing number, and James S. Barrett and eight or nine other principals served capably in minor parts. The singing of the Betty Lee Quintet was very enjoyable, especially the group of familiar cowboy songs.

David Bennett's staging of the dances and ensembles revealed something new again, and the delightful appearance of the chorus was due in no small measure to the costume ideas of Charles Le Maire, of the Brooks Costume Company. Several very interesting effects were produced with four differently dressed groups of girls. Miss Foy and Miss Cameron wore some stunning gowns by Milgrim.

The scenery surpassed almost everything of its kind that has graced a musical comedy this season. In utilizing a plain blue sky background, instead of the customary drop with painted perspective, P. Dodd Ackerman was properly inspired. Against this blue space the Spanish villa courtyard walls, in the first act, and the high green Japanese garden arches, in the second act, stood out in striking contrast. The effect was both appropriate and soothing. Another good point about the settings was that plenty of elbow room was provided for the actors. The usual litter of props and "color" did not menace them at every turn, except possibly in the last act, where some of the garden atmosphere might have been left out.

By way of varying the program, or for other reasons, there was a number called Sweet Arabian Dreams, in which Miss Foy and Skelly knelt on a magic carpet and were transported to Arabia. This called for a special scene—the one in which Skelly got in the way of the descending drop—with several special dances and specially dressed groups of girls and men. Tho an unnecessary deviation, it was exceptionally nice—and that, in short, just about describes the show itself.

DON CARLE GILLETTE.

"Old English"

(Continued from page 10)

acting, dominating the play and overshadowing everything in it.

Mr. Arliss, as Old English, gives all that he has of a mellow, sure knowledge of the acting art. He is in the character every bit of the way and yet aside from it, guiding it by his mentality, by his definite knowledge of what the part requires. His technique is not evident; it is his servant, not his master. Every detail of his performance, and it is made up of an infinitude of details, has been carefully planned, is watched, nursed along and executed with the sure skill of the artist. And in every touch there

is humanity and life. In not one instance, that I could detect, did Mr. Arliss do anything that would be unnatural for Old English to do and I am sure that he brought many an effective bit to the manuscript of the play. If Mr. Galsworthy furnished the conception of this character, Mr. Arliss contributed the life blood of him. He entered into a partnership with the author in which he has contributed his full half. In doing that, he did just about all the actor can do for an author. It is superb playing.

The others in the cast are overshadowed by Mr. Arliss' performance, of course, but they all do splendidly competent work. Ivan F. Simmon as a weak old man, is excellent; a lovely delineation of a young girl is done by Cecile Dixon. Deering Wells was very good as a dunder-headed young man and so was Stafford Dickens as a blackmailing solicitor, while Irby Marshall and Ethel Griffies played two important roles splendidly. The balance of the players were all well cast.

The production of Old English has the distinguished look which is typical of all Winthrop Ames' presentations; but, when all is said and done, the performance is George Arliss, up and down, forward and backward. If any lover of good acting misses this piece he is doing himself the rankest kind of injustice.

A superb performance by George Arliss in an interesting Galsworthy play. GORDON WHYTE.

"The Bully"

(Continued from page 10)

make much of the stuff handed them, is none too good. The best work is done by Margaret Cusack, who is the most convincing figure of all. Miss Cusack played earnestly and forthrightly, making all that could be made of her role, I feel sure. Emmett Corrigan, as the vase feeler, was stagey at all times. He never rang true and was as full of surface tricks as the play itself. James Bradbury, Jr., sketched a cowardly crook as well as the part allowed him too. I can only say of Maude Franklin, Howard Sinclair, Barry Jones, Olive Oliver and Earle Mitchell that they probably did likewise.

The staging of The Bully has been done with a heavy hand and every cheap trick has been made cheaper by unnecessary emphasis. The only way to make The Bully an enjoyable show would be to treat it as travesty. I think it has possibilities in that direction.

A very poor melodrama. GORDON WHYTE.

"Ladies of the Evening"

(Continued from page 10)

Studley Hawley, Vernon Steele, Bernard J. McOwen, Kay Strozzl, Thomas Reynolds, Allyn Gillyn and Jose Yovin.

In producing Ladies of the Evening it is my opinion that David Belasco has done the utmost disservice to the art he professes to love so dearly. I hold no opinion as to the morality of the play, I do not question Mr. Belasco's right to produce it, I would not lift my little finger to interfere with its presentation, but I believe that nothing would so stifle the art of the theater in this country as a censorship of the stage, and there are powerful influences working to bring this about. Mr. Belasco has given these forces a most telling argument for censorship, and in doing so I maintain he has shown little consideration for the art which has treated him most kindly for many, many years. Those favoring censorship can very well ask what may be expected from the rest of the managers if David Belasco, dean of producers and Chevalier of the Legion of Honor, stoops to the production of plays like Ladies of the Evening. In the face of the evidence I cannot but believe that Mr. Belasco loves the box-office a little better than the stage, notwithstanding his protestations to the contrary. He has a box-office success in Ladies of the Evening without a doubt, if he can get by without police interference, but if this play and The Harem are fair samples of what we may expect from him as his contribution to the art of the American theater, the sooner he carries the threat he made last spring of retiring from the theater into execution the better.

Coarse, sensational play of prostitution; splendidly played and directed. GORDON WHYTE.

"The Habitual Husband"

(Continued from page 10)

other woman might with advantage be a woman of considerably more magnetism than Miss Pattison radiates. These are not faults of acting. A question of stage picture is involved and that is obviously beyond the player and controllable only by the director. I think Miss Gillingmore and Miss Pattison did all they could with their parts. I also think they are miscast, because they do not typify exactly enough the characters they represent.

A fine performance of the mother of the wife was given by Marlon Barney. Ernest Stallard won a great amount of laughter by his playing of an English servant and Clarence Derwent managed the role of a transplanted French inn keeper very well indeed.

Woodman Thompson has done two good-looking sets for this play and the lightings are right in every way. Dana Burnet has written his play up to the edge of farce but does not always quite

get it over into that territory, tho many of his situations are comic enough and his dialog is often witty. The direction, tho, accounts for the unsatisfied feeling one gets at this play, more than any other factor, I think. The pace is not held up and, of necessity, the director must be held responsible for the casting. I do not believe The Habitual Husband will prove a profitable venture for the Actors' Theater.

A play, part farce and part comedy; not well cast. GORDON WHYTE.

What the New York Critics Say

"The Bully"

(Hudson Theater)

TIMES: "A sounding melodrama, stuffed out with an emphatic amount of crooks, love and mystery, and produced with a trowel."—Stark Young.

WORLD: "It is, in most ways, gaunt and slovenly drama."—Quinn Martin. HERALD-TRIBUNE: "The intention of the play was to be melodramatic and there were moments when that yearning was almost realized."—Percy Hammond.

POST: "Innocent almost entirely of horsepower, the thing wheezes and creaks thru three acts of self-induced mystification, winding up with the terrific detonation of a disappointed firecracker."—John Anderson.

"Old English"

(Ritz Theater)

HERALD-TRIBUNE: "The finest thing in the way of drama that New York affords."—Percy Hammond.

WORLD: "Loosely woven, sentimental and generally effective theatricalism."—Heywood Brown.

TIMES: "He (George Arliss) made a poor play not only entertaining and worth while, but one of the most distinguished things of the season."—Stark Young.

SUN: "Mr. Arliss doing his dependable level best in a comedy that is probably second-rate Galsworthy."—Alexander Woolcott.

POST: "A weak play bucked up by a fine character portrayal, lightly amusing and worthy of discriminate playgoers."—John Anderson.

"The Habitual Husband"

(Equity 48th Street Theater)

TIMES: "It never seemed quite to discover a state of mind or point of view for itself, and so wobbled toward farce most of the time without always enough of the exhilaration of farce."—Stark Young.

HERALD-TRIBUNE: "It is an aggravating mystery that so intelligent a body of showmen as the Actors' Theater could sponsor an enterprise so obviously dire."—Percy Hammond.

WORLD: "Falls into that large group of plays which are too slow for farce and too implausible for comedy."—Heywood Brown.

SUN: "Seemed, when the evening was spent, to have been hardly worth producing at all."—Alexander Woolcott.

"Topsy and Eva"

(Sam H. Harris Theater)

TIMES: "A reasonably discouraging musical play."—Percy Hammond.

WORLD: "Exceptionally amusing."—Percy Hammond.

TRIBUNE: "Excellent entertainment . . . something akin to a triumph."—Percy Hammond.

SUN: "An entertainment brimful of laughter."—Alexander Woolcott.

"Ladies of the Evening"

(Lyceum Theater)

WORLD: "Braas bed, street-walker smut, vile joke, stale joke, catchpenny situation, everything to bring them scampering to the box-office."—Martin Quinn.

TIMES: "The entire undertaking seemed something less than honest. Distinctly, it is nothing for Mr. Belasco to be proud of."

TELEGRAM-MAIL: "When it is not given to unperceptive sugary things it is clearly vulgar."

SUN: "That this play was written with both eyes fixed on the box-office it is sufficient proof to say that three well-seasoned theatergoers, including a gentleman who has been a first-nighter for over 40 years, declared that this was the rawest play they had ever seen."—Stephen Rathbun.

POST: "The show is one that, coming after 'The Harem', must give a shattering blow to the reputation of David Belasco as a sagacious and artistic manager."—J. Ranken Towse.

"Betty Lee"

(44th Street Theater)

EVENING WORLD: "For cynninely entertaining nonsense and pleasing musical numbers 'Betty Lee' is going to be hard to beat."—Bide Dudley.

SUN: "First night audience thought 'Betty Lee' was a wonderful show."—Stephen Rathbun.

POST: "An agreeable evening's entertainment."—Percy Hammond.

TIMES: "Compound of the accustomed ingredients of musical comedy . . . reasonable in its satisfaction."—Percy Hammond.

TRIBUNE: "Nothing that money and taste and brains could do has been left undone."—C. B. D.

Marriage, engagement, birth, divorce and obituary notices are an important feature of a showpaper like The Billboard. We don't want to miss a single one. YOU can help. Send in all such notices—of professionals, of course. Then your friends in the profession will see the notices printed the following week.

Concert and Opera News

Concert and Opera Notes

(Continued from page 31)

ton Musicale in the afternoon, and in the evening was soloist with the Mozart Society. These were both in New York City. Mr. Thomas was soloist with the Cleveland Symphony Orchestra on December 18 and 20, and returning to New York he will sing at the Plaza Morning Musicale December 26, and at the Carnegie Hall with the Schola Cantorum on December 30.

Geni Sad-ro will arrive in New York early in January to make her American debut under the auspices of the Schola Cantorum. Her appearances in this country are under the direction of William Morris, well-known manager of New York City.

The first appearance of Samuel Dushkin, violinist, this season is scheduled for Washington on January 9, and his New York recital will take place on January 18.

Hugh Hodgson, of Athens, Ga., one of the most distinguished pianists of the South, has opened a studio in Atlanta where he will coach singers in voice culture. Mr. Hodgson, who is still a young man, has won an enviable reputation in the South, having appeared in recitals, as soloist for the Woman's Club program recently, and was also soloist with the Atlanta Symphony Orchestra this season. In a recent competition he was winner of the State song for Georgia, accepted by the Georgia Federation of Women's Clubs, and in his recordings for the Aeolian Company has included a number of his own compositions.

On the afternoon of January 7, a recital will be played by Ellen Ballou, pianist, in Aeolian Hall, New York.

Nebraska Federation

To Compile List of the State's Composers

The Nebraska Federation of Music Clubs is preparing to compile a list of the composers of that State, according to an announcement received from Mrs. Cora A. Bellis, State president. All composers throughout Nebraska are urged to send their names and a list of their compositions to Mrs. Bellis, at Norfolk, Neb., so that the State may be well represented in the Directory of American Composers which the National Federation of Music Clubs plans to issue.

Indian Baritone

Signed by Catherine A. Bamman

Another Indian is to appear in the concert field, as Os-Ke-Non-Ton, young Mohawk Indian guide, has signed a long contract with Catherine A. Bamman, New York concert manager. The young singer is said to possess a baritone voice of unusual quality and was discovered by chance when a group of New Yorkers was in a Canadian camp and heard him sing. He will make his first appearance in New York on January 22 and sails immediately after for London to fulfill an engagement in that city.

"Faust"

To Be Given in English by Rochester American Opera Company

The second production to be put on by the Rochester-American Opera Company, which under the direction of the Eastman School of Music made a most successful debut in November, will be *Faust*. This opera will be given Thursday, January 15, at the Eastman Theater, Rochester, N. Y., and, of course, will be sung in English.

Another Student

Of American Conservatory Wins Prize

In the final contest under the auspices of the Society of American Musicians and the Chicago Symphony Orchestra another student of the American Conservatory of Chicago wins the prize, which is appearance as soloist at one of the popular concerts of the Chicago Symphony Orchestra. The prize winner is Edward Eigenschenck, organist, and he will appear as soloist at the popular concert to be given January 15.

"Falstaff"

To Be Revived at Metropolitan

Verdi's *Falstaff*, which has not been heard at the Metropolitan in a number of years, is slated for production on January 2. The cast will include Antonio Scotti, Lucrezia Bori, Frances Alda, Marion Telva, Kathleen Howard, Beniamino Gigli, Lawrence Tibbett and Adamo Didur, and the conductor will be Tullio Serafin. New scenery has been designed by Joseph Urban and there will also be new costumes.

St. Olaf Student Choir Now on Its Longest Tour

"Lykke paa reise"—bon voyage—was the keynote of the special chapel exercises December 1 at St. Olaf College, Northfield, Minn., for the St. Olaf Lutheran Choir, which departed the following day on its annual tour, this year to the Pacific Coast. Altho the choir has taken annual tours since 1911, this is the first time the itinerary has covered the western part of the United States. Opening at Aberdeen, S. D., and then taking the Northern route out, the singers will go as far west as Vancouver, B. C., then turn south and skirt the coast down to San Diego, Calif. The return will be made over the Central route thru Denver, Kansas City, Mo., and St. Louis, closing at Minneapolis, Minn., on January 27. The choir party will consist of 61 people on this trip. Prof. P. G. Schmidt acts both as manager and a member of the choir. Gertrude Hilleboe, dean of women at St. Olaf, will accompany the choir as far as Denver on the return trip. As usual, F. Melius Christiansen is the director under whose leadership this choir has achieved its remarkable recognition as a musical organization. In almost all the cities to be visited the largest concert halls have been engaged. In San Francisco the concert will be given in the Exposition Auditorium, which has a seating capacity of 11,000. The same company that had charge of publicity for the World's Fair is in charge of arrangements for the choir appearance in San Francisco. Advance reports from cities to be visited are very encouraging. At Pasadena the concert hall seats 3,000 and over three-fourths of the seats are already sold. And Seattle was reported as "all sold out." The following cities are included in the route: Aberdeen, S. D.; Miles City, Great Falls, Helena and Missoula, Mont.; Moscow, Id.; Spokane, Everett, Bellingham, Seattle and Tacoma, Wash.; Vancouver, B. C.; Sacramento, Los Angeles, San Diego and Pasadena, Calif.; also cities in Kansas, Colorado, Missouri, Iowa and Minnesota.

New Organ To Be Built in Pittsburg, Kansas

Numerous cities in the Middle West are being equipped with costly organs and Pittsburg, Kan., is the latest to determine to purchase one of the finest organs possible. The organ is to be a part of the musical equipment at the Pittsburg (Kan.) State Teachers' College and the preliminary estimates of cost are now in the hands of the committee. President W. A. Brandenburg has instructed Walter McCray, who is in charge of the Pittsburg (Kan.) chorus, to select one of the very best instruments obtainable. Hagbard Brase, conductor of the Lindsborg Chorus, of Lindsborg, Kan., is the consulting expert. The organ will be installed in Carney Hall, the auditorium in which Mr. McCray's chorus sings at each spring festival, but it is hardly possible the instrument can be installed in time to use it at the 1925 festival, which is scheduled for April 27 to May 1.

Cyrena Van Gordon Took Blind Author's Edition

Chicago, Dec. 24.—Cyrena Van Gordon, of the Chicago Civic Opera Company, brought a happy Christmas to a blind author, John G. Larson, 70 years old, yesterday, when she purchased the entire edition of his latest book, *The Logical Maid*, and will distribute it with her autograph among her friends and convalescent soldiers in the hospitals. Mr. Larson edited the first Danish newspaper in Chicago and was once prosperous but reverses came to him year after year. He lost his sight thru an automobile accident.

Mrs. Edward MacDowell Wins \$5,000 Prize

The Pictorial Review awarded to Mrs. Edward MacDowell its \$5,000 prize offered to the American woman who made the most valuable contribution to the advancement of human welfare in 1923. Several hundred women were considered in the awarding of the prize and it was given Mrs. MacDowell in recognition of her interest and work in establishing at Peterboro, N. H., a colony to provide ideal working conditions for the creative artist.

Radio To Regulate Time in Sweden

Commencing January 1, radio is to be used in signaling high noon in Sweden. Instead of regulating time in the same manner as it is done in the United States, with a metallic click at second intervals ending with the prolonged signal at the exact hour, the radio owners will hear the ringing of the City Hall chimes in Stockholm, which are the pride of the entire municipality and were recently completed at a cost of \$4,000,000.

Washington To Be Visited by Chicago Civic Opera Co.

A week of grand opera will be given in the New Auditorium in Washington,

D. C., by the Chicago Civic Opera Company, commencing February 9. The operas will be *Boris Godunoff*, with Feodor Chaliapin; *Thais*, with Mary Garden, and *Rosa Raisa* as *Elsa* in *Tannhauser*. The other operas will be announced later. A guarantee fund of \$45,000 has already been raised.

Gigli To Appear at White House

Beniamino Gigli, tenor of the Metropolitan Opera Company, and Magdelaine Brard, young French pianist, are to appear at a special performance at the White House before President and Mrs. Coolidge. The concert will be given the evening of January 15.

The Lecturer's Place in the Chautauqua Movement

(Continued from page 58)

The past of the chautauqua lecturer is glorious. When this great institution came into being there was a slavery to party that dimmed the patriotic vision. Now we think as Americans rather than as partisans, as cosmopolitan citizens of a great world rather than provincial pollywogs. In fact, I believe that the chautauqua has driven many a braying ass, many a bellowing bull from the stump. Trained as are the millions of chautauqua fans, they turn in disgust from the rant, the demagog, the partisan charlatan and chauvinist. Since it has come to stay, and even to grow, we can confidently predict that, sometime, we shall have a Congress that will be able and inspired to legislate with eyes that see beyond the next election day. To believe this requires a faith that will remove a whole range of mountains, to be sure, but chautauqua means faith—mighty and conquering.

With gratitude to the chautauqua lecturer for his contribution, as well as to other agencies, Christianity is in process of development toward the philosophy of brotherhood as taught by Jesus, and away from the sectarianism that has divided Christianity through the centuries. Standing as he does upon an unsubsidized platform, the lecturer has been able to contribute much to human progress, and it is significant that, just as has grown the chautauqua movement, so has been, and is, the progress of the people toward democracy.

And there is a more than subtle change taking place in the quality and content of the lecture. The lecturer of today must know how to discuss the profoundest matters in understandable language. For never have the people been so possessed of a passion for learning. Talk all one may about jazz and froth and superficiality, the people are not all fools, nor have all of them bowed the knee to Baal. Few among our hearers but can and do discern between sense and froth. Everywhere there is the Rural Free Delivery and the one-time backwoods farmer is now the intelligent and capable agriculturist, with a growing knowledge of economics and all other matters that concern him and his weal. And these folks quickly discern if the lecturer deal in real culture or mere claptrap.

One of the most eminent biologists, whose article in *The Century* for March last stirred the world of thought, and whose more recent rejoinder to G. Bernard Shaw in a later number of the same magazine actually put that brilliant cynic to sleep, was and is a chautauqua lecturer. For years before he so commanded the attention of the biologists of the world by his erudite writings he gave that same message to hundreds of thousands of our chautauqua and lyceum patrons, and the message, great as it was, was not above the chautauqua-trained people.

The editor of *The Century* himself is a chautauqua lecturer and has been for years. Not less profound his lectures than the challenging—*An American Looks at His World*—and yet, for all their profound content these mighty people heard him and understood him, and he will not get above the heads of the people, even as, in the advancing years, he reaches yet more dizzy heights. Eminent students of sociology count it an honor to be classed even with those of us who are more humble. Our programs of lectures cover fields all but infinite in variety and real chautauquas—not carnivals understand—cultivate an average of intelligence and mental freedom that is insulted at vainglorious vapors of demagogues and charlatans.

At least four presidents of the United States have commended the chautauqua movement, with side compliments, italicized, for us lecturers. One of the most noted novelists of this or any age will count it a privilege to speak before us this evening. And he comes to us from across the seas. Even Mr. Chesterton and Margot Asquith came to lecture to us, and it is not too much to say that they certainly might have improved their product had they visited a score of our chautauquas. However, that might have discouraged them, and we might have been left to sin away our day of grace and face the future without the inspiration and culture they brought to us.

We came into our highest heritage during the World War when, to millions of our fellow citizens, we carried official information from Washington and the world outside. No one can estimate

the marvelous contribution of the profession in those terrible days. It was exceedingly fortunate for civilization that the movement had been so comprehensively planned by our far-sighted and highly executive managers. It was a mighty propaganda thru an organized movement, presented by able men and women—a definite, organized, affirmative contribution that did infinite good in steadying the nerves and strengthening the faith of scores of millions of troubled people, and bringing comfort and consolation to those whose sons and brothers and lovers had "gone west"—the comfort of the hope of resurrection.

And it is impressed upon me that at this time we have even more important work. I think it is conceded that our country has more to offer for the stabilization of civilization than any other in the world. The problem is whether we shall make the contribution in singleness of heart and purpose or lose this mightiest opportunity in all the ages in a mad and sordid scramble for partisan power. It was that same force of unselfishness that drove us into the war that prompted the calling of the Disarmament Conference at Washington. In fact, it was that same force so stubbornly interpreted by Senator Borah and others that forced the hands of those in power. Once compelled, however, those same men who were rather dilatory became the exponents of real Americanism, a force for world peace. Never in all time has there been so significant a meeting as that in Washington—diplomats and statesmen from pagan and Christian lands meeting on the common ground of a common humanity, while over them angel voices whispered in sweetest melody the song of the angels to the wondering shepherds on Bethlehem's plains 2,000 years ago: "Glory to God in the highest, and on earth peace, goodwill to men."

That conference could not have been a success in any other capital on earth. It is not with egotism that this is said. The adroit and able Lloyd George, the cynical Clemenceau, mighty "Tiger of France"; the tired yet mighty men who are striving to save Germany from another infliction of Hohenzollern misrule; the oppressed and suffering of Russia under the heel of a communism without faith, without spiritual vision; the leaders of the new and democratic aspirations of the aforesaid slumbering Orient—all these declare that America is the hope of the world. If we shall permit pot-boiling politicians and partisan peddlers of poppycock to disappoint the world's hope and faith in us, our own civilization may pay the penalty in the most gigantic collapse of the ages. "No man liveth unto himself," and no nation can live unto itself.

And again the organized chautauqua and lyceum of America will prove the divinity of their mission if we who lecture shall learn to think and speak as the oracles of God. We are in Australia and New Zealand. We are going into Britain. People of all tongues are here, and the nations of the world may hear this message in the tongues of the people as on the Day of Pentecost—these playlet tongues loosened with their message to the world, the lecturers trained here in our distinctively American chautauqua and lyceum.

It fairly takes one's breath to think of managers training in chautauqua methods speakers of all languages, right here in America, and divinely commissioned to carry the message of brotherhood to every corner of the earth, in every language of the world!!!

We who lecture must feel profoundly the impressive sense of responsibility in directing the thoughts and aspirations of a disappointed world toward the duty that is before us—that of leading all humanity to the realization of the fundamentally Christian concept of the unity of the race and the inevitable coming of human brotherhood. The world's millions are terrifically disappointed. There is a disquieting cynicism, a sneering misanthropy abroad. Millions of fine young fellows who offered their heart's blood for the saving of civilization are sneeringly demanding if the game were worth the candle. Millions of toilers who ask only that they may have work to keep themselves and their loved ones from starvation ask vainly for the divine right to toil. And among these are millions who fought under what they now insist was a futile war fever.

In this time of mighty disappointment and terrible trial it is ours to reawaken a decadent faith, to rekindle a diminishing hope, to revive a weakening spirit of prayer, to insist that God has not abdicated His Throne, that chivalry is not slain nor knighthood shriveled.

The partisan politician has nothing but maudlin mouthings. Always has he been a destroyer, never a constructor. The sacrosanct and unctuous sectarian theologian strives to satisfy a 20th Century social craving with a Sixth Century dogmatic creed, attempting to substitute for the real and vrilie message of Jesus the outworn dogmas of a decrepit doctrinaire.

"Where there is no vision the people perish," thundered that rugged old Hebrew prophet, Isaiah. It is ours, neither partisan nor sectarian, in a peculiar and blessed sense, to give the vision to a world whose eyes are dimmed to the glories of coming democracy. It is ours to meet the challenge of a cynical world, a challenge that is hurled into the faces of those who, in their egotistic asininity,

declare themselves fit to make our laws, to enforce our laws, to save society.

Two places in Washington hold me in a peculiar fascination—the one the great Zoological Garden, and the other Congress. There can be no satisfying application of the civil service that will require, as a condition for candidacy for Congress, a most rigid examination of the would-be candidate's fitness, mental, physically and morally. As it is, we have so eminent a man as Secretary of War Weeks declaring that the present Congress represents the lowest point of statesmanship in all our history, and this, too, in the time of most stuporous stress. The loss of the faith in Congress on the part of the people is tragic, but on the same people must be impressed the fact that if the average congressman is a "lick" he was placed in power by a bunch of "licks" who voted for him.

But the people must not lose faith in the things that are really fundamental, if now the people lose faith, civilization is wrecked. But given and impressed with the faith that "God is on His Throne, with the faith that the world," the race will all's well with the world," the race will endure, as seeing the invisible yet certain triumph of the right.

Neither Jesus nor St. Paul were legalists, yet in spite of this, and that legalism and faith cannot travel harmoniously together, we find a tendency to establish a legalized morality to the further decadence of the righteousness that is of faith. We cannot substitute righteousness by law for righteousness by faith. Or, if we do, society will become a dead thing, sans vision, sans inspiration, sans spiritual achievement. Even religious life tends to the conventional, the static. To us who have, all our lives, been in the church, or to many of us, there seems to be a futile effort to compel righteousness rather than to inspire it.

And we wonder how much of the present unrest and all but cynical atheism, threatened anarchy and dissolution of essential social bonds is due to the lack of vision. When the vision dims, the demons of materialism enroach. When the dollar is dominant, when greed runs rampant, we are compelled to depend upon armed force to protect property and life. And military might, police control augurs nothing permanent. Recall the parable of the Great Teacher concerning the strong man armed. The great war is followed by the same tragedies that follow all wars. Brought upon the world by the few, in power who thirst for more power, the fall of their greed and avarice is paid in the blood of the common people, the hearts of the common people break, and their backs are bent under a crushing burden of taxes, while the profiteers and grafters who made their millions out of the blood of the common people put their bloody gains in tax-exempt securities. Once I called them "damned profiteers", and the fine platform director rebuked me. I shall not call them that name any more, but I shall think of them as such, and with a soul hissing hot at that.

If ever again such ghouls shall lead the world to war, let them arm and fight it out themselves, and between their guns let every son of Satan who profiteers be placed. Thus we may rid the world of war.

There is no cause for wonder at the trend of the times, at the sinister challenge of class in our country and the world. There is no cause for wonder at the wave of atheism or the rise of legalistic righteousness. But neither is there hope in either. Faith has no fellowship with greed. Another war of any great extent among Christian nations and the East will paganize the West, and the West will have lost its opportunity of Christianizing the East.

The first chautauqua lecturer gave His message to the listening throngs along the seashore, the banks of the rivers, from the tops of the mountains, by the sides of the vineyards, even in the busy lines of trade and traffic. He stressed the value of faith, faith, faith. He knew and taught that we rise by faith and vision—the brightness of faith and the clarity of vision. He knew that inquisitions react on the inquisitors, and He thrilled His auditors to a bounding faith, a jubilant faith, a conquering faith.

It is ours, in a divine sense, to cultivate among the people and in their speaking souls things that are patriotic rather than partisan, Christian rather than sectarian, religious rather than dogmatic. Never a nation in so strategic a position. On the one hand tottering, all but bankrupt, discouraged, pessimistic Europe, conscious of nothing so much as that the old order is doomed and that there is a dearth of souls capable of directing the new order or properly interpreting the tragic passions of the people. The conference at Geneva fails—for this we are profoundly grieved—the conference at Hague fails, even the conference at London fails. They but revive the old-time rivalries and make realities of things that are but ghosts of the tragedies of all ages. No peace can be in Europe with a disaffected Germany and a challenging Russia, and yet none rises to call the nations to a common repentance at a common altar, and a new conversion to a new interpretation of Christian civilization.

On our other side an awakening Asia, lethargic for ages, but now her millions of people stirring to a portentous life. India in revolt, an unending war, or many of them, in China; Japan increas-

ing in population and learning all too well the lessons of Christian nations in similar circumstances, wars of conquest. And even as Europe needs America, and direly, so stirring Asia calls upon us.

May the Infinite give us wisdom and direction, courage and vision, to lead the world. For therein lies our own safety, our own very existence.

O my friends and fellow workers in this marvelous field, the chautauqua and lyceum must ring the call to unselfish service, to all-embracing brotherhood to allegiance to God and good, to peace and sanity and safety. We need not stress the gloomy side—God knows the people need no assistance in that direction—but we may hold high the torch of faith and hope, of unselfishness and devotion to God and His world. The chautauqua has become international and we must sing the ringing psalms of triumphant love. We must lend the world toward the light that, even now, breaks through the darkness of the clouds and glides the mountain tops with its shimmering glory.

And with the faith that simply must remove mountains we may assist God in remaking the world into the glorious image of Himself revealed to men. Sometime the very force we call economic determinism will bring about a code of commercial ethics that will reach into the jungles of Africa, penetrate hidden places in the Orient, sweep the fertile plains, command the populous cities, permeate industry everywhere. And that law of commercial ethics must be Christianized, else it must mean other wars,

shall have our share in bringing to a focus the vision of the greatest chautauqua lecturer when He declared, "I am come that ye might have the more abundant life. Ye shall know the truth, and the truth shall make you free!"

Little Theaters

(Continued from page 43)

14 to 17, inclusive. The Garret Players meet every Saturday evening and invite all interested to attend.

RAM'S HORN PLAYERS IN A PANTOMIME

For the holiday season the Ram's Horn Players, Washington, D. C., presented *A Story of Pierrot*, a pantomime by Fernand Boissier, a Frenchman, and P. Marie Costa, a nephew of Andrew Armas Costa, the celebrated Italian conductor and composer.

In the cast were Robert Bell, Josephine Hutchinson, Ruth Harrison, Richard Elwell, Oswald Savery, and others. The costumes were made in the workshops of the Ram's Horn.

Little Theater Brevities

The Chrystie Little Theater Guild gave its first performance December 6 and 7 at 18 Chrystie street, New York City. The bill consisted of *The Will of God*, *Punch and Go* and *The Romances*.

The Windmills of Holland, a fanciful operetta, was given by the drama club students of Longfellow Junior High School, Enid, Ok., December 10.

High School, New York, presented *Out-classed* and *The Rising of the Moon* December 12.

The Unseen, *Gettysburg* and *Spreading the News* was given by the First Parish Players at Phillips Chapel, Fitchburg, Mass., December 10.

The Dramatic Committee of the Country Club of Evanston, Ill., presented *Why Girls Stay Home*, *The Sire de Maletroit's Door* and *The Unseen* December 5.

A new little theater group to be known as the Court Players has been organized by John Bowster. The productions will be given in a basement theater at 45 Sixth avenue, New York.

The Players' Club, Cornwall-on-Hudson, N. Y., presented *The Pot Boiler* and *The Traitor* at the Storm King School December 13.

The Knave of Hearts, *Two Crooks and a Lady* and *The Celestial Honeymoon* were given by The Verona High School students, Verona, N. J., respectively of the classes 1927, 1926 and 1925, December 12.

The Woman's Music Club, Lima, O., presented at the Central High School *The Wonder Hat* and *The Sweetmeat Game* December 11.

The Arrival of Kitty, a farce in three acts, was given by the dramatic class of the Paola (Kan.) High School December 12.

Musical Comedy Notes

(Continued from page 32)

of 23. Newman made his debut as conductor of the orchestra for George White's *Scandals* five years ago, at which time he was the youngest musical director in America.

Frank Gaby, comedian in *Artists and Models* of 1924, gave a Christmas party at the Astor Theater, New York, to 25 members of the Newsboys' Association. Gaby's young assistant, Ed (Red) Wynn, formerly a newsboy, was master of ceremonies.

Oliver Sayler, who sailed for Moscow about six weeks ago at 24 hours' notice on a mission for Morris Gest, returned last week and brought back with him the entire repertoire of Ballet's *Chauve-Souris*. The company of this revue will arrive in New York ready to open January 10.

Fred and Adele Astaire, featured in the New York musical hit, *Lady, Be Good*, produced by Alex A. Aarons and Vinton Freedley, were recently made an offer of \$1,000 weekly by one of the supper clubs to sit up a few hours after the theater each evening, according to Arthur E. MacHugh.

Many members of the *Madame Pompadour* appeared as choir soloists in New York churches Christmas Day. Zachary Caull was principal soloist at St. Gabriel's, New Rochelle, where he sings every Sunday; Christian Holtum, Elliott Stewart and Alexis Havrilla sang at St. Thomas', and Pauline Miller, Betty Winslow, Rose Maynard, Mildred Windell, Jean Lindsay, Margot Greville and Eileen Seymour were at the Little Church Around the Corner.

Changes in "Annie Dear"

New York, Dec. 27.—Norman Sweetser has replaced John Byam as the hotel clerk in *Annie Dear*.

Maude Eburne, who succeeded May Vokes in the comedy role, is doing her funny stuff with good effect.

Margaret McKee, the whistling marvel of *Annie Dear*, now does a whistling specialty between two of the scenes.

The fantastic finale has been changed somewhat. Billie Burke no longer winding up dressed up as Little Boy Blue.

A very interesting new effect is the golden petal shower.

"Topsy and Eva" Give Party for 300 Jobless

New York, Dec. 27.—About 300 jobless and homeless men were given a special Christmas Eve performance of the Duncan Sisters' show, *Topsy and Eva*, at the Sam H. Harris Theater, followed by a supper and smokes. The band of unfortunates, led by Urbain Ledoux, had been wandering about unable to find shelter. Taxis and buses were provided by the management to bring the men to the theater.

Opening "Marionette Man"

New York, Dec. 27.—Brock Pemberton will open *The Marionette Man* out of town next week. The piece is now in rehearsal under the direction of Ira Hards and has Marion Bailton, C. Henry Gordon and Ralph Locke in the cast.

Marriage, engagement, birth, divorce and obituary notices are an important feature of a newspaper like The Billboard. We don't want to miss a single one. YOU can help. Send in all such notices—of professionals, of course. Tell your friends in the profession will see the notices printed the following week.

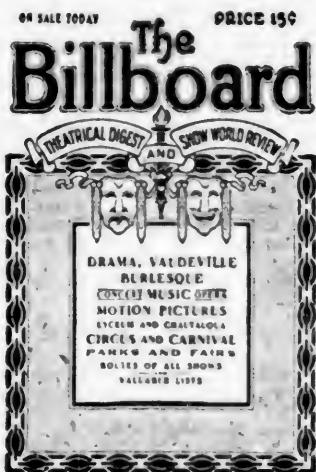
A SUCCESSFUL 1925

THE coming year, according to forecast and statistical predictions, will be a year of success and prosperity. But all years are successful years for those who make them such. For the man who seeks out opportunity and knows what to do with it when he finds it, the year is a successful one.

There will be no better time than now for you to clip the attached coupon and sign up for a year's subscription. There are opportunities for the well informed. *The Billboard* will keep you in touch. It covers the Show World completely.

Your best opportunity for investment is in a year's subscription for

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other revolutions, other disasters. From this will be but a step to a common commercial language, written and spoken and understood finally by all peoples. Then what? Maybe—and may God grant it—the end of wars and hates and the final federation of the world.

But these forces must be mastered by Christian men, and be made to serve, if they shall command. It were better that the world disappear in a holocaust of flame and the human race cease to be. And we of this great and commanding profession are called to ring the rallying cry to democracy, which is but another name for Christianity. It is ours to restore a fainting faith, to rebuild a shattered civilization, to reconstruct a trembling hope, to make mighty and saving a conquering love. This is our mission, this our calling, this our glory, this our divine compulsion to the platform. God still rules. Christianity still throbs, the church still has power, religion still thrills, civility is not dead and knighthood is still in flower. It is ours to sound the challenge and, with lance in rest, to enter the arena; then to poise the lance and drive it into the heart of greed, of anarchy, of hate, of war, of selfishness—to dethrone Mars and to lift a Christ crucified from the foundation of the world, and crown Him Lord of all.

We deliver our message and leave on the next train. But the message remains. The lecturer's personality, however commanding, may dim in the passing years, but the message will live in the hearts of the people and be handed by them to their children and their children's children unto many generations yet unborn. These will carry the vision to its blessed fulfillment. We are the prophets of the era of universal understanding. We

The Butler Dramatic Club, Indianapolis, Ind., has been rehearsing under the direction of Professor Rollo A. Talcott *Cappy Ricks*, to be given the early part of this month.

The San Francisco Catholic Players opened their season at the K. of C. Little Theater, 150 Golden Gate avenue, with *Truth Proof*.

Tell Me Not, a musical comedy, written and directed by James G. Thurber, was presented by the Scarlet Mask Club of Ohio State University December 30. Mr. Thurber also is author of *Nightingale*, a musical comedy scheduled for presentation in New York City this spring.

The Half Moon Inn, Columbia University's annual varsity show, which will be given at the Waldorf Astoria, New York, during the week of March 9, is now in rehearsal.

The Arts Club Players, Washington, D. C., presented *The Brink of Silence* and *Thursday Evening* as their second production of the season.

The Widow's Veil, *Columbus* and *The Pot Boiler* were presented at Greenwich House, New York, by the New York Public Library Staff Association December 9 and 10.

Endowment of the Goodman Theater, Chicago, as a part of new dramatic school of Art Institute is announced. The theater, new and practically complete, adjoins Art Institute in Michigan avenue, seats 700, and will produce both classic and modern drama.

The Tech Players, Brooklyn Technical

ACKERMANN—Theodore, 46, died December 20 at his home in Norwood, O. The deceased, a nonprofessional, was the brother of Albert Ackermann, manager of the Seven Tip Tops and of Lottie McCree of the team of Bailey and McCree. The widow and two children, Margaret and Theodore, survive. Burial was December 23 in Spring Grove Cemetery, Cincinnati, O.

ALARD—Charles H., police officer in Poll's Palace Theater, New Haven, Conn., and one of the best known characters to theatergoers, succumbed December 20 following a few days' illness of pneumonia. The deceased was an eight-horse driver with the Barnum & Bailey Shows years ago. He had been connected with the Palace Theater for the past 18 years.

BAKST—Leon Nikolajevich, 58, noted Russian painter and theatrical designer, and one-time court painter to the Czar of Russia, died December 27 at his home in Paris, France. He was educated in art at St. Petersburg and Paris, and after working in Moscow settled in Paris. He rapidly achieved popularity as a designer for the stage. His chief fame was won through his designs for the setting of some of the notable productions of the Russian ballet, but he also was widely known as a portrait painter and mural decorator. In 1913 he was made an officer of the Legion of Honor. He visited the United States in 1922 and exhibited a number of his paintings in New York.

BILKA—Mrs. Mary, 79, died recently at the home of her son, Ed Shumaker, 429 North Indiana avenue, Kankakee, Ill. Mr. Shumaker, a member of the I. A. T. S. E., has been a stage carpenter for many years. Mrs. Bilka had resided in Kankakee for 42 years. Besides her son, a daughter, Mrs. Tom Collins, of Morgan Park, Ill., survives. Following funeral services at the home the body was interred in Mound Grove Cemetery there.

In Memory of My Beloved Husband,
JOHN A. CRESSVILLE (Cornet Soloist),
Who passed into "Life Eternal" Jan. 6, 1922.
(MRS.) **NELLIE CRESSVILLE.**

BOYCE—George W., 40, stage carpenter with Fools Gold Company, died in Memorial Hospital, Albany, N. Y., December 23, following an operation for appendicitis. Mr. Boyce was a member of Masonic Fraternity, Elks, Stage Hands' Local and the Haverhill Moose. The deceased is survived by a widow and son.

BRADLEY—Lottie Alter, former well-known actress, and wife of Harry Bradley, now playing the part of Father Whelan in *Able's Irish Rose* in the original company in New York City, died December 25 of pneumonia. She was born in La Crosse, Wis., and began her career with the Gendilli Opera Company and starred for two seasons in *Lost in New York*. She appeared under the management of Frohman, Belasco, Liebier and Savage. Her last appearance was in *The Charm School*.

BROCKWAY—John H., 78, dramatic critic since 1892 for *The Brooklyn Standard Union*, New York, died December 27 in the Masonic Hospital at Utica, N. Y.

BURGESS—Mrs. Melissa, 78, mother of Gay Roy Burgess, well known in vaudeville, burlesque and tabloid circles, died December 25 at her home in La Fayette, Ind. The funeral was held December 29, followed by interment in Springvale Cemetery, La Fayette.

DALY—John (Dutch), 76, retired American comedian and famous concertist, died at Brighton, England, December 22. Mr. Daly was born in Providence, R. I., and toured with the best traveling organizations until 30 years ago, when he invaded European vaudeville and remained abroad thereafter, appearing almost continually and amassing a fortune that permitted him to retire 10 years ago. He is survived by his wife, known professionally as Blanche Fuller.

DAYTON—Pearl, actress, died December 12 at Spokane, Wash. She was formerly of the team of Benway and Dayton, later doing a single in vaudeville. She leaves two brothers, William Dayton, U. S. N., retired, and Frank Dayton, Mayor of Wilmington, Mass.

DOBECK—Mrs. Tillie, 69, mother of Joe Dobeck, late of the Rogers & Harris Show, died December 13 at her home in South Milwaukee, Wis., of diabetes. Burial was December 16 in that city.

FRASER—Mrs. Sarah Elizabeth, 91, the grandmother of Harold Lloyd, of motion picture fame, died December 15 in Los Angeles, Calif. Interment was December 18 in Forest Lawn Cemetery there.

GARDNER—Jr., father of "Cheerful" Gardner, well-known elephant trainer, the past season with the John Robinson Circus, died in Janesville, Wis., December 14.

GOLDBERG—Edward, 55, died from heart failure December 20. Mr. Goldberg was born in New York City and is survived by a widow and four sons, three of whom are connected with the show world. Jack Goldberg is manager of the *Seven-Eleven Show* (colored). Bert Goldberg is business manager of the same show and Lou Goldberg is doing a single in vaudeville.

HAWLEY—Charles M., aviator, died December 23 in a hospital at Greenville, Miss., of injuries sustained when the parachute with which he leaped from an airplane at Shaw, Miss., the day previous, sideslipped and became entangled in telephone wires 25 feet above the ground. Hawley fell to the ground with such force as to cause concussion of the brain. His leg also was broken. He was rushed to a hospital at Greenville and an oper-

ation was performed in an effort to save his life. The home of the deceased was in Little Rock, Ark.

KNOX—Leonard Camp, 48, grandfather of Anita Stewart, the motion picture star, died December 21 at his home in Brooklyn, N. Y., following a week's illness of pneumonia.

LEVERONI—Elvira, prima donna, who from songbird of the North End of Boston climbed in her career to national and European triumphs in opera, died December 27 after a two months' illness at the home of her sister in Brookline, Mass. The daughter of parents in modest circumstances in the Italian colony, Boston, Miss Leveroni attracted attention of masters of music with her rich mezzo-soprano voice, and she was sent abroad to study in May, 1903, and after seven months' study under Sig. Carlo Sebastiani at Naples, Italy, she made her grand opera debut in *Mignon* at the Bellini Theater before the King of Italy. At this time (her debut in grand opera) she was 24 years of age. During her American appearances she sang with the Boston Opera Company and also the Metropolitan Opera Company in New York. For two seasons Miss Leveroni was at Covent Garden, London, adding to her triumphs. In 1921 her husband, Dr. Leon Axtell Storz, a Worcester (Mass.) dentist, graduate of the Harvard Dental School, was granted a divorce by

MAYER—Mrs. Charlotte, wife of David Mayer, treasurer of the Plymouth Theater, New York, was run down and killed by a taxicab December 24 at 81st street and Broadway there. She was carried to a drug store nearby, where she died.

IN LOVING MEMORY OF
FRED C. MANLEY
Died December 31st, 1923. ROSE.

MINTERR—R. H., 53, prominent attorney and manager of the Cadiz (O.) Theater Company, was found dead in his office there December 27. The deceased served two terms in the Ohio General Assembly.

MOLOHON—J. I., 72, for many years an employee of the Pantages Theater, Portland, Ore., as doorkeeper, died December 21 at his home in the Wellington Court Apartments there following an illness of three days. Death was due to apoplexy. He was widely known as "Dad" among vaudeville folk who played the Pantages Circuit. The widow, one son and three daughters survive. Funeral services were held December 23 at 9 a. m. at St. Mary's Cathedral, that city, followed by interment in Mt. Calvary Cemetery.

MORRIS—Mrs. Robert, Jr., wife of the son of the late Robert Morris, Sr., founder

DEATHS IN THE PROFESSION

FRANK McNISH

FRANK McNISH, 71, one of the oldest and for many years one of the most famous minstrels, died December 27 in the Englewood Hospital, Chicago, of complications from a paralytic stroke suffered a year ago. The deceased represented the finest in minstrelsy and originated many features that were adopted later by the largest minstrel organizations.

Mr. McNish was born in Camden, N. Y., December 14, 1853. He began his theatrical career July 4, 1873, sharing honors with Garry Doon. His first real professional appearance, however, was made April 16, 1877, at the Adelphi Theater, Buffalo, N. Y. On August 21, 1878, he joined Barlow, Wilson, Primrose & West's Minstrels and continued with them until February 21, 1879. Later he formed an alliance with the Leland Sisters, and played vaudeville dates with much success for about three years. He joined Thatcher, Primrose & West's Minstrels August 3, 1882, and was a feature with them for three years. On July 30, 1885, the first performance of McNish, Johnson & Slavins' Minstrels was given in Paterson, N. J. This organization continued three years, after which the McNish, Ramza & Arno Minstrels were organized. In 1892 Mr. McNish was with A. G. Field's Minstrels, and in 1895 with H. Henry. He also was connected with the Haverly and other minstrel troupes. It was January 4, 1887, that Meriden, Conn., had the honor of being the first city to witness his appearance as an end man.

Mr. McNish some 50 years ago originated the *Silence and Fun* specialty that made him famous. This has been in use ever since, having been extensively copied by other artists. In addition to being a good dancer, he was a good singer. Before taking up his professional career he was a plumber.

Some of his partners on the stage were Edward Glidea, Joe Penfield and Frank McNish, Jr. In later years Mr. McNish appeared in vaudeville over all of the largest circuits in *The Houseboat*, where he surprised old friends by his effectiveness as a dramatic actor.

Mr. McNish's correct name was Francis Edward McNish. Two sisters, Mrs. Elizabeth Bell and Mrs. Z. B. Hagadone, survive him.

The National Vaudeville Artists, of which Mr. McNish was a member, will have charge of the funeral.

Judge Fosdick of Worcester. They were wed in September, 1916, in New York, following which a religious ceremony was performed at Bellows Falls, Vt., the Gretna Green of the Green Mountain State, January 4, 1917. The deceased is survived by two sisters and three brothers.

LYNCH—Gertrude, leading woman-prima donna of *Leo Kelly's Own Show*, collapsed in the wings of the Olympic Theater, New York, December 23, and died eight hours later at St. Mark's Hospital without regaining consciousness. Death was due to cerebral hemorrhage. Miss Lynch was born in Montreal, Can. She made her first appearance on the stage at the age of seven years, playing a child part with the Baldwin & Meville Stock Company. Appearing from time to time when children were required, Miss Lynch continued her studies at Madam Marchand's private French school in Montreal. At the age of 17 she returned to the company with which she had made her debut, this time in New Orleans, La. After several seasons in dramatic and musical stock she entered burlesque, with which she had since been prominently identified. Funeral arrangements were held in abeyance pending the arrival of a brother of the deceased from Utica, N. Y.

MCDONALD—W. T., live-stock commissioner for British Columbia and an honorary director of the Victoria Exposition, died in Victoria, B. C., November 27, according to word just received.

of the Order of the Eastern Star, died recently at the home of a daughter in Decatur, Ala. Mrs. Morris was an invalid for years. The husband, who is 76 years old, is getting about by the aid of crutches. They were great friends to showfolk, and for them did many good turns. Mrs. Morris was an ardent member of the Eastern Star, and her husband is a Past Grand Patron of the Order in Kentucky. "Doc" Waddell, the well-known show-story writer, known in private life as W. S. Andres, was a close friend of theirs. Burial was at Franklin, Ky.

NORTON—Charles Ray, 34, manager of the Norton Hotel, Detroit, Mich., and secretary of the Detroit Hotel Association, died at his home, 3251 West Philadelphia avenue, there, December 23, following a two weeks' illness. Mr. Norton enjoyed the friendship and acquaintance of a large number of people in the show world. He was born in Redford, Mich., and resided practically all his life in Detroit. He was a member of the Masonic Order and the Detroit Yacht Club. He is survived by his widow, Edna; four-year-old son, Aylward; his parents, Mr. and Mrs. Charles W. Norton, and two brothers, Ralph and Preston, all of Detroit. Funeral services were held December 26, and burial was at Grandlawn Cemetery, Detroit.

O'KEEFE—Capt. Edmund J., 57, commander of the Ward line steamer *Orizaba*, died December 24 in the Memorial Hospital, New York, following an operation. Captain O'Keefe, who was born in Springfield, Mass., followed the sea since he

was 14 years old and commanded Ward line ships for the last 25 years, being the senior captain of the line. For the past decade, as the commander of Ward line ships plying between New York and Havana, he established a wide acquaintance among members of the profession. He came into port for the last time about a month ago. The deceased was a member of the Lambs' Club. Many notables of the stage and sports world, including a large delegation from the Lambs' Club, attended the funeral service, which was held December 26 at St. Vincent Ferrer's Catholic Church, New York. Burial was in Springfield, Mass.

PEPPERS—Theodore M., 52, well known in show world, died December 9 at his home in New Orleans, La. He is survived by his widow, Mary Wright Peppers. The funeral was held December 10 at the Leitz Funeral Parlors, that city, followed by interment in Greenwood Cemetery. The services were under the auspices of New Orleans Lodge T. M. A., No. 43, of which he was a member.

In Loving Memory of My Husband,
PARK B. PRENTISS
Who passed away January 2, 1923.
JESS PRENTISS.

RICCI—Prof. Joseph, 44, director of the City Band, Beaumont, Tex., died there December 26, at the Hoteldieu Hospital from injuries sustained in an automobile accident December 24. Ricci was born at Palmi, Italy, and went to Beaumont 21 years ago. He organized and led the City Band for the last 13 years. The deceased was also a composer and a personal friend of John Philip Sousa, who, when his band appeared in Beaumont last winter, played as a feature of his concert one of Ricci's compositions. The funeral was attended by Beaumont Commandery, Knights Templars; the Columbus Lodge, Knights of Pythias, and the local Musicians' Union. The funeral was from the First Baptist Church and burial services were conducted at the grave by the Beaumont Commandery.

RING—Jacob, president of the Stanley Frame Co., and a pioneer in the Menger-Ring firm, Mr. Ring was well and favorably known in the theatrical world, his company making the frames for most of the lobby displays at the New York playhouses.

ROSS—Mrs. Jennie, 91, actress, died accidentally by gas in the home of a friend in Market street, Philadelphia, December 27. Mrs. Ross had a minor character in the production appearing at Ford's Theater, Washington, on the night President Lincoln was assassinated by John Wilkes Booth. She at one time was a popular actress, and her husband, the late General W. E. W. Ross, of Baltimore, Md., was one of the outstanding heroes of the Civil War. There was none to watch by her side and few who even remembered her name when her death occurred, which was violent, in comparative obscurity and almost in poverty. A stepson, Myles Ross, of Baltimore, and three nieces, Mrs. Marshall J. Barry, of Baltimore; Mrs. Rudolph D. Ruckmiller, of Johnstown, Pa., and Mrs. Bertha Addy, of Philadelphia, survive her.

RYAN—John A., a popular songwriter, fell in front of his home in New York December 22 and died 15 minutes after reaching Bellevue Hospital there from drinking poisoned liquor sold in that city as Christmas "cheer". The death of Ryan was tragic. He was 34 years old and on the high road to success.

STEWART—Dot (Mrs. Jack Shutta), 25, actress, died December 25 at Farley's Sanitarium, Liberty, N. Y. Miss Stewart appeared in *George White's Scandals of 1922* and her last appearance on the stage was with Conroy and Lemaire in a revival of their old act. Burial will be at Chicago in the family plot. She is survived by her husband, Jack Shutta, principal comedian at the State Congress Theater, Chicago.

STUMPE—Joseph, 51, for more than a quarter of a century a tenor singing on vaudeville circuits, died December 22 at his home, 3595 Haven avenue, Cincinnati, O. He started his career at the old Kohl & Middleton Museum there, and for a time sang as one of the Wilson Brothers. His widow, a brother and a sister survive. Funeral services were held December 26 in Cincinnati.

MARRIAGES

In the Profession

ASHLEY-NICHOLS—Jack Ashley, formerly connected with the John Francis Shows as assistant electrician, and Ella Nichols, daughter of Mr. and Mrs. A. T. Nichols of Caruthersville, Mo., were married December 13 at the bride's home there. A wedding dinner was served to 50 guests. Mr. Ashley will be with the John Francis Shows the coming season as a concessionaire.

BROONES-GREENWOOD—Martin Broones, English author and composer, and Charlotte Greenwood, musical comedy star, were wed December 22 in Jersey City, N. J. Mr. Broones, who recently came from London, wrote the music for the *Ritz Revue* and some of the Hippodrome skits. Following a brief honeymoon the bride rejoined the revue, which opened in Boston Christmas night.

CONROY-CONROY—Frank Conroy

and Helen Robbins Conroy, his divorced wife, were married December 23 at the apartment of the bride in New York City. The Conroys were divorced two years ago and since then each has continued in the theatrical line.

COOK-LANGDON—Herb Cook, musical director of Bud Meyer's *Red Heads* Company, and Marjorie Langdon, ingenue with the same organization, were married December 23 at Independence, Mo. The bridegroom, a popular songwriter, is the composer of *Rambler Rose*, *Bearcat Blues* and other songs.

CORLEY-SEASTRUM—Jack Corley, motion picture director, and Dorothy Seastrum, well-known dancer and motion picture actress, were married in Los Angeles, Calif., recently. The bride has been dancing in hotels and playing in the films in that city for some time.

DEVINE-BELMONT—Jack Devine, entertainer at the Continental Club, Montreal, Can., and Emerita Belmont, of the *Wine, Woman and Song* Company, a Mutual burlesque attraction, were married at that club December 21. The couple will journey to New York for their honeymoon.

FALLIK-REDPATH—Herman Fallik, treasurer of the Greenwich Village Theater, New York, and Dorothy Redpath, of Toronto, Can., were married at the City Hall, New York, December 24.

GREY-CRAIG—Andrew J. Grey and Ruth Craig, known in the musical comedy field, were united in marriage December 26 at St. Joseph, Mo.

LEONARD-WEFERS—Robert L. Leonard, a commercial artist, and Marie Wefers, a motion picture actress, connected with the Universal Film Company of Germany, were married December 26 in the Municipal Building, New York. The couple were married one hour after the bride's arrival on the S. S. Thuringia from Germany. They will make their home in this country.

LYONS-STEAD—Edward L. Lyons, 22, a musician, and Bernardine Stead, 21, an actress, both connected with the Baker Theater, Portland, Ore., were married recently at Vancouver, Wash. Miss Stead will retire from the stage.

ROBERTS-MASON—Ned (Kid) Roberts, pugilist, and Dottie Mason, chorister of the *Wine, Woman and Song* Company, a Mutual Wheel attraction, were married December 21 at the Continental Club, Montreal, Can. They will spend their honeymoon in New York.

COMING MARRIAGES

In the Profession

Reports along Broadway say Alice Brady, actress, daughter of William A. Brady, producer, soon is to become the bride of Kenneth McKenna, actor, who in private life is Kenneth Mielziner. His father, Leo Mielziner, is an artist of note. Miss Brady, now playing in vaudeville, is the divorced wife of James Crane, son of Dr. Frank Crane, lecturer and author. They had one child. The principals in the latest report are silent on their plans.

BIRTHS

To Members of the Profession

Prince and Princess Lei Lani, of Honolulu, announce the birth of a son, on the Continental Limited, Union Pacific System, December 20, near St. John, Utah. Train officials wired for an ambulance and room reservation in a hospital at Laramie, Wyo. Mother and child are doing well. Prince Lei Lani, a noted Hawaiian tenor and maker of phonograph records, and his wife are accompanying a troupe of 15 young men from the Samoa Islands from Los Angeles to Chicago.

Princess Lani is American born and is accompanied by three young daughters. Her maiden name was Blossom Bull and her parents reside in Kansas City, Mo.

Mr. and Mrs. J. R. B. Whitney are the parents of a son, born December 22 at their home in the Bronx, New York. The father is advertising director of the National Negro Press Association, the former publisher of *The Caravan* and a charter member of the Deacons' Club of theatrical Masons.

Mr. and Mrs. Ailie Boyd are the parents of a son, born December 20 at their home in Texas. Mother and son are doing fine.

Mr. and Mrs. E. B. Hitchcock of Decatur, Ill., announce the birth of a son December 27. Mrs. Hitchcock, who is known on the stage as Madame Myrna Sharlow, sang with the Chicago Civic Opera Company last season.

DIVORCES

In the Profession

Mrs. Florence Hunt Gloth has filed suit for divorce and the custody of their 10-month-old son against Louis Gloth in the County Court of Springfield, Mass. The couple have been connected with Gloth Greater Shows and K. F. Ketchum's Shows last season, and have also been with the Smith Greater Shows and West Shows.

Hazel E. Gottstein filed suit for divorce December 16 in the Superior Court, Seattle, Wash., against Joseph G. Gottstein, well-to-do theatrical man allied with the Jensen-Von Herberg interests and a scion of a wealthy pioneer Seattle family. She asks an equitable property settlement of the community wealth, temporary alimony and the custody of their five-year-old daughter, Joan. Cruelty and neglect are charged. They were married in Tacoma, Wash., November 15, 1915.

Kennedy Shows "Under Hammer"

(Continued from page 5)
showmen friends to straighten out the matter.

The Kennedy Shows have experienced similar troubles on several occasions during 1924. The first was at Corsicana, Tex.; then St. Louis, and later at Detroit. It is understood that an arrangement was reached in Detroit whereby the show agreed to pay to the Federal Government a percentage of the receipts each month. The last payment, it is said, was made at Greenville, Miss.

New Issue of Universal Stock Offered to Public

(Continued from page 5)
picture productions when released for exhibition, carrying released films at a fixed amount far below the value of such films if computed by the exhaustion basis usually used by motion picture companies.

Incidentally, it is the first time that Universal stock has been offered to the public, and large blocks of its ownership have at times been credited to various sources, including a leading vaudeville circuit.

Pay Homage to Dead Actress

(Continued from page 5)
was bathed in floods of polychromatic light. Acting Mayor McLean made a short speech. Joseph M. Cummins, secretary of the Down-Town Association, read a telegram from David Belasco, famous producer, as follows: "It is eminently fitting that San Francisco, the city that Lotta loved, should honor her tonight. She was a woman of magnetism, an actress of ability. Wherever she went in her later successes she carried San Francisco's message. The theatrical profession of the East sends to San Francisco its heartiest good wishes, and to Mischa Elman, master of music, New York extends its greetings." The Columbia Park

WILLIAM ARCHER

WILLIAM ARCHER, 68, noted dramatic critic and author, died December 26, in London, England. He was known best for his translations and editing of the works of Ibsen and his commentaries on the Norwegian dramatists. Part of his work was done in collaboration with his brother, Lieut.-Col. Charles Archer.

During the greater part of his life Mr. Archer served as dramatic critic for several London newspapers and periodicals, during which time he also wrote a score or more books, most of which deal with phases of stage life. He was born in Perth, Scotland, September 23, 1856, the son of Thomas Archer, formerly Agent-General for Queensland in London, and received his education at Edinburgh University.

In 1876, after a visit to Australia, he returned to London, where, in 1883, he was called to the bar, Middle Temple. In 1884 he was made dramatic critic of *The Figaro*. He also held like position on *The World* from 1884 to 1905, and on *The Tribune*, 1906-1908.

Mr. Archer paid a visit to the United States in 1907, and on his return contributed an interesting series of articles on the subject to *The Tribune*. He visited Japan in 1911-12. He was subsequently dramatic critic of *The Star*, and also was literary adviser in England for the New Theater, of New York; vice-president of the Society of Dramatic Critics, and in 1913 was the first chairman of the Critics' Circle.

His play, *The Green Goddess*, first presented at Philadelphia in December, 1920, was produced at the Booth Theater, New York, in January, 1921, and proved a striking success. Among the books of the deceased are: *The Fashionable Tragedian*, *English Dramatists of Today*, *Henry Irving, Actor and Manager*; *About the Theater*, *Life of Macready*, *Masks or Faces*, *Study in the Psychology of Acting*, *The Theatrical World*, *Study and Stage*, *Year Book of Criticism*, *America Today*, *Poets of the Younger Generation*, *Real Conversations and Playmaking*, *The Life and Death of Francisco Ferrer*, *The Thirteen Days*, *God and Mr. Wells*, *India and the Future*, *The Peace President*, *War Is War*, *The Old Drama and the New*, *With Granville Barker*, *A National Theater Scheme and Estimates*. He also edited the dramatic essays of Leigh Hunt, William Hazlitt, John Foster and G. H. Lewes, and George Farquhar for *Mermoid* series.

Boys' Club of 38 voices led in the singing of old-time Christmas carols. Then Selby C. Oppenheimer introduced Mischa Elman, who was greeted with such thunderous applause that this famous artist was visibly affected. Elman's playing of Gounod's *Ave Maria* and Beethoven's *The Minuet* in G was applauded for fully five minutes.

If Lotta, amidst the rustle, of the angels' wings, looked down on San Francisco Christmas Eve she must have felt gratified at the homage paid her.

Chicago, Dec. 26.—The 100-foot Christmas tree in Grant Park this week carries quite a bit of entertainment "on the side". Each program is a community affair. A special band selected by *The Herald* and *Examiner* from 15 of the leading musical organizations of the city and led by Walter Schmidt is furnishing the music for the community singing every night. Solos by singers from various church choirs also are a feature. Other organizations playing in the park this week are the "White Wings" Band, Swithoid Singing Club of 30 voices, the Paulist Choristers, a Paul Rader program and the Merry Garden Orchestra.

operating a radio station of its own, but the method of sending thru several powerful stations at once easily has its advantages.

Stations operated by the Radio Corporation of America are not actually licensed by the American Society of Composers, Authors and Publishers, but arrangements have been made whereby the Brunswick Company pays the society a license fee for such performances, which limit the stations in question to send out only that part of the society's catalog as is used by the Brunswick artists. Refusal of the society to grant the Radio Corporation of America licenses under a five-year contract is the result of those stations not being licensed.

Stations operated by the American Telegraph & Telephone Company are licensed, Station WEAJ paying a \$5,000 yearly fee for the privilege. This station is known to be the most successful commercial proposition in the country, making a specialty of sending out advertising concerts as it were, and charging a rental of the studios of approximately \$400 to \$600 an hour, or \$10 a minute.

Asks Accounting for Scenario Sales

Portland, Ore., Dec. 27.—H. M. Barr, local educator, has filed action in circuit court against Maude Ryan asking a decree of the court declaring him to be the owner of certain motion picture scenarios of an educational nature which, the complaint stated, are now held by Miss Ryan. Mr. Barr asked that the court order the scenarios or a fair value in money returned to him.

The complaint stated that in 1921 Mr. Barr was the owner of a series of 14 motion picture scenarios designed to be used in films intended for service in the departments of visual education in schools throughout the United States. Value of the scenarios was placed at \$10,000.

Miss Ryan became interested in the scenarios, the complaint continued, and agreed with Mr. Barr to have them made into motion pictures at her own expense, she and Barr then to divide equally the profits accruing from their sale.

Miss Ryan, according to the complaint, did have two of the scenarios filmed and entered into contracts with certain schools to use them, but she has so far failed to make an accounting with Mr. Barr and has also refused to return the manuscripts.

Blue Bird Theater Makes American Debut

New York, Dec. 29.—Yushny's *Seentaya Pitza*, or *Blue Bird Theater*, of Russia and Berlin, brought over by Wendell Phillips Dodge, made its American debut at the Frolic Theater last night. The advance announcements rated this revue higher than Balleff's *Chauve-Souris*, after which Yushny's production is patterned. It proved very much the opposite. Neither is Yushny as comical as Balleff, nor is his revue as entertaining for American audiences as the first *Chauve-Souris* was. There are some individual numbers in the bill that surpass anything offered by Balleff. Nothing so beautiful, tragic and grotesque was seen in the former revue, but in contrast to these unique numbers the program contains much that is dull, melancholy, uninspiring and hard to understand.

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

MRS. MARY WALDRON ROBSON

MR. MARY WALDRON ROBSON, 63, widow of the famous actor, Stuart Robson, and herself one of the most gifted comedienne of the stage, died December 22 of cerebral hemorrhage in her hotel room in Louisville, Ky., where she was a member of the cast presenting *Rain* at Macaulay Theater. A maid found her in her room unconscious. Physicians were called and announced that she had suffered a stroke during the night. She died later in the day.

A native of Hamilton, Can., Mrs. Robson was the daughter of a newspaper publisher. When at school she showed much promise as an actress in plays, and soon after graduation went to Chicago with her parents, where she became a member of St. Paul's choir, and later joined a *Pinafore* company under her maiden name of Mary Waldron. In her younger life she was regarded to be one of the most beautiful women of the stage and starred with many stock companies. When 30 years old she was married to Stuart Robson. She costarred with him later in *The Henrietta* and *The Lamb of Wall Street*. After Mr. Robson's death in 1903, she continued her career upon the stage, playing character parts in many big dramatic productions, and was with A. H. Woods and David Belasco. Recently she scored a great success with a musical company at Chicago. In *Rain* Mrs. Robson played the part of Aneena, a native of the South Sea Isles.

The deceased is survived by a son, Stuart Robson, Jr., a member of the *Ziegfeld Follies*.

Free, prompt and far-famed. The Mail Forwarding Service of The Billboard stands alone as a safe and sure medium thru which professional people may have their mail addressed. Thousands of actors, artists and other showfolks now receive their mail thru this highly efficient department.

Mail is sometimes lost and mixups result because people do not write plainly, do not give correct address or forget to give an address at all when writing for advertised mail. Others send letters and write address and name so near postage stamp that it is obliterated in cancellation by the post-office stamping machines. In such cases and where such letters bear no return address the letter can only be forwarded to the Dead Letter Office. Help The Billboard handle your mail by complying with the following:

Write for mail when it is FIRST advertised. The following is the key to the letter list:

- Cincinnati.....(No Stars)
New York.....One Star (*)
Chicago.....Two Stars (**)

If your name appears in the Letter List with stars before it write to the office holding the mail, which you will know by the method outlined above. Keep the Mail Forwarding Department supplied with your route and mail will be forwarded without the necessity of advertising it. Postage is required only for packages—letter service is absolutely free.

Mail is held but 30 days, and can not be recovered after it goes to the Dead Letter Office.

Mail advertised in this issue was uncollected for up to last Sunday noon. All requests for mail must be signed by the party to whom mail is addressed.

There are numerous persons receiving mail thru The Billboard's Forwarding Service who have the same names or initials. When a letter is forwarded to a person for whom it is not intended please return it so that it may be advertised again until the person for whom it is intended receives it.

PARCEL POST

- Airin-Kirby-Grace, 40
Aphelia, Gay, 150
Ardelia, The, 45c
Baskin & Bailey, 9c

LADIES' LIST

- Abbott, Mrs. Betty
Adair, Fay
Adair, Mary
Adair, Fern

- Andre, Mildred
Andrews, Mildred
Angon, Mae
Anzley, Hedwig
Appleton, Mildred

Members of the Profession

and that includes musicians, advance agents, managers, concessionaires, press agents, stage hands, ride men and privilege people, as well as actors, actresses and artists.

Who Desire To Make Their Permanent Address in Care of The Billboard

may, of course, choose any of our offices, i. e., New York, Chicago, St. Louis, San Francisco, Los Angeles or Kansas City, but you are advised, if en route, to give the home office careful consideration.

Cincinnati is but Thirty-one Miles from the Geographical Center of Population of the United States and Canada, and it follows naturally that less delay will ensue in the handling and forwarding of your mail.

We want our service to continue to be, as it always has been, the very best and promptest, and, therefore, we recommend "Permanent Address, care of The Billboard, Cincinnati."

In writing for mail it is not necessary to send self-addressed and stamped envelope—a Postal Card will do. Give your route far enough ahead to permit your mail to reach you. Write names of towns, dates and signatures legibly.

Letters Are Held Thirty Days Only, after which, if no address has been obtained, they are sent to the Dead Letter Office. It is desirable to send for mail when your name first appears in the list. Address your postal to "Mail Forwarding Service, The Billboard."

Read the Explanation at the Head of This List.

- Barthel, Mrs. Bobbie
Barthel, Mrs. Mabel
Barthel, Mrs. Dottie
Bass, Bertha

- Gleason, May
Glick, Mrs. Billy
Glick, Mrs. Jessie E.
Gordon, Betty E.

Alvella, Blossom
Alvella, Mable
Alvella, Dad
Lack, Dorothy
Lack, Mrs. Wm.

Norman, Mrs. E. J.
Norman, Peggy
Norman, Helen
Oakerson, Mrs. J. S.

Stump, Edith
Stump, Mrs. Jim
Stump, Mrs. Harry
Stump, Mrs. Harry

Watts, Iva
Watts, Katherine
Watts, Mrs. Harry M.
Watts, Mrs. Harry M.

Ward, Lou
Ward, Spat
Ward, D.
Ward, Basil & Bailey

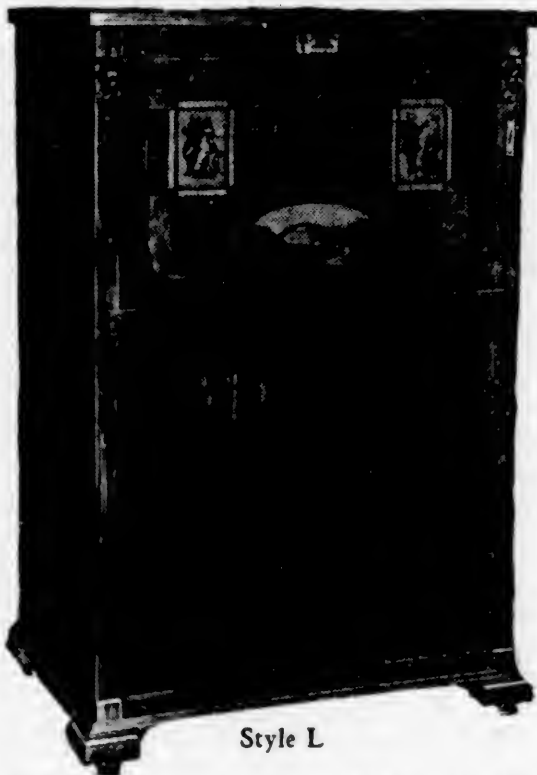
Burton, W. A.
Burton, Billy
Burton, Harry
Burton, Meyer

GENTLEMEN'S LIST

Abel, Neal D.
Abel, Bonnie
Abel, Alex.

A GREAT LITTLE MONEY GETTER

Operators,
Here You Are!
Smallest Piano
in the World,
But It Gets
the Nickels.



Style L

You Can Clean
Up With This
Legitimate
Proposition.
It's a Year
'Round Winner.

Write for details and plan of operation. We gladly furnish you with ideas.

J. P. SEEBURG PIANO CO.

"Leaders in the Automatic Field"

1508-10-12-16 DAYTON ST.,

CHICAGO, ILL.

**WE ARE ENDING A SEASON
OF WONDERFUL BUSINESS**

The Biggest Since the War. Yes, we have many.

Wonderful Bargains Left

For you to pick up.

Get Our Big Catalog

And convince yourself of the many great opportunities we offer you to make big profits.

ROHDE-SPENCER CO.

WHOLESALE

WATCHES, JEWELRY, PREMIUM GOODS,
215 W. Madison St., CHICAGO, ILL.

the year round rather than just one week in the year. Why should not every county have a place where all could meet and discuss their problems, where picnics could be held, where sales could be taken care of, and 100 other uses that fair-ground properties could be put to? When we have made our grounds so popular that the people realize and recognize it as a necessity rather than a sort of plaything or hobby then they will consent to public ownership.

Joe Curtis Recovering

Mrs. W. L. Brandon, assistant secretary of the Chattanooga Inter-State Fair, Chattanooga, Tenn., advises that Joe Curtis, secretary of the fair, is recovering from his serious illness and is expected to be up and about soon.

This will be good news to Mr. Curtis' many friends in the outdoor show world.

ST. LOUIS

FRANK B. JOERLING

Phone, Olive 1733
2038 Railway Exch. Bldg., Locust St.,
Between Sixth and Seventh

Attractions

St. Louis, Dec. 27.—Joe Laurie, Jr., with Jay Gould and Maxine Brown, in *Plain Janes*, is the attraction at the American Theater this week, with *Saint Joan* and *Seventh Heaven* to follow for next week and the week of January 4, respectively.

Blossom Time has been playing to good houses at the Shubert-Jefferson this week. This play had a successful week's engagement here last season.

Burton Holmes is scheduled to show his educational films at the Odeon the evenings of January 12, 19, 26 and February 2 and 9.

Paylova, in three different programs, is slated to appear at the Odeon Wednesday evening and Thursday matinee and evening, January 7 and 8.

The Woodward Players are presenting *Good Gracious, Annabelle*, this week, with *Charley's Aunt* to follow for a week commencing Sunday. A public reception will be held by the popular players after the matinee today.

Vaudevillians Celebrate

More than 100 artistes playing at the Grand, Orpheum and Rialto celebrated Christmas with a supper-dance at the Hotel Statler Roof Garden Thursday night following the performances at the theater.

(Continued on page 114)

BLANKETS AT LOWER PRICES

Imperial Army Blankets, 67½c each in dozen lots. Less than dozen lots, 75c each.
Indian Blankets, size 66x80, \$2.50 each. Esmond Famous 2-in-1, size 60x80, \$3.50 each.
Beacon Wigwags, bound, 60x80, \$3.50 each.

We carry a complete line of Merchandise for Bazaars and Church Affairs. Send for catalogue.
ORIENTAL NOVELTY CO., 28 Opera Place, Cincinnati, Ohio.

TARGET PRACTICE LITTLE PERFECTION O. K. VENDER OPERATOR'S BELL



10 and 50 Play.



10 and 50 Play.



50 Play.



50 and 250 Play.

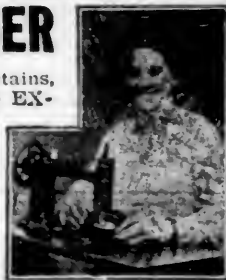
IF IN WANT OF MACHINES OR SALESBOARDS, WRITE US.
Send for Catalogue. **REX NOVELTY CO., 2848 Southport Ave., Chicago, Ill.**

THE FAMOUS TITUS DARNER

Solves the darnng problem for Hosiery, Linens, Curtains, Etc. **SPECIALTY AGENTS, WINDOW, STORE AND EXPOSITION DEMONSTRATORS, HOUSE TO HOUSE CANVASSERS.** Any owner of a sewing machine is a live prospect, as this attachment fits on any make. Good profits and real money to live workers. Sample, with quantity prices by return mail, 25c.

ADAMS MANUFACTURING CO.,

3621 Fifth Avenue, PITTSBURGH, PA.



Wanted for Gentry & Patterson Circus Side Show

Attractions of every description, Freaks, Curiousities and Novelty Acts. Fat Lady, Midgets, Sword Swallower, Tattooed Man, Lady with Snake Act, Hawaiian Musicians and Dancers, Musical Acts, Inside Man to lecture, doing Punch and Ventriloquism. Ticket Sellers capable of making second openings. Colored Band Leaders and Musicians and Minstrel Talent. Also Lady Singers and Dancers for same. Chas Rose, Jack La Vetta, Marguerite Managore, answer.
JAMES SHROPSHIRE, Manager Side Shows, P. O. Box 334, Maysville, Ky.

COREY BAZAAR COMPANY

WANTED—Jam Band, Circus and Vaudeville Acts. Pa. misc. Merchandise Wheels, Grind Stores and any Attractions suitable for Indoor Show. Out all winter. Address E. S. COREY, Sagamore, Armstrong Co., Pennsylvania.

CONCESSIONS

And Plantation Show Performers wanted. Out all winter and at winter rates. All wires to JACK BEARDSLEY, Carlton Hotel, Brunswick, Georgia.

RO-CO-CO
THE SUPER-NOVELTY KNIFE
WRITE FOR ILLUSTRATED PRICE LIST
Whitsett & Company, Inc.
212-26 N. Sheldon St.
CHICAGO, ILL.

Cars For Sale

One 70-H. Sleeping Car, one 70-H. Passage Car, lot of Circus Cages, Ticket Wagons and Tableau Wagons. BLANK'S CAR STORAGE, 6311 Fern Avenue, Pittsburgh, Pennsylvania.

FERRIS WHEEL WANTED

Portable. Cheap for cash. Give full particulars first communication, capacity, location, etc. NU-DEVICE CO., 119 W. Adams St., Suite 3, Jacksonville, Fla.



SPECIAL CLOSE OUT

Queen of Mama Dolls

Sleeping eyes, strong clear voice, beautiful organ-die dress, lace and ribbon trimming, composition head, arms and legs. Cotton stuffed. 24 inches high.

No. 24—Code Name JOAN.

Regular Price, \$30.00 Dozen.

Special, \$24.00.

Samples, \$2.00 Each.

BIGGEST DOLL VALUE ON THE MARKET

For Indoor Celebrations

EVERYTHING THAT YOU NEED
MANY THINGS THAT WILL HELP

Dolls, from our own large factory. Blankets, Beacons, Esmonds, Fringed Shawls, Auto Robes, extraordinary close outs. Cameras, Clocks, Silverware, Jewelry.

Our Catalog Shows Over 200 Items.

FREE ON REQUEST—WRITE FOR IT.

THREE BEST MONEY-RAISING DEALS

- 70-Chance Card With Booklet—Profit.....\$10.50
 - 80-Chance Card With Booklet—Profit.....\$10.00
 - 100-Chance Card With Booklet—Profit.....\$11.00
- Sample Sets 10 Cents Each—30 Cents for the Three.

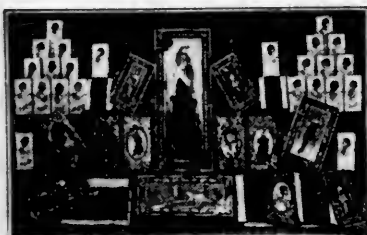
FAIR TRADING CO., INC.

307 6th Ave.

NEW YORK

Don't Wait—We'll Treat You Square. The Rush Will Soon Be Here. Manufacturers of

GOLDEN BEE CHOCOLATES



No. 1 ASSORTMENT

THEODORE BROS. CHOCOLATE CO., Inc., Park and Compton Aves., ST. LOUIS, MO.

- 45 Attractive Salesboard Assortments—Candy and Novelties—ranging in prices from \$8.50 to \$145.00 Each, less discount.
- No. 1—37 Boxes Chocolates, 800-Hole 5c Board \$12.00
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 - No. 4—47 Boxes Cherries and Chocolates, 1,000-Hole 5c Board 14.80
 - No. 5—37 Boxes Cherries, Assorted, 1,000-Hole 5c Board 17.50
 - No. 6—55 Boxes Chocolates, 800-Hole 10c Board 20.00
 - No. 7—53 Prizes, 48 Boxes Chocolates, 5 Chinese Baskets, 1,000-Hole 10c Board 24.00
 - No. 8—28 Net Weight Boxes, 800-Hole 5c Board 18.00
 - No. 9—34 Net Weight Boxes, 1,000-Hole 5c Board 24.00
 - No. 11—43 Net Weight Boxes, 1,200-Hole 5c Board 27.00
 - No. 12—51 Net Weight Boxes, 1,500-Hole 5c Board 37.00
- All net weight boxes, wrapped in cellophane paper.
- 5% Discount on Single Assortments.
 - 20% Discount on Orders of 6 Assortments.
 - 30% Discount on Lot Orders of 20 or More.
 - 25% Deposit, balance C. O. D.
- A new 31-page, 4-color Catalog mailed to each new customer.



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.) 219 Market St., St. Louis, Mo.

THE BEST BUY OF THE YEAR

\$25.00 Complete	Assortment No. 85—Salesboard Outfit	\$25.00 Complete
With Any Size Board Up To 3,000	BEST PLUSH JEWELRY BOXES—Not Paper	Ask For Our New Catalogue.
LIST OF PREMIUMS:		
1 Genuine Bakelite W. C. D. Pipe Set.....\$ 2.25	1 Gold-Filled Lip Stick.....\$ 1.00	
2 Safety Razor Sets.....1.00	2 Gold-Filled Bobbed Hair Combs.....2.00	
2 Men's High-Grade Watches.....9.00	2 White Gold Bar Pins.....2.00	
1 Rectangular Wrist Watch, White Gold.....4.75	2 Diamond Stick Pins.....3.00	
2 Diamond Knives with Chain Sets.....5.00	1 24-in. Imported Indestructible French Pearls.....3.00	
1 Silver Flask.....1.50	1 Sales Board Pad.....1.50	
2 Gold-Filled Diamond Cuff Links.....3.00	1 Sales Board.....1.25	
2 Compacts, Complete with Powder Puff, Mirror and Colored Top Inserts.....2.00		
		\$13.75
		28.50
		TOTAL.....\$42.25

C. B. CO., 28 West 15th Street, New York City

Matthew J. Riley Shows

NOW BOOKING Shows, Rides and Concessions for Season 1925. Liberal proposition to all capable showmen. Winter Quarters, Bridgeton, N. J. All mail to MATTHEW J. RILEY, Box 164, Elizabeth, N. J.



YOU ALL KNOW ME
outsells any other make. Three Flavors—Spearmint, Peppermint and Fruit.

GUM 1c a Pack \$1.00 A 100

We do not ship less than 1,000 Packages. 25% deposit required with order.

NEWPORT GUM CO., Newport, Ky.

Advertise in The Billboard—You'll Be Satisfied With Results.

St. Louis (Continued from page 113)

The supper began at 11 o'clock and was followed by several hours of dancing. Orchestras from two theaters furnished the music. Pat Rooney was toastmaster and Mayor Kiel and Director of Public Safety Christopher were guests of the performers. Also present were W. V. Taylor, manager of the Orpheum; James Brennan, manager of the Grand Opera House; Floyd Stoker, manager of the Rialto Theater, and Joseph Erber, local representative of the Western Vaudeville Circuit.

Musicians' Fund Artists

Dusolina Gianni, soprano, the famous Russian Symphonic Choir, and Mme. Fannie Bloomfield Zelsler, pianist, will be the first artists to appear in St. Louis this winter under the auspices of the Musicians' Fund of America. The first will be heard at the Odeon Thursday evening, January 22, the second will appear at the Coliseum February 15, and the third at the Odeon March 29.

Charles J. Roach, last season agent for the D. D. Murphy Shows, left for Chicago Friday.

"Dutch" Rogers returned this morning from Chicago, where he had been since the showmen's meetings. He expects to return to the Windy City early next week.

Barney S. Gerety is again in good health, after a short period of illness, and is able to make his daily trip downtown.

M. R. Harwood, musical comedy producer, is leaving for Chicago tonight to look over the field there after a month's stay in St. Louis.

Billy Ellis, last season on the front of Meyer Meyer's Slamese Twins shows with C. A. Wortham's World's Best Shows, is in the city, having arrived last week from New Orleans. He will remain here until the reopening of the Wortham organization, with which he will continue.

Art Porter, formerly with Peggy O'Neil in the *Maid of the Mountains*, at Daly's Theater, London, England, and who is a nephew of Mary Rorke, English dramatic star, with whom he also appeared in *Romantic Young Lady*, at the Royalton, London, is here, and expects to join a show now framing in this city.

James A. Lewis is in town for the winter, having closed with the Miller Bros.' Shows in the South several weeks ago.

Rodney Peters, manager of the Palladium Rink here, is increasing patronage since starting races at his place last week.

Will Rogers and his son "Jimmy" were here for several hours Sunday, making train connections en route from New York to Oklahoma, where they are going to visit the cowboy humorist and stage and screen star's sister, who is critically ill.

George Westlain Davies, opera baritone, here for the holidays, reports a successful season in New York, where he will return after New Year's Day.

Clarence Auskings, local contracting agent the past season for Gollmar Bros.' Shows, arrived here Friday to stay for several weeks. He advised that the show had a good year, and will increase to 10 cars in 1925.

By Gosh, who has been playing thru New York State and Pennsylvania the last few months, is here, and has bookings for this section for the next five weeks.

Doc Danville, general agent for the John T. Wortham Shows, was in town for several hours this week, en route from Texas to Chicago.

Walter H. DeVoyne, secretary of the L. J. Heth Shows, was in the city for two

BALLOONS

NOVELTIES, SPECIALTIES, ETC.

We will print your name and add on a large No. 70 Balloon and ship same date for \$21.00 per 1,000.

- No. 70 Heavy Circus Balloons, Per Gross, \$ 2.45
- No. 70 Heavy Gas, transparent, Per Gr. 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

Samples of all above, 50c, prepaid.

Order shipped same day received. Send for our catalogue, 11c free. 25% cash with all orders, balance C. O. D.

M. K. BRODY
1118-1120 S. Halsted Street, CHICAGO

\$7.00
30-DAY OFFER.
Genuine .32 Cal. Para Ordnance Automatic Revolvers, Each \$7.50
12 LOTS, EACH \$7.00.

Before Buying your Knife, Candy and other Sales Boards send for our Catalogue and learn how to save money.

HECHT, COHEN & CO.
201-205 W. Madison St. CHICAGO, ILL.
"The House that is Always First"

PRIZE CANDY PACKAGES

- "JULIETTE"
THE FASTEST DIME-GETTER ON THE MARKET. \$45.00 per 1,000 Packages, including 10 Wonderful Flashies.
 - \$22.50 per 500 Packages, including 5 Wonderful Flashies.
 - \$11.25 per 250 Packages, including 2 Wonderful Flashies.
 - Packed 250 Packages to a Case. Deposit of \$10.00 required on each 1,000 Packages.
 - "ALICE DEE"
THE FASTEST 25c SELLER ON THE MARKET. \$12.00 per 100 Packages, including 1 Large Flash. \$50.00 per 500 Packages, including 5 Large Flashies. \$120.00 per 1,000 Packages, including 10 Large Flashies. (The 25-year Ladies' White Gold Wrist Watch with each 1,000 packages.)
 - Packed 100 Packages to a Case. Deposit of \$20.00 required on each 1,000 Packages.
- DEE CANDY CO., 728 W. RANDOLPH ST., CHICAGO, ILL.**

Penny Arcade Picture Machines

Offered at bargain prices for immediate sale. Write W. E. DERWENT, Administrator, Belvidere, Illinois.

days, en route to Cincinnati for the holidays.

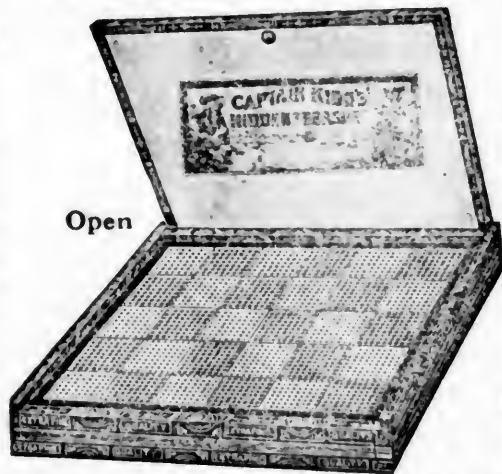
H. D. Webb, in from Carlville, Ill., advised that he is doing well there in business.

Dr. H. C. Laird was a *Billboard* visitor today, stopping off on his way from Oklahoma City to New York, where he will visit his wife and daughter, Mignon Laird, now appearing in a revue at the Strand Roof.

THE END OF "CLOSED TERRITORY"

Baby Midget Boards in Cigar Box Container.

Our "Concealed Salesman" can be used anywhere! When closed, it looks like a fine box of cigars, but when opened discloses a salesboard with a two-color lithographed heading. You can get this concealed salesman now in two sizes: 1,500 and 3,000 in midget boards and three sizes in baby midgets: 3,600, 4,000 and 5,000 holes. The headings pay out as follows:



1,500-5c Takes in \$75; pays out \$27.50.
1,500-10c Takes in \$150; pays out \$55.00.

\$2.30

3,000-5c Takes in \$150; pays out \$55.00.
3,000-10c Takes in \$300; pays out \$110.00.

\$4.00

4,000-5c Takes in \$200; pays out \$72.50.
4,000-10c Takes in \$400; pays out \$145.

\$6.40

3,600-5c Takes in \$180; pays out \$64.
3,600-10c Takes in \$360; pays out \$128.

\$5.85

5,000-5c Takes in \$250; pays out \$92.
5,000-10c Takes in \$500; pays out \$183.

\$8.85

Also Furnished With No Headings for 20c Per Board Less. All Prices Subject to 20 Per Cent Discount on \$75 Orders.

Be the First With This Idea in Your Territory

Get on our Mailing List and be first in your territory to sell the first and most up-to-date Salesboard Schemes.

THE FIELD PAPER PRODUCTS CO., Peoria, Ill.

A HAPPY NEW YEAR To Our Many Friends and Customers

and with the season's greetings we extend our very best wishes for your business prosperity during the coming year.

We want to thank our customers for their very liberal patronage extended to us in the past and hope the same pleasant business relationships will continue for years to come.

Very truly yours,

N. SHURE CO. MADISON AND FRANKLIN STS. CHICAGO

GET CIRCULAR 50 DESIGNS



Pillows, \$9.60 DOZ.

Silk-Like Centers—Knotted Fringe. GOING BIG WITH CARNIVALS AND ALL MERCHANTS—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
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- 1000-Hole Board, 16 Pillows..... 15.00
- 1500-Hole Board, 71 Prizes: 10 Pillows, 28 Pennants, 24 Dolls, 1 Leather Pillow for last sale... 20.00

LOOK—POCKET PULL CARD—LOOK. With Genuine Leather Pillow, 50 Pulls. Brings \$3.00. **\$2.25**

SPECIAL—1,000-Hole Board, 3 Leather Pillows, 1 Leather Table Mat, 4 Silk-Like Pillows, 10 Leather Tie Hangers. **\$15.00**

BUY DIRECT FROM MANUFACTURER. We ship same day order received. For quick action wire money with order. 25% deposit, balance C. O. D. GENUINE Leather Pillows and TABLE MATS, \$2.00 EA.

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CELL-U-PON UNBREAKABLE

"SHEBA" \$24.00

For a Carton of 60.

Complete with extra large Ostrich Plume Dress. 20 inches high.



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Use the "SHEBA" on Your Sales Boards.

PREMIUM USERS The "SHEBA" Makes a Wonderful Premium.

AGENTS Sell the "SHEBA" From House to House.

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OPERATORS! NEW, ALL-STEEL MODELS

With Latest Improved Coin Slots. IDEAL POSTCARD VENDER, with double slots and steel cabinet, finished in green enamel. GEM POSTCARD VENDER, with single slot and steel cabinet, finished in green enamel.

OPERATORS say that these two machines, backed up by our large, growing line of attractive postcards, are the fastest penny getters and biggest repeaters on the market. A trial will convince you. Write for descriptive circular and operators' prices, including free cards with each machine.

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THE GEM

Salesboard Operators



No. 50 Assortment **31 Boxes**
20—\$.30 Boxes
4—\$.50 Boxes
2—.75 Boxes
4—.85 Boxes
1—3.50 Box
PRICE, \$5.85

No. 54 Assortment **41 Boxes** and Chinese Baskets
20—\$.40 Boxes
10—.75 Boxes
6—.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 Salesboard Free. 1,200-Hole 5c Salesboard Free.

Special Discount to Quantity Buyers. Send for Complete Assortment Catalog. One-Third Deposit, Balance C. O. D.

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5 Sticks of Chewing Gum FULL SIZE—5 STICK PACKS



Spearmint, Peppermint and Fruit Flavors—for Premiums, 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 required.



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USE THEM—COMPARE RESULTS.

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Size, 66x80. Extra Heavy Quality. Packed Individually. **\$4.25 Each**

All Blankets of first quality. Immediate delivery. Prices net. F. O. B. Providence. 25% deposit with orders for 6 or more Blankets. Less than 6, remit in full with order. Send money order or cashier's check only.

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