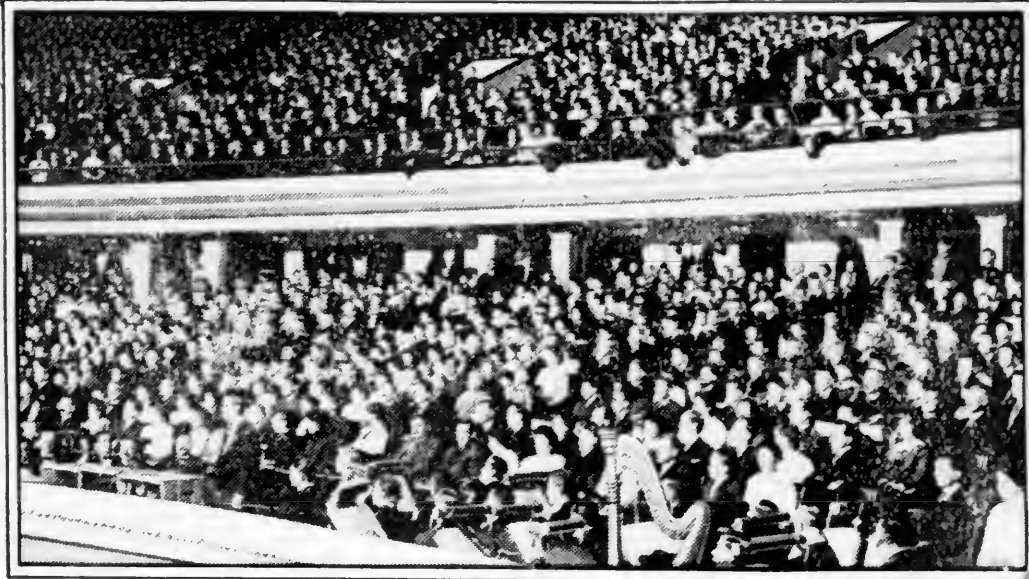
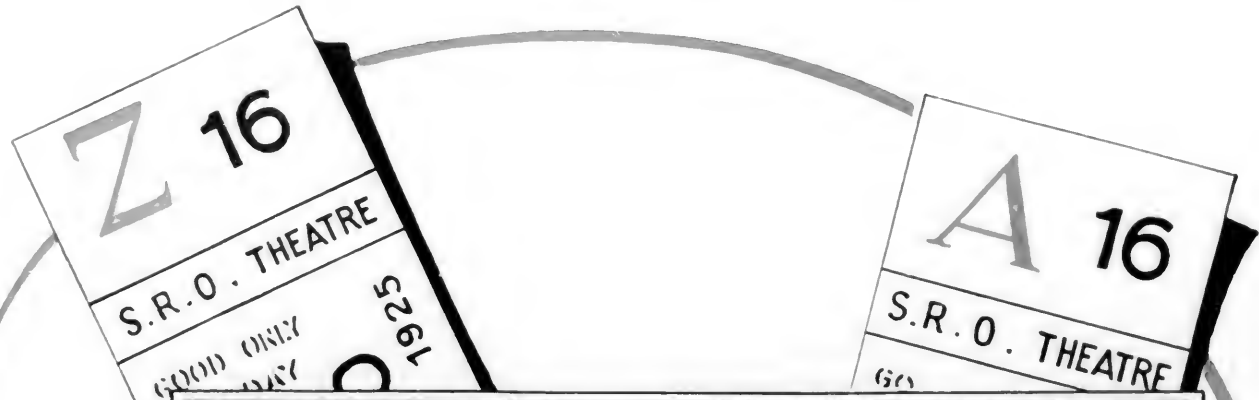


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STARS

Who Use Conn Instruments

PICTURED on this page are but a few of that great galaxy of stars in the world of popular music who use and endorse Conn instruments. Vaudeville and musical comedy artists, phonograph recording and radio broadcasting orchestras express the same preference for Conn instruments which has long been so notable among the artists in concert bands, symphony and grand opera orchestras.



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Paul Biese
En Route



Ralph Williams
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Chicago



Eddie Elkins
Club Richmond,
N. Y. C.



Gene Dabney
Dance Hall,
Los Angeles



Gus Edwards
Terrace Gardens,
Chicago



Everett Johnson
Al Sweet's Chicago
Cadets, Enroute



Boyd Senter
En Route



Husk O'Hare
Station WHT,
Chicago



Isham Jones
Cafe de La Paix,
N. Y. C.



Jack Chapman
Drake Hotel,
Chicago



Carleton Coon
Coon-Sanders Orch.,
Million Dollar Pier,
Atlantic City



Joe Sanders
Coon-Sanders Orch.,
Million Dollar Pier,
Atlantic City



Ruth Glanvill
En Route



Janet Adler
Adler's Syncopaters,
Pantages Circuit



Al Moore
U. S. Jazz Band,
Enroute



Roy D. Smith
Highlanders,
En Route



Barney Rapp
Enroute



Frank Silver
N. Y. C.



Dick Stross
En Route



Cleora Miller
Miller Trio,
En Route



Ted Lewis
Picadilly Revels,
London, England



Sweet's Band,
En Route



Arthur Lange
and his Orchestra,
N. Y. C.



Jack Denny
Keith Circuit



Alexander Hyde
Deutches Theater,
Munchen, Ger.



Ernie Golden
McAlpin Hotel,
N. Y. C.



Jan Garber
Coral Gables, Fla.



Gus King
En Route



Duke Yellman
and his Orchestra,
Enroute



C. L. Brown
Brown's Saxophon-
ists, En Route



Dan Gregory
Crystal Ballroom,
N. Y. C.



Billy Markwith
Brown Bros.,
En Route



Charlie Strickland
Palais D'or, N. Y. C.



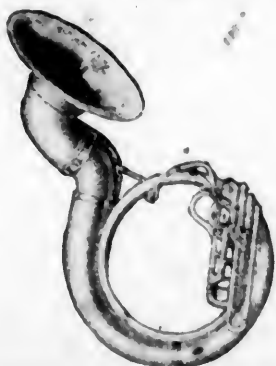
Mal Hallett
Touring New
England



Al Miller
Miller Trio,
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Arnold Johnson
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PRODUCER PLANS TEST OF NEW YORK "BLUE LAWS"

Opening of Brooklyn Theater by Louis F. Werba May Cause Show-down on Discrimination Against Legit.

New York, Aug. 8.—Close upon the announcement from the New York headquarters of the Lord's Day Alliance that the organization would make another attempt this year to pass a more stringent "Blue Law", Louis F. Werba, producer, this week made known his plans to test the present law regulating amusements on the Sabbath by throwing open his Werba Theater in Brooklyn on this day, giving the same class of legitimate shows that are presented there during the week.

By doing this the Brooklyn theater owner and producer is expected to stir up a stiff fight between legit. producers and vaudeville operators, in which the Actors' Equity Association will also take part. The latter has been instrumental in keeping the legit. houses closed on Sunday by not permitting its members to appear in productions of a commercial nature on this day.

Before Equity came into existence, however, the so-called legit. theaters were not open on the Sabbath, but the vaudeville and motion picture theaters were. There has always been a keen resentment in legit. circles against the vaudeville operators for their ingenuity in getting around the present "Blue Law", and the slow evolution, aided by pulling various strings and attendant political pull, to get away from the "Sunday concerts" inaugurated as the first step, until the shows given on Sunday nights are the same as on any other day.

This discrimination, it is Werba's contention, should be fought against strenuously. Altho the Lord's Day Alliance will attempt to prevent him from carrying out the plan of opening the Werba

in Brooklyn on the first day of the week, its officers and directors will agree that something should be done to insure fair play for all.

Dr. John Ferguson, general secretary of the Lord's Day Alliance of New York State, recently expressed himself in outlining plans for a fight against the vaudeville and burlesque interests that if these fields can keep open on Sunday there's no reason why the dramatic and musical comedy shows could not also be shown on this day. Dr. Ferguson indicated in no way that he desired to make it possible to open legit. theaters on the Sabbath, but that it would be necessary to put the lid on the other fields before the legit. interests would be getting a square deal.

In his announcement Werba said: "The public has definitely indicated its endorsement of Sunday theatricals by the patronage it bestows upon the vaudeville and picture houses, the concerts and the baseball games, and I am firmly
(Continued on page 193)

English Actors Must Pay Equity Fees

New York, Aug. 10.—By a decision reached at a special meeting of the council of the Actors' Equity Association, called last Tuesday by President John Emerson on his return from abroad, English actors who are members of the Actors' Association must hereafter pay regular initiation fees and dues charged Equity members when they come to this country to work, altho they will be given credit for amount of initiation fee they paid Actors' Association at home, and only the difference between that amount and Equity's fee will be required in cash.

Members of the London Stage Guild will be required to pay full initiation fee and dues to Equity in cash when they come over here.

The Actors' Association has again appealed to Equity for financial assistance and the action taken by the council on this point will be made known later.

Cinema Attractions, Inc., Starts Booking Activities

New York, Aug. 10.—The Skouris Bros.' Circuit of motion picture theaters in the Middle West has been signed for exclusive booking by the Cinema Attractions, Inc., with bookings to start immediately at the Grand Central and West End Lyric theaters in St. Louis, Mo.

This actually starts the circuit off in its booking activities more than two weeks earlier than was originally planned. Six other theaters also will be booked now by the circuit, instead of beginning September 1.

The Skouris Bros.' Circuit is one of the

REGISTRATION BILL WINS OUT

London, Aug. 8 (Special Cable to The Billboard).—Despite considerable opposition the Variety Artistes' Federation's bill, piloted by Sir Walter de Frece, for the registration of theatrical employers, received the royal assent July 31 and operates as from January 1 next.

Every American theatrical employer and vaudeville act employing three or more people will have to register under this act before they can play engagements in Great Britain. This also applies to film companies, as every class of theatrical employer and reformer has been incorporated in this act of Parliament.

The Variety Artistes' Federation committee has forwarded votes of thanks thereon to Sir Walter de Frece, Mabel Russell and Lord Danesfort, and also recorded thanks to Monte Bayly for his untiring efforts and work in connection with same.

May Wirth To Appear At Olympia, London

New York, Aug. 8.—Before sailing for England recently Capt. Bertram W. Mills, who made a rather extensive but hurried tour of the United States and Canada, booked May Wirth, now being featured with the Ringling Bros. and Barnum & Bailey Combined Circus, to appear in the circus at Olympia, London, for six weeks, starting December 21. The salary being paid May Wirth is probably the largest one ever paid to a novelty attraction appearing in England. On top of this Capt. Mills pays the transportation of the entire outfit to England and return to New York.

Capt. Mills also booked for the same show Great Van Norman in his leap for life into flame of water, and Great Curran, of 110-foot-pole-act fame. The latter two attractions will not appear in the circus program, but as a feature of the World's Fair, which is held in one part of the Olympia Building. All three acts were booked thru Wirth & Hamid.

Capt. Mills, while in the East, paid a visit to every amusement park within easy reach of New York City, which means he visited the pick of the East. He was only in New York for a few days, so had to travel fast to accomplish what he did. Frank Wirth piloted him about on his tour.

NEW PARK AT CONEY ISLAND

Thompson Company and Chicago Park Men Interested in Important New Development

Coney Island, N. Y., Aug. 8.—The L. A. Thompson Seaside Railway Co., builder of scenic railways and owner of L. A. Thompson Park, Rockaway Beach, N. Y., has just acquired a long-term lease on the old Henderson block of property lying between Stillwell avenue and Henderson walk, facing on the Bowery, in the very center of Coney Island, and will erect on the property what amounts to another amusement park, an immense Bobs Coaster being the feature of the place. Associated with the Thompson Company are George Schmidt and A. R. Hodge, of Riverview Park, Chicago.

During the coming winter a half million dollars will be spent on construction work alone, Frank Darling, of the Thompson Co., and Fred Church, of Venice, Calif., working in conjunction with one another in getting out the plans. Actual work will start about October 1—to be completed in time for an early opening in the spring of 1926. The plans include a fire-proof substructure completely covering the land except at the corner of Stillwell avenue and the Bowery. This structure will house a carousel, shooting gallery, caterpillar and other flat rides, and concessions and a large bath house. Over and above the substructure will be built one of the largest and finest gravity rides on Coney Island—a Bobs Coaster built under the Fred Church patents. The publicity feature of the enterprise will be an immense "jeweled tower" which will be visible from all over the island and for considerable distance around. The whole enterprise will be of a high-class nature and will embrace all the newest and best ideas in amusement construction and devices.

A. F. of L. Is Producing "Union Label" Picture

Film Will Seek To Depict Progress of Humanity Thru Trade Union Effort

By ROBERT BRANDON

(Billboard Special Correspondent)
Washington, Aug. 8.—The motion picture film being produced for the organization and publicity campaign of the American Federation of Labor and the Union Label Trades Department will be one of the most elaborate of its kind ever conceived, according to a statement from Federation headquarters here.

At a meeting of the executive board of the Union Label Trades Department, attended by President Green, the greatest enthusiasm was shown after the first draft of the scenario was read. Nothing of the kind has ever been attempted before by any labor movement in the world. Its sponsors say it will be a surprise to even its most ardent well-wishers.

The high spots in the evolution of labor from slavery thousands of years ago to the present time will be depicted in such true colors that it cannot help causing a startling sensation to the

(Continued on page 193)

RECORD DRAMA RUN FOR "WHITE CARGO"

Completes 92d Week in New York—Several Companies Will Tour

New York, Aug. 8.—White Cargo completes its 92d week in New York with its 750th performance this evening at the 39th Street Theater, thus surpassing Rain, until now the holder of the long-run record for dramas on Broadway. Rain played 741 performances here. Lightnin' and Abie's Irish Rose are possessors of higher records, but both are comedies.

Leon Gordon, author of White Cargo, had considerable difficulty getting his play on at all. It was very nearly abandoned several times when it was first put in rehearsal for an opening at the Greenwich Village Theater in the fall of 1923. Earl Carroll finally took hold of the piece and put up just enough money to ring up the curtain. The Broadway reviewers showed no enthusiasm after the premiere and it looked like a flop for several weeks, until suddenly business began to pick up and the production moved up town to Daly's 63d Street
(Continued on page 193)

GEORGE TYLER RETURNS WITH FOREIGN PLAYS

Veteran Manager Plans Active Season—Three English Pieces and Three Vehicles for Glenn Hunter on Program—Also Revival of "School for Scandal" Directed by Basil Dean

NEW YORK, Aug. 10.—George C. Tyler, one of the oldest and best-known theatrical managers in America, returned from Europe last Friday on the Mauretania with three new foreign plays and plans for a very active producing campaign this season. Tyler was abroad four months, and most of the time he was automobiling on the continent, but for the last month he had been in London looking for new material.

"I have brought back with me," the producer said, "three new plays. One, entitled *Any Woman Would*, is by Macdonald Hartings, author of *The New Sin*; another is a dramatization of Arnold Bennett's story, *Mr. Prohack*, by Bennett and Edward Knoblock, and the third is a play by a young English writer, only 26 years old, of whom great things may be expected.

"For Glenn Hunter, who will be starred this season by Hugh Ford and myself, we have three plays, and in the course of the next week we shall select the one to be presented first.

"While in London I engaged Ian Hunter to play Charles Surface in the production of *The School for Scandal*, which I shall make this season. Hunter is the most promising young actor on the London stage today. Recently he appeared in the leading role of Galsworthy's *The Show and in Spring Cleaning*, but before that he had scored pronounced hits in a great variety of parts. He is the only actor I know of either in England or in America who possesses the necessary qualifications for Charles Surface.

"I have arranged with Basil Dean, the London producer, to stage *The School for Scandal* for me. He has many new ideas for the production, and I can promise that it will be an entirely original and in many ways a unique presentation of the famous classic, but Dean will arrive here next week on the *Majestic*, and I shall let him give the details of his plans himself. The complete cast will be announced shortly.

"The production of *The Rivals*, with Mrs. Fliske, Chauncey Olcott, Thomas A. Wise and James T. Powers in the leading roles, which toured all last winter, is now playing on the Pacific Coast and will be continued all thru the coming season."

"The Family Upstairs" Is Wholesome Comedy

Stamford, Conn., Aug. 8.—*The Family Upstairs*, a clean and amusing comedy of American home life, had its out-of-town premiere at the Stamford Theater here last Thursday night. Next week the piece will be further tested in Atlantic City and then will make its Broadway debut at the Gaiety Theater, New York, August 17, where it should remain for a long run, according to the way it was received in Stamford.

Sain H. Harris is sponsoring the production in association with Lewis & Gordon. Sam Forrest staged *The Family Upstairs*, and a capable cast, which includes Ruth Nugent, Walter Wilson, Theodore Westman, Harold Elliott, Nora Ryan, Clare Woodbury, Sidney Salko, Lillian Garrick and Enid Gray, handles its work skillfully. Harry Deif, the author of the piece, deserves much of the credit for its success.

"Housewarm" Glendale Studio

New York, Aug. 8.—Whitman Bennett, film producer, gave a housewarming party at his recently acquired studio at Glendale, L. I., the other night and the affair was unanimously declared to be a "wow". Although the night was rainy a big crowd of film people, including film editors and critics, turned out and were transported in busses from Times Square to the studio. Dancing was one of the main features of the evening. The party included Oscar Price, Nita Naidl, Wallace Macdonald and Niles Welch.

Schildkraut Theater Opening in September

New York, Aug. 10.—The new Jewish Theater at 2135 Boston road, in the Bronx, to be established on a permanent basis with Rudolph Schildkraut, Joseph Schildkraut and Ossip Dymow as directors, is now being redecorated and will open its first season the early part of September.

"Book of Charm" in September

New York, Aug. 10.—Rachel Crothers announces that she will produce *The Book of Charm*, a new play by John Kirkpatrick, the first week in September. The attraction will be housed in a Shubert theater. This is Miss Crothers' first managerial venture and it is also the first time she has directed a play which she did not write.

DOWLING AND ANHALT TO OFFER DUNN PLAY

New York, Aug. 10.—The new producing firm of Eddie Dowling, musical comedy star, and Lawrence J. Anhalt, impresario, who made their combined managerial debut last month when they sponsored *A Man Among Women*, will put a play from the pen of Caesar Dunn into rehearsal next Monday. The piece is titled *The Little American*. It will open out of town in about four weeks and be brought to Broadway early in September. Dunn is the author of *The Four Flushers*, which played here last season.

A Man Among Women was reported to be satisfactory in its tryout in Stamford and is being held for a fall production in New York. *The Little American* will probably be offered first however.

FILM MEN ELECT SAMPSON

Chicago, Aug. 8.—J. J. Sampson, manager of the Film Booking Offices of America, has been elected president of the Chicago Film Board of Trade for the coming season. It is a persistent member of the Fox Film Corporation, was elected vice-president; Irving J. Mandel, manager of Security Pictures, secretary, and I. Maynard Schwartz, manager of the Educational Film Exchange of Illinois, treasurer. J. D. Abramson was appointed executive secretary for the fourth consecutive year.

Duncans Stay Longer

Chicago, Aug. 8.—Mr. Erlanger is reported to have advanced the tenancy of the Duncan Sisters in the Selwyn still another two weeks, which will bring *Topsy and Eva* up to September 19. It is intimated the Duncans may even stay longer if the intake justifies, and as it appears they are drawing nearly as strong as when they closed their memorable run last year in the same house they may tarry quite a bit longer. There is a rumor that the Duncans may put out a second company with Henrietta and Jane Lee as the costellers. The Lees are now playing at the Diversey.

Opera Star at Amalfi

Chicago, Aug. 8.—Zelma Padula, a coloratura known in both America and Europe and who is said to have formerly sung with the Metropolitan Opera Company, is singing this week at Amalfi Gardens on the far south side. Flavio Plasencia, formerly of the Mexico City Opera, is also on the bill. Sol Wagner and His Orchestra are making a decided hit at that resort.

ORGANISTS' NATIONAL ASSN. NAMES OFFICERS

Cleveland, O., Aug. 8.—The National Association of Organists elected Henry S. Fry, Philadelphia, at the closing session of its 18th annual convention here yesterday. T. T. Noble, New York; Albert Rehmenschneider, Cleveland, and Roland Diggie were chosen vice-presidents; William I. Nevins, Brooklyn, secretary, and Hugh Porter, New York, treasurer. Philadelphia was chosen for the 1926 convention.

John Charles Thomas Wins Ovation Abroad

New York, Aug. 10.—Cable advices from Brussels state that John Charles Thomas, the American baritone, in his second European appearance in Massenet's *Herodiade* at the Opera la Monnaie last Friday night, was given one of the most enthusiastic ovations ever accorded an American in Brussels.

Playfellows To Donate All Proceeds to Charity

Chicago, Aug. 8.—The Playfellows, Inc., who have given a number of successful plays in the Salle Royale of Hotel Sovereign, have decided to devote the results of their plays to charity. Ira Ogilvie is president of the organization. The first play of this season will be given in the Sovereign in November.

MORE HOUSES FOR PARAMOUNT

New York, Aug. 10.—Joseph Lawren, of the Theater Realty Company, has negotiated a deal between the Famous Players-Lasky Corporation and W. W. Farley whereby the Paramount Pictures concern acquires an interest in the Strand, Albany, Barclay and the Strand and Hamilton theaters in New York State, and these houses in New York State, the Paramount people, thru Lawren, have taken over the Strand Theater, Lowell, Mass.; the Strand Theater, Dorchester, Mass., and the Codman Square Theater, Dorchester, Mass. Lawren also was the broker in the sale of the Selwyn Theater, Boston, to the Statler Hotel Company.

Ills of Film Industry

Attract Attention of British Board of Trade—Remedy Sought

London, Aug. 8 (Special Cable to *The Billboard*)—Long overdue attention is now being paid by the Board of Trade to the languishing British film industry, for the president of the board has discussed the matter with the Federation of British Industries and recently met members of the Cinema Exhibitors' Association to devise a policy for saving British films from extinction.

The exhibitors explained that they are obliged to book American films months ahead, often without opportunity of seeing them first. They debated the possibility of passing legislation prohibiting the hiring of any film until after the censor has passed it and it has had a film trade showing here.

A scheme to establish a gigantic national film studio for the use of all British producers also was suggested and the proposition will be elaborated before the next meeting between Government authorities and the trade in the autumn.

British Fight U. S. Film

The first definite move of the British film industry contesting the monopoly of the British market by American motion picture companies was taken recently with the formation of The Cinema Productions, Limited, by a group of British companies, which agreed to pool their efforts.

CELEBRITIES VISIT CHI.

Chicago, Aug. 8.—Several celebrities visited Chicago Tuesday and Wednesday on their way to New York on various missions. Charlie Chaplin stopped on his way to view the premiere of his latest picture, *The Gold Rush*.

Lola Wilson stopped on her way to New York and then Ireland, where she will appear in a picture with Thomas Meighan. Blanche Sweet was on the same train, on her way to make *Invisible Wounds*.

Mrs. Leslie Carter passed thru the city on her way to begin rehearsals of *The Shanghai Gesture*, by John Colton, one of the authors of *Rain*.

Mabel Normand stopped off on her way to appear in a piece called *Diana of the Moires*.

"Just Suppose" for Film

New York, Aug. 8.—*Just Suppose*, A. E. Thomas' stage play, has been purchased by Inspiration Pictures, Inc., as Richard Barthelmess' next starring vehicle. It will go into production at the Tec-Art Studio, West 44th street, as soon as *The Beautiful City* is finished.

Kenneth Webb, who is directing the current Barthelmess production, is slated to do *Just Suppose*, in which Patricia Collinge was featured on the legitimate stage. As yet the star's leading woman has not been selected.

Chicago Film Board Elects

Chicago, Aug. 8.—J. J. Sampson, manager of the Chicago branch of Film Booking Offices, has been elected president of the local Film Board of Trade. George F. Dombow, Fox manager, is the new vice-president; Irving J. Mandel, manager of Security Pictures, secretary, and I. Maynard Schwartz, manager of the Educational Exchange, of Illinois, treasurer. J. D. Abramson has been named executive secretary for the fourth consecutive year.

Duncan and Milton As Guest Directors

New York, Aug. 10.—Augustin Duncan and Robert Milton are to be guest directors at the Greenwich Village Theater the coming season. Duncan will stage *Outside Looking In*, which will inaugurate the 1925-26 activities at the playhouse in Sheridan Square, while Milton will direct Edmund Rostand's *The Last Night of Don Juan*, the final play of the season. The three intervening productions will be staged by Robert Edmond Jones.

Actors Take Action On Seamen's Benefits

Favorable Comment on Vaude.
Artiste's Refusal To Play Un-
less Part of Proceeds Went
to Actors' Fund

New York, Aug. 10.—The action of Walter C. Kelly, "The Virginia Judge", in refusing to appear at the Seamen's Fund Benefit on board the ship which brought him back from England recently, unless 10 per cent of the proceeds were donated to the Actors' Fund of America, has resulted in a law to that effect being passed by the Greenroom Club and promise of more co-operation from all theatrical notables to aid the Actors' Fund in a similar manner in the future. Daniel Frohman, president of the Actors' Fund, sent out a request to all legitimate and vaudeville actors early this summer, asking that they do not appear at these concerts given on shipboard unless 10 per cent of the proceeds be given to the Actors' Fund of America.

While practically all artistes agreed to do so, many of them were negligent and forgot to insist on this. When Walter C. Kelly was approached to appear at one of the benefits he agreed only on the condition that this percentage be donated to the Actors' Fund. When told that this would not be done he did not appear, and as a result created a future aboard the ship.

It has been pointed out that only during the past week one of the seamen's charities applied to the Supreme Court for permission to invest its surplus of \$2,500,000. The fact that the Actors' Fund is generally left with a deficit at the end of each year is well known to every one in the theatre.

Kelly's action has not only created a great deal of favorable comment among his brother artistes, but has resulted in a lot of publicity which will undoubtedly react to the benefit of the Actors' Fund.

Parasite Periodicals Pray on Theater Folk

New York, Aug. 10.—An old "shake-down" stunt used by unscrupulous periodicals, which was formerly confined to business and trades people only, is now being used on theatrical folk. The publishers of these "dinky" little magazines apparently having exhausted the commercial lines and are finding actors easy to land. The stunt consists of having an "interview" with the particular artiste picked for the "sucker" written by a member of the staff without the artiste even being consulted. Before the article is set up in type he is telephoned and told that they are going to publish this interview, which is read off to him. The article is a flattering one, consisting of a lot of hokum calculated to make the average person tickled to show his friends in print.

After it is read off the artiste is asked whether there is any objection to its being printed and the natural answer is "No". He is then asked if he wants any copies sent him, to which the reply is generally "Yes". "About 500?" Some actors order this number, while others order 100 or 200, for which they are charged about 25 cents each. Whether the article is published or not depends on the size of the order given. The total circulation of the average one of these publications is generally much under 1,000. The artiste could ordinarily get out a good circular about himself for the same money he spends on copies and derive more benefit for himself.

L. DOHENY WILL ERECT \$2,000,000 THEATER IN L. A.

Los Angeles, Aug. 8.—One of the largest and most important of last week's \$10,000,000 real estate transactions is the closing of a long-term lease on the northwest corner of 11th and Hill streets, which provides for the immediate erection of a huge legitimate theater and office building, the entire project to involve the expenditure of \$2,000,000. Edward L. Doheny and his associates consummated the deal.

New Organ Installed

Chicago, Aug. 6.—The new \$50,000 pipe organ at the Roseland State Theater, 110th place and South Michigan avenue, was played today for the first time. Gabe Welner is organist.

The Late Comer White Was Employee in Good Standing

Milwaukee, Wis., Aug. 2.—Comer White, late publicity director of the Howard Theater at Atlanta, Ga., who

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for interesting facts about the New York theatrical season of 1924-'25.

NEXT STEP IS RADIO MOVIES

Broadcasting of Pictures To Come Within 10 Years, Says Atwater Kent

By ROBERT BRANDON
(Billboard Special Correspondent)

Washington, Aug. 8.—Broadcasting of motion pictures will be the next outstanding advance in the field of wireless communication, Atwater Kent, of Philadelphia, member of Secretary of Commerce Hoover's committee on broadcasting, believes.

Stating he has been intensely interested in the recent transmission of motion pictures by radio across the city of Washington and their projection on a miniature screen, Mr. Kent said he anticipates the time when "radio movies" will be shown as clearly and large as the pictures now thrown upon the screens.

"When it is remembered," said Mr. Kent, "that radio broadcasting stations and broadcasting words and music of whole vaudeville shows and operas are achievements of the last 10 years, perfection of radio motion pictures during the next few years seems a goal likely to be attained.

"Recent success in radio vision experiments indicates that by 1935, and perhaps even sooner, we can sit at home and watch the playing of a championship baseball series, projected on a radio picture screen, besides hearing the umpire's voice and the crowd's cheers, which the sound-receiving set now picks up.

"Possibilities of such apparatus are unlimited. Inauguration of the President, maneuvers of battleships, horse races and football games could be witnessed by persons all over the nation at the time they happened, for waves carry the pictures across the continent in less than a second.

"Cost of a radio-vision machine for homes is only a matter of speculation yet, but it seems that it could be made as accessible as high-powered sound-receiving sets now on the market."

ALBERTINA RASCH BALLET FOR ASTOR THEATER PROLOG

New York, Aug. 10.—The first new Albertina Rasch offering to come to Broadway this season, not counting the group of girls in the current George White's Scandals, will be an elaborate ballet that is to serve as a prolog to *The Phantom of the Opera*, the super-movie featuring Lon Chaney, which opens at the Astor Theater September 6.

Miss Rasch, who has just returned from a brief vacation in Europe, has nine contracts to fill calling for the production of vaudeville feature acts, grand opera ballets, concert units, motion picture prologs, etc., besides several big ensembles of 20 girls each for new American and foreign revues. She now has four feature acts on the Keith-Albee Circuit and is preparing two new 14-people offerings, entitled *A Pompadour Ballet* and *At the Albertina Rasch Studio*. A special troupe is also being organized to fill an engagement in Florida and South America, while later in the season Miss Rasch will again appear in person in a series of dance recitals at the Metropolitan Opera House and Carnegie Hall, also filling some individual dates in Boston and Chicago.

8,000 Philadelphians at Performance of "Aida"

Philadelphia, Aug. 7.—An enthusiastic audience of nearly 8,000 persons enjoyed the open-air performance of *Aida* last night at the National League ball park here. The performance, which was given by the La Scala Opera Company, was a tremendous success. It marked the debut of Bernardo Demuro, Italian tenor, who revealed a voice of remarkable range and quality. The surrounding cast was made up of talented artists and there was an excellent chorus.

In the cast were Alice Eversman, Dorothy Pilzer, Margaret Eberbach, Bernardo Demuro, Elia Palma, A. Pallazzi, Valentin Figanik and D. Calvina. The performance was under the direction of Dr. Francesco Petrosi, general manager of the La Scala Opera Company, and was under the auspices of the summer school of the University of Pennsylvania. Fulgenzio Guerrieri ably conducted the orchestra of 85 men. The entire production was well directed.

Frank Libuse Leaves Cafes For Movie Presentation Skit

Chicago, Aug. 7.—Frank Libuse, highly successful cabaret comedian, known as "the walter with the wandering wits," and who has been a star at many of the largest cabarets here is this week appearing in a funny skit called *Hilarity* at the Capitol Theater. One of his antics is leading the orchestra in burlesque. Billy Parent, his manager, says Libuse has been called for in large cafes in a number of cities but prefers to stay at home.

British Censor Refuses To Pass "Desire Under the Elms"

London, Aug. 8 (Special Cable to *The Billboard*).—Basil Dean failed to get the censor to pass *Desire Under the Elms* for West-End production by the Readean management. Despite all argument Lord Cromer refuses to sanction the O'Neill play, this being the fifth piece vetoed lately.

Apparently the puritanical anti-theater element is causing Cromer's departure from the policy of enlightened tolerance previously maintained, and censorship is declining to the worst phase of Victorian obscurantism. This is serious for the future development of the drama here, and especially regrettable considering the recent upward trend of public taste. All genuine theater-lovers hope the censor's pandering to prejudiced bigots is only a temporary lapse from his previous intelligent handling of a difficult office.

Mitzi Is Successful In Louisville Stock

Louisville, Ky., Aug. 10.—Last Saturday Mitzi closed a triumphant three weeks' experiment in summer stock with the Durham Comie Opera Company at Fontaine Ferry Park Theater here. The little comedienne, who always has been immensely popular here, proved the greatest success of the season with a sold-out house every night. She came at first to play *Pom Pom and Sari*, and at the end of her two weeks' engagement was so pleased with her reception that she agreed to stay an extra week in the *Spring Maid*.

Eva Olivotti, formerly of the Memphis Opera Company and the road company of *Wildflower*, sang *Mlle. Modiste* last week.

This week Phradie Wells of the Metropolitan Opera Company is appearing in *Gypsy Love*. Other members of the cast are Paula Ayers, Lou Powers, Floyd Jones and Duane Nelson.

Friedlander to Chicago

New York, Aug. 10.—William B. Friedlander, general stage director for L. Lawrence Weber, will go to Chicago for the opening of *Mercenary Mary* at the Garrick Theater there next Sunday night. He will return the following Tuesday to resume rehearsals of *The Dagger*, which Weber will sponsor at the Longacre Theater early in September. The piece is scheduled to open for a preliminary trial at the Savoy Theater, Asbury Park, August 31. Ralph Morgan will be featured and the cast will include Charles Richmond, Sara Sothorn, Emily Ann Wellman, John F. Hamilton, Saxon Kling, Philip Hooge, Kenneth Loane, Leah Winslow and Manuel Alexander.

Mercenary Mary, which closed last Saturday night at the Longacre Theater after a four months' run, lays off this week until the Chicago opening Sunday night to allow the players a brief rest.

THURSTON TO PRODUCE A PHANTOM IN PROLOG

New York, Aug. 8.—Thurston, the magician, has been engaged by Universal Pictures Corporation to produce a phantom in the prolog preceding its special, *The Phantom of the Opera*, during its premiere run at the Astor Theater, beginning September 6. Universal had invited scientists all over the world to do the stunt, offering to pay \$1,000 to anyone who could do it. Challenges were sent to Sir Arthur Conan Doyle, Sir Oliver Lodge, Dr. Walter F. Prince and Camille Flammarion, who is now deceased, but all declined.

Forms Publicity Company

New York, Aug. 8.—Harry Reichenbach, exploitation man, has formed his own organization for the purpose of representing and exploiting independent stars and attractions of the legitimate stage, silversheet and public worlds. Marc Bachmann, veteran film man who has been associated with Universal, Metro-Goldwyn and Thomas H. Ince, is associated with him in the venture. The company will have offices in the Straus Building, Fifth avenue and 46th street, opening August 10.

Reichenbach is unquestionably the most widely known figure in the publicity world, his campaigns having made history. Prior to going to Europe on a recent pleasure trip he exploited *Grass* and *The Beggar on Horseback* for Paramount.

New Theater for Vienna

The new Salzburg festival playhouse will be opened August 13 with Hofmannstahl's "Great World Theater", to be followed by Vollmoeller's *Miracle*, both produced by Max Reinhardt. The stalls and galleries will accommodate 1,300 persons.

Big Psychic Show For New York Hotel!

Scheduled To Start August 17, With Foreign and Domestic Demonstrators

New York, Aug. 10.—The first monster "psychic demonstration" to be held in this city will be opened at the Hotel Astor in the grand ballroom on Monday, August 17, which will introduce domestic and foreign mindreaders, mediums, clairvoyants and automatic writers for a run of two weeks. Dr. Hereward Carrington, well-known psychologist, who was a member of *The Scientific American's* investigating committee in the Marjory case in Boston, will present the show and has leased the grand ballroom for two weeks, with an option of taking it for two additional weeks.

There will be no magic at any of the performances, which are to take place twice daily, according to the sponsors of the "psychic demonstration". They state that they do not indorse any of the mediums of clairvoyants who will give demonstrations, but will merely present them for the public to pass judgment on for itself. About 2,000 seats are to be placed on the ballroom floor for the show, the price scale to be 50 cents for matinees and \$1.50 in the evenings, plus war tax.

While exposing is also denied to be the purpose of the show, a motion picture will be shown which will expose methods of slatewriters and cabinet stunts. A laboratory scene will be given in which will be shown publicly the apparatus used by the investigators to discover whether anyone has psychic powers or not. The receipts are to go toward the establishment of an American psychic research laboratory, such as are to be found in London, Paris and Berlin, but which America lacks.

Dr. Carrington, who brought Palladino to this country, plans to have many mediums appear at the show, among them Leona La Mar and Kheldah, the Egyptian psychic. By way of a publicity tieup Leona La Mar is to answer 20 questions over the WJLN radio station every night during the first week of the show. This will be the first time that mindreading has been done over radio in New York, altho Miss La Mar did the stunt down South last year.

A large collection of photographs of alleged octuplasm is also to be placed on exhibition, these having been gathered by Dr. Carrington from all parts of the world.

New Yorker Takes Option on Proposed \$500,000 Conn. House

Bridgeport, Conn., Aug. 8.—It has been learned that Alfred Straus, theatrical magnate of New York, has taken an option on the lease of the proposed new \$500,000 theater on Elizabeth street, Derby, Conn., to be created by Sigfried Malm, Inc., of New York. Mr. Straus, who paid a visit to Derby this week, operates a number of theaters in Southern Connecticut and has said he is prepared to take the lease of it. The plans of the new playhouse are being revised at present and if satisfactory to the promoters it is reported that work will begin in about two weeks. The plans have been drawn by William J. Smith, local architect.

William Elliott To Present Play by Augustus Thomas

New York, Aug. 10.—William Elliott, who is returning to the Broadway production field this season, plans to include among his offerings a new play by Augustus Thomas, entitled *Still Water*, and a play by Dr. Henry J. Schireson, the Chicago surgeon, who is well known among theatrical people.

VAN ARNAM TO ENLARGE

Digby, N. S., Aug. 8.—The summer show of the John R. Van Arnham Minstrels, now touring the Maritime Provinces, will close for one week September 14 to give members of the company a rest. Mr. Van Arnham will enlarge his company to 35 people for the tour of the South, reopening September 21. The comedy work of Harry (Slipfoot) Clifton and "Jolly Bill" Conkling is coming in for a great share of favorable press comment thruout this section.

Cochran Views Costumes From Hospital Bed

London, Aug. 8 (Special Cable to *The Billboard*).—Probably the most unusual setting ever known for a dress parade was that at the Nursing Home, where C. B. Cochran is convalescing from a serious operation. He viewed costumes there for the Trocadero cabaret performance which he produces for the Lyons firm. The artistes dressed in the bath-room and paraded in the ward before Cochran's bed. Facilities were afforded by the Nursing Home authorities, who, with the patients, took the liveliest interest in the display.

Resolution of Sympathy

Passed by Council of Actors' Equity Association on Death of W. H. Donaldson

New York, Aug. 7.—The Council of the Actors' Equity Association at its meeting on Tuesday passed the following resolution of sympathy, which was ordered placed on the minutes, on the death of W. H. Donaldson, founder of *The Billboard*, who died August 1:

"Resolved: That the Council of the Actors' Equity Association wishes to express its deepest sympathy with the family of W. H. Donaldson in its bereavement.

"That the Council feels that Equity has never had and will never have a better friend than the late W. H. Donaldson.

"That the Council realizes, with a deep and abiding sense of gratitude, the great help, ever readily extended, of his wise and prudent counsel and his undeviating loyalty, and fully recognizes the lasting debt owed to him by Equity. The aid his powerful influence gave to our cause cannot be overestimated."

New Jazz Opera

Composed With Motif From Life of Mozart

Apparently incompatible elements in the form of modern jazz rhythms and a classic story are wedded in the new American grand opera, *The Music Robber*, which is to be a feature of the approaching open-air opera season in St. Louis. The book, by Richard L. Stokes, music critic of *The St. Louis Post-Dispatch*, has to do with a motif from the life of Mozart, the composer. In the score by Isaac L. Van Grove, former conductor of the Chicago Civic Opera, the composer utilizes the piquant rhythms of the best forms of jazz. This is appropriate, says Edward Moore, *Chicago Tribune* critic, for "if Mozart had lived in this day he would have undoubtedly written jazz of the most ornate kind."

Mr. Van Grove's quotation of Mozart's actual music is limited to three themes. The story deals with the story of "the stolen Requiem" which occurred in the life of Mozart in Vienna during 1791. The character of the heroine is that of Nancy Storace, English singer, who created the role of Susanna in Mozart's *The Marriage of Figaro*.

The first act of this opera will be presented August 28 and 29 as a part of the brief opera season at the municipal theater in Forest Park, which will be under direction of Guy Colterman.

New Rockaway Theater

New York, Aug. 10.—A newly formed syndicate has purchased the old Columbia Hotel and Building on Central avenue, Far Rockaway, for the purpose of erecting a new theater on the site. The syndicate is headed by Judge Morris Eder and includes Bernard A. Ottenberg. The house will play a motion picture policy when completed.

Don and Mazie Dixon To Have Stock at National

Chicago, Aug. 8.—Don and Mazie Dixon, who had a long and successful stock run at the Warrington Theater, Oak Park, during the past winter season, will open a permanent stock engagement in the National Theater, 63d and South Halsted, August 16.

"The Fall Guy" for Adelphi

Chicago, Aug. 8.—It is now definitely settled, so they say, that Ernest Truex will bring *The Fall Guy* to the Adelphi Theater September 6. Eddie Dowling leads a second company for Boston. The play, written by James Gleason and George Abbott, had its premiere a year ago in Milwaukee, where Frank Craven acted the title part.

"Dreamy Daddy" Davis and Wife Take Brief Vacation

Chicago, Aug. 7.—Mr. and Mrs. Harry (Dreamy Daddy) Davis are back from a short vacation, visiting Mr. Davis' mother in Lansing, Mich. Mrs. Davis and son, Ross, then went to Denver and visited mountain points of interest. Mr. Davis has been called the best known singer on the air in America.

DANCERS BOUND FOR ORIENT

Chicago, Aug. 6.—Ruth St. Denis and Ted Shawn and the Denz-Shawn dancers left here Tuesday for Seattle, where they are booked for two performances. They will sail from Seattle for Yokohama shortly. This is the first time an organization of American dancers will visit the Orient.

THE NEW PLAYS ON BROADWAY

ASTOR THEATER, NEW YORK
Beginning Thursday Evening, August 6, 1925
Messrs. Lee and J. J. Shubert Present

JUNE DAYS

A New Musical Comedy in Three Acts
With—
ELIZABETH HINES,
ROY ROYSTON, JAY C. FLIPPEN
After a Play by Alice Duer Miller and
Robert Milton

CAST OF CHARACTERS
(Cast in Order of Their Appearance)
Butler.....Ralph Reader
Susie Rolles.....Gladys Walton
Mrs. Rolles.....Winifred Harris

ACT I—The drawing room of the Bolles suburban home, near New York City.
ACT II—The principal's room at the Bevans School at Bevanstown, N. Y. (Two weeks later.)

THE TIME—Present.
SYNOPSIS OF MUSICAL NUMBERS
ACT I.
Opening.....Butler, maid, Susie and Girls

ACT II.
Arithmetic Dancing Lesson.....David and Girls
"Strike".....Austin, David and Girls
"Charming Women".....Austin and Girls
"Anytime, Anywhere, Anyhow".....Austin and Girls

ACT III.
Scene 1.
"Girls Dream of One Thing".....Sally and Girls
"Safety in Numbers".....Austin, Sally and Girls

A musical version of Alice Duer Miller's dramatized novel rankled in the producing system of the Messrs. Shubert and they had to get it out. After several experiments under the various titles of The Charm School, School Days and The Gardania Gul the thing was finally brought to a head as June Days, and now that the ordeal is over the Shuberts will be able to sleep at night and concentrate during the daytime on something more in the right line.

Which is by way of saying that June Days is not all that it should be. Once upon a time it might have made a more favorable impression, but the keen competition brought about in recent years

RUTH GILLETTE SUPPLIED EMOTION FOR POLA NEGRI

New York, Aug. 10.—Ruth Gillette, the new prima donna discovery from the West, who will make her Broadway debut next week in the Shubert musical production, Gay Paree, formerly sang in the studios of Hollywood as emotional inspiration for Pola Negri, the film star. In fact, it was upon Miss Negri's advice that she left the West Coast and came to New York to seek a musical career. Miss Gillette, who studied voice in this city with John McCormack's teacher and in Paris with Raoul Le Gendre, is to have the prima donna role in a light opera which the Shuberts will produce this fall.

has set new standards in musical entertainment and judged by these standards June Days is a pretty mild affair. About all the Shuberts can do with offering is to use it as filler while waiting on something better.

Neither Elizabeth Hines, who is more attractive and more calisthenic than ever, nor Roy Royston, whose trick laugh and nasal utterances bring poor remuneration as comedy, have opportunities equal to their abilities, while Jay C. Flippen must draw upon old and irrelevant gags in order to get a few laughs. It is really surprising how little genuine comedy and how few good situations have been created around the excellent idea that Miss Miller's story contains.

Others whose possibilities are far from fully realized include Berta Donn, Maurice Holland, George Dobbs and Lee Kohlmar. There is also a little soubrette who makes a promising entrance in the first act and then is seen no more except as a member of the chorus. No musical comedy is complete without a soubrette.

The industrious chorus is the best thing about the show. Many of the ensemble effects are quite interesting and some of the numbers, with a little more practice, bid fair to achieve Tiller perfection. The ballet specialty is particularly good.

Millie James does a good bit of acting, and the small demands upon Winifred Harris, Ralph Reader, Gladys Walton and Claire Grenville are capably supplied. If there were a little more of Flippen in the show it would help the entertainment considerably.

Both the music and the lyrics are of a conventional nature and not one of the tunes is apt to linger in anybody's memory. The settings are attractive, the costuming is modestly suited to the atmosphere of the play and the staging has been done in an efficient manner.
DON CARLE GILLETTE.

PRINCESS THEATER, NEW YORK
Beginning Wednesday Evening, August 5, 1925

THE LITTLE POOR MAN

Directed by CHARLES WARBURTON

Characters in Order of Their Appearance
Guido, the Hunchback.....Le Roi Oupert
Tavern Maid.....Betty Woodruff
Plea, Mother of Francis.....Isobel Marson
Pietro, Inn Keeper.....Isidore Marcell
First Market Woman.....Ruth Hastings
Second Market Woman.....Ann Gibson
Carter.....Douglas Barrington
Dominie, Wine Vender.....Lewis Boulter
Lady Clare.....Elsie Herndon Kearns
Her Duenna.....Ruth Gerzick
Francesco Bernadone.....Jerome Lawler
Children.....Edwyer Keyes, George Hoffman, Jr., Billy Kline, Omar Le Gant
Pietro Bernadone, Father of Francis.....Gustav Stryker
Beggar.....Charles Voehl
Elias, Friend of Francis.....Daniel Grant
Angelo, Friend of Francis.....Lynne Berry
Ruffino, Lady Clare's Brother.....Howard Chaney
Juniper, Friend of Francis.....George Hare
Zita, Gypsy Girl.....Anna Lubon
Other Gypsies.....Dorothy Major, Ellen Tether, Betty Woodruff, Phoebe Brand, Lassie Dalton, Mona Millare
Hermit.....Charles Warburton
Pacifico, Friar.....Arthur Fox
Leo, Friend of Francis.....Wallis Roberts
First Concert Girl.....Robert T. Daggett
Second Concert Girl.....Charles Voehl
Diavolo, Brigand Chief.....Gustav Stryker
Knight.....Lynne Berry
Bishop Ugolino.....Charles Warburton

ACT I—Scene 1: The Square of Assisi. (Morning.) Scene 2: The Square of Assisi. (Evening.)
ACT II—Scene 1: The Hermitage. (Next morning.) Scene 2: The Square of Assisi. (Two years later.)
ACT III—The Hermitage. (Several years later.)
ACT IV—Scene 1: Diavolo's Hut in the forest after two years. Scene 2: The Hermitage. (Dawn in the fall of 1226.)

Considered from a practical angle The Little Poor Man is not Broadway entertainment; it is not entertainment for the commercial theater; it is hardly entertainment at all. Poetic beauties it contains without doubt, but its dramatic qualities and adaptability for the stage are almost negligible. In short, Harry Lee's dramatization of the life of St. Francis of Assisi is a work that should be read rather than performed.

Being an artistic play, The Little Poor Man needs to be acted artistically, with feeling and repression. But the production at the Princess Theater is run off with more noise than art. It contains too much boisterousness, too much sound without sense. One of the chief difficulties lies in the fact that the immense cast contains so many student actors, who generally feel that they must act and act as loud as possible. In this respect the director could have used a firmer hand.

Bad teamwork is evident thruout the performance. Some individual players
(Continued on page 189)

MORE NEW PLAY REVIEWS ON PAGE 57

ACTORS' FUND PARTY

New York, Aug. 10.—The Second Annual Fete Day and Garden Party at the Actors' Fund Home on Staten Island will take place Sunday afternoon, September 13, at 2:30 o'clock. A special outdoor entertainment will be provided on the lawn of the home.

Fred Stone Buys Ranch Of 200 Acres in Conn.

New London, Conn., Aug. 8.—Fred Stone, star of Stepping Stones, has purchased 200 acres of what was known as Plant's Game Preserve in East Lyme, formerly owned by the late Morton F. Plant. He has named it the Star Ranch and plans eventually to have upon it many head of cattle and a number of thoroughbred Arabian horses.

Work has already begun and when the 101 Ranch Wild West Show visited New London this summer the Millers presented Stone with two long-horned steers. Stone states that he will have laid out upon the grounds a polo field, race track and possibly a moving picture studio.

Morgan Chaney, who was horse trainer for Stone in Tip Top, and who is part owner of the C Lazy Y Ranch in Texas, is associated with Stone in the raising of high-grade horses at the Star Ranch. He will go to Texas this fall and ship up several carloads of Arabian horses from his ranch. Chaney also has recently purchased Konomec Hill, just outside of this city, and he conducts a ranch there.

"Man From Hong Kong" Probably a Failure

London, Aug. 8 (Special Cable to The Billboard).—Last Monday at the Queen's Theater Percy Hutchinson presented The Man From Hong Kong, which, as mentioned in The Billboard last week, was postponed owing to disagreements between Sir Alfred Butt and Hutchinson as to the suitability of the play. Sir Alfred's objection seems to have been completely justified, for the play was poorly received, probably adding another to the long list of recent failures at the Queen's.

Claude Rains gave a remarkable study of the Chinese villain, but one magnificent performance does not redeem the trite ineffectuality of a wearisome melodrama.

"Student Prince" Company For the Coast Opens Soon

Chicago, Aug. 8.—The Student Prince Company in the Great Northern will have five counterparts on tour this season, according to an announcement from the Shubert offices. One company will play the Prince on the Coast, opening next month. Frank Gillespie is rehearsing this company at Jolson's Theater, New York.

Ada-May in London

New York, Aug. 10.—Ada-May, former star of Lollipop, who is now vacationing abroad while a new musical play for her use is being written by Zella Sears, has left Interlaken and the Swiss Alps for London, where she will select a group of Tiller Girls for her new vehicle, which is due on Broadway before the holidays. She will also put in some practice work at the Tiller Academy and devise some dancing novelties for her next appearance.

"Hurricane" for London

London, Aug. 8 (Special Cable to The Billboard).—Oiga Petrova, who is staying at Claridge's, has arranged with Greville Collins for the autumn production of her play Hurricane, with the New York cast.

Petrova was formerly in vaudeville here and is anxious to reappear before the British public, but recent action of the censorship bureau makes it doubtful whether Hurricane will pass.

Radio for Disabled Soldiers

London, Aug. 8 (Special Cable to The Billboard).—Sir Oswald Stoll has furnished the 138 flats in his War Seal Foundation for Disabled Soldiers with a radio set in each drawing room and with two pairs of headphones each.

Ridgeway To Produce "Tess"

London, Aug. 8 (Special Cable to The Billboard).—Phillip Ridgeway has acquired the first performance of Thomas Hardy's adaptation of his famous novel, Tess of the D'Urbervilles, for early production, casting Gwen Frangeon-Davies in the much-coveted title role.

Mark Haight Returning

New York, Aug. 10.—Mark Haight writes from Paris that he will return this week on the S. S. Paris to prepare for his coming New York season.

May Close Indiana Amusements on Sunday

Indianapolis, Ind., Aug. 8.—In spite of more or less public assurances that Sunday "blue laws" in Indiana would not be invoked to the disagreeable point, a movement is on foot in Indiana to make Governor Ed. Jackson enforce the laws. Strict enforcement would close all business on Sunday, including shows, drug and tobacco stores, restaurants and athletic events. Before his election last fall, Governor Jackson is said to have given assurances to many business men that he would follow the lead of other Governors in at least winking at these laws, which have put Indiana in a class by itself in restrictive legislation.

Governor Jackson was nominated and elected by the Ku Klux Klan, which organization is in favor of law enforcement to the letter, regardless of how obsolete the law. During the last month or so there have been signs of pressure being exerted on the Governor. At a recent automobile race, scheduled for a dirt track at Winchester, Ind., the Governor ordered the sheriff to stop the race. In ordering the race stopped, the Governor fell back on the ancient Sunday blue laws. That, according to fearful Hoosiers, is where the rub comes in, for this law contains provisions which, if enforced rigidly, would completely upset Indiana's Sunday equilibrium. A strict enforcement would virtually shut up every business in the State, and reports coming from the agricultural communities, which were responsible for the passage of the laws, show an agitation now being started for better enforcement.

Friends of Theater Nominated for Office

New York, Aug. 10.—Two champions for the theater have been nominated for public municipal office in the coming elections during the past week, when Senator Jimmy Walker was named by Tammany Hall as Democratic candidate for Mayor of New York City, and Sam McKee, vaudeville editor of The Morning Telegraph, named to run for alderman on the Republican ticket in the Ninth Aldermanic Ward.

Walker is very well known in the Times Square district, having started out as a songwriter. He has made himself one of the foremost figures in the State Senate during the past 15 years by his keen wit and refusal to ever sidestep an issue.

At present there are already two former Times Square notables occupying office. These are Joe Smith, formerly a vaudeville booking agent, who is an alderman, and Congressman Sol Bloom, former songwriter, music publisher and engaged in various other branches of the amusement industry.

Dispute Over Raquel Meller

New York, Aug. 10.—Raquel Meller, the noted Spanish singer, whose visit to this country has been announced and called off several times, in now the central figure of a dispute between Arch Selwyn, E. Ray Goetz and Florenz Ziegfeld, each of whom claims the actress is under contract to him for her appearance in the United States.

Legal proceedings are threatened by each manager if Meller appears for anyone else.

It's great publicity for the senorita.

Go to White Mountains To Work on Musical Play

New York, Aug. 10.—Alex A. Aarons and Vinton Freedley, producers; Guy Bolton and Fred Thompson, librettists; George Gershwin, composer, and Ira Gershwin, lyric writer, are gathered at a summer resort at Dixville Notch, N. H., conferring about their forthcoming musical comedy which is to take the place of Lady Be Good, for which this same group was responsible, when that production leaves Broadway for a tour of the road.

Munroe Pevear in New York

New York, Aug. 10.—Munroe R. Pevear, the well-known stage lighting expert and color specialist, is here for a hurried trip from his laboratories in Boston conferring with Lee Simonson of the Theater Guild, Walter Haupten and various other producers and scenic designers in regard to the latest developments in the field of lighting and settling the details of a number of commissions for the forthcoming season.

Rupert Hughes Sells Estate

New York, Aug. 10.—Rupert Hughes, author and playwright, who has lately been devoting most of his time to screen work, last week sold his country estate at Bedford Hills, N. Y., to Mrs. J. Pierrepont Edwards, who will make it her residence.

Schenck Brothers Are Interested in Chain of Parks

Los Angeles, Aug. 8.—It was stated August 5 by Joseph Schenck, motion picture producer, that he and his brother, Nicholas M. Schenck, will erect a \$2,000,000 open-air amusement park in the heart of Los Angeles, work on same to begin this fall, and to be ready for opening next spring. It is to be patterned after the Palisades Park in New Jersey, owned by the Schenck Brothers. Simultaneously with the erection of the new amusement park here, one costing the same amount will be built in San Francisco, to be opened about the same time.

Funds for the construction of these parks are already available, Schenck announced, and a closed corporation has already been formed and the stock fully subscribed.

The exact location of the park here, according to Mr. Schenck, has not been fully decided upon, and will not be until the arrival of his brother from New York in September following the closing of Palisades Park for the season. He did state that the park here would be central and within reach of the five-cent trolley car fare, and be accessible from all parts of the city. It is to be one of the largest in the United States, containing the biggest as well as the newest in riding devices and amusements.

Mr. Schenck stated that he has felt for a long time that there is need for such an amusement enterprise, which can be kept open the year round. This feature alone is expected to assure its success.

The building of the parks here and in San Francisco will be the first step in the fulfillment of a dream long cherished by the Schenck Brothers. They planned to build and operate a chain of amusement parks on the Pacific Coast, and once before held a meeting in Dodge City, Ia., to perfect plans, only abandoning the project at that time to await better conditions under which to work. Work on the two parks is to start before winter sets in and will be completed, it is expected, in time for the parks to open next summer.

William A. Grew Will Dramatize "Sandalwood"

New York, Aug. 10.—William A. Grew is conferring with Hassard Short on the dramatic version of *Sandalwood*, the Fulton Oursler story which Short recently purchased for production this season in association with Charlotte Greenwood. The play will later be pictureized, and it is probable that Grew will also write the screen version.

Miss Greenwood is not to appear in *Sandalwood*, but will be starred in a musical comedy later in the season.

Eddie Cantor Returns

New York, Aug. 10.—Eddie Cantor arrived here Saturday aboard the Rotterdam and will immediately go into rehearsal for the reopening of his starring vehicle, *Kid Boots*, which Ziegfeld has booked for an extended tour of the country. Cantor has been abroad on a combined business trip and vacation, spending most of his time in London, where he assisted in the preparations for the presentation there of *Kid Boots*, with Leslie Hanson in the title role.

Sam Harris Casting For Road "Music Box"

New York, Aug. 10.—Sam H. Harris has started casting a company to take his last season's edition of the *Music Box Revue* on tour. The production will open at the Weber Theater in Brooklyn the latter part of September and after a week's showing will play the larger cities for indefinite runs.

Chagrin Will Manage Olympic, Cincinnati Burlesque House

R. G. Chagrin, former field man for the Columbia Amusement Company and house manager for the Shuberts and Poli organizations, will manage the Olympic Theater, Cincinnati Burlesque House, this season, succeeding Harry Jarboe.

Belasco Changes Plans

New York, Aug. 10.—Thru a sudden change in his plans David Belasco has postponed the reopening of *Ladies of the Evening* till August 17 at the Lyceum Theater, while *The Dove* will not resume at the Empire until August 24. The reopening of *The Haven* on Broadway has not yet been decided upon.

Mrs. Carter Preparing To Start Rehearsals

New York, Aug. 10.—Mrs. Leslie Carter returned last week from the West Coast and is making preparations to start rehearsals shortly in *The Shanghai Gesture*, by John Colton, which Sam H. Harris will produce.

Another Gallagher and Shean

Chicago, Aug. 10.—The Harris Theater has Gallagher and Shean on the job, but not the team you are thinking of. James Shean is house treasurer and Grover Gallagher is property man with *Laff That Off*.

United Artists Go Into Germany

New York, Aug. 8.—Continuing its expansion program, United Artists Corporation has reached into Germany and acquired a large interest in the Internationale Action Gesellschaft, one of the largest film distributing companies of that country. Included in the deal is a part in the management of the concern's holdings, which comprise six exchanges in Germany, a building in Berlin and 16 German-made films. United Artists is to have representation on the board of directors and to participate in the administration of distribution as well as production.

The disposition of the 16 German pictures acquired in the transaction will appear upon their viewing by Joseph M. Schenck, chairman of the board of directors of United Artists. Providing they meet his approval they will be released in the United States.

Frank L. Teller Plans To Produce Seven Plays

New York, Aug. 10.—Frank L. Teller has opened offices in the Case Building on West 42d street and is preparing for the production this fall of seven plays, the rights of which he recently purchased. He will commence casting almost immediately for *Swamp Rats*, a new piece by Robert J. Sherman, the author of the current *Spooks*. A South Sea Island drama titled *White Man* will also be put into rehearsal some time this month. Teller also has scheduled *Not Herbert*, by Howard Irving Young; *The New Immorality*, by Alan Dale; *Black Sheep*, a melodrama by George A. Lawrence, and *Breakers Ahead*, by Edward Lowshie. He has placed Peggy Hopkins Joyce under contract to appear on Broadway in still another play which has not been decided upon as yet.

Carl Reed's New Operetta Called "Spring and Autumn"

New York, Aug. 10.—*Spring and Autumn* is to be the title of the new Czech-Slovakian operetta which Carl Reed will sponsor on Broadway the first week in October. Derrick Wulff has made the adaptation and William Ortmann has composed the score for the American presentation. Gus Kahn and Ray Egan are responsible for the lyrics, and Livingston Platt is designing the settings. The premiere is set for September 21 and will take place out of town. Rehearsals will be started this week with Orville Harrold, formerly of the Metropolitan Opera Company, in the principal role, and his daughter, Patti Harrold, former star of *Irene*, in one of the leading parts.

Play by Henry Meyers Picked for Production

New York, Aug. 8.—*The Stolen Me*, a new play by Henry Meyers, who wrote *The First Fifty Years*, will be produced on Broadway this fall. It was selected by Arthur Pollock, dramatic critic of *The Brooklyn Eagle*, as a likely success and his recommendation brought forth a sponsor, whose name Pollock has been asked to withhold for the present. Meyers is a prominent member of the Shubert Press Department.

Ruth Tester and Ed. Wever Engaged for "Lucky Break"

New York, Aug. 8.—Ruth Tester, who last appeared in *Lollipop*, and Edward H. Wever, recently juvenile with Grace George in *She Had To Know*, are last-minute additions to the cast of *A Lucky Break*, the new comedy by Zola Sears, which opens August 11 at the Cort Theater.

Frederick Swartz To Direct

New York, Aug. 10.—Frederick Swartz will replace George Hirst as musical director of *Kosher Kitty Kelly* at the Times Square Theater tonight and will have charge of the orchestra and numbers in this production henceforth.

Eastman Camping in Alaska

Rochester, N. Y., Aug. 8.—George Eastman, founder of the Eastman Kodak Company, is now on his way West for a camping trip in Alaska and British Columbia. He headed a party of four for the trip, which will last 11 weeks. Remote sections of the Far North little touched by civilization will be visited by the party.

O'Brien To Start Theatrical Colony

Jacksonville, Fla., Aug. 8.—Nell O'Brien, proprietor of the Nell O'Brien Minstrels, made a special trip from New York to Jacksonville last week to investigate the San Jose estates. He later bought land, upon which he will build an all-year-round home.

Mr. and Mrs. Burbridge have been friends of Nell O'Brien for many years and upon his arrival here took charge of the minstrel man. Mr. Burbridge at one time was manager of the Duval Theater here. He is interested in the Cusack Poster Company at present.

After looking over the various sections Mrs. James Burbridge convinced Mr. O'Brien that the San Jose estates was the best place to invest, and consequently contracts were entered into for the lots purchased. Mr. O'Brien was so enthusiastic over his deal that after selecting a homestead he was given an option on a dozen lots adjoining. These he bought for the purpose of starting a theatrical colony.

Mr. O'Brien intends to call it Shady-nook-on-the-St. Johns.

Mr. O'Brien is very anxious to have control of the building of the San Jose estates theater, and if arrangements are made he promises, when necessary, to build an up-to-date theater. He left for New York last night, but expects to return in several months to start work on his new home.

Margalo Gillmore Replacing Ann Harding in "Green Hat"

New York, Aug. 10.—Margalo Gillmore will play the role of Venice in *The Green Hat* when A. H. Woods brings his play to Broadway next month. Ann Harding played the part in Chicago last season. She was released to fill the leading role in *The School Mistress* for Henry W. Savage when that play was tried out last month with the understanding that she would return to *The Green Hat* for its metropolitan opening here and then in a few weeks shift to the lead in the *Savage* piece when it was ready for its debut. The latter play, however, proved to be such a hit in its test tour that its Broadway premiere has been pushed ahead. Hence the new arrangement, with Miss Gillmore engaged by Woods to open in support of Katherine Cornell in the Michael Arlen piece and Miss Harding to remain with *The School Mistress*.

Engaged for "Riquette"

New York, Aug. 10.—Walter Ware, Edward Basse, Evelyn Darbille, Connie Emerald, Sylvan Lee, Estelle Lovelle, Joseph Sprae, Peggy Browne, Peter Hawley, Marietta O'Brien and Sydney H. Smith have been signed by the Shuberts to complete the cast for *Riquette*, the new Oscar Straus operetta which is to open in Detroit August 17 and then go to Chicago for a run. Those already announced for the principal roles are Vivienne Segal, Stanley Lupino, Marjorie Gatenon, Alexander Gray, George Schiller and Walter Armin. Fred G. Latham is staging the book and Seymour Felix has charge of the dances and numbers. Harry H. Smith made the adaptation for the Shuberts.

Two Negro Sopranos Win Opera Course in Contest

New York, Aug. 10.—The final audition of a series, in which 24 Negro sopranos were heard, was held last week and the winners, Margaret Avery and Jessie A. Zackery, are to be given a year's free instruction in grand opera by Edwards Ferrari-Pontano, former Metropolitan Opera tenor. The last audition, held Friday night, took place in the Town Hall.

The contest was held under the auspices of *The Amsterdam News*, a Negro weekly publication for the advancement of the colored race.

"My Girl" Well Received

Boston, Aug. 8.—Lytle D. Andrews' production of *My Girl*, the Thompson-Archer musical comedy which opened at the Wilbur Theater here last Monday night after completing a successful run of eight months at the Vanderbilt Theater in New York, looks to be a big hit. The offering received favorable notices in every one of the Boston daily newspapers and the first week's business is reported as capacity at the Wilbur box office.

"Mud Turtle" Cast Complete

New York, Aug. 10.—The complete cast which will support Helen Mackellar in *The Mud Turtle*, the play by Elliott Lester that she tested out of town last spring and which is scheduled to open under the management of A. B. and R. B. Riskin at the Bijou Theater August 24 will include David Landau, Victor Sutherland, Buford Armitage, Claude Cooper, Viola Fortescue, Julian Noa, Ellen B. Warner and Albert Bannister. Willard Mack is directing rehearsals and Nicholas Yellenti is designing the settings.

EDYTHE BAKER TO BE JOLSON'S LEADING LADY

New York, Aug. 8.—Edythe Baker has been selected by the Shuberts to play the leading feminine role opposite Al Jolson in the revival of his starring vehicle, *Big Boy*. The musical comedy, which was removed last season at the height of success owing to the illness of Jolson, will reopen in Atlantic City August 17 for a week's run prior to coming into the 44th Street Theater here.

MILWAUKEE MAY BE WITHOUT LEGIT. SHOWS

Is Rumored That Sherman Brown Will Produce Stock in Davidson Theater

Milwaukee, Wis., Aug. 8.—The possibility of Milwaukee being without a home for legitimate road attractions during the coming season is seen in a persistent rumor that Sherman Brown, lessee of the Davidson Theater, will play dramatic stock. Mr. Brown could not be reached to verify the report, but other officials of the house refused to deny the rumor. It is common knowledge that a dearth of quality road shows made the last regular season at the Davidson an unprofitable one, and with present prospects for booking a full season none too good, considerable credence is given the rumor by those in a position to know. If a permanent stock policy is inaugurated in the house at this time it will mean that Milwaukee, despite its 500,000, will be minus a home for big productions.

Andrews Completes Cast For His "Merry, Merry"

New York, Aug. 10.—Lytle D. Andrews has completed the cast for his production of *Merry, Merry*, the new Thompson-Archer musical comedy, which is to come into his Vanderbilt Theater September 21. Lester O'Keefe, John Bradley and Larry Beck have been added to the list of principals already engaged, which includes Harry Puck, Marle Saxon, Luella Mendez, Sacha Beaumont, Joyce White, Perquita Courtney and William Frawley. Rehearsals have been started with Harry Puck in charge of the dances and numbers and Harlan Thompson directing the book. A chorus of nine specialty dancers, trained by Puck, have been working for more than a week. The piece is booked to open in Hartford August 31 and after a week's showing there it will go on to Providence, then proceed to Broadway. Charles LeMaigre is designing the costumes, which will be executed by the Brooks Costume Company, and P. Dodd Ackerman will furnish the settings.

Niece of Richard Herndon Makes Debut in "Gay Paree"

New York, Aug. 8.—Viola Griffith, who is a niece of Richard Herndon, the owner of the Belmont Theater and a well-known Broadway producing manager, made her stage debut this week at Atlantic City in *Gay Paree*, the Shubert-LeMaigre revue, which comes to the Shubert Theater here August 17. Miss Griffith appears as a specialty dancer.

Signed as Screen Verdi

New York, Aug. 8.—Wheeler Dryden, who recently played the part of Ashley in the New York company of *White Cargo* for eight months, has been signed by James A. Fitzpatrick to portray Giuseppe Verdi in a motion picture based on incidents in the life of the famous Italian maestro. The film is one of a series of one-reel pictures known as the *Famous Music Masters* series, which Fitzpatrick directs as well as produces.

Emery and Birmingham Are Back in New York

New York, Aug. 10.—Gilbert Emery and Alan Birmingham, who have been playing in summer stock at Salem, Mass., returned to town last week. Emery has a play called *To Tell the Truth*, which was to have been tried out in Salem this summer, but the plan did not materialize and Emery is now endeavoring to dispose of the work on Broadway.

Sam Coit in "Capt. Jinks"

New York, Aug. 10.—Sam Coit, who played the part of the sheriff in *Lightnin'*, has been added to the cast of the musical version of *Captain Jinks of the Horse Marines*, which Schwab & Mandel have in rehearsal. Iseth Munro also is a late recruit among the principals of this piece. The others who go to make up the complete list are Joe E. Brown, J. Harold (Continued on page 197)

Additional general theatrical news will be found in the rear pages of this issue.

VAUDEVILLE

Edited by M. H. SHAPIRO

(Communications to 1560 Broadway, New York, N. Y.)

INDEP'T FIELD WILL BOOK MORE HOUSES THIS COMING SEASON

Two Theaters Bought by Famous Players in Newburg and Poughkeepsie Is Overshadowed by a Score of Movie Houses Added to Books of Agents

NEW YORK, Aug. 10.—The independent field will be represented by more houses this season than ever before, according to independent agents, including Al Dow, of the Dow Agency, who states that he has signed contracts to supply vaudeville this fall to several houses which heretofore have played pictures only. Dow refuses to divulge the houses, but says that the number they will book this year will be surprising when known.

The increasing number of former motion picture theaters in and around New York that are augmenting their programs with vaudeville indicates the trend is for shows of more variety, and, on the other hand, a wave of popularity for acts, added presentations and the like, extending even into the larger motion picture theaters, where first-run releases are shown.

Dow states that the picture stands he has lined up are in New Jersey, New York and New England territory, but refuses to designate the towns. A few of the houses are expected to play acts one, two, three or four days a week, while others will institute bills for the full week, depending upon the importance of the theater, its drawing capacity and the money it can spend.

While Dow is of the opinion that the film stands he has are a "drop in the bucket" as compared to the number that will play similar policies this season, Fally Markus, peer of the independent bookers, is inclined to the view that the number will be comparatively small for the reason that the average film theater is not properly equipped to play anything but motion pictures, and would not go to an expense of \$50,000 or more to put in a stage for vaudeville attractions.

Walter Pimmer, another of the independent bookers, indicates he has not gone out for film houses, but expects, nevertheless, to have more theaters on his books this season than last. Like Dow, he has not made announcement of the reopening of his various houses.

A report from the Jack Linder office indicates that agency has been on the job procuring film stands. This season the Linder office will book vaudeville into at least 12 theaters that have never played this type of attraction before, bearing out Dow's theory that the independent field is to grow by leaps and bounds this year. Linder announces he is not ready to give the names of the houses he has, but states the contract have been signed.

New York, Aug. 10.—Further houses on the Fally Markus books scheduled to open for the new season are the Myrtle, Brooklyn, which opens September 7 with the usual policy of five acts on a split-week basis; the Roosevelt, Union City, which inaugurates an eight-act Sunday concert beginning August 20; the Empress, Standbury, which reopens September 7 with a bill of five acts, twice weekly; the Lawler, Greenfield, Mass., which reopens the same week with five acts on a split week, and the Palace, Orange, N. J., formerly booked by the K.-A. Circuit, which opens September 14 with the same policy.

McKay and Ardine Revue To Open in September

New York, Aug. 10.—George McKay and Oullie Ardine are rehearsing their new vaudeville revue which is to succeed their former two-act as a vehicle. Seven people will be in the cast of the new offering which is scheduled to open next month.

BANKOFF OPENING DANCING SCHOOL

New York, Aug. 10.—Ivan Bankoff, the Russian dancing master, is opening up a dance studio for the purpose of instructing all types of terpsichorean work ranging from ballet to eccentric. The opening takes place Wednesday, August 12, at 334 West 72d street, and Bankoff is holding a big party in celebration of it. Many stage and screen stars will attend the opening. Bankoff does not intend to leave vaudeville, but will operate the school and continue with his act at the same time.

Grand O. H. Opens With New Exits

Indep't Vaude. Landmark Again Remodels After Losing Suit—Pickets Return

New York, Aug. 8.—Its newly installed fire exits approved by the fire department, the Grand Opera House, scene of much disturbance and prominent in the legal limelight during the past season, reopened Thursday with its former program of vaudeville and pictures.

Last spring the fire department issued an order closing the theater after it was found sufficient exits had not been provided. The order followed the utilization of space adjoining the house on which the Cornish Arms Hotel Company are constructing a new hostelry and came shortly after the theater had undergone renovation and redecoration at a cost said to exceed \$100,000.

In an effort to restrain the Cornish Arms people from acquiring the exit plot, measuring 20x60, the 23d Street Amusement Corporation, controlling the Grand Opera House, applied for a temporary injunction in the Supreme Court, which they were denied. Appeal to the Appellate Division resulted in an opinion upholding the decision of the lower court, and the 23d Street Amusement people attempted another course, that of seeking a permanent injunction, which, also, was denied, thus ending their efforts to prevent the hotel company from using the plot of ground in question. The Grand Opera House had formerly used the space for emptying the theater in cases of emergency.

Supreme Court Justice Churehill ruled in the last injunction proceedings that the lease held by the Grand Opera House people was unequivocal in that it stated the amusement corporation, leasing from the same holding company in control of property adjoining the house, had the right of exit space as required by law in the event the adjacent site was disposed of. The necessary eight-foot passage-way was provided by the hotel company in accordance with the provisions of the lease. It was held, and the balance of the 20x60 plot belonged to them.

With the reopening of the 23d street and Eighth avenue house, the only remaining independent stand on the lower West Side, and since the removal of vaudeville from Proctor's 23d Street near by practically without opposition, the pickets of labor unions returned to their daily grind of walking back and forth in front of the house. According to President William F. Canavan of the Stagehands' Union, there is little promise for a settlement of the controversy with either the I. A. T. S. E. or the Musicians' Union. Efforts of the Grand Opera House to join the unions from picketing the theater have failed in the Supreme Court as well as Appellate Division.

Cunningham and Bennett To Produce Acts

New York, Aug. 10.—Paul Cunningham and Florence Bennett, who recently completed Orpheum dates in their act, *Bars of Music*, and will be seen on the K.-A. Time this season, plan to produce several new acts this fall, which will be booked thru the Pat Casey office.

"Satiricon" Opens for Poli

New York, Aug. 10.—*Satiricon*, the new act presented by Rosalie and Lee Stewart, opened today at Hartford, Conn. Its cast includes Countess Sonia, A. Stoinovski, formerly with *Chaunce-Souris*; Tony Gordon, Miss Klarfeld, A. Sherer, formerly with Jean Upham and Company; N. Karlach, S. Hawkins, V. Riasoff, and M. Adagio, conductor. The offering was staged by Theodore Bekeff.



Leeta Corder, who is appearing with Joe Phillips and James Valentine in "Stepping Out", the skit formerly done by Billy B. Van and George Le Maire and in which they appeared at the Hippodrome recently with a large cast. After a brief break-in tour the Phillips-Corder-Valentine combination will be seen in the larger New York houses. Phillips formerly worked in the two-a-day with Le Maire in a different act. "Stepping Out" was written by Harold Atteridge, writer of Winter Garden shows. Miss Corder appeared last season in "Mme. Pompadour".

New Generation of Hanlon Brothers To Play K.-A. Houses

New York, Aug. 10.—The grandchildren of the old-time famous Hanlon Brothers are back in New York after a tour of the world, which lasted 10 years, and will be seen in Keith-Albee vaudeville in an extravaganza and pantomime billed as *The Hotel Impossible*. Fred and Willie Hanlon, grandsons of the famous George and Edward, head the new generation of Hanlons. George and Edward, whose editions of *Superba*, *Fantasma* and *Voyage on Suisse* will be remembered with their other annual offerings by all oldtimers, are still alive and active, though near the century mark.

CHERRY SISTER WILL RUN AGAIN

New York, Aug. 10.—Effe Cherry, one of the well-known Cherry Sisters, famous in vaudeville years ago, announced in Cedar Rapids, Ia., her home, that she would be a candidate again in the primaries next March for the Mayoralty, and her platform would be one of reform. She was defeated for the nomination last year.

Incensed at the modern trend of things at bathing beaches, dance halls and other places of amusement, where she avers immorality has full sway, Miss Cherry stated she would seek the public office on the ticket that, if elected, it would be stopped.

"The shifting sands of Cedar Rapids bathing beaches are engulfing the young with immorality," she said. Indicating she was strongly opposed to current styles, she added that the tendency is for taking the short cut in everything, including the present-day coiffure.

Pickford's Double in Act

New York, Aug. 10.—Jean Dean, who has doubled for Mary Pickford in many of the star's motion picture features, is entering vaudeville. She will do an act called *Impressions of the Star*.

K.-A. TAKES TITLE TO HIPPO. IN SEPT.

Sixth Avenue Merchants Will Celebrate When Albee Actually Acquires Big House—Ceased Paying Rent in June

New York, Aug. 10.—The New York Hippodrome will become the property of K. A. Albee during the first week in September, in accordance with the terms of the sale of the property which took place in April. The United Realty Corporation which sold the house and net to Albee for a sum reported between \$2,000,000 and \$3,000,000, will relinquish all claims to the Hippodrome on that day.

The merchants of Sixth Avenue within a six-block radius of the Hippodrome, have banded together to hold a celebration in honor of the occasion on which the house becomes the sole property of the Keith-Albee Circuit, during the entire week of August 31 to September 7, which is the opening week for the new season of the theater. Sixth Avenue is to be especially lighted and decorated from 41st street to 46th street, such merchants as Stern Brothers, Cowperthwaite's, Lewis & Conger and others joining in the celebration. This celebration will be the initial move in a "Boost Sixth Avenue" campaign, which is to be inaugurated during the coming season and in which the Hippodrome will take active part.

When the Hippodrome opens August 31 for the new season a new plan will be inaugurated for the box patrons, according to an announcement from the K.-A. Office, which states that the boxes will be named after different States and the tickets for these boxes also stamped with the names of the States. There will be an Ohio box, a Pennsylvania box, an Indiana box, a Massachusetts box, a New Jersey box and so on down the roster of the Union, declares the pronouncement.

Mexican Coloratura Makes Debut in K.-A., Washington

New York, Aug. 8.—Senorita Dianna M. Millican, coloratura soprano from Mexico City, Mexico, made her debut in vaudeville this week at Keith's, Washington, with a group of Mexican National Opera stars, including Senor Rodolfo Hoyos, baritone; Senorita Margarita Cotto, mezzo soprano; Senora Rosa de Carli, dramatic soprano; Senor Carlos Mejia, tenor, and Senor Francisco Camancho Vega, musical director. The act is thought to be headed for the Hippodrome here.

Senorita Millican was born in Madrid and sent to Mexico City by the Mexican government for the National Opera when it was under State subsidy.

Second "Making Movies" Act Booked Into Moss Houses

New York, Aug. 10.—Another "Making Movies" attraction has been booked into the Moss houses and opens at the Franklin Theater today. This one is offered by William V. Hart, who makes motion pictures of local patrons in various scenes on the stage of the theater. The act plays the customary half-week at each house and the motion pictures taken during that engagement are shown in the same house the following week. Thus the films made this half of this week at the Franklin Theater will be played at the house during the first half of next week, the theater getting a double play on the one attraction.

Haven McQuarrie is also playing around with a "Making Movies" offering, but he doesn't use the idea of playing the pictures taken at the house. McQuarrie's offering is more in the nature of a comedy one, using several plants in the audience for the act.

Gerber's New Revue Breaking in Up-State

New York, Aug. 10.—*East Side, West Side*, new Alex Gerber act featuring Primrose Semon, is breaking in up-State in K.-A. houses preparatory to a New York showing. Gerber wrote and produced the offering, billed as a musical New York playlet, and Francis Weldon staged it. Other members of the cast are Arthur Conrad, Ross Sisters, Elsa Kaer and George Kramer.

NEW GUS EDWARDS PROTEGE REVUE OPENS THIS WEEK

New York, Aug. 10.—The newest of Gus Edwards' vaudeville revues, called *Pierrot and Pierrette*, begins a tour of Keith-Albee vaudeville in Washington today, which is the first big-time date for the act. It is being done by a cast of 25 youngsters, all proteges of Gus Edwards.

LIGHTS CLUB GETS RECORD SUM OF \$30 000 ON ANNUAL CRUISE

Shows Given by Vaudeville Artistes Net \$18,000. While Program and Other Matter Brings Additional \$12,000---Club Starts Drive for New Members

NEW YORK, Aug. 10.—The ninth annual Cruise of the Lights Club, of Freeport, L. I., will wind up tonight in Lynbrook, by which time it is estimated that a total of more than \$30,000 will have been realized by the club between its receipts from the performances and the sale of programs and their advertising matter.

The Cruise, which opened last Monday night in Hempstead, is expected to gross about \$18,000, and the remainder has been derived from the program. This is the largest amount taken in as yet by any Cruise of the Lights. The route played by the show since it opened in Caldwell's Theater, Hempstead, was as follows: Tuesday evening, Playhouse, Great Neck; Wednesday, layoff; Thursday, Babylon Theater, Babylon; Friday, Long Beach; Saturday, B. S. Moss' Castle Theater, Far Rockaway, and Central Theater, Cedarhurst (the show doubling), and tonight, the Lynbrook Theater, Lynbrook.

The advance work for the show was done by Henry Federman and Burns O'Sullivan, managers of Moss' Regent Theater and Keith's Jefferson Theater, respectively. On the Cruise, Harry Gittleman and Harry Shaw, of the Moss executive office, officiated as house managers out in front. Henry Federman and John Hickey, the latter of the Keith Vaudeville Exchange, were in charge backstage. Hickey filled in for Arthur Blondell, who was also supposed to be stage manager, but was taken ill and unable to attend.

The prices for the various performances in each town ranged from a minimum of \$1.10 to a \$3.30 top. In the larger towns, such as Long Beach and Far Rockaway, as high as \$10 a seat was secured for the front row and the boxes and loges.

More than 50 well-known acts appeared at the different shows. About 40 of these traveled with it every night and appeared in every performance. Each performance, however, was augmented by special appearances of different artistes who lived in near-by towns or who came out especially for the occasion. At the Columbia, Far Rockaway, the entire bill playing the house for the last half of the week augmented the Lights' show.

Victor Moore, "Angel" of the Lights, officiated as master of ceremonies at each performance. Among the acts which appeared at most of the various shows given were Barnes and Hamilton, Curtis and Adelaide Brail, Johnny Burke, Cantwell and Walker, Walter Clinton and Julia Rooney and their Lights' Club Orchestra, Deegan and Mack, Diamond and Brennan, Dooley and Sales, Laura Hamilton and Company, Hayes, Marsh and Hayes; Slim Jackson, Mel Kloe, The Leightons, The Lights' Club Ensemble, Mallen and Case, Middleton and Spellmeyer, Sim Moore and Frank Mitchell, Morris and Shaw, Morton and Glass, Harry Neely, Olsen and Johnson and their afterpiece; Bill Robinson, Harry Rose, Runaway Four, Maude Ryan, Skelly and Helt, Hollis Smith, Summers and Hunt, Mrs. Frank Timony, Al White, Wood and Wyde, Ed Wynn, Renee Bianco, Charles Purcell, Miss Patricia, Four Morons, Bert Levy, Joe Laurie, Jr.; Charles King, Miss Juliet, Bert Fitzgibbons and Brother Lew, Gus Edwards, D. Apollon and Company, Four Kings of Harmony, Zena Keefe, Romas Troupe, Sayre and Mack, and many others.

The home town of the club, Freeport, was not played this year, because satisfactory terms could not be reached with the management of the Freeport Theater.

In conjunction with the Cruise, the Lights started active work on their drive for new members. An open letter was published on the inside front cover of the program, stating that "we are making a drive for new members. Anyone in any way connected with the amusement world in any capacity is eligible." The letter gives a brief history of the organization and its purposes.

Girl First One To Be Booked Thru Auditions

New York, Aug. 10.—Frank Evans is probably the first agent to land a corner thru the newly instituted morning tryouts at the Palace. He is responsible for having secured an audition for Queen Hackett/Candian girl, who does a piano act of classical and popular numbers. She is expected to have a long route in a few days.

Cloonan Batting for Lorraine

New York, Aug. 10.—Billy Cloonan, of the Fally Markus Agency, is handling the books of Harry Lorraine of the same firm, the latter having gone on his vacation. Lorraine books most of the one and two-night stands for the Markus office. He will be back at his desk next week.

SKETCH CANCELS WHEN TONOR DIES

New York, Aug. 8.—The time of *Little Miss Cupid*, vaudeville sketch, has been canceled following the untimely death in the Majestic Hotel, Chicago, August 1, of Tommy Tonor, who had a heart attack. Tonor's body was shipped to his home in Philadelphia, where burial took place. He was well known in vaudeville, having toured the world during 1914 and 1915 in the act known as the *Five Merry Youngsters*.

Lew Sharpe, now associated with Charles Wilshin, K-A, booking agent, and Frank Leslie, New Haven representative of Famous Players, appeared with Tonor in this offering.

Choristers Scarce For Flash Offerings

Girls Prefer Musical Shows at Almost Half Salary Because Travel Is Eliminated

New York, Aug. 10.—Producers of flash and other acts requiring chorus girls and specialty performers report an unusual scarcity of this type of artiste. Altho former years have seen a similar dearth, it is not to be compared to the difficulty in obtaining choristers for vaudeville acts this season, according to indications of a dependable character. Many producers hint great cause for concern over the chorus girl condition in vaudeville and the increasing trend to favor musical comedy. One reputable manager, lining up a cast for a new revue, stated that only one applicant in three days was the result of calls placed with Chorus Equity and all the agents in town, tending to show that the average chorus girl is no longer interested in vaudeville unless the act will work in New York only.

The same producer, who studies vaudeville closely and watches its trend, vouchsafed the view that the average chorister is striving to enter musical comedy productions and snubs vaudeville offers because of the requirement to go out of town. The first question that is asked, according to this informant, is whether it will be necessary to leave New York. From the chorus girls' point of view there is keen foresight shown in the effort to land a job that will not compel road work, for the reason that the average girl working on Broadway doubles her salary by playing clubs and other outside engagements not available when out of the city. The day of the stage-door Johnny inducement is gone and the day of gettier hushness judgment at hand. Refusing offers in vaudeville of \$45 a week for the same work in a musical production that would pay \$35 or \$40 and having to go out of town in one, but remain here in the latter, is evidence of better business acumen on the part of the chorister than exhibited in the past. It is bound to bring suffering to vaudeville, more marked in future years than now, unless conditions mitigate the situation. The possibility is not remote that this season will see fewer flash acts because of the growing tendency of choristers to shun the vaudeville field.

Proctor Host to Kiddies

New York, Aug. 10.—Several hundred children from the Grosvenor Settlement House, in East 49th street, will witness the afternoon performance at Proctor's 58th Street Theater Wednesday by courtesy of P. E. Proctor, who each year entertains the kiddies from this settlement in one of his houses. The children will be in charge of Olga Sparks and assistants.

Stafford To Do New Act

New York, Aug. 10.—Frank Stafford will open in a new act shortly, which has been written for him by Eugene Conrad. It will be billed as *Dick Soup*. Alex Brady and "Buddy", the latter a trained dog, will appear in the act.

Moss Empires' Dividends

London, Aug. 8 (Special Cable to *The Billboard*).—Moss Empires has declared an interim dividend of two and one-half per cent, with the Granville, Waltham Green. Britain's smallest vaudeville house, paying 10 per cent on the year's working.

DALLAS THEATER BOLSTERS SHOW

Dallas, Tex., Aug. 8.—The Majestic Theater, part of the Interstate string, pulled itself out of the summer doldrums by playing a rebuss of Harold Lloyd's *Never Weaken* along with the vaudeville bill. On the week the house played to 17,000 persons, a near record.

This is the first season the Majestic has maintained its vaudeville policy thruout the summer. Extensive advertising of the cooling system sold the idea.

Texas Theaters Change Mgrs.

Dallas, Tex., Aug. 8.—Gen. Oliver, for four years manager of the Majestic Theater here, has been transferred to Little Rock, Ark., to head the Majestic Theater there, also a part of the Interstate chain. The transfer was made at Mr. Oliver's request to enable him to live with his family. Charles A. Leach, manager of the Majestic at San Antonio, was transferred to the Dallas house. Mr. Leach was formerly engaged in army welfare work at Fort Sam Houston, San Antonio.

In British Vaudeville Houses

London, Aug. 8 (Special Cable to *The Billboard*).—Willie Schenk, with Margarette, put over a big success at the Alhambra this week.

Sir Oswald Stoll has engaged Bretbart for two weeks at the Coliseum, at \$1,000 weekly, thru Montague's Agency.

The Victoria bill for August 10 is starring four American acts. The bill includes Van and Ernie Stanton, Sophie Tucker, Kimberly and Page, headlining; Bob Hall, monologist, at the bottom; and Stanley and Birnes in the middle of the bill.

Galland Act Opens

New York, Aug. 10.—Dorothy Galland, who played over the K-A. Time last season in a single act, called *Just Growing Up*, opened in Boston last week in her new vehicle, *Short and Sweet*. Miss Galland will play several weeks in New England and then join her husband, Will L. White, manager of Norumbega Park, Boston, for a month's camping in Maine, after which she will bring her new act into New York. White, who is also amusement director at Norumbega, produced both acts for Miss Galland.

Theater Owners In Rockaway Boom

Independent Vaude. House Sold at Reported \$700,000 Profit. Later Resold

New York, Aug. 8.—The real estate boom which hit Rockaway Beach during the past week resulted in one of the biggest profits and quickest turnovers in the sale of a theater heard of in years, when Morrison's Theater, at Seaside, Rockaway, which had been purchased less than a week before, was sold at a profit of more than \$700,000 by its purchaser.

Last week the Morrison family, which owned and held onto the house for many years, refusing offers to sell for a long time, turned the house over to a buyer for \$450,000. This was during the latter part of the week. By Tuesday of the past week the house had again been sold at a reported price of \$1,200,000. The new purchaser is a syndicate which is said to be headed by Harry Weinberger, of Passaic, N. J., in association with Joseph Gelst and Sam and Joseph Silverstein.

Another profit in theatrical realty was made when the new Montauk Theater, Brooklyn, was sold this week for a price touching \$1,000,000, or about \$82.50 per square foot. The purchasers are a syndicate of Bronx operators who intend to tear the theater down and build a skyscraper on the site. They were represented in the deal by Attorneys John Kadel and Max N. Koven. Dunson & Campbell, of the Brooklyn Real Estate Board, represented the sellers. The house was formerly owned by the Hanover Theater Company.

Leo Bailer Recovers

New York, Aug. 8.—Leo Bailer, of the Rosalie and Lee Stewart firm, returned to the office this week after recovering from a harrowing accident in which he narrowly escaped death, when his car which he was driving was completely wrecked in a smashup the evening of July 11 on the highway leading to City Island.

Bailer had to run the auto into a telephone pole in order to avert a head-on collision with another car, which, he said, was proceeding toward him at a high rate of speed. He suffered severe cuts about the face as well as minor internal injuries, but feels he escaped luckily.

Films in Loew's Alhambra

New York, Aug. 10.—Loew's Alhambra, which for two seasons has been the home of a stock company, will revert to its former policy of first-run motion pictures. The house, now undergoing renovation, will open August 24.

LUESCHER AGAIN SUPERVISES ROYAL

Former Big-Time Stand Reopens September 7 With New Policy

New York, Aug. 10.—Keith's Royal Theater, in the Bronx, again will be under the supervision of Mark A. Luescher, director-general of the Hippodrome, when it reopens September 7, Labor Day. A new policy will be inaugurated at the house, one similar to the one played at Keith's 81st Street Theater, that of six acts and feature pictures, playing a full week stand and giving two shows a day. Mark Luescher directed the house when an attempt to establish a Hippodrome circuit was started at the beginning of the season of 1924-'25. The circuit was then supposed to include the 81st Street, Alhambra, Royal and Hippodrome theaters in New York. The change in the type of residents in the sections surrounding the Alhambra and Royal was accountable for the fact that the policies didn't appeal and the houses didn't do business.

An attempt will now be made to restore the Royal to its old-time glory, as a semi-big-time house. Al Darling will continue as resident manager of the house, having been there since 1918. The stock chorus and production idea inaugurated when Luescher first started to supervise the house will not be used. A concentrated effort on exploitation and publicity of the house and the shows booked in will be made. Meanwhile, no change is scheduled for the Alhambra, which will continue playing its policy of motion pictures only.

WESTERN BAND IN N. Y.

New York, Aug. 10.—Bud Averill, of Wyoming, is in New York with his Powder River Orchestra, a band of 10 pieces that has been playing in the off fields near Teapot Dome. Averill and his orchestra will be seen in the East in a novelty offering, comic music, song, dance, ropespinning, etc., under the direction of Morris & Feil.

"Miss Cleveland" in Vaude.

Cleveland, O., Aug. 6.—Elsie Connor, 17, selected as "Miss Cleveland" in a contest conducted here last week by *The Cleveland Press*, participated in by 300 girls, began a week's engagement at Keith's Palace Theater here Sunday.

Between now and September 8, when Miss Connor will appear in Atlantic City as Cleveland's representative in the National Beauty Pageant there, the winning local beauty is planning to attend a "limbering-up" school, as well as to engage regularly in swimming, tennis and dancing.

Helen Lackaye in Sketch

New York, Aug. 10.—Helen Lackaye, sister of Wilton Lackaye, is entering vaudeville in a sketch called *Hearts*, written for her by Alice Gerstenberg. It is being staged by Robert T. Haines and will have a cast of four people. The offering will be seen under the direction of Alf T. Wilton.

MORRIS & FEIL BOOKINGS

New York, Aug. 10.—Morris & Feil have been on the job booking acts under their direction, according to the list which follows:

Joe Browning, opening today at Proctor's Fifth Avenue Theater for an extended tour; Sylvia Clark, opening August 24 in Buffalo for a tour of the K-A. Time; Joe Darcy, booked over K-A, to open September 7 at Brighton Beach; Elliott and La Tour, opening September 21 at South Bend, Ind., for tour of the Orpheum Circuit; Franklin D'Amour and Company, who opened today in San Francisco for a tour of the Orpheum Circuit; Bert Gordon, who opens next week in Washington with his new partner, Vera Kingston, for tour of K-A.; Hector, opening this week on Poli Time for tour extending to May 31; Hickey Brothers, opening in Winnipeg this week for tour of Orpheum Time; Johnson and Baker, opening September 7 on Poli Time at Hartford; Murray and Irwin, opening August 31 at Allentown; Morris and Shaw, opening on K-A. Time September 7; Harry Rappl, opening at Orpheum, Brooklyn, August 24 for tour of K-A. Time; Rhodes and Watson, opening Davis, Pittsburgh, week of August 31 for tour of K-A.; Harry Rose, on K-A. Circuit again, opening September 7; Stan Stanley, opening at the Fordham here week of September 7, and Ernest Hlatt, who has a record route, opening September 14 and extending to July 5.

A. Joseph Jordan Returns To Loew's State Aug. 24

New York, Aug. 10.—A. Joseph Jordan, director of the orchestra in Loew's State Theater here, will return to his post on August 24. Jordan has been absent for the past few weeks, recuperating from a nervous breakdown. He is now in Chicago and is doing nicely.

Big City Vaudeville Reviews by Special Wire

Keith's 81st Street, N. Y.
(Reviewed Monday Matinee, August 10)

Fair to middlin' bill this week, except that it is almost negative in comedy of a stout character. Fulton and Parker divert with their laugh material and Bert Walton amuses with his, but neither are powerful laugh guns. The latter was put into the lineup at the last minute, filling the disappointment of Bobby Barry and Dick Lancaster, who were billed for next to closing. Walton assumed this spot and held it reasonably well.

Karl and Erna Kren opened with a sketch and painting novelty, offering a series of landscapes in oil on transparent canvas. Erna departs herself energetically in assisting Karl, offering a few brief steps for good measure. The act pleased.

Alke Morley provided some high moments in *High Brown* in the number two spot, going over nicely. She is equipped with a repertoire of numbers, which she offers in inimitable style. Miss Morley's voice is particularly qualified for the type of songs she sings, including the sub ballad as well as the *High Brown* ditties.

Fulton and Parker followed in what is aptly named *Discretion a la Carte*, a potpourri of songs, comedy and novelty from the pen of Paul Gerard Smith, an old hand at writing for vaudeville. The team fared favorably, scoring the highest honors on the singing and incidental steps. Jack Fulton, who is a nephew of the late Senator La Follette, and a juvenile of ingratiating personality, has a long stream of gags that could stand strengthening. Withal, the offering is far above the average.

Melissa Ten Eyck and Max Welly, character dancers, presented a dance offering in the next spot, assisted by Joe Rose and Andy Robling, the latter at the piano. Rose sandwiches specialties of Ten Eyck and Welly with Russian and aerobic numbers. He is more or less negative in his first specialty, but some better in his second, which is more of an aerobic nature than the other. An outstanding feature of the dance offering is the closing number, called *The Lure of Gold*, and adapted from Robert Service's poem opens the number, laid in a beautiful setting. The dancing of Miss Ten Eyck and Welly in interpreting the specialty far outdistances anything we have seen for some time. It is really a treat for the eye.

Bert Walton followed with his rick-tickling line of tab, assisted by two plants, who sing. The act registered a good hand.

The Hippodrome Skaters, featuring Willie Frick, champion figure skater of the world, and Catherine Pope, an empress of the ice, and including Jack Coffy and another who wear Mephistopheles garb, closed the show in a graceful exhibition on the steel blades. The team of Frick and Pope is so well known in the two-day that further comment is unnecessary. Suffice it to say that this engagement marks their return to the game this season. Frick has been doing his stuff up in Boston during the summer.

ROY CHARTIER.

Pantages, San Francisco
(Reviewed Sunday Matinee, August 9)

Plantation Days, an all-colored revue—a clean, clever show, without a single coarse word or act—filled the entire bill with the exception of the motion picture and songolog surprise.

The cast includes Jones and Jones, Scott, Allen and Lee, Blanch Callaway, Farrell and Chadwick, Five Crackerjacks and eight pepper chorus of Creole beauties. It is a long show without a dull moment, and was enjoyed by a capacity audience, with a big overflow waiting to see the second show.

On the screen, *Three in Erlic*. Songolog, *The Merry Widow*, well sung by a quartet, with attractive scenic effects repaid by two curtains. Two violin solos, *Merry Widow* and *Vilho's Song*, by Carol Weston caught the fancy of the crowd and got the show off to a good start.

The prelude to *Plantation Days*, a violin solo, did not get the attention it deserved on account of following Miss Weston.

Opening ensemble of the entire company of 21 showed an old familiar scene of a Mississippi River boat loaded with cotton at the wharf.

Miss Chadwick, a clear-voiced soprano, and the plantation quartet sang *Old Kentucky Home* and other Southern melodies, following which a whirlwind of dancers, male and female; then Blanch Callaway, singer of blues songs, and pianist, who plays ragtime with his hands while his facial contortions convulse the audience. All the old-time songs and many of the new ones were put over in good shape by this dusky troupe.

Two comedians held the stage for 15 minutes with a skit in which they pose as two tramps three jumps ahead of the town marshal in beating it out of town on the railroad. Their use of inapplicable

THE PALACE NEW YORK

(Reviewed Monday Matinee, August 10)

Fine summer entertainment with the attendance up to the usual mark despite the heat. Bill ran smoothly, with but one exception to the original layout, which was that of George Lyons appearing in place of Leo Beers.

Van Horn and Inez, in their roller-skating exhibition, gave a little life to the show earlier than expected. Concluding, of course, was their feature, an original swivel neckspin.

George Lyons did nicely in the second spot with his harp selections and accompaniments to his songs. The selections for the most part are of popular appeal and the song-published ballads. To get away with this type of offering in the duce spot is no small feat. This is his first appearance here, we believe, as a single, having been formerly teamed as Lyons and Yosco.

Nitza Vernille and Company, in "Wonderland", an artistic dance vehicle, pleased thruout. Miss Vernille does not follow the cut-and-dried routines, but offers many difficult and clever accomplishments as part of her dancing, some of them of the acrobatic order. The settings by Clark Robinson are out of the ordinary, and the gent, painted by Willy Pogany, aids in giving Miss Vernille an unusually effective entrance. John Walsh, tenor, and the Misses Davis and Stephens assist in rounding out the offering with songs and eccentric dances respectively.

Billy Wayne and Ruth Warren, in "The Last Car", by Paul Gerard Smith, were the vanguard of the laughgetters. The skit is funny and typical material from the versatile author. The slang is liberally spread on, at times too thick, which spoils it for some of delicate and probably good taste. The dance bit is comparatively new and surely strengthens the turn, while the concluding comedy wrestling still closes strongly.

Nan Halperin, in a repertoire of character songs, succeeded in selling them very well considering the kind of weather, which is not helpful to anything that smacks of the dramatic, such as second number. Easily the favorite is the kid characterization, funny and appealing to every type of patron.

Violet Heming, in "Likes and Dislikes", a comedy playlet, by Edwin Burke, closed the first half. Miss Heming has the role of a wife doing her utmost to bring about amiable relations between her husband and a former suitor, her theory being that most people dislike each other because they merely think they in turn are disliked. Just as everything is hunky dory she proves the fallacy of her argument by exhibiting a violent dislike of a woman whom she thinks married to spite her. Edwin Stanley as the husband and William Shelley as the friend lend admirable support. The early part of the offering might be out to good advantage. There are many laughs in the action, which is always interesting. Miss Heming did not seem to make a very good choice in her gown. It does not blend so well with her hair or make-up.

Charles King, assisted at the piano by Willie White, sang an excellent series of popular numbers, all of them live material, which hit with the entire house. It took two or three encores before the patrons decided to let him off and return to the new-born youngster he mentioned.

Benny Rubin, playing a return engagement, filled the next-to-closing spot with no end of laughs. The skits enacted, as tho a burlesque version of news events, are as funny as one would want them to be. May Usher heads the competent cast of funmakers.

Aerial Smiths closed the show with one of the best double trapeze acts we've seen in months. Both the man and girl work fast, and the routine includes stunts that are difficult and evidently not worked out overnight.

M. H. SHAPIRO.

big words got many a hand from the auditors—not that they had not heard it before, but appreciated for the way it was handled.

As a windup five of the men brought the house down with a veritable riot of flips, cartwheels and acrobatic stunts. The pepper chorus is deserving of special mention and words of praise for the graceful dancing and smoothness, with which it works. The gay and colorful costumes and the staging of the act helped to put it over in first-class style and make it what it was, an enjoyable show.

E. J. WOOD.

Grand O. H., St. Louis

(Reviewed Monday Matinee, August 10)

A well-rounded-out variety bill with a bevy of singing acts is on view this week. Last week a new policy was inaugurated here, a double orchestra—meaning that each act will have a complete orchestra at each of their four appearances. The new departure has met with the approval of the acts and audience both. Carl Steinkuehler is principal orchestra leader.

On the screen, *Acrop's Fables*, *Pathe Weekly* and *The Adventurous Sex*, feature photoplay, starring Clara Bow.

Togo, a youthful Jap., devotes the first five minutes to top spinning, at which he is a marvel, and then for a strong finish walks up a hullope from the stage to the gallery and then makes a hack slide down the rope to a splendid land. Seven minutes, in three; two bows.

The Harkins Sisters, two attractive maids, harmonize nicely in their repertoire of songs, which consisted at this show of *All Alone*, *Follow the Swallow* and *Put Away a Ray of Golden Sunshine*, each with extra verses and variations. Eight minutes, in one; two bows.

Fries and Cody, an overweight lady and a male in street clothes, kid one another and in their comedy talk the laughs are garnered principally on account of the excess avoirdupois of the madam. They also sing several solos and double numbers, closing with a syncopated blues song. Sixteen minutes, special in one; three bows.

Billy Beard is back again for his second time this year. The clever black-face funster had 'em with him from start to finish, but this is customary with Beard, for his funny stories and well-delivered comedy songs are always relishable and register solidly. Sixteen minutes in one; encore and bows.

La Fayette and Delfino Company. This cracker-jack vaudeville offering opens with a male quintet in Spanish matador costumes playing mandolins and guitars. These dark-skinned lads surely can strum their instruments and play jazz and opera with equal abandon. They do some ensemble singing too, two dance specialties that were outstanding dash and adagio and an apache number. A diminutive danseuse surely stopped things cold when she came on for her two numbers. She's just a little wonder, that's the only way to put it. Nineteen minutes, fifty hangings in four; five curtains and two bows.

Blanche and Jimmy Creighton are also popular here. They retain their same good comedy chatter that gets laughs aplenty always. Sixteen minutes, special in one; five bows.

Perry and Wagner, assisted by Violet Manning. These two boys are real performers and know how to deliver their stuff to best advantage. They are versatile and dish out their material in a matter-of-fact way. Miss Manning only comes in for a short hit at the close of their turn. Their half hour of interesting entertainment brought them an encore and several bows in one.

The Saitos, a pair of male and one female comedy acrobats who specialize in fast tumbling and foot-balancing and tossing. They inject comedy in good stead during their act also. Nine minutes, in full, bare stage; three bows.

F. B. JOERLING.

W. H. Bergman, exploitation manager for the Roseland and Orpheum theaters in South Omaha, Neb., the past five years, has accepted a position with Famous Players-Lasky Corporation as traveling manager in Nebraska and Iowa for nine of their films.

Palace, Chicago

(Reviewed Sunday Matinee, August 9)

Bill pronounced one of the most entertaining, uniformly good bills that has been presented here for a long time.

It opened with a surprise. Christie and Daley present some eccentric comedy in a novel way and then some. Bozo, billed as "the most wonderful dog in the world", is that, because he is more wonderful than a dog. They start the bill high and carry it still higher.

Billy Farrell and Company do some old-time steps and introduce a couple of old-timers—man and woman—who simply run away with the show in spite of the slight handicap of being antediluvians in years. They carry the enthusiasm a notch higher than they found it.

Arthur and Morton Havel, with Helen Lockhart, present a sketch, in *Lower's Lane*, that is very clean cut in its comedy and cleverly acted. Miss Lockhart is a talented young actress. The principals, with the assistance of the Misses Ada Howard and Denie Dooley, keep the audience in a good mood.

Chaz Chase, from the *Ziegfeld Follies*, is hard to describe and impossible to convince a reader of his wonderful powers to entertain and mystify. He is a regular Russian Bolshevik when it comes to fire-eating stunts, but perhaps his greatest art is in his ability to express himself without speaking a word. He gets more out of his actions than Charlie Chaplin gets with his feet.

Edward Stanislavoff and Gracie, in *Gypsy Wanderers*, with the Six English Tivoli Girls, present a musical comedy show. This is one of the finest stage pictures and graceful, tuneful dance acts that one would care to see. The Six English Tivoli Girls are as uniform and timely in act and movement as a symphony orchestra section of violinists. Beauty and color added to the effectiveness of this act.

Billy Shone and Louise Squire have a sketch, *Lobbie Follies*, that is cleverly written and full of witty chatter and ex-cruciatingly funny situations taken from life as it is around a hotel lobby. Ran away with the show.

Karyl Norman grows more artistic and his voice mellows into a more sympathetically musical appeal as he grows older. His art is nature in action. What he does is right and is true in the most minute detail. His costumes are as gorgeous as ever and his material mostly new. There are enough of the old-time favorites to catch the Normantes who flock to see him whenever the opportunity is offered. He simply stopped the show.

Al Herman, the "Black Laugh", had to step into a hard spot, but he was equal to the demands of the occasion and was unusually clever, with better material than the last time we saw him.

Johannes Jesseffson, in *The Pioneer*, gave an exhibition that engaged the assistance of three Indians, who did a regular jujitsu that thrilled the audience and held it spellbound for more. It was a great closing to a great bill, entertainingly speaking.

FRED HIGH.

Majestic, Chicago

(Reviewed Monday Matinee, August 10)

Wilbur and Adams, man and girl, opened the few bill with a comedy offering in which the man employs a lot of hokum and does some remarkable falls. Clever and good entertainment. Ten minutes, in full; one bow.

Harvey, Henry and Grayce, two men, one working in black, and a girl, all work in brass with effect. The man in black furnishes the comedy and leads in the instrumentation. Should be good all the time. Ten minutes, in one and a half; two bows.

Lee and Cranston, man and girl, appear in a domestic comedy skit. The man slugs well. It also is a good little act. Twenty minutes, in two; three bows and curtain.

Kent and Allen, two girls in a comedy skit seen here before, are very good, with lots of comedy action which went well. Twenty minutes, in one to full; two bows.

George Armstrong offers a repertoire of comedy songs. Eight minutes, in one; two bows.

Catherine Refield and Company is the same we had before and never got enough of. Four men and three women in grand opera selections. Wardrobe and settings of the finest selections from *Madame Butterfly*, *Rigoletto*, *Faust* and others. It is a vocal treat. Twenty-three minutes, in full; three bows.

Rice and Newton, man and girl, have funny talk and songs. Man does the comedy and the act goes well. Fifteen minutes, in full; two bows.

Nathanson's entertainers is a band and closes. It has two singers and light effects. It is a good organization. Ten minutes, in full; two bows.

FRED HOLLMAN.

Princess Wahlenka to U. S.

London, Aug. 8 (Special Cable to *The Billboard*).—Princess Wahlenka sailed for America August 6 on the S. S. American.

Palace, Cincinnati

(Reviewed Sunday Matinee, August 9)

The Palace bill this week, composed mostly of vocal music and dancing, offers some enjoyable entertainment. Yezek and Eddy opened the bill with a well-staged wire-walking act. Philip Eddy picked *Poot and Peasant* strains as a mandolin-solo introduction to the piece. Good number. Curtains were drawn aside and Miss Yezek, a naturally attractive woman with beautiful long curls acting as a frame for a pretty face, danced on a slack wire before a colorful scenic drop. Eddy did a clever backward somersault thru a hoop on the tightened wire as a finish. Nine minutes, in one and three; one bow.

Blanche Franklin and Nat Vincent went over big, singing their own compositions. They have a likable manner of selling their stuff. Their numerous verses of *You Can't Fool an Old Horse* Fly went over best. The *Lula From Ashabula* number and *Ain't Like It Usta Was* bits, too, were good. Few artists could get away with a rare joke like the one about the traveling salesman as did Franklin and Vincent. Ten minutes, in one; two bows.

Briscoe and Rauh furnished some delightful comedy in their *Conquered* skit. Al Rauh has an original line of laughs and Miss Briscoe wins 'em with her fervent manner. *Because They All Love You and I Want You, Only You, Sweetheart*, vocal solos, and *San Domingo*, rendered as a duet, were well-chosen numbers. Eighteen minutes, in one; three bows.

Miss Jue Quon Tai didn't win her audience until the final *Ukelele Lady*, but that piece was full of pep. She reminds one very much of Ann Pennington in this, in appearance and manner. She is gorgeously attired and is assisted by an unbillied accompanist who fills in with a pleasing piano solo. Fifteen minutes, in one and one-half; three bows.

Coogan and Casey have a clever plot in their act billed as *The Shrinking Violet* and there are plenty of good laughs, thanks to Alan Coogan as the "Violet". The skit concerns a young man who seeks a medico's cure for being girlish. Quite by accident he visits a young woman doctor who cures him. Not, however, until she awakens within him that thing called love. There's a kissing scene that beats any we ever saw. Nineteen minutes, special drop in one and one-half; three bows.

Sherman and Rose Revue is a beautiful dance offering. Sherman and four girls do a number of well-executed dances, there being *Rose-Marie* and gypsy ensemble numbers, a solo to dance by a graceful little miss, a solo dance to *All Alone* by Sherman and an exquisite Russian finale. They worked with pep and received a good hand. The settings are appropriate. Seven minutes, full stage; one curtain.

Bob La Salle was not on the program when the show was reviewed. On the screen: Virginia Valli in *Up the Ladder*. CLIFF WESSELMANN.

Loew's State, New York

(Reviewed Monday Matinee, August 10)

A weakly balanced show this week as a result of poor judgment in its booking. Six acts in the layout, and of this four might be said to work in one, those in full opening and closing the show, the rest being sandwiched in between. The fourth act, Tracy and Elwood, did use a full stage setting, but that didn't help matters any; in fact, it hurt the team, for they do practically all their work in one and the emptiness of the big stage in back of them only served to detract from their efforts. The really bright spots in the show were the opening act, the *Hollanders*, Ben Welch, and the closing act was fairly good.

The *Hollanders* should really be in the Hippodrome. The production staff of that house couldn't do a thing to improve their offering because their setting is perfect. About the only addition would be to use the Hippodrome chorus for a Holland dance. The troupe consists of six men, two of whom are midgets, and one girl. They do Risley and tumbling and go thru some remarkably good feats in these lines.

Albright and Harte were rather weak on second. The best numbers were the girl's ballad solo and the man's *Tramp, Tramp*, *Tramp* rendition. Either the house is too big for them, or they didn't let themselves out, for the opening part of the act couldn't be heard very distinctly half way back of the theater.

Welford and Newton would have scored much better on a bill where they could have been spotted second. With all the acrobatic work contained in the opening act here, they couldn't very well follow them, and their dance work somehow didn't get quite the applause it deserved. The boys use some talk bits for the purpose of getting in a few gags which are typical of hoofers. They do some very good acrobatic and eccentric work and probably will do better on a more effectively balanced bill.

Stella Tracey and Joe Elwood had several things against them. First, that there is no reason in the act for working in full stage. The two bits of running around used in the Russian burlesque number at the finish could just as well be done down stage as they do the rest of the act. A full stage setting

Proctor's 5th Ave., N. Y.

(Reviewed Thursday Evening, August 6)

It's remarkable to us how this house continually does capacity and near-capacity business all thru the year at nights, and all the more of a mystery during the summer. Considering that it is situated in a strictly commercial and transient district where all offices and business places close about 5 or 6 p.m., one would think that it would have a tough time in getting patrons at night. Yet it continues to fill the house day in and day out, with the night business often being greater than during the day.

The show for the last half ran smoothly. The De Kos Brothers, assisted by an unbillied woman who puts on a heavy makeup and does nothing in the act but act as a "prop", made a good opener. The boys do some good gymnastic and hand-to-hand balancing stunts, one of them working on stilts. They close with some fast tumbling.

The Texas Four drew unusually good applause for an act spotted second, almost stopping the show. They are doing practically the same routine which they have been using for several years. Since most of the material consists of special numbers it is easy for them to do so, but it does seem as tho the *Ballyhoo* number, which was a published and popular one about five or more years ago, could be changed for something better. A new bass is now in the act.

Courtin' Days proved a cleverly written musical farce skit, done very well by two men and a woman. It has been staged effectively and found the going very easy.

Barry and Whiffledge never seem to go over as well as we think this couple should. It is probably due to the fact that a great many of their lines are too clever for the average vaudeville audience. There is also the fact that a lot of their ad libbed stuff is "actor-proof"—in other words, of no meaning to a layman but very funny to a person connected with show business. There's no denying the fact that they are good entertainers and an audience does enjoy their act on the whole, even if a lot of the "wise-cracks" are muffed.

Frank Dobson is doing a new act with a company of four girls and two men supporting him. It is a clever series of farce-comedy skits and scored heavily here.

Harry Breen was called in at the last minute to fill in for Jack Benny, who was unable to play his scheduled engagement here, as he was booked to open an Orpheum tour in Los Angeles on Sunday. Breen has the advantage of the average reviewer. He goes on year in and year out doing the same act and always being able to make himself enjoyable, whereas a vaudeville reviewer must rack his brains each time he sees Breen to say something new about him. Having caught him only the week previous in another house, we can only refer the reader to that issue. Naturally, Breen did stop the show—that's why he's Harry Breen.

Mlle. Ivy and Company closed the show with a dance offering in which she was supported by a male dancer and a pianist. The act is preceded by a motion picture showing Mlle. Ivy taking a walk of three miles on her toes. Endurance is her greatest asset—more grace and technique would help. The male dancer is very good and the pianist shows a remarkable touch in his work. G. J. HOFFMAN.

should be used for something more than space for the eyes of the audience to wander to. This may account for the fact that they didn't get as many laughs as their material perhaps would get if they worked in one. Then seventeen minutes is much too long for act of this sort. Three or four minutes less would be more effective. Both are capable performers, but have been careless in setting and timing their act.

The biggest applause and laugh hit scored here in a long time was rung up by Ben Welch, assisted by Frank P. Murphy, who has been with him for years. Welch is still the same great comic of old, and they just howled with delight at every line he pulled. He is using a lot of new material in addition to some of his standard bits, and all of it is sure-fire. Murphy was compelled to come back and render a speech of thanks on behalf of Welch after the lights had been put out and the music for the next act started.

Mme. Dellrlo and Company closed. A prima donna, Spanish dance team and Spanish orchestra of five pieces compose the company. The singing pleased and the dancing was well done. The orchestra also scored with its individual innings. G. J. HOFFMAN.

Lightning Causes Panic

New York, Aug 8.—A flash of lightning which gave rise to the cry of "Fire!" started a panic in a motion picture theater at 433 Myrtle avenue, Brooklyn, recently. Joseph Cohen, manager of the house, ordered all lights turned on and with the assistance of his ushers restored order. One woman received an injury to her ankle in the rush to the exits.

B. S. Moss' Franklin, New York

(Reviewed Friday Evening, August 7)

Since the summer policy of five acts went into effect here the shows haven't quite been up to standard. It isn't due to the fact that there is one act less, for it is possible to put up just as good a bill of five acts as it is to do with six. It's the caliber of most of the acts booked in which counts. It isn't a reflection on the acts either, since most of them individually are good standard small-time offerings. But this house isn't accustomed to playing standard small-time acts, and the change is being felt. The bill for the last half was a typical family theater layout for the most part. The Worden Brothers, shouldn't be included in the class of act mentioned above. Their Risley offering, tho it has been seen around for years, is still a novelty and contains a lot of very good work.

Roger Williams, who deuced it, on the other hand is typical of the pop. house act. Williams does a good routine of imitations of various noises such as motors, motor horns, aeroplanes, and instruments such as steel guitar, banjo, cornet, saxophone, trombone and others. It may be that with the advent of the lower price scale they are trying to educate the patrons here to just such family house acts as Williams.

Herbert Ashley and Company is another. Some of the scenes are announced as written by the late Aaron Hoffman some years ago, and are parodied by Ashley after the straight man does them as originally supposed to be written. A woman announces each scene. Following the portion of the act in which the old scenes are done and hurled at Ashley and the straight man did a series of current popular numbers and parodies. Ashley has been associated with this style of entertainment for years and found it easy to score here, almost stopping the show.

Hart, Wagner and Lela also found favor with a hokum comedy act. They have a great entrance which gets the audience right at the start. The trio is composed of two men and a woman, and in addition to the hoke they offer some song and dance bits which went over nicely.

Tabor, a gypsy revue, closed the show. Three men and three women are in the cast of the act, which offers singing, dancing and violin playing. The voices are good and the dancers show more than average ability. G. J. HOFFMAN.

Keith's Orpheum, Brooklyn, N. Y.

(Reviewed Thursday Evening, August 6)

Good business seems to be the rule at this house rather than the exception, attendance this particular evening being exceptionally good, but the program offered was not particularly entertaining. As a whole it was pretty flat and not up to the standard previously maintained.

Dulmage and Kitty in their unicycle specialty open the bill in a series of stunts on high and low unicycles and a very small bicycle. Dulmage's trick of juggling two balls while riding a fair hand. His rope-skipping bit also went over pretty well. The comedy they use is poor and badly sold.

George Carey, Joe Donovan and Frank Marr, in their songs and comedy, Marr and Carey feeding Donovan, were the nearest thing to a hit on the bill and their offering wasn't any too strong, tho it did manage to gather quite a few laughs and take one encore.

Mollie Fuller, assisted by Lella Romer and Bert Kelley, in a skit called *The Light*, followed. It's a sentimental bit based on a blind old actress' faith in her friends of the profession not deserting her in her old age. There is some comedy thruout the offering that was quite fair. Before the curtain goes up several old-time songs are flashed on the screen for some community singing which starts off weak but finally gets going. Mollie Fuller does some reeling and feeds Lella Romer, who pulls a hokum Spanish dance that is amusing and well done. Kelley's part of the offering is billed as "an impression of Bert Savoy".

Lew and Mad Wilson got a lot of laughs with their crazy turn, but fell a little bit flat. One of the boys works from the orchestra, acting as a "plant". In this humble reviewer's opinion he would do well to occupy a box seat or at least a seat way down front in the orchestra, as the folks upstairs can't see him when he first starts his crossfire with the partner on the stage. This doesn't help any, as we heard many complaints from our fellow occupants of the loge.

La Palva and Company, a song and dance offering consisting of man and woman dance team, woman pianist and woman singer, close the show in a routine of Spanish dances, with vocal and piano solos worked in by way of varying the running order. The dancers are graceful and score in their numbers, the pianist is a little better than fair, and the vocalist is the weakest member of the act. JACK F. MURRAY.

Frank Ducrot has been playing a number of hospitals in and around New York during the past week, under auspices of the American Legion, in conjunction with his club dates.

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

(Reviewed Thursday Evening, August 6)

The fetish for dancing still prevails at this Harlem stand. As long as the audience bears no complaint there's no reason for not continuing with bills of this kind. Business has been decidedly good at the 125th Street for the past few weeks. According to report, the house led all other family stands in gross receipts the last two weeks. This gives Manager O'Day every reason to feel proud.

The first dance turn on the bill was Laura and Billy Dreyer, who did excellently in their novel routine of steps. An outstanding accomplishment is Billy's "cuts", especially while kicking backward.

Ed Reeves does a rather lengthy monolog, topping with a hard-shoe dance in the spot following. He drew an appreciative hand for his efforts.

Bilghy and Nolan, mixed team, were the third consecutive act to offer dancing. Their work fails to rise above the small-time level and in a special song, opening, as well as a subsequent announcement during a dance, are inaudible beyond the first few rows.

Stone and Morgan did nicely in this spot in a comedy and song routine, the entertainment value of which is such as to make the act suitable for the neighborhood stands, and, with improvement, mayhap for the bigger houses. The harmony number used to close should either be eliminated altogether or put ahead of the "dying" comedy bit that brought in a whale of a band.

"Sternau", a novelty act of two men, who play various instruments, including piano, xylophone and harmonica, as well as offer mild comedy, awoke fairly good applause despite the fact the pit orchestra was terrible in accompanying the men on the xylophone specialty finish. Of outstanding entertainment value in the routine is a "rooster" characterization by the comedy member of the twain, who fakes cackling to a coloratura's trilling and the same expression to typify a gossip who exceeds every speed limit.

Lanigan and Cheslegh were a good comedy hit in practically the same act Lanigan did with the girl who is now working with Oscar Lorraine. The turn is stronger than it was, but not much more refined. In neighborhood stands this sort of thing goes over well, but in the larger houses there would probably be some complaint. Joe Lanigan recently appeared in *Three Doors*, a play that had a brief run at Wallack's Theater.

The Dot Rose Revue, altho an offering that is neither below nor above the average, came near stopping the show. Daning, ever loved by the 125th Street patrons, nearly did the trick, and the fact that it was a Charleston had a good deal to do with it. Acts playing here would do well to always include a bit of this type of dancing in their routines.

Bohler and Norman did themselves proud in their musical classic, exhibiting the fine showmanship that is their big asset. In picking the banjo and playing the violin, not fiddling, these lads have another mighty asset. The two together makes it almost impossible for them to miss.

Oliver and Olsen, that amusing team, were a good-sized hit in next to closing in their comedy gem, so well known that what has been said before on many occasions it is not necessary to repeat here. They threatened to stop the show at this house.

Ed Wilson and the Gorman Sisters closed the show in a magic and illusion novelty that held 'em nicely. A large variety of stuff is crowded into the Wilson-Gorman Sisters' offering, which runs but 11 minutes. ROY CHARTIER.

B. S. Moss' Regent, N. Y.

(Reviewed Thursday Evening, August 6)

With the number of acts reduced from six to five offerings the show seems to be faster and of better quality. A capacity house for the first time since early in the summer was in evidence, which may have been due to various reasons. The price scale is now an average of five cents cheaper on all seats.

Aerial Smiths, man and girl, proved to be a real live opening duo who drew applause enough for extra bows and several spontaneous rounds during the course of the turn. Their work on the double trapeze is novel and includes a fast series of intricate stunts without a letup, and the act runs longer than the average acrobatic one of its kind.

Bob McDonald and Helen Oakes offered a varied assortment of nifty steps in the duce spot, the duo getting stronger as it went along. Quite a classy offering.

Harry Pease and Ed. G. Nelson presented *Inspiration*, assisted by Ora Lawson. For a team of songwriters this act is unusual and high in entertainment value. It is further reviewed under New Turns.

Bobby Randall, working without the burnt cork, gave one of the best shows ever and closed powerful with his rendition of *Tramp, Tramp, Tramp*. The earlier material was delivered in rapid-fire style and productive of many laughs.

Ace Brigade and His Virginians could not give the patrons enough of their fine repertoire of popular, musical comedy and classic music arranged in jazz tempo. There is a dash of comedy in the routine also. One of the most competent outfits now in the vicinity. M. H. SHAPIRO.

E. F. ALBEE WRITES TO DAILY EDITORS

Circuit Head Asks Newspapers To Forbear When "Actress" Is Given as Occupation by Those Arrested

New York, Aug. 10.—After a careful investigation of 200 cases listed in newspapers of women who were arrested and gave their occupation as "actress", which brought forth that 90 per cent of these women individuals in no way connected with the stage, E. F. Albee has written a personal letter to the managing editor of every daily newspaper in the United States, urging that they please use diligent care in the general custom of describing offenders as stage artists on their own say so. The investigation also proved that only eight per cent of those who claimed to be actresses were in any way associated with the stage, and that most of these were young recruits who had no real stage experience.

E. F. Albee's letter, written on behalf of the National Vaudeville Artists, will reflect to the benefit of the entire profession, if the editors take his plea to heart. The letter follows:

"Speaking for the National Vaudeville Artists' Association, may I ask you to consider a request which seems to me fair and reasonable, but which I beg to assure you is offered in no spirit of criticism.

"Very frequently items appear in the newspapers in which women under arrest for petty crimes are called 'actresses'. Nine times out of ten this term is used thru some custom which is certainly not justified in fact nor in the spirit of fairness and truth.

"In the ordinary course of our activities these cases are investigated by the N. V. A. There were two instances last week in which women under arrest were spoken of as actresses, whereas they were merely unfortunate of the street, not connected in any way with the stage. Only recently one of the metropolitan newspapers attributed the criminal tendencies of two little runaway girls to the fact that they had been taught to do shoplifting by two actresses whom they had met in New York. It is hardly worth while saying anything to emphasize the injustice this did to the reputable members of a hard-working profession, especially since it was quite untrue.

"May I ask you to establish a rule in your office which will provide that no woman who is arrested or otherwise comes in for mention in a derogatory way shall be called an 'actress' unless the fact that she is really an actress is well established. It seems to me, if I may offer this suggestion, that a safe and proper ruling would be to say that a woman is an actress only if she is acting on the stage in some theater or is well known in the profession."

Heming Starts Vaude. Tour

New York, Aug. 10.—Violet Heming is to play around New York under the direction of Lewis & Gordon for a few weeks in *Likes and Dislikes*, the Edwin Burke sketch formerly done by Marion Murray. She starts the brief tour at the Palace this week with a supporting cast including Edwin Stanley and William Shelley. Burke staged the act.

Wanted Quick

A-1 union scenic artist. Paint, dye and drape scenery for Musical Comedy. Must be sober and reliable. State lowest. Join on wire. ALSO WANT real ingenue, Prim, Soprano, play good line of parts. Wire LINTON DEWOLFE, Hippodrome Theatre, Reading, Pennsylvania.

\$25.00 REWARD \$25.00

For reliable information of Joseph "Melrose" (born Conway) if living; or proof of his death, if dead. Did singing and dancing act about 1904 and after under name "Melrose and Dean". Worked N. W. States and West Canada. Wanted to settle an estate. Write J. J. PRENDIVILLE, 584 Fifth St., San Bernardino, Calif.

WANTED

Black-Face Comedian. Must play Banjo or Guitar. State age, salary and all you can do in first letter. Also if you can drive Ford. Harry Brayfield writes. Address WESTERN MEDICINE CO., General Delivery, East St. Louis, Ill.

WANTED

Medicine Performers for RAMSAY COMEDY COMPANY. Sketch Team, change for week; Singles and Doubles, one doubling Piano preferred. Wire quick. Spalding, Nebraska, August 10th to 16th; then Shelby, Nebraska. Other useful people write.

Wanted Now

Vaudeville Acts, either double or single, for immediate engagement, especially dances. Those doubling Parts or Orchestra preferred. ALSO WANT people who are to be at liberty by October 1. Write HILA MORGAN, Grand Hotel, Cedar Rapids, Iowa.

WANTED QUICK

Sketch Team able to change, two-week stands, man and wife. Must do Singles and Doubles. Middle age. Requires experience with Med. Show. Blackface and Irish Comedian. Salary, \$50.00 per week. Transportation after joining DR. JAMES, Spencer, Indiana.

LABELLE TITCOMB ESTATE IN TANGLE

New York, Aug. 10.—According to an opinion of Referee Jeremiah F. Connor, filed in the Surrogate's Court last week, Mrs. Caroline A. Barry, aunt of La Belle Titcomb, who was the third wife of the late Nat M. Wills, was a resident of Rockville Center, L. I., and not of Manhattan, when she died on April 27, 1923. Six months ago an order was obtained from the Surrogate directing Grace Humiston, an executrix of the \$22,311.35 net estate left by Mrs. Barry, to show cause why she should not file an accounting.

The petitioner was Isidor Mitchell, who, under the will of Mrs. Barry, was left half of the residuary estate. Miss Titcomb transferred her interest to Fred W. Hacker and the latter assigned such interest to Mitchell. As an unpaid creditor for \$26,113 of the estate, Ellen M. Strike, a nurse, interposed objections. She claimed that Mrs. Barry at the time of her death was not a resident of Manhattan, but of Rockville Center.

"Peace Harbor" To Try Broadway

New York, Aug. 10.—*Peace Harbor*, the rural comedy by William H. Macart and Ethelyne Bradford, which played for a while last season in Boston and a few other New England cities, is planning to try for popularity on Broadway in October. Elizabeth Bellairs, who was well received by the Boston critics in the role of a nurse, and Macart, who also appeared in the original cast, are scheduled for the New York company.

Charles Bickford Joins "Something To Brag About"

New York, Aug. 8.—Charles Bickford replaced Earl House in the "village sheik" role at Asbury Park last Thursday night in a last-minute change in the cast in Edgar Selwyn's production, *Something To Brag About*, which is to make its Broadway debut at the Booth Theater August 13. Bickford was last seen in *Houses of Sand*.

Organizes New Stock Company

Fall River, Mass., Aug. 10.—C. O. Sacks, manager of the Times Square Players, has been here for the past week completing arrangements to open the Academy of Music September 14 for a winter season of dramatic stock. Avery Hopwood's comedy, *The Best People*, will be the first presentation, followed by *The Girl From Child's*. Diana Farris has been engaged as leading woman.

Vivienne Segal To Sing Title Role in "Riquette"

Chicago, Aug. 7.—When *Riquette*, Shubert musical offering, comes to the Apollo September 6 Vivienne Segal, who has been featured with many successes since her big hit on Broadway with Ceell Lean and Cleo Mayfield in *The Blue Paradise*, will play the title role. *Riquette* is an Oscar Strauss operetta.

Engaged for Acts

New York, Aug. 10.—Philip Bartholomae, writer of many musical comedies, is producing a new act, now in rehearsal. Peggy Pates was engaged for a role in the offering thru Rycroft-Perrin, who also report the placement of Charles Mansfield, tenor, with the new Hackett & DeBarra revue, and Mme. Dorie with Lillian Daley.

Lida Gardner Returns From Vacation on Ranch

Chicago, Aug. 7.—Lida Gardner has returned from her ranch in Colorado, where she annually spends her summers, and is preparing to re-enter vaudeville as usual. She retired from the circus business many years ago and has been with theatrical attractions since.

"T. N. T." to Milwaukee

Chicago, Aug. 6.—Because of its extraordinary success at the La Salle Theater *The Naked Truth* film, featuring Helene Chadwick and Jack Mulhall, will be taken to Milwaukee August 16 for a three-week engagement.

New Orchestra Act Booked

New York, Aug. 10.—Broderick and Felson, with Jud Hill's Chicago Orchestra of eight pieces, in from the West, will make their first New York appearance at the Franklin and Proctor's Fifth Avenue theaters the week of August 24. The offering is under the direction of Ralph G. Farnum.

Dance Hall Burned

Traverse City, Mich., Aug. 8.—Flames of undetermined origin destroyed the dance hall, ice cream parlor and restaurant operated by Southard & Trombly at Lake Leelanau last week.

State-Lake, Chicago. Robbed of \$12,000

Lone Bandit Slips Into Business Office. Holds Up Seven Persons and Escapes

Chicago, Aug. 10.—While 3,000 persons were watching the performance at the State-Lake Theater last night a solitary bandit entered the business office of the playhouse, held up seven people with a gun and robbed the safe of about \$12,000. He then backed out of the office and made good his escape.

Waltz City Wars on Jazz

Vienna, long the dream waltz city, due to its being the home of the great Johann Strauss, known as the waltz king of Austria, and Franz Lehar of *Merry Widow* fame, has openly rebelled against jazz music of the tom-tom type. Jazz bands imported from America have so gotten on the nerves of the Viennese, it is said, that an ordinance forbidding jazz music at dancing schools has been passed.

Johnny Hudgins With Loew

New York, Aug. 10.—Johnny Hudgins, late star of Sissle and Blake's *Chocolate Band*, and who appears nightly at Club Alabama, is in vaudeville for a brief tour under the direction of Abe I. Feinberg, who booked him on the Loew Circuit. Hudgins is assisted by Lewis Metcalf, cornetist.

Lasses White Minstrels

Springfield, O., Aug. 8.—To use Lasses White's own expression, his show, the Lasses White Minstrels, is "knee deep in rehearsals" at the Fairbanks Theater here. All members of the company, including some of the best minstrel talent in the country, reported here full of pep after the summer's layoff, all anxious for the new season to start. The show will open August 17 at the Fairbanks.

Chandon Trio Returning

New York, Aug. 10.—The Chandon Trio, who are completing a month's engagement in the Wintergarten, Berlin, will sail for this city from Germany August 15. They are booked for a return tour of the Keith-Albee Circuit and will open early next month.

Midgie Miller in Act

New York, Aug. 10.—Midgie Miller will be seen in vaudeville for a brief tour, under the direction of Abe I. Feinberg, with a 10-piece orchestra directed by Will Marlon Cook. Miss Miller will appear later on in a new production to be launched by Mrs. Henry B. Harris.

Bushwick Reopens August 24

New York, Aug. 10.—Keith's Bushwick Theater, Brooklyn, will reopen for the season August 24. Ben Blatt will continue as manager of the house, which closed in June. The house has been re-decorated and refurnished while it has been dark.

Ethel Waters Doubling

New York, Aug. 10.—Ethel Waters, singing comedienne at the Plantation, and of the team of Waters and Dancer, well known to vaudeville, has been signed by the K-A. Office to appear in its local houses, doubling with the Broadway café.

Stoddart Joins N. Y. Mirror

New York, Aug. 10.—Curwen Stoddart, who has been identified with local newspapers for some 15 years, his latest connection being with *The Daily News*, has become associated with *The New York Daily Mirror* as amusement representative.

Reviving Vaude. Revue

New York, Aug. 10.—Hokey and Green are reviving their act, *The World of Make Believe*, and will send it out this season with Josephine Masstab featured in the cast.

Robbins Joins Flo Jordan

Chicago, Aug. 6.—Flo Jordan writes that she has engaged Eddie Robbins to strengthen her skating act. She will take the act to Detroit for a few weeks to break it in.

New Reade House Opening

New York, Aug. 10.—Walter Reade's new Oxford Theater, in Plainfield, N. J., said to be one of the finest houses of the Reade chain, is to open on or about September 5, according to announcement.

Accidents to Vaude. Artistes Necessitate "Time Out"

Bridgeport, Conn., Aug. 8.—Marty Groquaninpo, 24, of Hartford, Conn., a member (Continued on page 186)

VEGA BANJOS THE ARTIST'S CHOICE



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WANTED Colored Performers, White East Big Semitone Minstrels. Nothing under week stands. Trombonist and Cornetist who can double stage. Must be jazz players. State salary. WHITE EAGLE MEDICINE CO., London, Ohio.

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Sketch Team, Blackface Comedian who can dance. Must join on wire. State salary. Wire quick. RUSK COMEDY CO., Medford, Minn.

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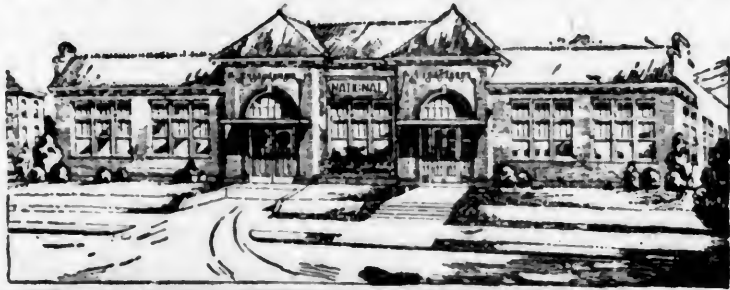
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Principals and Chorus Girls. BILLY WEINBERG, MGR., United Booking Agency, 505 Delaware Bldg., Chicago.

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Preferably one who can play piano, fake and read. 5 ft. 8 inches; weight about 160. Volume and quality essential. Send photo. Address BOX D-339, care Billboard, Cincinnati, O. Week-stand engagement. Long, pleasant season.

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By BERTON BELLIS

I am the song of the Universe.
 I am the gurgle of the sparkling, silvery brooklet, the monotone of falling waters of the mountain stream, the drape of the rain on a lonely cabin roof.
 I am the patter of children's bare feet on a city street that offsets the dull clamor of busy commerce.
 I am the harmonies of the earth and celestial bodies.
 I am the voice of the reasoning, power of the eternal love of God.
 I am the unspoken, unutilized voice of love.
 I am the siren of the Universe.
 I am the spirit that breathed the happiness of the Universe into existence.
 I am the wailing voice that brings peace and order out of wreckage and chaos.
 I inspired the Songs of Solomon and Psalms of David.
 I am the warlike, winning voice of the Almighty, the Eternal God.
 I am the paradise of deep love in human feelings and emotions.
 I both inflame and soothe.
 I furnish comfort to the aged who has lost a life mate—and bring sweet dreams of yesteryear and childhood.
 I lull peaceful babies to sleep and excite warriors to battle.
 I soothe the vanquished in defeat and cheer the victor in success.
 I congratulate the proud parent at the birth of a child and soothe him when one has passed to the Great Beyond.
 I was the inspiring notes from the harp of old, blind Homer, and aided him in composing his immortal verse.
 I deeply touch the world with shame for the way they have treated past great masters such as Mozart in the garret and others.
 I furnished cheer and comfort to my patron saint Dante in his miserable exile.
 I utilize the crude harp of the child, the coarse bagpipe of the Scotch highlander, and the magic flute of the hillside shepherd.
 I melt audiences to tears through lovely lips and with drum and fife I seize the Alps.
 I am purity—truth—wholesomeness and you when your heart is true and your soul is merry.
 I am the promoter of art and enlightenment.
 I am the kind words of admonition from a loving father to his son.
 I am the thoughts of an artist who works only for the betterment of humanity—and forgets himself.
 I am the devoted lover speaking wooing words of magical fire to his soul mate.
 I am the sweetest and most enchanting chord that touches the human ear.
 I am the beautiful voice of love that a mother sings to her babe.
 I am that hypnotic—something—that man can feel but cannot see, and I am free by the grace of God to both king and peasant.
 I am the tamer of wild beasts and soothe of the savage breast.
 I am the inspiration of the human soul that radiates from the stringed instrument of Pan, by lovers of beauty and mankind.
I AM THE HUMAN SOUL IN ACTION AND IN TUNE WITH THE OMNIPOTENT INFINITE.
 I am the chimes of the combined merry laughter of children.
 I am the bitterness and salt in the maiden's tear, or the illuminating sunbeams from her soul in her laughter that rings with love.
 I deeply touch the heart and soul and am deeply felt by both friend or foe.
 I am the song of the poet interpreted into the songs of ages.
 I am poetry in harmony with God and the inspiration of the infinite Universe.
 I am the heavenly chord that enchants and entrances the human soul.
 I am the euphonious chords whispering through the summer zephyrs in the unpruned natural wild-woods.
 I am the charming fascinator of the happiness and inner deep feelings of nature's expression.
 I furnish music at the awakening hour in the song of the robin from the heavens and echo the voice of paradise at eventide in the super strains of the nightingale.
 I supply your good-night anthem in the nightly carol of the grasshopper.
 I am the sweet lullaby at the cradle and the hymn of God's eternal peace at the grave.

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VAUDEVILLE NOTES

THE entire cast of *Oh, Jonesy*, revived for another tour of vaudeville by HENRY BELLIS, includes SAGER MIDGLEY, who is featured; ANNA ENGLER, NELLI WESTON, MARGARET DE VONE and DOROTHEA DU MONT. The act has been booked for the Middle West and the Interstate Time in the South.

RIKKIE LYON, one of vaudeville's most talented pianists, is planning to re-enter the profession this season after a year's absence, announcing he expects to be back in the two-a-day late in August.

MOORE and MITCHELL opened this week for a tour of the Orpheum Circuit.

LORIN RAKER will be seen again this season in *Contradiction*, the EDDIE BURKE sketch he played over the Orpheum Time last year. He is now in rehearsal with the same cast, including WILLIAM MORRIS and LAUREL LEE, and expects to re-open on the K-A. Time late this month. LEWIS & GORDON are producers of *Contradiction*.



Lorin Raker

Grand Opera House last week. The cast of 10 people consists, among others of the dance team, PETWAY and RECTOR, the latter of whom is EDDIE'S brother.

VIC LAURIA, who formerly worked as VIC LAURIA and Company, is now doing a comedy-singing-uke "single" under direction of MARTY FORKINS.

EARL BRONSON and IRENE RENEE, who recently completed a year's tour of the K-A, and Orpheum circuits, opened this week on the Low Circuit under direction of CHARLES FITZPATRICK. It is the first time the team has worked for LOEW in their comedy, singing and talking act.

The *Co-Eds Revue*, featuring MISCHIEF FERNETTE, has been booked on K-A. Time for the coming season and will open September 7 to first play the Poll stands. ALEX GERBER producer of the revue, played it on the Low Circuit the past season.

The Four Bellhops, an acrobatic quartet, now on the Orpheum Time, have been signed for a K-A tour this season thru CHARLES WILSHIN and are scheduled to open in September.

OLYN LANDICK, female impersonator, who does an act of "Feminine Impressions", has been routed over the Pantagon Circuit. He opened in Newark last week following completion of Keith-Albee dates.

The Siamese Twins, DAISY and VIOLET HILTON, having completed all the Loew houses in and around New York, including many that ordinarily play motion pictures only, opened Sunday in Washington for the Loew road tour.



Olyn Landick

HENRY WIESE returned to his office in the PAT CASEY Agency after a two weeks' vacation, spent in Perry Point, Md., and Washington, D. C.

HACKETT and DELMAR will open August 24 in Hartford, Conn., to cover the Poll Time in their new revue of 15 people, booked by EDWARD S. KELLER. It is to play the Palace, New York, the week of September 7.

LORETTA GRAY REVUE, new offering from the West, where reports on it are said to have been excellent, opened at Proctor's, Mt. Vernon, N. Y., this week under direction of RALPH G. FARNUM, who will offer it for the larger houses of the K-A. chain.

The Six PASHAS, a new acrobatic offering, has been booked for Loew's American, New York, the last half of this week.

Baby EDNA KEIR, who formerly worked with a band and lately made a tour of Australia, followed by Keith-Albee dates, opened for Loew this week at the State, Newark, doing a single.

WILLIAM'S Midgets, a troupe of eight Lilliputians, who offer what they call an

The Littlejohn "Diamond Girl"



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"The Follies" and "Louie 14" discovered, developed and managed by Ned Wayburn.

Evelyn Law, sensation, successfully dancing star in

"acrobatic pastime", opened on the Loew Circuit the first half at the Orpheum, Brooklyn.

DAVE HARRIS is back on the Loew Time in a new offering, described as a miniature musical comedy and having a cast, including himself, of four people. HARRIS formerly did a two-act in vaudeville. He opened this week for Loew at the Boulevard and Victoria theaters, New York.



Dave Harris

HERBERT ASHLEY, at present playing the MOSS houses in New York, has been given an offer for the principal role in a musical comedy to be produced in London.

BILLY ABBOTT, of the team of ABBOTT and WHITE, is now doing a single under direction of MORRIS and FEIL. He opens for Keith-Albee in New Brunswick, N. J., the week of August 24 and then comes into New York for a showing.

The Six Saxos, made up of five men who play the saxophone and double for other work, and a girl who sings and dances, opened last week in Pennsylvania for the K-A. Office. They are expected to go to Chicago shortly to play time in that territory. LEW SHARPE produced the act, while CHARLES WILSHIN booked it.

JACK BENNY has been signed for a tour of the Orpheum Circuit. He opened Sunday in Los Angeles and will work eastward.



Jack Benny

CARLO DE ANGELIS and WILKIS CLAIRE, who are doing an Italian character comedy act, called *The New Citizen*, were booked on the Loew Time by SAMUEL BAER-WITZ. They opened last week in New York.

ROSE and RUBY BRILL, Western girls, handled by the MORRIS and FEIL Office, have been booked in New England territory for five weeks, beginning September 7 in Boston. They are expected to invade New York following the time to show for the bookers.

ROY ZERMAIN, FRANCES FARRAR and MARIE WALTER, who have worked in the Middle West in a comparatively new act, are in New York and will be seen in the K-A. houses shortly under direction of LEE STEWART. The act never played this territory. It is a song and dance affair, with special scenery and drops.

ELIZABETH BRICE opened at Keith's, Washington, last week in a new offering, assisted by FRANK HESSLER and His Music Weavers, a band of 10 pieces. The act, booked thru the EDWARD S. KELLER office, also has a colored specialty near.

NELLY STERLING and her sister, HELEN, are returning to the States from Europe on the S. S. Baltic August 15. The MISSIE STERLING are appearing in vaudeville with their Snow-Shoe Dancing Act and will play the super-vaudeville and picture houses this season, opening at the Capitol Theatre, Chicago, September 7.

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LENA HENDERSON, Irish comedienne, have a new act consisting of five people and will be ready to start in vaudeville August 15.

The ALARCON Family, original Spanish Troubadours, will spend the month of August at Rockaway Beach, Lake Taneycomo, Mo. The ALARCON Family consists of MR. and MRS. ALARCON, BILLY FITCHETT, nut pianist; ALFRED ALARCON, the boy with the crazy feet; LITA ALARCON, Little GEORGIE ALARCON, the child with the big voice; ROSA ALARCON, band soloist and prima donna, and HAZEL KING. The Spanish Troubadours have had a wonderful season and deserve a long rest.

MADAME EMMA TRENTINI and ERIC ZARDO opened on Poli Time at Poli's Palace Theater, Bridgeport, Conn., last week. As far as known, this is the first time they have ever played the three-a-day. Other acts that opened there last week were HOPKINS and BOLAND, WISE and JANESE, 10 MAGNA Kiddies, FID GORDON, LEE and ROMAINE, O'BRIEN SISTERS and Company, the Great JOHNSON, BOSTOCK'S Riding School and LLYOD IBACK'S Entertainers.

CARSON & D'ARVILLE, vaudeville authors and producers, recently turned out material for WILLIAM BROOKS, HERSHEY and REED FLO CONLEY and Company, SAMSON and WILEY, the FOUR MASON, DONLE and DOYLE and LILLIAN WALKER. They are working on acts for TOM SMITH, LAVERE and WATSON and GUILFOYLE and MADISON. The CARSON Follies is in rehearsal and will open shortly in New England.

"TED" SCOTT, Dutch comic and baritone, formerly of the Diamond Comedy Four and Bay State Trio, and his pretty brunet partner, NAN DEMARR, have been summering on the upper Mississippi and Ohio rivers preparing their new vehicle for the coming season, entitled *Hokum a la Carte*. This young couple are best remembered for their excellent entertainment when with their own show, *The Derby Winners*, and at many of the broadcasting stations throughout the country. Their act was written by ERROL COLBURN and is to be tried out in the "sticks" before going into New York.

SINON D. J. COLLINS, "That Versatile Boy", has just finished his vaudeville tour with his big revue, *She Used To Ride a Trolley Car*, and it proved to be very successful. He is now at his home in Leavenworth, Kan., on a vacation, but will start doing his clown stunt at fairs in the near future. He will most likely take his *Revue* out again this coming season and has signed up ALMITA HAWLEY, dancer, of Kansas City, and CHARLET LEVAN, of Chicago. This is MISS LEVAN'S third season with MR. COLLINS. He will also carry his own orchestra.

FRANKLYN and VINCENT, well-known song writers now playing Keith-Albee Time, will open at the Palace Theater, Cincinnati, August 9. BLANCHE FRANKLYN and NAT VINCENT are the authors of *Pm Forever Blowing Bubbles*, *Bring Back Those Wonderful Days*, *I Know What It Means To Be Lonesome*, *La Veeda* and many others.

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NEW TURNS AND RETURNS

Williams and Williams

Reviewed at D. S. Moss' Franklin Theater, New York. Style—Blackface. Setting—In one. Time—Eleven minutes.

This is a colored man-and-woman team using extra blacking who might fit into the very small-time vaudeville bills, but their value is doubtful elsewhere. Their offering consists of some weak talk, singing which is poor and fair in spots and a bit of dance work. The man has one novel number for comedy purposes which might be called "Whippoorwill," but which he spoiled at the finish with the old vulgar "in-the-eye" bit, which never was funny and won't start to be at this stage of show business. G. J. H.

Betty Moore and Company

With Ray Zeller and George Stoilch. Reviewed Monday afternoon, August 3, at Keith's 81st Street Theater, New York. Style—Ring novelty. Setting—Specials, in full stage. Time—Eleven minutes.

The Betty Moore act, a ring novelty of the flash order, with an added dash of comedy, not strong, would be doubly effective were it set into faster motion, or, better still, shortened a minute or two by elimination of the least necessary bits. Eleven minutes' running time recorded here when reviewed is too much for an act of this type, particularly when in the opening spot. In fact, with most any act in most any spot the faster it is played maintaining its punch the more impressive and lasting will be the reaction to it. Always better too short than too long.

Considering the 11 minutes' running time, however, the Betty Moore offering left a favorable impression. The routine consists of little of the same sort of thing. There is a strength bit on the rings, swinging, catches and the like, a dash of comedy from Ray Zeller, billed as a European pantomimist, and a bit of flash in a posing scene on the opening, when Miss Moore stands at the back in daring attire. In the vernacular of act-dom the offering is a dumb one, not a word being spoken by any of the trio, even Zeller, whose forte is comedy. He affects in a wise the style of Tommy (Bozo) Snyder, of burlesque fame, who never speaks on the stage, and at times even resembles *The Kollies of the Day* comic. An outstanding ring feat performed by Miss Moore is during her swinging bit, when she throws herself from the rings while at a considerable height above the heads of the audience, catching the rings underneath the knees. As an opening act the Betty Moore attraction is more elaborate than the average, but not strong enough to hold down other spots on big-time bills. R. C.

Rex Weber

Reviewed at Proctor's 125th Street Theater, New York. Style—Comedy singing. Setting—In one. Time—Fourteen minutes.

This is a return for Rex Weber. His routine remains practically the same, but is drawn out so far that his performance becomes less effective as the end is finally reached. He opens satisfactorily in a comedy sneezing "solo" of *It's a Man*, which gets over well, following it up quickly with a "dance" specialty and then doing a "drunk" number, singing *What'll I Do?* to a "dead soldier" which he holds in his left hand, straining the

lament to the passing of John Barleycorn. Files at *The Billboard* office show another artiste who billed himself as Max Weber did the same number in the same manner when reviewed at another Proctor house. A ventriloquism bit that is good and a lullaby number, ending in a yodel, brings up the balance of the routine. Weber makes a mistake in being slow to get to the yodel, thereby killing part of its punch.

Withal, the act makes for valuable vaudeville material. Its only improvement would lie in a condensation of the numbers, snappier finish and less stalling. R. C.

Ray and Harrison

Reviewed at Proctor's 125th Street Theater, New York. Style—Singing, talking and dancing. Setting—Special drops, in one and one and a half. Time—Twenty minutes.

Miss Ray formerly worked with another girl. The act was called Ray and Bertram and came to be well known in vaudeville annals. Miss Ray has now teamed up with Eddie Harrison, uses the same drop formerly used, depicting a golf course, and does practically the same offering the two girls toured in. In the new act, however, there is less suggestive material than in the old, an additional special drop is carried and the routine has dancing, done by Harrison, whereas before there was only songs and talk.

On the opening there is a bit of cross-fire between Miss Ray, as a golfer, and Harrison, as a caddy, topped by vocal strains of *Sweet Georgia Brown*, and leading into a niftily executed Charleston by Harrison. His pedal agility demanded more, but one waits until the finish for another exhibition of his excellent stepping, hearing in the meantime a number of songs and some gags, mostly old. Miss Ray offers a ballad which is as unsuited to her voice as Shakespeare would be to a burlesque comedian. She is excellent on the "tough" type of number and should confine herself to those of the *Hard-Hearted Hannah* caliber. Harrison "kills" some time with the uke, accompanying Miss Ray, besides feeding for gags, before he has another opportunity to demonstrate what he can do with his feet. He does a few "original" steps in closing. The act is one that is suitable for the family time, but might be improved with proper routining and injected punch, including more dancing and newer gags, into one of big-time value. R. C.

Blue Ribbon Revue

Reviewed at Proctor's 125th Street Theater, New York. Style—Revue. Setting—Specials, in full. Time—Sixteen minutes.

The *Blue Ribbon Revue*, an offering of 10 people, fails to arouse a lasting impression. It is of mild entertainment value, badly routined, has too much of the same kind of dancing, and so far as lyrics and music are concerned, is far below the standard of Vincent Valentini, who furnished the material. Examples of better work by Vince is the Roye and Maye offering, the material he wrote for Lupino Lane, and the melody he put into Newhoff and Phelps' act. In the cast of the *Blue Ribbon* affair are the dance teams of Janig and Leland

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and McIntosh and Daly, a musical trio of piano, violin and cello, and a chorus of three. The production is lavishly built, having a special scene at the back for the *Roses of Picardy* solo, done by the cello member of the musical trio. Two girls assist in giving the scene color. Incidentally, the music of the offering is better than any other feature. The dancing of the teams would make a better impression if one team didn't follow the other. An inevitable Charleston number winds up.

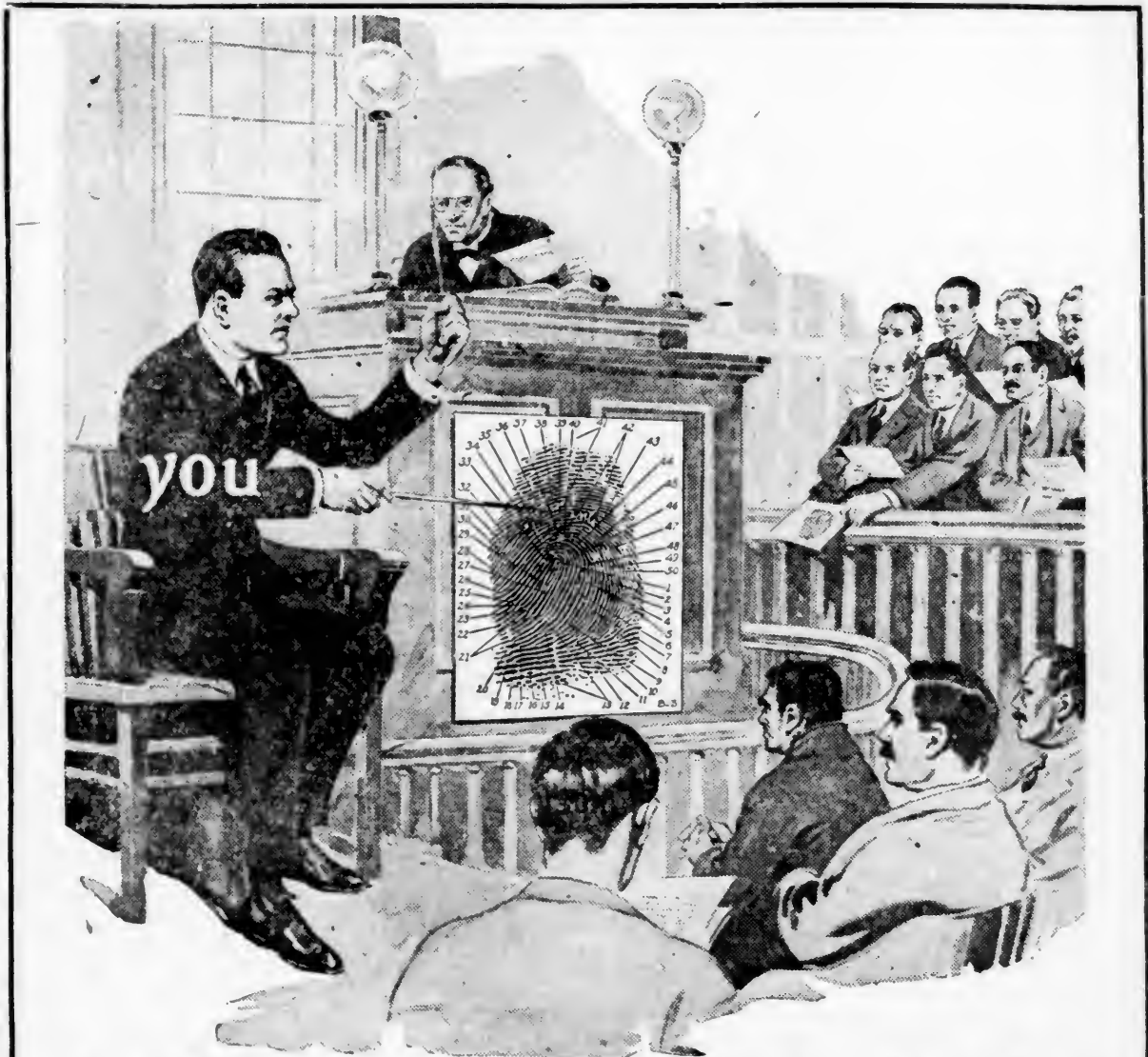
There is no reason why the *Blue Ribbon Revue* should not have a chance for a "blue ribbon". The injection of comedy to replace one of the dance teams and a rearrangement of the routine, including popular material, should make for considerable improvement. R. C.

"The Gingham Girl"

Reviewed Tuesday evening, August 4, at E. S. Moss' Broadway Theater, New York. Style—Musical comedy. Setting—Full stage, five scenes, specials. Time—Thirty-five minutes.

The Gingham Girl is a condensed version of the musical comedy by that name. The show was an elaboration of a vaudeville act originally known as *Cookies*, in which Eddie Buzzell, later star of the show, played. Ethel Russell was the ingenue in the original vaudeville version, and Helen Ford in the musical comedy production. The present cast deserves billing, but since the Broadway Theater, in which the act was reviewed, doesn't use programs, we couldn't learn their names. However, on the whole the return to vaudeville of *Cookies*, or *The Gingham Girl*, has been very well cast, and even the one can't help but miss the lovable personality of Eddie Buzzell, the lad who is playing his role in this act gives a remarkably fine account of himself and grows on the audience as the act progresses.

The new vaudeville version of *The Gingham Girl* is even better than the original *Cookies* because it has the advantage of the production melodies and one or two scenes which were not used when it first opened in vaudeville. The scenes used are the leavetaking from the home town, the cabaret scene, the artist's studio, Mrs. Trask's home and finally the big office of Bluebird Cookies, which is practically every important scene of the show. In fact, the condensation of the show has been remarkably well done, and doesn't leave any part of the plot missing. Perhaps the best among the girl members of the cast of the act is the one who does the artist. The old maid, Mrs. Trask, is also very good, and the girl who does the show-girl character is almost as good in it as Dolly Lewis was, which is indeed high praise. The ingenue is really the only one who leaves something to be desired. And she wouldn't leave as much doubt as to her capabilities if she only wouldn't take those awful high tones when she sings. Her medium and low tones aren't wonderful by any means, but it's about what is expected of the character—just a sweet girl with a modulated voice. But the moment she insists in trying to hit high notes above the staff, the sourness and the extent that they are (Continued on page 176)



A Human Life at Stake

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ORCHESTRAS AND CABARETS

Orchestra Reviews

Ace Brigade and His Virginians

Reviewed Thursday Evening, August 6, at B. S. Moss' Regent Theater, New York. Setting—In three, eyes. Time—Twenty minutes.

Brigade, who came here about two years ago from Philadelphia to play at the Monte Carlo supper club, is playing vaudeville until the cabaret reopens August 18 with a new revue staged by Billy Arnold. He may double in vaudeville after the resort opens.

There are 12 men in the combination in addition to Brigade, who directs only. The instrumentation is three brass, two of the cornetists doubling on trombone; three saxophones, doubling on clarinet and other reeds; piano, guitar, bass (tuba), violin, drums and banjo, doubling on accordion.

Thruout the routine the versatility of the men is in evidence. Opening is a waltz-medley played unusually soft for so large an outfit; following is *Alabama Bound*, and then another medley of special arrangements. This also includes a specialty by the accordion player, the routine having such excerpts as *Barcarole* from *Tales of Hoffman*. The guitar player, who gets off some fine Hawaiian effects, contributed a "Wop" comedy song and a fast rendition of *Yes, Sir, That's My Baby*, was done with a vocal chorus by the guitar player and drummer. The drummer has a natural bent for comedy and got off several funny bits of business for hearty laughs.

For the concluding encore the drummer did a comic band-leader number, with practically all of the personnel clowning in with him. This stuff is surefire with any audience, and is not such a jump from the sublime to the ridiculous, because the preceding encore is a comedy number, *The Farmer Took Another Load Away*.

Brigade presents a type of musical director not seen every day. Exclusive of being an excellent musician, he is on his toes every second the orchestra is playing and has his men well in hand. He does not seem to slight two bars of music thruout the entire running time of the act. The arrangements, general effects, as well as shading and color, is always there, not to mention the hot dance tempo and rhythm. Certainly a clean-cut, businesslike outfit.

M. H. S.

Roger Wolfe Kahn And Biltmore Orchestra

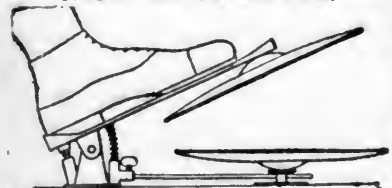
Reviewed Wednesday evening, August 5, at the Cascades, Hotel Biltmore Roof, New York.

Music men "in the know" insist on rating Roger Wolfe Kahn and His Hotel Biltmore Orchestra as the second best dance combination in America. This reviewer does not deem it sacrilege to accord this all-star aggregation first honors. Unfortunately, the Biltmore management insists on preserving effects at all costs, altho with better placing the Kahn band would show up to infinitely better advantage. Art Hickman, during his Biltmore engagement some years ago, insisted on setting his men close to the dance floor and gained his point, but the Kahn troupe has been unsuccessful in its efforts to obtain a better position.

Nevertheless, with superb arrangements, ideal harmony and a superior conception of interpretation the Kahn orchestra can truthfully be said to have attained the pinnacle of orchestral achievement. Young Kahn, of course, is seldom about, but the short appearance he makes nightly is sufficient to imbue his men with that feeling of confidence and good-fellowship that keeps organizations intact and temperment at ease. Joe Raymond officiates as conductor in Kahn's absence.

The orchestra, originally founded on the nucleus of the Arthur Lange outfit, now numbers in its personnel only three men who formerly appeared with Lange—Tom Gott, Joe Raymond and Ray Romano. Gott, who was with the original Whiteman orchestra, is, to our notion, America's greatest trumpeter, achieving tones, at times, which are as mellifluous

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and dulcet as those obtained on a Stradivarius. Leo McConville, recent addition to the band, is an adept "hot" trumpeter and works splendidly with Gott. McConville succeeded Donald (Red) Lindley, who left Kahn recently to join the new Ross Gorman "Vanities" band.

The saxophone section of the Biltmore melodists works with precision and effect. The boys play all saxophones, clarinet, bass clarinet, flute, oboe and English horn. Arnold Brillhart, Dick Johnson and Harold Sturr constitute this section, the latter octetling (doubling would hardly do him justice) as arranger. "Chuck" Campbell plays a mellow trombone, Arthur Campbell supervises the tuba and string bass end, Domenick Romeo is banjoist and Victor Burton, formerly with Sam Lanin, is drummer and tympanist. Joe Raymond leads and fiddles and Arthur Schutt, late of the Specht ensemble, plays piano and arranges. Ray Romano is the other pianist. "Roge" as the boys call Kahn, plays whatever instrument is handy on his occasional appearances.

If so stellar an organization can be said to have a fault it is an occasional lapse of rhythm, caused, in all probability, by the poor setup insisted on by the hostelry. With this overcome the



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This Band was organized in 1922 and numbers some of the best young musicians in the territory. All sing and present both "red-hot" style as well as classical numbers. Have broadcasted from Station WHAS at Louisville all last winter, playing in that city for a ten weeks' engagement. Some of the places the Band has appeared are: Fairview Garden at Lake Manitou, Indiana, the largest dance resort in Northern Indiana; Taggart Hotel Ball Room at Bass Lake, Indiana, where they are now playing; Helm Hotel at Bowling Green, Ky.; Cottillon Ballroom at Des Moines, Iowa, and Triers Garden at Ft. Wayne, Indiana. Also played ten weeks' stage engagement through Indiana, Ohio and Illinois. BOOKED AND MANAGED BY DON HARTER, AT PERU, INDIANA.

Kahn band would be as flawless and perfect a jazz combination as has ever been assembled.

Business at the Cascades runs excellent generally; on the Wednesday night the place was visited by this reviewer the lower floor held capacity.

G. D. L.

Boomers at Vendome Plunge

Sulphur, Ok., Aug. 7.—The attraction at the Vendome Plunge, Platt National Park, this summer is the Boomers Orchestra, composed of students in the School of Fine Arts at Oklahoma University. The orchestra, managed by Mott, M. Keys, and Curtis M. Smith, director, is a big draw at the Oklahoma resort.

Record Booking Reported For Orchestra Engagement

Chicago, Aug. 7.—The Oriole Orchestra, now playing at the Edgewater Beach Hotel, has been booked for November 6 to play for the Idlewild Club in the Junior ballroom of the Adolphus Hotel, Dallas, Tex., for a figure said to break all records for a one-night engagement.

Busse's Buzzards

New York, Aug. 8.—Henry Busse, who plays the cornet in Paul Whiteman's Orchestra, will direct his own Victor record orchestra beginning August 21. The Busse combination, which replaced the Ross Gorman "Virginians" outfit as the Victor "hot" band, will be billed by Victor as Busse's Buzzards.

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American Orchestras Boost English Wages

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New York, Aug. 8.—American orchestras which play and have played London and other English cities have done more to raise the pay of the native musicians than any other factor according to an officer of Local No. 802 of the American Federation of Labor, who returned this week from England and Ireland. He said that he appeared before various bodies representing musicians' organizations there and told them the American musician's side of the case with the result that many, if not all of them, agreed that he was right. The average musician abroad is getting about £4 a week, equivalent to \$20 in U. S. currency, he said, and the fact that our orchestras succeeded in many cases in obtaining a salary of £25 or more a man is doing more to establish a better scale for the local men than anything they have been able to do themselves. Organizations of musicians abroad, according to the official, have hardly taken a forward step in several years, their progress being all but nil. After addressing several organizations there it was thought that a better understanding and less ill feeling toward the American musicians was inevitable. Managers in London and other big cities abroad would never think of paying large salaries to orchestras until the American combinations were contracted for.

New York Notes

A series of entertainments featuring stage and screen celebrities has been started at the exclusive Embassy Club.

Texas Guinan this week tried to lift the injunction dry agents recently obtained against the Texas Guinan Club. Miss Guinan disclaimed any ownership in the place, asserting her salary as hostess was \$1,000 weekly, and that Larry Fay, formerly owner of the El Fay Club, owned most of the stock in the Guinan Club.

The annual outing of the Talking Machine and Radio Men, Inc., of New York, New Jersey and Connecticut will be held this year at Bear Mountain Wednesday, September 2.

Archie Slater, formerly with the Harry Archer Orchestra, in the *My Girl* musical comedy, has opened with his band at the Palais D'Or, Chinese restaurant, formerly the Palais Royal.

This week's activities of the prohibition agents include raids on the Broadway Club and the Pagament Club, two alleged Times Square speakeasies. There are 43 cases on the trial calendar this week at the United States Court.

Basil Durant and Kay Durban are dancing Saturdays and Sundays at the Ross-Fenton Farm, Asbury Park.

A series of classic and concert programs will be broadcast regularly Sun- (Continued on page 27)

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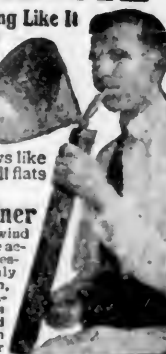
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Jazz Symphonists --- And Lucky Breaks

By JULES STEIN

MILLIONS of couples, closely embraced, they trot and shuffle. In every village, hamlet and city thruout the length and breadth of these United States. Hundreds of thousands of perspiring musicians pour out their wailing and strident dance music as these million couples circle round and round the dance floors. Musicians of all kinds, sizes and types, of greater or lesser ability—who can now forecast which of them will achieve national fame; which of them will become a Whiteman, a Vincent Lopez, Ted Lewis, Coon-Sanders? Will these great leaders of jazz to come become such by virtue solely thru sheer ability or will it be thru lucky breaks or contributing factors such as charming personality, inventive genius and the like?

Perhaps the best way of foretelling or getting some notion as to who these future leaders will be can be arrived at by a brief survey of our present jazz symphonists and outstanding figures. Have these present leaders achieved their prominence because of their technical ability as musicians or have other factors contributed as well?

In the concert field it can be generally stated that only true artistry and virtuosity produce the conductor, the concertmaster and other great talent, but in the dance field it seems other factors play as important, if not more important, a role than mere ability. In fact, it may be stated that seldom does the technician or musician of ability become a dominating factor in the dance orchestras of the country, and more and more it seems that a lucky break, combined with some practical vision not at all related to musicianship, has been responsible for the present-day leadership.

Who could have foreseen 10 years ago that a dance orchestra leader might amass a fortune of seven figures? Perhaps only a few even today have accomplished this, but it has been done, and there are numerous musicians who have made and have saved hundreds or thousands of dollars as a result of the dance business. In the past 10 years I have watched the rise and fall of famous dance leaders. A few have managed to retain and maintain the popularity and are still taking in countless dollars, but there are many others who are eking out a mere existence and who perhaps 10 years ago were more or less acknowledged leaders in their field.

Paul Whiteman the Leader

WITHOUT dispute I feel certain every one will agree that Paul Whiteman retains the outstanding leadership of the jazz symphonists. Mr. Whiteman, I am sure, will himself acknowledge that there are thousands of violinists in this country who from a technical and musical standpoint are far superior to him and that similarly there are numerous orchestra leaders with whom a comparison of Whiteman as a leader would be foolish. Until recently Paul Whiteman was more or less a novice with a baton, altho a comparison with his first and his later conducting shows a very marked improvement.

How is it then that Whiteman has become a recognized and admired leader among dance orchestras? Why should everything be compared to Whiteman—played a la Whiteman—as good as Whiteman or worse than Whiteman? The one word you hear most frequently among dance musicians is "Whiteman".

I know little of his early history, but I do know that he reached Broadway just when it was ready for a new star—for some new light—and this break was made into a complete success when he made a contract with the Victor company. Now indeed he was established for certain.

In the dance world, as stated previously, the orchestras go up and down. It is certain that Whiteman would have had his fall were it not because of his shrewd and farseeing salesmanship. He left his dance business behind and moved into a new field—"Jazz Symphony Concert". This field was a new and unusual one and his talk of giving to the American public music essentially "American" focused the entire attention of the country upon him. Lovers of classics, the babbits, the jazz folk, and even those who may never have heard music of any kind before, all took up the cry of Whiteman. He was their "American Musician" who was going to create a new "American Music". I doubt whether Whiteman will establish a new "American Music" as such. I am certain that his achievement cannot be duplicated today. His innovations in symphony jazz, his novelties, his publicity, all assure him leadership for many years to come, and if we recognize that after all his is the "nth" degree of dance music and forget the frills which accompany his publicity we can all agree to sit down and enjoy the greatest dance music of the age as rendered by Whiteman.

Coon-Sanders' Nighthawks

WHO has not heard of Coon-Sanders' Nighthawks? And yet but a very short time ago it was merely another one of these thousands of orchestras which play at various hotels, cafes and dance halls. Lucky break? Undoubtedly. In this case the radiop. It is true that this orchestra as a novelty orchestra is a good one and yet there are perhaps hundreds of orchestras which might compare with it favorably. If it had not been for radio this orchestra might still be playing in its original haunts in Kansas City, but now known as it is thruout the land the demand for the orchestra is never ending and undoubtedly will continue for many years to come. The orchestra had its break, but it also had the ability to take advantage of the break and continue to hold the public interest. Planning, thinking and song-writing kept this orchestra in the front and its popularity is assured.

Ted Lewis

PERHAPS the one who has clung longest to his past has been Ted Lewis, and often I have wondered just how it has come. His is a wild jazz orchestra and gives vent to a howling orgy of blatant, unharmonious music.

How, then, his long-continued popularity and success? I venture a guess. Ted Lewis is primarily a showman and actor and those who see and hear him visualize in him the actor and not the musician or leader. Lately I have felt more or less disappointed with his orchestra, yet I must still confess a keen joy and pleasure in watching and listening to him. Those especially who have seen him at his own cafe, the Parody Club, have realized what a wonderful host he is—an artistic host who instills in you a feeling of conviviality and comradeship to which undoubtedly a great measure of his popularity is due.

Vincent Lopez

OF COURSE you all know Vincent Lopez. To what can his success here and abroad be attributed? I have listened to his piano playing for hours and have enjoyed it immensely. He is an artist, but, of course, there are hundreds and hundreds of artists equally as good, and perhaps better. His orchestra is a good one and yet there are numerous orchestras as good.

Vincent Lopez personally is a most likable chap, and in assuming the directorship of the music for the Hotel Statler he was placed at once in a con-

spicuous position. Whiteman had been a leader on Broadway for some years before and the public was more or less ready to worship a new idol. At just the psychological moment Lopez stepped into the new Hotel Pennsylvania and, backed by the Okeh Record Company, it was only natural that within a few months this interesting Spaniard should have been acclaimed as a peerless leader, sharing honors with Whiteman. Only a few years ago Lopez had difficulty in getting individual work in Chicago and now he is in the front rank, having a prestige which is very substantial and which will undoubtedly continue for some time.

Isham Jones

PERHAPS the history of another well-known leader may be helpful. Some years ago when the Brunswick phonograph people decided to go into the recording business they cast about for a dance orchestra which was locally known and which they figured might have a good following. The general offices of the company were in Chicago and naturally they looked for a local orchestra. There was one Isham Jones then leading a six-piece orchestra at a North Side cafe. This orchestra was a fair one only and, contrasted with the orchestras of today, it could not have made a very favorable showing. The Brunswick people booked Isham Jones and as the Brunswick records became known and as the public gave approval to their records, as the result of advertising and other publicity Isham Jones was carried along on the wave of progress and prosperity to an enviable position in the front rank of orchestra leaders. His popularity brought him to the College Inn, where he continued for four years, building up greater popularity for himself and his orchestra. This man Jones, once a coal miner in Saginaw, Mich., had become in just a few years one of the most popular orchestra leaders in the world, establishing a prestige which will take some time to abate. Jones in addition is a prolific songwriter. His income from this source alone is perhaps as much or even greater than the revenue obtained as a dance leader. It may be therefore that there are numerous contributing factors to the popularity and success of Isham Jones.

Dance Orchestras Here To Stay

PERHAPS the foregoi: may spell the answer for many inquiries or remarks made to me by orchestras or orchestra leaders. How, they ask, does that

orchestra get away with it when this one is so much better and will play for so much less? It may be true that these orchestras are far better than a good many that are very popular and are paid big money, but the dance-orchestra business is based not upon musicianship or musical ability alone. There are numerous other factors which enter into it, such as personality, song-writing ability, fortunate publicity, psychological moments and other things which might be called breaks, but which after all are a good deal more than that.

Dance orchestras have come to stay and will continue to be popular. The business has grown and will grow. It has received the approval of the public, has established a good will and will continue to make tremendous strides within the next 10 years. The old leaders may fall from on high and new ones take their place. Showmanship, I believe, will more and more tend to become an important part in the development of a dance orchestra and musicianship become less and less. Not because the dance orchestra will not be composed of real musicians, but because good musicians are plentiful and other factors such as showmanship, novelty, etc., will become more important. The competition is on. To the best man belongs the spoils and in this a good break or two may be of great help, but in the end ability of one kind or another is responsible for leadership and success. So will it ever continue.

Five Davis Orchestras Broadcasting From N. Y.

New York, Aug. 10.—The local Meyer Davis offices establishes a new record in having five of its orchestras broadcasting regularly from New York. They are: Arrow Head Inn Orchestra, thru station WGBS; Hotel Lorraine, WJZ and WJY; Hotel Belleaire Roof, WJZ; Lido Venice, WEAJ; Park Lane Hotel, WJZ, and the house work for WMCA when its commercial advertisers require an orchestra. On September 15 another Davis outfit will broadcast when the Rue de la Paix reopens with a Davis orchestra led by Jack Taylor.

Most of these orchestras were placed recently by Joseph Moss of the Davis offices of which he is in charge. Outside of that he is supervising the activities of the 103 orchestras now working under the Meyer Davis banner in various parts of the country, playing from exclusive embassy dates in Washington to the better-class supper clubs in many cities.

Booking for Florida Club

New York, Aug. 10.—Mr. and Mrs. Ralph J. Wonders, amusement directors for the Hollywood Country Club, at Hollywood-by-the-Sea, Fla., are in town for a fortnight, with headquarters at the Majestic Hotel, planning next season's program for visitors to the fast-growing Florida resort. Thru Roehm & Richards, representatives, the Wonders will book many popular stars for next season's entertainment at Hollywood. Mrs. Wonders was formerly Grace Kay White, of the Greenwich Village Follies and the Music Box Revue.

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- Ralph Williams and his Rainbo Orchestra (Victor Records--Station WQJ)
- Jack Chapman and his Orchestra (V-Disc Records--Station WGN)
- Loula Puccio and his Orchestra (formerly with Jones)
- Frank Libuse and his Orchestra
- Benson Syncopators, Maurie Sherman, Director
- Ralph Foote and his Orchestra
- E. E. Sheetz, Jr., and his Californians
- Joe Rudolph and his Orchestra (Station WTAS)
- Fred Hamm and his Orchestra (Victor Records--Station WTAS)
- Seattle Harmony Kings
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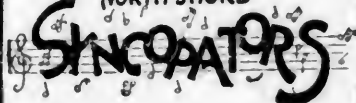
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New York Notes

(Continued from page 25)

day afternoons over WOR by Gene Cirina and His Orchestra, appearing at Janssen's mid-town Hobbrau.

The Piccadilly, Broadway picture house, last week offered its patrons an opportunity to see how radio broadcasting is accomplished. A replica of the WGBS studio was presented on the stage of that theater all week.

A. B. C. Gets Big Contract

Chicago, Aug. 6.—Harry W. Trimp, owner of Trimp's ballroom, St. Louis, has signed a contract with Paul Bush, general manager of the American Ballroom Circuit, for the exclusive booking of its orchestras for 1925-'26. It is said to be the biggest exclusive booking contract ever given without a cancellation clause. Mr. Trimp is spending \$100,000 in remodeling his ballroom. The Virginia Ramblers will be the opening attraction. John Kerwin will manage the new dance palace. At present he is assisting Jonas Perlberg at the Chicago Beach Open-Air Pavilion.

Benson Orchestras

Chicago, Aug. 8.—Benson, presenting featured orchestras for dancing and entertainment in every large city in the country, and with 25 years of experience, is now offering to ballroom owners the advantages of the Benson Circuit. It will be headed by Edgar A. Benson, while Jerome Levy will be musical director. The contests, advertising ideas and orchestra presentations are being arranged by Jonas Perlberg, who is now operating the Chicago Beach Hotel outdoor dancing. This fall he will have personal charge of the Cinderella Ballroom.

The creator of the laughing cornet, Louis Panico, from Isham Jones' Orchestra, is now leading his own Benson organization and playing to St. Louis

(Continued on page 29)

Good Dance Orchestras Scarce on Broadway Say Ballroom Managers

New York, Aug. 10.—There were never more opportunities for good orchestras than New York offers today. Any "set" or well-rehearsed combination would have no difficulty in connecting with any one of a dozen good spots, either immediately or beginning soon after Labor Day.

An indication of the dearth of good dance organizations on Broadway and environs is furnished by a prominent White Way ballroom, whose owner has for weeks been casting about for a meritorious outfit to open his place early in September. A very well-known roadhouse was in a quandary for three days recently, no worthwhile band being available, with the result that the inn was compelled to shut down for two nights.

Dance circuits, moving picture theaters, musical comedies and Europe are blamed for the scarcity of "name" attractions on Broadway. Some of the local booking offices expect to reap a harvest with unknown combinations this fall, and one very well-known office has been rehearsing at least three bands which plan to step into important connections as soon as the cabaret and night-club season reopens.

Out-of-town orchestras are not to take the foregoing information too literally. While the opportunity is here, the going is still rough for the inexperienced, altho the established outfit that has received some measure of recognition in the provinces should have little difficulty in connecting.

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Giving Character to a Small Orchestra

By JOSEPH MOSS

JUST as any business organization or institution reflects the personality and character of the man or men directing its destiny, so also does the average orchestra reflect the direction in back of it and in its progress develop a sort of personality, favorable or unfavorable. It may have a distinct something about it, making it differ from a thousand and one other orchestras, or it may be just a fairly good combination with no special qualifications to induce a manager to give it a contract.

An intelligent leader can, of course, bring an orchestra to the point where it stands out, and when playing, instantly makes one realize that it is a real smart combination. The suggestions offered below are designed to prove helpful to a leader principally so that they will act as a stimulant and bring out his own ideas. He who is satisfied to merely play an orchestration correctly will never lend the faintest bit of color to his organization. Whatever I set down I do not claim as being exclusively my method or original with me. Rather they are observations from the practical experience of handling orchestras in their various stages from organizing to booking and leading them.

I dwell upon the small orchestras because a six-piece combination consisting of violin, piano, E-flat saxophone doubling on soprano and also clarinet if possible, banjo, drums and string bass, well rehearsed with a routine worked up on the popular numbers of the day, can command as much money in the high-class hotel or supper club as the average run of 10 and 12-piece orchestras. And the chances are that they will be much more popular with the patrons and management. This may not sound credible to many leaders, but I have proof of many specific instances.

Engagement of Proper Men

TOO much judgment cannot be used in engaging the proper men suitable for the small combinations of from five to eight musicians. The style of music in orchestras of this kind is entirely different from that of the larger ones, because the players cannot lean to arrangements, and naturally there are further complications due to the lack of necessary instruments. Therefore it is essential that only excellent musicians be engaged and of the kind that can "fake" and improvise. A man must really be a soloist and be able to stand out alone on his instrument, that is, when called upon to take a solo with the orchestra. Also he must be able to play an obligato if the leader wishes it whether or not there is an obligato part to the particular number being played.

It is surprising to note that there are a great many musicians playing with some of our best known 10 to 15-piece orchestras who would find it difficult, if shifted into a smaller orchestra. Not only that, but they would probably be considered incapable. This frequently occurs with saxophonists who have played with a large combination where two altos are used with a tenor. They have been playing from arrangements and naturally can only play their part. The difficulty arises from the fact that there is but one saxophone in the smaller combination. On the other hand, there are musicians playing in small orchestras who blend in splendidly and, once knowing a number, can play it to the queen's taste, but as soon as he is placed in a larger combination this same musician, if he has to stick strictly to his part, would not be able to meet the requirements of the leader. Therefore it is no easy matter to engage the proper man.

If an orchestra is being assembled for a resort catering to discriminating patronage the musicians should be able to play tangos and danzons, for it is safe to assume that some of the patrons have traveled abroad and elsewhere, with the result that they may have heard numbers other than the output of our publishers. I usually make a specialty of these numbers and frequently feature them wherever possible, particularly the Cuban and South American danzons. The danzons are really fox trots played in slow rhythm. In the event that a leader is organizing an orchestra for a particular resort he has an opportunity to meet every requirement of the place, for his position is analogous to that of a tailor making a suit of clothes. If he is competent there is no reason why the suit shouldn't fit.

At engagements where the orchestra is required to play softly and therefore practically muted all night it is vital that the violinist and saxophonist be able to play a melody chorus in a beautiful, sweet tone. Orchestras of the same instrumentation mentioned above are usually required to play a fast, peppy, free sort of style, or, as musicians say, "every man for himself." Most supper clubs want this style. It can easily be done if the musicians remain reasonable and the leader does not let any particular instrument predominate or "hog" it all, ex-

cluding the instrument carrying the melody. Its endings must be played, for the melody should be heard at all times.

When there are seven pieces in the small orchestra the added instrument is usually a violin. An obligato violinist is as important, I think, as the first violinist when two are used, especially when the first is carrying the melody. Then the obligato must harmonize with the first violin and make sure that it is strict harmony played in the same range as the first, but just a little under it, so that his part does not predominate over the melody. I say harmony instead of obligato because I never have the second violinist play an obligato to the first when he is playing the melody. If you try it out you will find that by playing a harmony part to the first violinist in his register it blends and makes the two violins sound very rich in tone whether they be playing on the E or A string together, or on the G string.

Qualifications of a Leader

OF paramount importance to the orchestra is a leader who knows how to properly frame a routine. Not a few leaders succeed in surrounding themselves with a faultless personnel. Further than that they may try out for a job and prove unsatisfactory to the proprietor or manager seeking to engage them. All of the men are first-rate musicians and play well that which has been set before them. But it is hardly enough just to play what has been written from the orchestration. Some leaders get up a routine of unusual merit due to their years of experience. Others never know what to play outside of what the publisher sends them printed in black and white. Still a youthful leader has been known to frame a corking routine because he had a few ideas and reasoned things out for himself.

To begin with, a leader must have a perspective of a song in question before he can appreciate its possibilities. He must make up his mind as to what the number is and just what he intends to do with it. The other day an orchestra under my supervision tried out a new Rose song. It resulted in a medley of Rose songs all in fox-trot tempo. The medley included McDowell's *To a Wild Rose, Rose in the Bud, Mighty Lak a Rose, Rose of Washington Square, Roses Bring Dreams of You, My Wild Irish Rose* and so on. We usually do this with a new Rose tune worth playing. Another new Rose song was recently rehearsed and we decided to have one of the musicians sing a chorus, so that the dancers or diners would know what it was about, and then follow it with a few choruses of *April Showers*, back into the rain number, and,

of course, a storm effect is concluded with the familiar *The World Is Waiting for the Sunrise*, etc. It is medleys like these that help to place an orchestra out of the ordinary run. Careful attention is to be paid to the modulations in playing such medleys. Much depends upon the pianist for modulating from one number into another.

No doubt the first medley of this kind was played when the boys got together and sang the old songs, beginning with *Sidewalks of New York*, and, of course, *Sweet Rosie O'Grady* and the rest of the numbers popular years ago in succession. There is always a certain amount of sentiment attached to the old songs and the playing of them places the party in good humor. Just as a composer follows out his theme, a leader can follow out a tune song even tho it be an Italian folk number. These can be easily arranged to start with the old reliable *O Sole Mio*, and one will find a whole series of Neapolitan airs that makes the finest waltz material in the world.

Framing a Routine

IN framing a routine, after the number has been carefully rehearsed and every member of the orchestra is thoroughly familiar with the tune, care should be taken that the routine is consistent. Fox-trot hits are good for 10 or 12 choruses in succession when different effects are used with each chorus. Usually the introduction and verse are followed by a chorus played full, then a saxophone or violin solo may follow, with the subsequent choruses incorporating the effects as outlined by the leader. The first ending after each chorus is apt to be slighted to the detriment of the rendition, of course. Good ears for music will detect this at once. If the violinist should play the melody on the E string in the following chorus the melody should be played on another instrument, naturally the saxophone in the low register, thus giving the small orchestra color. Such ideas of color and shading should be employed thruout the entire number.

Rehearsals play an important part in the routine of successful orchestras. At least once a week the men might get together at a time set aside as the regular period for rehearsing. By setting a time and place that stands week in and week out there is no excuse for anyone not putting in an appearance. It also eliminates the question as to when the next rehearsal will be held. They ought to be regarded seriously and not as a matter of running over new numbers just to get acquainted with them. Whenever possible they should be held privately, so that the utmost may be accomplished. By

going over a number several times the leader has ample opportunity to work up ideas, etc. Quite often a leader who is not of the "know-it-all" type can obtain from his men many valuable suggestions which may prove advantageous in getting up the routine. A waiter at a hotel offered me a suggestion last season and it proved quite a success. He was a former violin player from Paris, and, as we afterward learned, an accomplished musician. He hummed a tune for us which he said was a hit on the continent, and if we made an arrangement of it would have something no one else had in this country. From his leadsheet we made an orchestration of *Titina* long before the American rights were secured by Harms, Inc., and most every leader of importance in New York asked me for a copy of the song. Thus we had a tune to offer that the patrons liked and could not hear elsewhere. They probably heard it plenty in time. Incidentally a catchy tune of this type always makes a hit with patrons who have traveled and they do not hesitate to come over and request the name of the piece. I always make it a point to have two or three tunes of foreign flavor. It also makes a hit with the folks at private social functions as well.

At rehearsals and even while playing at a resort leaders often have to contend with temperamental musicians. By being a diplomat the leader can usually smooth over differences and get much more out of men this way than by arguing, which is obvious, of course. Jealousy in an orchestra is a bar to its success and far better is it to build up an organization wherein each man is just as important a component part as the other, thereby doing away with the individual star who usually labors under the impression that he cannot be replaced. Stars take advantage and it is a condition that should not prevail in any orchestra. Nevertheless a good leader will always co-operate with his men to the fullest extent and not try to be the whole show himself. There are a few orchestras whose leader and his reputation amount to virtually 75 per cent of the outfit, but these may be counted on the fingers of one hand. A leader whose men have confidence in him has half of the battle won.

The Tempo

IT is not uncommon for an orchestra to ruin an introduction because the boys failed to start together after the leader gave the usual two beats. To the layman it might sound as tho every musician started at the fraction of a second, but a fussy dance-hall manager will soon notice how ragged it is. I have also noticed that leaders knock off two beats in an altogether different tempo than the one subsequently played by the orchestra. As a rule they give two quick beats in starting the men, which is misleading to the musicians to say the least. Too often does the leader forget that the two beats is the tempo his orchestra is supposed to play and one of the two chief reasons the beats are given. The first-rate orchestra has a set, even tempo with the exception of the instrument that is playing the melody or the one playing harmony or obligato part with it. For the sake of making it easy for the dancers the rest of the orchestra ought to play absolutely the same rhythm. And again the men can accomplish more when doing so, for they are all working together.

When a leader has more than one engagement his music books on each occasion will avoid confusion to the men if they are always numbered alike. Every man will then know the tune that each number represents. I use this system thruout in an organization that has 103 orchestras working at the present time. The clever director of an orchestra will not wait for the manager to tell him that business is bad, but in a way will emulate the actor and "count the house", thus learning for himself at first hand whether business is better or worse. Failing off in attendance may be due to the orchestra as well as to the cuisine or anything else connected with the establishment. By noting the way business is going the leader can guide himself accordingly in dispensing dance or concert music to the clientele of any sort of establishment.

Inasmuch as he is the one who has to sell the orchestra the head of it does well to maintain an outwardly pleasant personality at least. His clothes should be immaculate no matter what the occasion. It is his duty to carefully note the attire of the men under his direction. For fall and winter engagements a tuxedo, with starched white shirt and wing collar, seems best. For the summer our orchestras have adopted an outfit consisting of a blue coat, gray flannel trousers, black shoes, white shirt and dark blue tie. At any rate the outfit looks infinitely better when the men are dressed alike.

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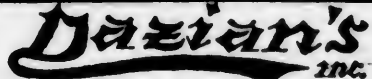
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Benson Orchestras

(Continued from page 27)

society every evening aboard the "J. S.", a Mississippi river pleasure boat. Don Bestor and His Orchestra, another Benson band, now playing a summer engagement at "The Willows", a resort in Oakmont, Pa., will be here in a short time before leaving for the winter season in Dallas, Tex.

When Jack Chapman closes his summer season Labor Day at the LaSalle Roof, he will return to the Drake, where he has played for the past four years under Benson direction.

Don Harter's Singing Outfit Increases Its Personnel

Don Harter recently increased his Singing Orchestra to eight men. The personnel now reads: Joseph W. Clauser, piano and director; Ed Johnson, drums, marimba and tympani; Ed Light, saxophone and clarinet; George Buchanan, saxophone and clarinet; Mose Clarridge, banjo; Ralph Shively, trumpet; George Hall, trombone, and M. F. (Ding) Shreve, sousaphone and entertainer.

Chicago Notes

Roy Mack gave the premiere showing of his 10th edition of *Frolics Frolics* Monday evening at the Frolics Cafe. It has a New York cast of principals and choristers. Among the principals are Billy Grant, Ruth Adair, Marie Russell, Gus Mulkey, Alice Ridnor and Horace Ruwe. Lydia Harris and Joe Lewis are held over from the last show. The 10 Century Serenaders are furnishing dance music.

Terrace Garden has new talent this week. The Harmony Girls, Morton and Mayo, nut comedians, and Henri Therrien, tenor, head the bill.

It takes two bands this week to fill the bill at Marigold Garden. Herb Carlin's Marigold Orchestra and Joe Rudolph and His Gang alternate in playing.

A new cabaret is the New Playland, 2354 North Clark street, with Elsie White heading the cast of entertainers. Dave

(Continued to page 180)

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Chicago, Aug. 6.—Laporte, Ind., has what it claims is the most unique college in the country, a college for educating piano tuners. The school has dormitories, laboratories and private studios in which are taught the construction of different actions, the vibration of strings and the varying delicacy of instruments. The college has its own faculty. On June 26 the new building was dedicated and a reunion of graduates was held. All graduates are given their diploma as master tuners. The college is endowed by William R. Powell, president.

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- Cheer'g on Me
- Collectato
- Cecelia
- Dark Hawaiian Eyes
- Don't Bring Lulu
- Everything Is Hotter Today
- FASCINATING BABY
- HOLD ME IN YOUR ARMS
- I Miss My Swag
- If You Knew Susie
- I Love 'Em All
- I WANT YOU
- Ida I Do
- Look Who's Here
- Look At Those Eyes
- Manhattan
- Mommy Wompy
- New York Ain't New York Anymore
- OH SAY, CAN I SEE YOU TONIGHT
- Pango Pango Maid
- PEACEFUL VALLEY
- PRETTENDING
- Row Row Rosie
- SMILE ALL THE WHILE
- SAVE YOUR SORROW FOR TOMORROW
- STOLEN KISSES ARE THE SWEETEST
- STEPPIN' IN SOCIETY
- Sweet Georgia Brown
- Seminola
- SONYA
- So That's the Kind of a Girl You Are
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- Silver Head
- THERE AIN'T NO FLIES ON AUNTIE
- TRIBUTE Lady
- THE FARMER TOOK ANOTHER LOAD AWAY
- Waitin' for the Moon
- WHEN EYES OF BLUE ARE FOOLING YOU
- WHO TAKES CARE OF THE CARE-TAKER'S DAUGHTER
- YES SIR, THAT'S MY BABY
- Will You Love Me Sometime?
- My Sweetie Turned Me Down
- Ninona
- Underneath the Yum Yum Tree
- You and Me and the Moonlight
- Mishka
- INDIANA STOMP
- DREAMING OF TOMORROW

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- Mobile Blues
- Steady Roll Blues
- SHE'S CRYIN' FOR ME
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- Whoo! 'Em Up Blues
- WHAT CHA CALL 'EM BLUES

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- AWAY FROM YOU
- AT SUNSET
- DREAMY CAROLINA MOON
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MECHANICAL statements for the quarter ending July 30 were far worse than was generally expected. Firms who depend upon these quarterly checks to any great extent are, to use an antique altho effective expression, "S. O. L."

A firm that had a Victor "canning" of a best selling song and dance hit received a statement indicating a sale of 30,000 records. When it is recalled that in the halcyon days a Victor statement for less than 200,000 on even a "dog" tune was uncommon, it can readily be perceived that the mechanicals are no longer the "big gravy" of the industry. The only word that comes to our mind to characterize the royalty statements of the other companies is "fierce".

At the time of going to press no information on statements from the piano roll companies was available, but our prophecy is that the sum of every check from this source received by every publisher combined will by no means approach the statement of the Victor company alone on the song *Whispering*.

Lower priced records and rolls will probably go a long way toward easing this depression. The customary cool weather spurt in sales will probably result in better statements in November, altho, to reiterate, the publisher who formerly figured his mechanical royalties as "expense money" is today a sorry figure indeed.

A recently completed survey of the radio industry, made by the Copper and Brass Research Association, somewhat explains the situation.

According to the figures, and there is every reason to believe that they are sound, the retail value of radio receiving sets and parts to be sold in 1925 is estimated at \$500,000,000, compared with a value of \$50,000,000 for radio merchandise sold in 1922.

It is further pointed out that there were hardly 100,000 sets in use in 1922, with the number increasing to 2,000,000 by 1923. By the close of 1925, it is estimated, 5,000,000 sets will be in service.

The present rate of manufacture, ac-

ording to the survey, indicates that 1925 production will be 2,000,000 sets.

It all simmers down to this: the American family budget provides just so much for the expenditure on entertainment, in which music in the home figures largely. Every dollar invested in the radio means just so much less for phonograph records, piano rolls and sheet music.

And the sad part of it all is that you can't laugh these facts and figures off.

The Americanization of England continues. Alleen Stanley, vaudeville and phonograph-record artist, just back from Europe, says that she spent all her spare time while in England teaching the ukulele to the aristocracy of Mayfair. The lowly "uke", she goes on to say, is now the official instrument at London's tea parties.

Miss Stanley's ukulele, which is of the banjo-uke type, is inscribed with the signatures of such prominent British personages as Prince George, third son of the King; Lady Loughborough and Lord Beaverbrook. Among others Miss Stanley said she taught are Beatrice Lillie and Gertrude Lawrence, stars of *Charlot's Revue*; Joe Coyne, starring in *No. No, Nanette*; and Michael Arlen, novelist.

A New York daily, commenting on the ukulele's conquest of Britain, declared recently: "Nero fiddled while Rome burned. While England has been under the shadow of the greatest threatened labor strike in her history Mayfair has been playing the ukulele."

The E. B. Marks Music Company is much elated over the fact that the humorous weekly, *Judge*, in its "Six Best Steppers" department, has listed the number, *Sentimental Me*, right at the head of the column ever since the opening of the *Garrick Gaities*, in which the song is featured.

The song, the Marks firm observes, "shows an originality, verve and alliterative rhythm almost unrivaled in any revue song of the past decade."

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pany, of Kansas City, will concentrate this fall on *The World Is Such a Lonesome Place*, a waltz ballad; *Deep Elm, You Tell 'Em*, fox-trot, and *Peaceful Valley*, another number in fox-trot tempo.

The latter two songs are the work of Willard Robison who, with his Deep River Orchestra, was recently signed by the Paul Whiteman office for a three-year period. Robison is doing much recording at present for the Aeolian, Mel-O-Dee and Duo-Art companies.

Louis Katzman, well-known arranger, has thrown his hat into the "symphonic-jazz" ring. Katzman has started to do an Arthur Lange, W. C. Polla and Fred Black with a series of fox-trot arrangements of the classics which he calls "symphonic-jazz". His first releases are *Arabique*, *Sonatique*, *Pagliacci*, *Operatique* and *Rubinesque*.

The Triangle Music Company's publication, *Dark Hawaiian Eyes*, has been introduced in Earl Carroll's *Vantities*.

Joe Davis, head of the Triangle firm, reports a healthy demand for Bob Fuller's book called *Jazz Clarinet Solos*.

Robbins-Engel, Inc., have just released for orchestra, two unusually effective Arthur Lange arrangements of *Dreaming of Tomorrow*, Benny Davis-Joe Sanders Atlantic City hit, and *Lonesome*, a beautiful fox-trot melody tune.

Harry Engel, of the R.-E. firm, left last Sunday on a two-month trip thru the United States and Canada.

The Brunswick Company has issued a special "flash" folder announcing Charlie Chaplin's debut on phonograph records.

The screen comic is billed as "guest conductor and artist with Abe Lyman's California Orchestra" for the numbers *Sing a Song and With You, Dear, in Bombay*. Chaplin has been accused of being a violinist and is writer of the songs.

George Ramoy, formerly with the professional department of the Broadway Music Corporation, has joined the E. B. Marks Music Company in a like capacity.

The Harry Von Tilzer Music Publishing Company announces the release of *What Does Little Sweetie Want?*, by Joe Mantel and Harry Von Tilzer; *Just Around the Corner*, by Dolph Singer and Von Tilzer, and *I Want My Rib*, a comedy song that is really funny, by the same writers.

Margaret Lieb, associated with the vaudeville producing firm of Cantor & Brandell, has turned songwriter, thus following in the footsteps of her late husband, Francis K. Lieb. Mrs. Lieb has written the lyrics to a ballad tentatively titled *Love*. The music is by L. W. Joy.

Paul Berlenbach, light-heavyweight champion of the world, has become an habitue of Melody Row. The famous socker is reported to play a mean saxophone, his tutor in that art being no less a personage than Rudy Wiedoeff, America's foremost saxophonist. Paul has written several songs, but for the sake of everybody concerned they will not be mentioned in this column, as the writer wears glasses and is not feeling so well of late, anyhow.

The Roman Arndt Music Publishing Company, of Detroit, found itself rather mortified when 1924 came and went without its song, *Leap Year Blues*, achieving any special success.

We are informed by Mr. Arndt, head of the firm, that without any special plug the song is gradually asserting itself in the Mid-Western territory, so much so, in fact, that orchestrations which had been put in the cellar until

(Continued on page 183)

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COMEDY FARCE TRAGEDY
THE DRAMATIC STAGE
 News, Views and Interviews
 Edited by DON CARLE GILLETTE

(Communications to 1560 Broadway, New York, N. Y.)

GOOD SEASON IN SIGHT FOR BROADWAY ACTORS

Long List of Announced Productions, Many With Large Casts---
 Managers Rallying to Equity---Activities on the Road Also
 Encouraging

NEW YORK, August 8.—Judging from present indications, a good season is in sight for Broadway actors and actresses. One of the promising signs is the long list of productions announced by various managers. Many of these productions require good-sized casts, as in the case of the two pieces that arrived this week—*Spring Fever*, which employs about 24 players, and *The Little Poor Man*, with an even bigger personnel.

Another healthy indication is the fact that more and more managers are rallying to the Equity fold. Philip Goodman has settled his claims and regained his good standing in the association, Henry Baron is negotiating to square himself, and others are seeking to conform to requirements, and to obtain the mutual protection, of the Actors' Equity Association.

George M. Cohan, who is assembling a company for *American Born*, the play that will herald his return to the theater, is signing players on Equity contracts without a protest and everything points to one of the most amiable seasons on record as far as the relations of the actors and the producers are concerned.

An encouraging increase in activities on the road also looms up. The number of road shows already in process of being assembled is greater than it has been at this same period in previous years, and it is quite likely that the road will also benefit from the overflow of productions which Broadway will not be able to accommodate as fast as they are produced—that is, provided the percentage of successes is at least fair.

Still another good sign may be seen in the big production programs contemplated by the better known and established producers, which means that theaters will not have to depend so much on the irresponsible shoe-string class of impresarios.

CHANGES IN CASTS

New York, Aug. 8.—Beatrice Terry, who has been playing the mother role in *It All Depends* at Asbury Park, Long Branch, Stamford and Great Neck, will withdraw from the cast and Jane Grey will play the part when the piece opens at the Vanderbilt Theater here next week.

Jean May, who followed June Walker in *The Nervous Wreck* last season, replaced Norma Lee last Monday night in the leading feminine role opposite Elliott Nugent in *The Poor Nut* at the Henry Miller Theater.

Hert Kaye has taken over the role of the Reporter in *The Gorilla* at the Adelphi Theater, Chicago.

A. L. Erlanger To Produce Flavin's "Service for Two"

New York, Aug. 8.—A. L. Erlanger has added to his list of proposed productions for next season a new comedy by Martin Flavin, titled *Service for Two*, and states that it will be one of his earliest offerings this fall. Flavin is the author of *Children of the Moon*, played here the season before last. The new piece is said to be high comedy, with its scenes laid in New York, having to do with certain international complications of an extremely amusing nature.

Another early production announced by Erlanger recently is a musical play, titled *Lady Liberty*, with book and lyrics by Anne Caldwell and John E. Hazzard and music by Raymond Hubbell.

ENGAGEMENTS

New York, Aug. 8.—Louie Emery has been engaged to play a role in the impending production of *Bed and Board*.

N. R. Cregan, veteran actor, will play the old sea captain in Gustav Blum's road production of *My Son*, which opens Labor Day at the Lyric Theater, Philadelphia.

Cukor With Frohman

New York, Aug. 8.—George Cukor, director of the successful Lyceum Players at Rochester, N. Y., will shortly join the staff of Charles Frohman, Inc., as assistant to the general stage director. The Lyceum Players will close the season August 22 with a new play by B. Harrison Orkow titled *The Last Kiss*.

TRY-OUT OPENINGS

"The Sea Woman"

Asbury Park, N. J., Aug. 5.—L. Lawrence Weber presented *The Sea Woman*, by Willard Robertson, at the Main Street Theater here for its out-of-town premiere Monday night. The play was repeated last night and for two performances today. It will be seen at Long Branch the last half of the week and will then be held until August 22, when it will be offered for one performance in Great Neck, L. I., preliminary to its New York debut at the Little Theater the following week. The piece is a thrilling melodrama of the old 10-20-30 order and, altho some of the situations are distinctly shoddy, the acting of Blanche Yurka, featured member of the cast, should carry the play on Broadway. The title describes the theme, which is dramatically unfolded in a lighthouse setting, standing thruout the three acts. Others in the cast include Paul Kelly, Rea Martin, Roger Pryor, Clyde Fillmore and Charles Halton. William B. Friedlander staged the production.

"Something To Brag About"

Long Branch, N. J., Aug. 5.—Edgar Selwyn is offering *Something To Brag About*, a new farce-comedy written in collaboration with William Le Baron, at the Broadway Theater here the first half of the week. It will go to Asbury Park for the last half and to Stamford, Conn., the early part of next week, with a Broadway premiere scheduled for the Booth Theater, New York, August 13. The piece is a travesty on the comedies of the man in the suburbs and is amusing and entertaining. The cast includes Sylvia Field, Richard Sterling, Edward Robins, Enid Markey, Mark Smith, Cecil Kern, Earl House, Marjorie Wood, Beatrice Moreland, Robert Cummings, Joe Duckworth, Jay Murray, Booth Howard and Karl Van Veceten. Selwyn has staged his play well and the settings by Raymond Sovey are excellent.

"Oh, Mama"

Patchogue L. I., Aug. 5.—William A. Brady reopened his vehicle for Alice Brady, a comedy titled *Oh, Mama*, which was tried out in Boston last spring, here Monday evening. The production moves on to Great Neck, L. I., for the last half of this week and next week will be seen in Asbury Park. It is scheduled to open at the Playhouse in New York August 18. The piece was originally adapted from the French of Louis Verneuil by Wilton Lackaye. Harry Wagstaff Gribble has touched up the version during the summer and from the way it was received here it should please Broadway. The piece is best described as a smart modern comedy. Miss Brady renders several songs during the course of the performance and handles the star part pleasingly. The supporting cast includes Kenneth McKenna, Mildred Florence, Edyth Shayne, Jenn Burton, Edward Micander, Lionel Watts, Paul Porcasi and William Leith.

Maria Bazzi To Occupy Manhattan Opera House

New York, Aug. 8.—Maria Bazzi, Italian actress, whose dramatic company will sail from Genoa September 8 for New York, announces that she has secured the Manhattan Opera House for her engagement here. Her season will consist of 11 performances, beginning September 26, with matinees on Sundays only. The plays to be produced are *Rain*, *Magda*, *Fata Morgana*, *Claudio's Wife*, *A Thing of Flesh*, *Enter Madame*, *Song of Life*, *Teresa Raquin* and *Remnant*.

Following the New York engagement Mme. Bazzi will take her organization to Boston, Philadelphia, Washington, Pittsburgh, Montreal and a number of other important theatrical centers, returning to Rome in January.

WHEELER DRYDEN



As Ashley in "White Cargo" at the 39th Street Theater, New York.

BROADWAY OPENINGS

New York, Aug. 8.—Of the two new arrivals this week *Spring Fever*, the Vincent Lawrence comedy formerly tried out on the West Coast under the name of *Kelly's Vacation*, is making a pretty fair hit at Maxine Elliott's Theater, while *The Little Poor Man*, Mrs. Clare Tree Major's first production, at the Princess Theater, is eliciting praise from the lovers of classical drama.

With the postponement of several pieces, including the three David Belasco productions of last season, which were supposed to reopen August 10, the list for next week contains only two offerings that are definitely set. The first of these is *It All Depends*, by Kate McLaurin, author of *Whispering Wires*, which opens Monday at the Vanderbilt Theater after a tryout in the provinces. John Cromwell and William A. Brady, Jr., are presenting the play. In the cast are Norman Trevor, Katherine Alexander, Jane Grey, Felix Kraus, Charles Trowbridge, Lee Patrick, Roland Kuston, Roberta Bellinger and Grace Andrews.

The other arrival is Zaida Sears' new comedy with incidental songs by Harold Levey, *A Lucky Break*, which had a spring tryout under the name of *Broke*. The American Producing Company, headed by L. C. Wiswell, is offering this production and the cast includes George Macfarlane, Louise Galloway, Charles Dow Clark, Lucille Sears, Edgar Nelson, Viola Gillette, Ursula Ellsworth, Marion Haskup, Edward H. Weaver, Percy Moore, Margaret Walker, Gavie Mays and others.

Among the impending arrivals are *Something To Brag About*, due at the Booth Theater in another week or so; *The Man With a Load of Mischief*, for which no house has been named as yet; *Oh, Mama*, coming to the Playhouse week of August 17; *The Family Upstairs*, booked for the Gayety the same week; *Enchanted April*, at the Morosco week of August 24; *The Five o'Clock Man*, at the Ritz Theater; *The Sea Woman*, at the Little Theater, and *The Mud Turtle*, at the Bijou Theater, all in the same week, and *Cradle Snatchers*, at the Music Box September 7.

Play for Charles Gilpin

New York, Aug. 8.—Anne Wolter, head of the Ethiopian Art Theater School, is to produce a play titled *Breaking By*, by W. Astor Morgan, early in the fall on Broadway with Charles Gilpin featured in the leading role.

The colored actor is vacationing in Provincetown on Cape Cod, and is to appear there next week as a guest player of Frank Shay's harnstorming group in his original role in *The Emperor Jones*. Helen Westley, who is also in Provincetown, is to play the old native woman part in the piece. Cleon Throckmorton is designing and executing settings for the offering.

David Belasco's souvenir of *The Merchant of Venice*, published by Thomson-Bills, has been accepted submitted to the Graphic Arts Exhibit, Philadelphia. It is to be exhibited thruout the country and later will be shown at the Sesqui-centennial in the Arts and Crafts Building.

Wheeler Dryden Tells of His Repertoire Experience in the Orient

Six and one-half years of unusually colorful stock experience in the Orient lies back of Wheeler Dryden, talented young character actor, who has been playing the part of Ashley in the New York company of *White Cargo* for the past nine months. It was this apprenticeship that gave him the opportunity to develop his ability to characterize, and incidentally his long stay in those tropical regions made him particularly suitable for the role he portrays in Leon Gordon's African melodrama.

"I first went to India with my father, Leo Dryden, one of the leading stars of the British vaudeville stage," said Dryden as he carefully removed the mustache he wears for his characterization at the 39th Street Theater. "That was in 1912, when my father opened at the Grand Opera House in Calcutta with his own vaudeville company, of which I was a member. In those days my theatrical work consisted of impersonating various characters from the novels of Charles Dickens. When my father returned to England I remained in India and toured further 'up country' towns, which in the Orient are called 'stations.' A couple of years later I forsook the vaudeville field and joined the Howitt-Phillips Dramatic and Comedy Company, one of the leading touring theatrical organizations of the Orient, and thus became a full-fledged legitimate actor. I was given most of the principal comedy roles to interpret, and you can imagine my consternation when I was informed that the company presented a different play each night. Not each week, mind you, but each night! When I joined this band of players they had a repertoire of about 16 plays, and, in the course of time, thru revisiting many of the larger cities of the Orient, where they played for a season of several weeks' duration, they were naturally forced to add more productions to their repertoire so as not to repeat the plays too much, with the result that when I left the organization, four years later, they had a working repertoire of 60 productions, ranging from farce to Shaw and Shakespeare! Just imagine! Any one of these 60 plays were liable to be put on at very short notice, as for instance in Delhi, when, because the freight train was held up, the company's scenery did not arrive, and rather than disappoint the assembled audience the management changed the program at the 11th hour and presented J. M. Beach's red-blooded drama of Alaskan life, *The Barrier*, instead of the announced play of three generations, *Milestones*, by Arnold Bennett and Edward Knoblock. At that particular time the company had not performed *The Barrier* for about three or four months, and yet the brains of the members had been kept so alive and fresh and alert by constant study

(Continued on page 190)

REMARKABLE REMARKS

"It is not the naming of a star that counts, but the confirmation of this judgment by the public."—Janet Becher.

"Stage people who would make the most progress in their chosen profession should remember the old saying: 'He travels fastest who travels alone.'"—Beatrice Swanson.

"Individualism is essential in the theater; a great playwright, a great manager or a great actor changes the taste of the public."—Hubert Druce.

"Nine out of 10 movies and nearly the same proportion of plays are condemned in the mind of inveterate movie fans and playgoers because they are cut on cataloged patterns . . . there is more drama in a three-cent newspaper than there is in a \$4.40 seat in a theater."—Warren Nolan.

"Edward F. Albee made one mistake, that of eliminating competition for new acts in vaudeville. Paternalism cannot take the place of competition. All the progress in the art of theatrical production, all the great achievements of the past decade on Broadway, are due to competition."—George Roemer.

"I believe the old-fashioned figure with the small waist is much more attractive and graceful than the modern amorphous lines."—Gertrude Hoffman.

"France already is beginning to recoil from its orgies of salaciousness in stage fare, and England is in open rebellion."—A. L. Erlanger.

"Even tho I am in a big musical show, I refuse to let the mushroom changes in styles make me ridiculous."—Katherine Burke.

"Being English and trying to be comic at the same time is no easy job in America."—Gerald Oliver Smith.

"Broader experience is what we all need upon the stage. In my opinion the most valuable institution today is the stock company."—George Arliss.

The Road to the Heart of "The Road"

By OLIVER M. SAYLER

FOR ALMOST a decade the producers of our American theater have been in very much the same position as the banker with frozen credits. On this analogy the theater outside the metropolis is the security which used to pay handsome dividends, suddenly ceased to do so during the early years of the war, persistently refuses to respond to projects for rehabilitation and yet holds out enough hope of coming back that no one is willing to toss it overboard, write it off as a bad investment and forget about it. This much is certain, however, you find men of the theater gathered together the problem of "the road" will always bob up sooner or later in the discussion.



—Photo
Carlo Leonetti.
O. M. SAYLER

actor who has not tasted the thrills and the bitter pills of the old one-night stands is still looked upon in his profession as a tenderfoot.

As a matter of fact, until 10 or 15 years ago "the road" WAS the American theater. The theater in New York, instead of being sufficient unto itself as it is today, was the trial ground where plays won a reputation and an impetus sufficient to keep them going the rounds of the rest of the country for the next one to five years. Countless productions in those days were kept in the metropolis at a loss for the sake of that reputation which was later capitalized on the billboards from Portland to Portland and from St. Augustine to St. Paul. The big money of the theater lay from 45 minutes to twelve 45 hours from Broadway, simply because the railroads were kindly and amenable hosts and the populace, still innocent of the automobile, the motion picture and the radio, actually went to the theater.

Is it any wonder, then, that the producer longs for the good old days when a New York hit meant on tour a fortune of six or seven figures, when even six months' losses on Broadway were made good in six weeks of traveling? Is it any wonder that he refuses to give up the game as lost, that he snatches at straws, that he tries his toes in the water now and then, only to find it still icy cold? Is it any wonder that he is at first incredulous, then envious and lastly eager to learn the trick when one of his number, like Morris Gest with *The Miracle* in Cleveland or George Tyler and Mrs. Fiske with *The Rivals*, wakens the sleeper from coma? Nor is the producer the only one to regret the disaster to the theater on "the

road". Many playwrights have found their customary royalties curtailed by the closing of a company on the completion of the New York run. Dramatic critics all over the country have had to learn to write editorials on the side or submit to the grind of the copy desk in order to hold their positions. Audiences, on their return from dalliance with the false gods of Ford, Edison and Marconi, are not so fortunate as the prodigal son, for the fatted calf has pined away and died and in the father's house there aren't even the husks that nourished them in far countries. Only the actor has slight cause for complaint, for the expansion of the metropolitan theater has kept most of his ranks busy without the need of a vagabond existence.

Old-Time Traveling Company Dead

NO MATTER what happens, no matter whether the theater on "the road" continues to languish, dies or springs to new life, we can be assured of one thing, the good old days of the traveling company will never return in exactly the guise with which we were once familiar. History may repeat itself, but economics doesn't. The old-time traveling company, in its numbers, in its excellence and with its generous profits, is probably as dead as 25-cent eggs, 5-cent shines and 1-cent newspapers. If the theater on "the road" is to be revived we must find new forms for it, new economic foundations.

Before we inquire what those new forms, those new economic foundations may be, let us glance briefly at the contrast between "the road" in its prime and its state today. In my annual survey in *The Indianapolis News* in May, 1916, I found the following productions worthy of inclusion in the season's best dozen: *The Yellow Jacket*, the *Diaghileff Ballet Russe*, *A Pair of Silk Stockings*, *Elsie Ferguson in Outcast*, *Marie Tempest in Rosalind*, *Maude Adams in What Every Woman Knows*, *Cyril Maude in Grumpy*, *Treasure Island*, *Frances Star in Marie-Odile*, *It Pays to Advertise*, the *Ziegfeld Follies of 1915* and *Watch Your Step*.

Comparison of the productions of one season with those of another is always misleading, and so a list of the actual bookings in the theaters of the Hoosier capital the past winter, while indicating a startling deterioration in quantity and standards, is not so eloquent as a consideration of which of these dozen high lights of a decade ago might have stood a chance of reaching English's and the Murat Theater if the 1924-25. There can be no doubt, I think, that the list would have been limited to three at most: the popular comedy, *It Pays to Advertise*, and the big revues, *The Follies* and *Watch Your Step*. The prospective audiences of today would not have tempted half the fest outside New York, while the other half would have been content with Chicago, Philadelphia and Boston.

The disaster which reduced cities of a quarter-million population to the theatrical status of a village happened almost overnight. For several years the competition of the automobile and the motion picture had been felt. War-time railroad and union labor rates were the straw that broke the camel's back. As a result, for the last decade, such cities as Indianapolis, Pittsburgh, Cincinnati and points south and west have been served theatrically less satisfactorily than the old one-night stands. Chicago and Boston, it is true, continue to tempt the manager to put his production in hock to the railroads and the labor unions. Washington, Baltimore and Philadelphia are near enough to the metropolis to serve as convenient grand juries to new plays and thus command both the best and the worst in a season's time.

The professional theater outside New York, therefore, consists today, as it has since 1917, chiefly of new productions still on trial and of three kinds of established successes—the huge revue, usually one of an annual series, with a reputation alluring enough to charge grand opera prices, get them, and thus beat the railroads at their own game; the intimate comedy with a cast of three or four or five, who can travel in a sedan in an emergency, and those million-dollar twins, *Blossom Time* and *Able's Irish Rose*.

The upshot of these restrictions and limitations is many dark weeks. People get out of the habit of going to the theater. Or if they remember and go, they are likely to find that in desperation the local manager has booked in *Bringing Up Father* in the Philippines on a stage where dignified players and serious plays have made their home.

The situation is still further demoralized by the fact that the producer has too often grown lax, with the disintegration of "the old complex booking routes, and today pays less heed than he used to do to the tastes of local audiences. Wherever I went on a series of extended trips from Montreal to Washington and from Boston to St. Louis last spring I found deep indignation on the part of local theater managers on

the score of the sex plays with which they had been swamped all season. Their resentment against the booking powers was not on moral grounds, but had a purely economic basis. "Our customers," they said, speaking as one man, "may, on the sly, attend that type of play on a business trip to New York. But they simply don't dare, under the eyes of the home-town gossip, patronize it in the local playhouse." And while the huge revue is still persona grata nearly everywhere, most of its points are lost thru the fact that the plays it satirizes have never come nearer than the reports of them by travelers who have seen them in Manhattan.

Theater on "The Road" Not Going To Die

FOR ABOUT a decade now the theater on "the road" has been dying. But, no matter how it is ailing, it isn't dead yet. And it isn't going to die. Ever since the beginning of recorded time the civilized mind has craved the theater. Starve it for years and it will come back to the theater again at the first opportunity. Starve it long enough and it will make its own theater. Therein lies not only the distant, but also the immediate hope of the theater on "the road". Down this by-way of the human mind we shall find the road to the heart of "the road".

For a while, several years ago, it seemed as if "the road", tired of waiting for the New York producers to adjust themselves in some practical way to the new conditions, was actually going to make its own theater. Little theaters sprang up, at first by the score and then by the hundred. They proposed to be independent, not only on the score of actors, but of playhouses and of plays. Amateur ranks would provide the players; reconstructed barns, renovated dance halls, Masonic Temples and other ready-to-use auditoriums would enable them to ignore the dark and idle professional theater or opera house; a Little Theater repertory stood ready at hand without the need of paying forbidding royalties to the metropolitan holders of stock rights to Broadway hits. The New York manager saw the tribute of "the road" escaping from him in every direction.

But this dream of complete independence on the part of the Little Theater was too rosy. True, a few of them, like the Cleveland Playhouse, the Dallas Little Theater, the Pasadena Community Playhouse and possibly half a dozen others, have become sufficient unto themselves. But elsewhere the movement languishes, marks time, waits intelligent guidance and aid from the professional theater. New York is essential after all. Just how New York can aid "the road" and, incidentally, itself, by co-operation with the Little Theaters, is a question that time and experiment only can solve. The reward and the opportunity for service should be stimulating incentives to solution.

"The Road" Tired of Its False Gods

MEANWHILE two or three producers, with that instinctive vision which is so characteristic of the theater and which makes its life so fascinating and thrilling, have sensed the fact that "the road" is tired of its false gods and is eager to come more than half way toward a reconciliation. The success of George Tyler and Mrs. Fiske with their really all-star revival of *The Rivals* is a case in point. "The road" has rallied handsomely to their promises fulfilled.

Even more striking, because of its unprecedented scope and the great risk and daring involved, is the experience of Morris Gest with *The Miracle*. The first chapter of that experience, without precedent on ours or any other stage, was made a matter of record in Cleveland last winter. Other chapters are in process of unfolding in Cincinnati, St. Louis, Boston and Chicago. Not only the scope and the romance of this project, but also its revelation of a new technique, justify an inquiry into its significance for the future of the American theater outside the metropolis.

The financial and material achievement of *The Miracle* on "the road" is no more an accident than its artistic triumph. The record of Cleveland—more than 148,000 spectators, the gross receipts of \$364,000 and net profit for civic purposes of more than \$60,000, all in the space of three weeks—was not a matter of chance. Nor are the guarantee funds for the coming season's presentations of the huge spectacle, totaling more than \$1,000,000. On the contrary Gest devised a far-seeing policy, an intricate plan of action, adaptable to local needs, customs and opportunities. Certain broad aspects of that policy and plan of action, however, are applicable everywhere. They are applicable, too, I am convinced, to other projects utterly different from *The Miracle* in size and nature.

In brief, the new technique for traveling down the road to the heart of "the road" calls for enlisting the whole-souled co-operation and collaboration of "the road". What Gest's foresight consists in is the application to the theater of the trulism that whatever a man helps

to make himself trebles in interest to him.

There are several angles to this policy of co-operation. In the first place, the guarantee fund not only permits the producer to devote his entire attention to maintaining the artistic edge of the production, but it gives the leading men and organizations in a community a stake in the project. It is theirs—the credit as well as the responsibility. And the more widely this fund is held the more effective it is.

Next to the guarantee fund in importance is the building of a local executive organization. Here, too, the sense of possession, of ownership, of doing the thing one's self, is called into play. Moreover, no one in New York can know so well as the leaders of local opinion and affairs just the right time and the right way to put into operation a multiplicity of expanding details. Local customs are thereby observed and capitalized, local prejudices avoided. Thru such an organization the influence can be made to radiate out thru several hundred miles of adjacent territory. The Cleveland *Miracle* organization committee had agencies all over Ohio and out into Pennsylvania and Michigan.

Actual participation in the production on the part of local players, singers and musicians serves the same end, besides reducing traveling expenses and still permitting a production on a large scale.

The cumulative result of all these agencies is a widespread interest that reaches fever heat by the time of the premiere, a communal pride in what is being accomplished, a spirit of genuine civic festival. And the practical corollary is that any profits accruing are naturally devoted to civic purposes, as they were in Cleveland and as they will be in the other cities the coming season—a nest egg and an incentive to embark again on similar ambitious ventures.

In other words, Gest with *The Miracle* has opened the door for the American city to become a theatrical impresario. Or, rather, the cities have opened the door half way and Gest has thrown it wide, for in every instance thus far the city has come to Gest. An interesting sidelight on the negotiations in St. Louis is that, thru its youthful secretary, R. M. Armstrong, the Playgoers' Guild, a by-product of the Little Theater movement, started the ball rolling.

The application of this newly discovered technique is a matter that must be worked out by a process of trial and error. That it can be made to apply over a large field, I have no doubt. Neither have I any doubt that what is left of the old-time traveling companies will in the near future be made effective by group routing and that the Little Theaters themselves will work out an adequate clearing house that will multiply their influence tenfold. The road back to the heart of "the road" has not yet been fully explored, but its general direction is plainer today than ever before.

Dramatic Notes

Allan Davis returns this week to the cast of *White Cargo* at the 39th Street Theater, New York.

Robert J. Sherman, author of *Spooks*, has written a play for C. P. Plunkett and Dixie Loftin, who are now appearing in his mystery comedy in New York as the

(Continued on page 190)

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Long Run Dramatic Play Records

Number of consecutive performances up to and including Saturday, August 8.

IN NEW YORK

PLAY	OPENING NO. OF DATE	PERFS.
Able's Irish Rose	May 22	137
Alma of the South Seas	Apr. 20	128
Bride Retires, The	May 16	97
Desire Under the Elms	Nov. 11	333
Fall Guy, The	Mar. 10	169
Good Bad Woman, A	June 22	58
Gorilla, The	Apr. 28	119
Is Zat So?	Jan. 8	234
Kosher Killy Kelly	Jan. 18	64
Morning After, The	July 27	14
Poor Nut, The	Apr. 27	120
Spooks	June 1	80
Spring Fever	Aug. 3	8
They Know What They Want	Apr. 5	119
What Price Glory	Nov. 24	301
White Cargo	Sep. 6	324
White Collars	Nov. 8	750
White Collars	Feb. 23	108

IN CHICAGO

Cat and the Canary, The	July 15	45
Gorilla, The	Apr. 12	144
Is Zat So?	Feb. 22	217
Lady Next Door, The	May 24	96
Luff That Off	July 12	80

What About the American Drama?

By Don Carle Gillette

IN the last several months many statements have been made, both in print and at public gatherings, to the effect that this country, which once depended almost entirely upon England and Europe for its dramatic works, has finally turned the tide and is now supplying the foreign theaters with most of their plays. To prove this statistics have been cited purporting to show that in London, at a certain time last season, something like 40 per cent of the attractions on view were American, while in New York at the same time the number of English plays was only about 15 per cent.

These figures naturally are impressive at first glance, but unfortunately statistics can be made to prove and disprove the same things, and in this case the percentages quoted are quite misleading. As far as London is concerned, it is true that the number of American plays presented has increased considerably in the last several years. For practical purposes, however, the percentage, even during the past season, has never been as high as some persons like to make it out. Such pieces as *Grounds for Divorce*, *Little Miss Bluebeard*, *Fata Morgana*, *Sky High*, and other plays that were adapted from European sources and produced here before being presented in England, cannot exactly be called American products even if America did see them before London did, because they were foreign works to begin with. So, counting only the strictly American plays, a canvass of London theatrical offerings at one of the peaks of last season showed 10 pieces from this country as against 30 by English and continental authors, and this 25 per cent American plays can safely be regarded as a high average that is not maintained throughout the season.

As for New York, while there is no denying that the percentage of English and other foreign plays running at any one time in the past season has not been overwhelming, the fact is that this country imported more drama than any other country did. If the reader wants to satisfy himself on this point, he has only to consult the Index of New York Theatricals for the season of 1924-1925 appearing in this issue and pick out for himself the number of foreign plays as compared to American.

The reason so few foreign pieces appeared on Broadway simultaneously—or at the particular time when the various checkups were made—was because the percentage of English and European plays that failed quickly over here the past season was much greater than the American failures abroad. This is perhaps partly explained by the fact that the foreign theatrical market picks the best American materials for showing over there, while the majority of our managers bring over the most sensational plays from the other side.

The Real Trend

TO determine the real trend of America's relation to the foreign drama a survey was made of *The Billboard's* theatrical records for the last five years to find out the percentage of alien plays produced on Broadway in that period, and the figures are as follows:

Season 1920-'21.....	25 per cent.
" 1921-'22.....	27 " "
" 1922-'23.....	30 " "
" 1923-'24.....	36 " "
" 1924-'25.....	38 " "

In making the calculation, whenever a repertory of Shakespearean or French plays was mounted, such as the seasons of Sothern and Marlowe, Walter Hampden, Fritz Leiber, Firmin Gemier and Mme. Sorel, the entire repertory was counted as only one offering, therefore the percentages can be considered very conservative.

According to these figures, then, instead of America having turned the tide, the number of foreign importations has increased steadily for the last five seasons. And that isn't all. The number of plays from abroad to be produced here in 1925-'26 bids fair to exceed all previous records by a big margin. Close to 90 foreign works have already been lined up for presentation here next season, not to mention the scripts that are being held in reserve and those that will crop up from time to time.

A few specific instances ought to make this more impressive. First there is the Charles Frohman organization, whose six announced plays for next season are all foreign adaptations. Then comes Charles Dillingham with three or four English plays, in addition to one or two foreign musical comedies, as against two American musical pieces. Arch Selwyn's plans include six foreign productions and not a single American offering. Three of the four plays recently announced by A. H. Woods are foreign. The Theater Guild has a list of ten Shaw plays, six other foreign works and three American pieces, from which it will select the series of

about a dozen productions to be offered at the Guild and Garrick theaters—but only one of the American plays will be chosen. The Actors' Theater has mostly foreign works on its program for next year, while the Provincetown Playhouse, Greenwich Village Theater, The Stagers, David Belasco, William A. Brady, Henry W. Savage, the Shuberts and numerous others are well stocked with material from across the pond for use here in the months to come. Nearly everybody, from the small independent producer to the several professed fosterers of the American drama, will be offering foreign plays next season.

So it is easy to see that the talk about America's supremacy in the field of the drama is not as good as it sounds. For one thing, there has been a misunderstanding of the situation and the real facts are not that any tide has turned but simply that there is now a greater interchange of plays between countries than there was before. At least there is more exchange between this country and England, altho the continent—where our managers get most of their foreign plays—uses very few American works. No playwright from this country has made the success abroad that several foreign dramatists have made here.

Lee Shubert, on sailing for Europe a few months ago, was quoted as saying—very likely thru the grace of his press agent: "There is a call for anything that is American in all parts of Europe. The old order of things is reversed and instead of America wanting what is European the latest New York hits are in great demand across the Atlantic." This is typical of the careless statements on this subject that have been made in recent months. What Lee Shubert actually did in London, according to subsequent reports, was to acquire for his firm about six playhouses in which it is planned to produce British, French and other continental plays intended for this country. Of course, some of the Shuberts' New York hits will be taken abroad, but the indications are that the number of pieces sent over to the other side will be far below the number brought over here and it is this preponderance of importations as compared to our exportations that is holding the American drama down.

Why Plays Are Imported

IN order to get at the situation properly it is necessary to consider some of the reasons for bringing over so many plays from abroad. The two principal causes may be set down briefly as, first, a lack of sufficient worth-while native material to keep the theaters occupied thru the season, and second, a belief that the sensational angle of so many foreign sex plays to our audiences will make these attractions good drawing cards. Of course, it must also be granted that a few impresarios really select foreign pieces for the sake of certain intrinsic merits that they see in them, and then there are the guilds and art theaters which have the presentation of works by particular foreign authors as their avowed purpose. But the two principal reasons mentioned cover most of the cases.

Now, as far as getting enough plays to keep the theaters opened is concerned, our managers in the long run would make out just as well, and perhaps much better, if they used more native material. There is a greater amount of playwrighting going on in this country at present than there ever was, and, while many of the pieces turned out may not look very worthy or promising, taken as a whole even the mediocre output of native authors can ultimately prove more advantageous to our managers—particularly in a commercial way—than the majority of foreign plays can. This is true because for one thing theatergoers like best the things that they understand best, and consequently more of our people will appreciate and enjoy a moderately good American play that is intelligible to them than they will a more worthy foreign piece which they cannot easily follow. Conclusive proof of this can be drawn from the fact that the percentage of foreign plays that fail here far exceeds the native failures—and this despite the fact that only outstanding plays are supposed to be brought over from the other side.

Another and highly important point is that the bulk of American plays, even if they prove only moderately successful in New York and other metropolitan centers, can eventually be released for stock and draw royalties from that source for several years, whereas most foreign plays stand no chance with our provincial audiences. The same applies to the sensational feature. Plays that depend upon this angle for their success must figure on being able to make their money in New York, or between New York and a few of the other large cities, because the authorities in the smaller towns will not

admit the risqué, the salacious and whatever else they may deem injurious to the morals of their people.

Results of Foreign Influences

ASIDE from the risk that our managers assume in their wholesale importation of plays, there are many harmful results from this practice—harmful results that react upon the managers themselves, because if the American drama is being degraded and retarded by so much junk from abroad, those in the business end of it are bound to suffer with the others.

One of the ways in which the degradation of our drama is being brought about is thru the bad examples set before our young playwrights by the suggestive farces and unnecessarily frank sex plays that are brought over here. Our playwrights, seeing that the managers prefer foreign plays to clean American works, naturally turn their efforts toward writing the kind of plays that the market seems to demand. But this European frankness, expressionism and modern realism is not as applicable to life over here, and the consequence is that our authors turn out plays that are neither American nor European. Thus they waste their time and dissipate their talent trying to imitate and do things that are out of their line, instead of forging ahead among the materials, the people and the life that they understand and can write about intelligently.

In addition to throwing the playwrights off the track, this extensive importation of vulgar plays is having a bad effect on our audiences. Once the appetite for dirty stuff is aroused, it begins to hunger for more revelations in the same line, and unless each succeeding play goes its predecessor one better it proves a disappointment. Naturally there is a limit to the amount of immorality that can be presented on the stage, and after this limit has been reached the spoiled playgoer will begin walling that he gets no more "kick" out of attending the theater. Even the actors eventually suffer, because it is harder for them to please an audience with tame material after having aroused the desire for sensational stuff.

To show how the English stage feels about foreign invasion of their theaters, the following excerpt is quoted from a recent issue of *The Curtain*, a London theatrical monthly:

"The leading object of this National Institution is to be the encouragement and protection of British authors and British artists. The terrible American and questionable French and other continental plays that are making havoc with the British stage are to be taboo."

Judging from this, even tho a large number of American plays are presented in London, the Englishman apparently hasn't a great deal of respect for our drama. Certainly there are no English or continental playwrights trying to imitate our writers.

Bad Effect on Our Actors

BESIDES the greater difficulty that our actors are under to please theatergoers who have been spoiled by European sophistication, other and more vital deteriorating influences are imposed upon them by practically all foreign plays. The degradation of the drama is bringing about with it a decadence in the art of acting. One of the causes lies in the fact that foreign characterizations are not as easy for our actors to accomplish as native portrayals are. An actor cannot delineate a character with genuine feeling, understanding and intelligence unless he is conversant with the social conditions, environment, mode of general conduct and other elements that apply to the character in question, and there are not many actors who can qualify in this respect when it comes to a foreign role. So this assignment to foreign roles is not only unfair to our actors, but it is equally unfair to an imported play of merit which needs the most sympathetic acting in order to be appreciated. The failure of many foreign plays here is due to either improper adaptation or improper interpretation.

As one means of obviating the drawback of having a cast that is not conversant with the foreign locale of the play to be presented many producers who import plays have made a practice of bringing along some foreign actors to appear in the principal roles. This is particularly true in the case of English plays, and as a result the oversupply of English actors in New York has become one of the pet targets of jokes this along Broadway. While this may not be the most polite thing to do, there is no denying that the situation exists—and it is by no means a situation to be ignored. Broadway productions are overrun with English actors—even in strictly American plays.

Sometimes they fit their parts well enough, but more often they don't. It is freely admitted that there are some exceptionally talented British artists whom this country is glad to have here at any time, but speaking of the general run, there is rarely a case where an American actor could not serve as well or better in native productions. The presence of an Englishman in an American play and acting an American part is felt almost instinctively, because he is invariably out of consonance with the rest of the performance. Most important of all, however, is the fact that with such a mixture of actors creeping into our plays it is impossible for American acting to develop any standards or individuality of its own.

The English stage seems to be aware of these facts, and very few American actors are found appearing in English productions on the other side—altho this may be a question of economics rather than of art. And, speaking of economics, how about the many English actors who, thru their willingness to work for lower salaries, keep many of our own actors out of work?

The Poor Playwrights

WE now come to what are probably the most ill-treated members of our theater—the poor playwrights. Considering the important part they play—or should play—in the development of American dramatic art, no one has been as sadly neglected as the playwrights. They are given very little encouragement. They have few native traditions to follow and nobody to help them make some. They must, as Francis Wilson said recently, write down to the level of managers—a condition that probably results from the fact that we do not have a sufficiently cultured class of managers as a whole. Besides, there is the incentive to write up to any high level, when American producers persistently belittle the American playwrights by going abroad for plays? In desperation our authors succumb to the influence of foreign importations, and before they know it they are trying to inject foreign realism and expressionism into plays about American people. But the combination doesn't work out happily and the foreign influences serve only to degrade our playwrights and retard their development.

A transition in our drama cannot be brought about in this way. There is no demand here for continental realism. Our realism may not be as good as the European brand—in fact, we have hardly had any of it as yet—but what we have is our own and we can understand it. Only when there is a restlessness, a striving and a change in the spirit of our artists will we be ready for a real transition. Meanwhile the European tendency to turn away from life in weary disgust, the hunger for romance more solid than the old stuff and the gloomy outlooks are not wanted here. So our playwrights cannot turn out intelligent and worth-while American plays according to these European formulas, because the foreign methods and themes are in most cases peculiarly adapted to foreign conditions and understanding, and do not apply here. American dramatic literature has not yet reached the point of fundamentalism that prevails in Europe, and cannot do so in one or two short steps. It is a development that must go thru successive stages.

Of course, if our writers took after only the best authors and absorbed only the good influences from the other side, it would be all right. But they seem to pick out and emulate only the most injurious influences. The situation is something like that of the restoration dramatists in England, who profited so much by Moliere's example and influence that in developing the thoughtfulness of laughter they often neglected its basic humanity. They ceased to be interested in the comic spirit as it pertained to human life in general and tended to occupy themselves with the comic as it appeared on the surface of a highly polished and fundamentally insecure civilization. So it is with our playwrights of today. They go in too much for superficial capitalizing of fads and not enough for fundamental writing. They go hunting for isolated material and draw upon highlights, instead of taking their drama from the real elements of Americans. Foreign playwrights invariably are profound and deep in their subject, even tho their plays do not always seem so when adapted to our stage. But American playwrights, with a few exceptions, are more or less unoriginal hack writers—made so by prevailing conditions.

As a result the few good actors that we have are continually on a frantic search for decent plays—and there is none to be had. What playwright can turn out a vehicle worthy of the efforts of any member of the Barrymore family? John must act *Hamlet* or go into moving pictures; Lionel divides his time between inadequate plays and for the most part equally inconsequent films, and Ethel

finally had to resort to a Pinero revival. There are other capable artists in the same predicament, and still others whose talents are unrealized thru lack of proper plays.

The inferiority and misdirection of the American drama is self-imposed, and as soon as our playwrights are encouraged to break away from bad foreign influences the future of our theater will take on a better color.

Haphazard Production

ALONG with the decadence in our drama and acting has come carelessness in the matter of production. There are a few isolated instances where producers and directors are achieving notable results, but taken by and large the productions of the last few seasons have mostly been of a haphazard sort.

The necessity of having a continual supply of attractions with which to keep their theaters filled has been a more important question with some managers and theater operators than the question of producing artistic plays, and this, too, has naturally had its bad effect. As recently pointed out in Theater Arts Monthly, the New York stage is so prolific because failures are continually being rushed off so that other failures may be rushed on. With the majority of producers it is a matter of time instead of art. Instead of working on a production until it is in perfect shape they begin by announcing the opening date—even before the play is completely written—and then rushing everything thru in order to open on time. Talent, when it exists, is largely wasted. Ability and effort are spent without definite aim or purpose. The desire to achieve popular success in one jump is so strong that the strivers stumble in their haste to get there.

Not that talent, in the acting as well as in the directing line, has been totally lacking. There have been plenty of fine individual bits of portrayal, and scenes that showed the most finished direction during the season. But they have been exceptions. For the most part the achievements that lay within reach have been missed because of too much haste or too limited ability. Speed instead of thoroughness, and the feeling that pretty good was good enough to get by, turned many potential successes into failures. Thus the talent that is waiting to enrich our theater is being wasted instead of developed and utilized.

A peculiar outcome of this situation was the tendency toward bad plays that hoped to attract audiences on the basis that they were bad. These "worst" plays, usually rehearsed from countless other works which they attempted to either burlesque or travesty, had no reason whatever for being produced and seldom lived more than a very short time. Whether the producers who committed the various atrocities didn't know the difference between good and bad plays, or whether they purposely aimed to produce terrible plays, the fact remains that a lot of good effort and some talent was misapplied and squandered on worthless material, while the stage itself suffered some contamination.

Still another detriment—and one that is growing more serious each day—to the artistic development of our theater is the popular stunt of putting on cheap plays with flashy titles for the almost exclusive purpose of holding them on just long enough to sell the motion picture rights, which nearly always net a profit even after deducting the original investment and the loss sustained in keeping the play running until the film rights were sold. If a play is a rank failure on the stage there is every reason to believe that it cannot be much of a success on the screen, and the fact that picture producers fall into these well-set traps—that they fall for the "Broadway success" stuff without taking into consideration whether the play has any merit besides the fact that it can be capitalized from a publicity standpoint—is an indication of what the screen is coming to. But that question does not belong to this discussion. Our point here is simply that the theater is injured in several ways by being thus used as a means to an end.

Institutional Theaters

THE main trouble with our institutional theaters is that they solicit American money for the professed purpose of using it to foster native art, and then spend nearly all of it to produce foreign plays. Their answer to this will undoubtedly be that American playwrights are unprofitable and foreign works must be resorted to in order to make both ends meet. This is a poor argument. If our playwrights are unprofitable, why should these organizations even pretend to give them any attention? Why don't they come right out and admit that they want support

for the production of foreign drama? It is quite all right to produce an imported play or a classic now and then, but when it comes to doing this sort of thing on a wholesale scale—employing foreign actors as well as using foreign plays and neglecting home talent almost entirely—it would seem that these groups had gone pretty far astray of their original purpose.

Something more than pretense is necessary if anything is to be accomplished along the lines of discovering, encouraging and developing American playwrights. The Provincetown Players brought out O'Neill—and are sticking to him. But no other organization has taken the trouble to seek and experiment with native talent on the same scale as the Provincetowners. None has considered that it would have been infinitely more to its credit to discover one American genius than to revive 50 from abroad. An organization like the Theater Guild, with its strong financial standing and a faithful list of followers, all of which was made possible by American money and American interest, should now divert a little more of its effort and profits toward giving a hearing to some of our own playwrights, instead of producing about a dozen foreign pieces to one American. That is really going too far.

Fortunately more and more hope is being held out by the little theaters and the colleges, where a younger element is making progress despite the lack of extensive capital and facilities. Ever since the success of Harvard's 47 Workshop, which turned out many of our now well-known playwrights, producers, scenic designers and other stage craftsmen, an increasing number of colleges and schools throughout the country have taken a more serious interest in the theater and drama. Many institutions have already started dramatic departments and others are following suit. The academic route may not be the shortest or most practical method of developing our dramatic art, but it is better than no method at all.

What Is Needed

THE only way in which the American drama can attain the position that it should and can hold is thru some kind of a dominating organization whereby ways and means will be found to eliminate as many as possible of the current evils and put good influences in their place. Such an organization—and the idea for it was suggested by the Actors' Equity Association at one of its meetings several months ago—could protect the native theater against too much undesirable foreign interference, both as to plays and as to actors; could find a way to give more American playwrights a hearing, and could strengthen the position of the native theater by finding means to extend the field of the spoken drama to the thousands of places throughout the country where none of this entertainment is now available. Whereas a small art theater with limited resources could not afford to keep on experimenting with American authors if some of their plays did not turn out profitably, an organization of the entire theater industry could create means of testing out new material continually.

In addition to a sympathetic center for playwrights, and more experimental work, there is need for more cultured people at the head of our drama and connected with our theaters; more teaching of the art of the theater as other trades are taught; more drama for drama's sake. While the colleges and little theaters are doing some fine work along this line the progress thru those channels is not going to benefit the industry for years to come, and it is necessary to have a bettering agency more directly connected with the theater so that the work can be done "right in the shop".

Only in this way will it ever be possible to safeguard the purity, the individuality and the future of the American drama.

PROPOSED NEW BROADWAY PRODUCTIONS FOR 1925-'26

Compiled From Announcements of Producers as Published in "The Billboard" in Recent Months—Wherever Possible the Information Has Been Verified, Corrected and Augmented to Date for This Issue

Dramatic Shows Are Marked (d); Musical Comedies (m); Foreign Plays Are Designated by Asterisk (*)

- AARONS, ALFRED E. and EDWARD LAURILLARD—(m) A Night Out.
AARONS, ALEX. A. and VINTON FREEDLEY—(d) The Trail Riders; (d) The Wager; (m) Lombardi, Ltd. Also two other musical comedies.
ACTORS' THEATER, THE—(d) The Call of Life; (d) Magdalene and Mary; * (d) Moral; (d) The Show Shop; * (d) Storm. Also a foreign revival.
AMERICAN PRODUCING COMPANY (L. C. Wiswell)—(d) A Lucky Break.
ANDERSON, JOHN MURRAY—(m) The John Murray Anderson Follies. Also a musical comedy in association with Robert Milton.
ANDREWS, LYLE D.—(m) Merry-Merry.
ARCH PRODUCTIONS, INC.—A farce by Campbell Casad.
BARON, HENRY—* (d) The Man Who Killed; * (d) The New Born; * (d) Playfellows; * (d) The Strong.
BAZZI, MARIA—* (d) Gentlemen, We Begin; * (d) A Little Venetian Girl; * (d) A Thing of Flesh; * (d) Queen Guinevere.
BECK, MARTIN—* (d) The Mihalyi Girls; (d) When Ships Come In; * (d) Window Panes; (d) The Wisdom Tooth.
BELASCO, DAVID—(d) Canary Ditch; * (d) The Advocate; * (d) My Lady Belle; (d) Savage; (d) The Wolf at the Door (in association with Sam H. Harris). Also to reopen The Dove, The Haven and Ladies of the Evening.
BERNSTEIN, HERMAN—* (d) Don Juan, the Spouse of Death; * (d) Ma Juba; * (d) The Ship of the Just; * (d) Women; * (d) The Right to Kill.
BERRY, JAMES P.—(m) When You Smile.
BLANEY, HARRY CLAY—(d) The Rock of Ages; (d) A Wise Child.
BLUM, GUSTAV—(d) Caught.
BOOTHIE, GLEASON and TRUAX—An untitled play now in rehearsal.
BRADY, WILLIAM A.—* (d) Oh, Mama; (d) Devils; (d) Fear; * (d) Magda; * (d) Pygmalion and Galatea.
BRADY, WILLIAM A., JR., and DWIGHT DEERE WIMAN—* (d) Sparking Burgundy.
BROADHURST, THOMAS W.—(d) Flances. Also two other plays.
BRYANT, CHARLES—(d) The Right To Kill.
BUCK, GENE—(d) Gun Powder (in association with Florenz Ziegfeld); (d) The Trooper (in association with Florenz Ziegfeld); (m) Alancheo; (m) The Cinderella Man.
BURNSIDE, R. H.—(d) Burn Ashes (in association with A. H. Woods); * (d) Sea Robber; (m) Merry and Bright.
CAMADREY PRODUCTIONS, INC. (Walter Campbell)—(d) Brother Elks.

- CARROLL, EARL—(m) How's the King? (m) Lolita. Also a play for Horace Braham, and a play for Katherine Revner.
CARTER-ARKATOV PRODUCTIONS—(d) Oh, Wall Street!
CARYL, WILLIAM, INC.—(d) Can You Imagine? (d) The Golden Love; (d) The Stolen Lady; * (d) Princess Sasha. And a comedy by Dorrance Davis.
COHAN, GEORGE M.—(d) American Born; (d) A Stranger in Town. Also a musical comedy.
COMSTOCK, F. RAY, and MORRIS GEST—* (m) Chaux-Souris; * (m) Moscow Art Theater Musical Studio in repertory.
CORTE, JOHN—(d) The Pool.
CORTIS PRODUCTIONS—(d) The Knockout; (d) The Clinker; (d) The Sponge; (d) Fast and Loose; (d) The Devil God.
CRAVEN, FRANK—(d) The Love Pirate.
CROMWELL, JOHN—(d) Lucky Dan McCarver.
CROMWELL, JOHN, and WILLIAM A. BRADY, JR.—(d) It All Depends.
CROTHERS, RACHEL, and MARY KIRKPATRICK—(d) The Book of Charm; (d) The Garbage Man; (m) Concerning Spring. Also a new play by Miss Crothers for Mary and Florence Nash.
DEALON PRODUCING COMPANY, INC.—(m) French Follies.
DE COSTA, LEON—(d) Here and Hereafter; (d) Sons of Sound; (d) Sing Song Sec.
DILLINGHAM, CHARLES—* (d) Most of Us Are; * (d) The Vortex (in association with A. L. Erlanger); * (d) These Charming People (in association with A. H. Woods); (m) The City Chap; (m) Sunny; * (m) Katha, the Dancer; * (m) By the Way (in association with A. L. Erlanger).
DONOVAN, T. L., and JAMES KIRKWOOD—(d) The Vagabond Pact.
DOWLING, EDDIE, and LAWRENCE J. ANHALT—(d) The Little American; (d) A Man Among Women; (m) Cherry Blossoms; (m) East Side, West Side (in association with Shuberts); (m) Whistlin' Tim; * (m) Gilbert & Sullivan repertory.
DRAMASONG THEATRICAL PRODUCTIONS—(d) Out of the Night.
DRAMATISTS' THEATER—(d) The Getaway; (d) The Prisoner; (d) The Leopard Lady; (d) The Lion's Share.
EDWARDS, A. J.—(d) The Flash and the Devil.
EMERSON, JOHN—(d) The Fall of Eve (in association with L. Lawrence Weber).

- ERLANGER, A. L.—(d) Service for Two; (m) Lady Liberty.
FAGAN, MYRON C.—(d) The Snake.
FAY, FRANK—(d) Wanderlust.
FIELD, HART-RODGERS—(m) Sweet Rebel.
FRAZEE, H. H.—(m) No, No, Nanette. Also a musical play by Zelda Sears for Ada May.
FROHMAN, CHARLES, INC.—* (d) Antoinette; * (d) The Cuckoo Club; * (d) The Grand Duchess; * (d) Man and Wife; * (d) The Mask and the Face; * (d) The Tale of the Wolf; * (d) Fallen Angels.
GAIGE, CROSBY—(d) The Butter and Egg Man; (d) Chivalry; (d) Beware of Widows; (d) The Enemy (in association with William Harris, Jr.); (d) The Princess and the Courtesan; (d) Relations; (d) The Likes of Her; * (d) The Reward of Virtue (in association with A. H. Woods).
GALLAHER, DONALD—(d) David's Adventure.
GANTVOORT, HERMAN—* (d) The Makropoulos Secret; (d) Jane, Our Stranger; * (d) Osman Pasha.
GATTS, GEORGE M.—(m) Some Girl. Also a play for Walter Scanlan.
GOLDEN, JOHN—(d) A Holy Terror; (d) Foam.
GOODMAN, PHILIP—(d) City Hall; (d) Cyril; (m) The Show Man. Also a play by Don Marquis.
GORDON, KILBOURN—(d) Jonesy.
GREENWICH VILLAGE THEATER (Magowan, Jones and O'Neill)—(d) The Fountain (in association with A. L. Jones and Morris Green); (d) The Great God Brown; * (d) The Last Night of Don Juan; (d) Outside Looking In; (d) When in Rome.
HAMMERSTEIN, ARTHUR—(m) The Green Peach.
HAMPDEN, WALTER—* (d) Repertory of old plays.
HARRIS, MRS. HENRY B.—(m) Some Day; * (m) The Eyes Have It. Also a comedy of Western ranch life.
HARRIS, SAM H.—(d) Cradle Snatchers; (d) The Mysterious Way; * (d) Who Wants a Beautiful Girl? * (d) Yes or No; (m) Hawthorne of the U. S. A.; (m) The Cocoanuts; (d) The Blue Hawaiian; (d) The Shanghai Gesture; (m) Music Box Revue.
HARRIS, WILLIAM, JR.—(d) The Big Pond; (d) The Strawberry Blonde.
HERNDON, RICHARD—(d) The Patsy; (d) Applesauce; (d) Jehanne d'Arc; (d) The First Fiddle and three other plays in association with Norman Bel Geddes. Also a play by Samuel Shipman.
HINES, DIXIE—(d) Cousin Sonia.
HOPKINS, ARTHUR—(d) Ala Oha; (d) The Buccaneer; (d) First Flight; (d) The Happy Man; (d) The Ruby Fan. Also a play for Ethel Barrymore.
INTERNATIONAL PLAYHOUSE—Selections from: (d) The Subway; * (d) Napoleon, Jr.; * (d) Dr. Knock; * (d) The Triumph of Medicine; * (d) Under One Roof; * (d) The Bridge of Sighs; * (d) Maroc; (d) The Growth of the Soil; * (d) The Man Without a Body.
JANNY, RUSSELL—(m) If I Were King. Also a play for Ots Skinner, and an operetta by W. H. Post, Brian Hooker and Rudolf Friml.
JONES, A. L., and MORRIS GREEN—(m) Greenwich Village Follies; (d) Playthings (in association with Thomas Wilkes); (d) Gentlemen of the Jury; * (d) Love for Love (revival). Also a comedy by Arthur Caesar.
JORDAN, WALTER C.—(d) Easy Terms; (d) Merge; (d) Pomerooy's Past.
KEENAN, FRANK—* (d) Smiling Danger.
KLAUBER, ADOLPH (in association with the Selwyns)—(d) Sea Drift; (d) The White Collie; (d) One Trip of the Silver Star.
KUSEL, DANIEL—(d) Two Men; (d) Plastic Perjury; (m) You'll Find Out.
LEDERER, GEORGE—* (m) Pink Pajamas.
LE MAIRE, RUFUS—(m) Gay Parade (in association with Shuberts); (m) Act Your Age; (d) Acc in the Hole.
LEWIS & GORDON—(d) The Family Upstairs (in association with Sam H. Harris); (d) The Jazz Singer; (d) Easy (Continued on page 37)

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Stylization in Stagecraft for Theater, Opera and Ballet

"Strnad is the ablest theater designer and architect."
—Max Reinhardt

LITTLE is known of Strnad (pronounced St-r-r-nad; trill the "r" hard) outside of Vienna, Berlin, Munich, Budapest and Amsterdam. Yet he is one of the strong men of the theater. Gentle folk who long-facedly persist in wielding their pens about the "modern" theater somehow manage to overlook Strnad whenever they make a quick journalistic dash thru Europe. The only reference I have seen to Strnad in the United States consisted of a few lines by Macgowan, who referred to him as "a theorist sick, like the rest of us, of the fourth-wall convention." In this instance Macgowan took Strnad to task for wanting to place a doughnut-shaped (i. e., round like a doughnut with the auditorium within the circle) stage two-thirds around the audience, alleging that it would distract the spectator from the drama. Only the newness of such a theater might be distracting and temporarily so, for its principal function would be to CENTER attention of the audience on the drama by keeping the scenes moving swiftly wherever quick changes are necessary. Let us have all kinds of theaters—doughnut-shaped, stageless, minus proscenium or even mechanistic along the lines of Tairov and Meyerhold. The more experiments the better. Only the good ones can last. I have seen this model for Strnad's doughnut stage, and it wouldn't be surprising if the city of Vienna, where the theater next to food is the most important necessity, one day appropriates funds for building a theater fashioned on doughnut lines. . . . for "the Viennese theatergoer", as a banker once remarked, "will give his last shirt to see a play."

But it is difficult to reconcile Macgowan's measure of Strnad to the effect that the latter is a theorist. This deduction may be on par with the widely advertised conclusion by Macgowan that the Redoutensaal (which in German means ballroom) is the most beautiful theater in the world. Remove the Gobelin tapestries from its walls and the Redoutensaal will look as well as any beautifully planned ballroom with a stage at one end. Further, the stage, while it has no proscenium, is constructed so that the feet of the actors are almost entirely cut off from view of the audience. The latter's line of vision is handicapped by the fact that the floor of the auditorium is on one level, and whether one be seated near the stage or far from it the feet of the actors are scarcely seen. It is hard to see how a theater thus built can be satisfactory, even with its beautiful Gobelins, mirrors and ornaments. They may make this ballroom, known as the Redoutensaal, an ideal place for recitals, chamber music and social activities (which it was used for by Emperor Franz Josef), but as a theater it is impractical for the reason just mentioned in spite of the added advantage of space on the prosceniumless stage. Feet are intended to be seen on the stage, and a theater constructed so that it makes this impossible handicaps the actor and annoys the audience, thus DISTRACTING attention from the play. But perhaps Macgowan in his enthusiasm meant that the Gobelins in the Redoutensaal made it the most beautiful ballroom in the world.

A Study of Reinhardt's Artist-Technician, Prof. Oskar Strnad

By **Barnet Braverman**

(With Illustrations by the Writer)

And, of course, there is all the difference in the world between a ballroom and a theater insofar as use is concerned.

Strnad and Reinhardt

REINHARDT has great faith in Strnad's ability. Among regisseurs, actors and technicians of the theater in Austria, Germany and Hungary a good deal of admiration exists for Strnad's quick grasp of the dramatic as shown in his ability to get the spirit of a play. At his theaters in Vienna and Berlin, or at his Schloss Leopoldskron in Salzburg, Reinhardt is to be seen daily planning and conferring with Strnad as they build their productions. Why does Reinhardt consider Strnad as the ablest of living theater designers and architects? Because he can merely design scenes or plan architectural settings?

If Strnad were not a brilliant stage designer and architect he might have made a very good actor. He is quick to see the dramatic possibilities of a play from all angles—acting, speech, color, line and light—and to note the essentials contributory to an ensemble, a unity of production. Strnad has this quality so strongly marked that Reinhardt from time to time frequently assigns to him the responsibility of staging a play from start to finish. Here is no striping in his twenties, talented but limited in life experience, being proclaimed a genius of the theater! Strnad, architect, designer, painter and regisseur, has dug deeply for what he knows today. He has had no journalist friends (who he has a large acquaintance among them) to scatter propaganda for him nor a millionaire to patronize him. But the quality of his work, the vividness of his imagination—these have impressed Reinhardt enough to make him say: "Strnad is the ablest theater designer and architect."

Has No Use for Superficiality

STRNAD is a short-statured, keen-eyed, witty man of 50 . . . a man of swift movement. He is constantly absorbed in ideas and experiments, for his is an inventive mind. And to be effective as a stagecraft artist and architect one must be inventive as well as possess feeling for the dramatic. Strnad talks about his ideas . . . only after he has put them into operation. He has no use for externals, for superficiality. Ask him to show you a pretty sketch for a setting, and he will decline to accommodate you. Sketches, he will tell you, rarely resemble the finished setting on the stage. Hence, why bother to look at them? He often forgets to ask for the return of his drawings after they have been used, leaving the workmen to dispose of them as they choose. He considers it a waste of time either to show sketches or reproduce them in "arty" fashion; this to him is a form of hokum for the benefit of the glib and unknowing. Very often Strnad, instead of drawing or painting a sketch for a scene, simply draws a diagram of the ground plan, a rough outline of the scene based on the ground plan (which is determined by the dimensions of the stage) and then throws in a suggestion of color plus a few written notes as to style and period. The workmen do the rest. A pretty sketch isn't worth the paper it is painted (or printed) on if it isn't accompanied by a ground plan showing how the dimensions of the stage are assigned, so that technicians, regisseur and others interested may know what is to be done. It is nothing but hokum to reproduce the picture of a proposed scene, i. e., the sketch, and neglect to have it supplemented by structural and architectural plans which will show HOW IT IS TO BE (OR WAS) BUILT ON THE STAGE.

Styles of Stagecraft for Theater, Opera and Ballet

MUCH has been written about stagecraft—usually by enthusiastic persons who have never created the ground plan for a setting, who couldn't draw a ground plan if they tried, who do not know the practical application of color and form to interpret the atmosphere of a play, who are unfamiliar with and unable to practice the laws of composition, and who are not inventive. However, these people are important—yes, important chiefly for the harm they do in fostering misunderstanding about the kind of ability that stagecraft requires. The result has been that all over the United States earnest experimenters have a deuced time with gentry who think

they know what constitutes stagecraft simply because they have read about it in a book or in an article presented by an editor who wanted to give "tone" to his magazine. In such instances "tone" or artiness is all that such a book or article contains, lacking in the solid substance born of experience.

Now stagecraft, according to Prof. Strnad, can be divided into three classes. These are:

- 1—Stagecraft for theater.
- 2—Stagecraft for opera.
- 3—Stagecraft for ballet.

These three classifications are the principal forms of stage production. From them mixed types such as vaudeville, burlesque and operettas are evolved. Styles of production in theater, opera and ballet vary and therefore can be executed in the same style. The laws of optics are against anything of the sort being successfully done. Strnad points to these differences. They exist because the actor, singer and ballet dancer employ technique governed by the limitations belonging to their style of interpretation.

Stagecraft for Theater, Opera and Ballet

AS Strnad states, there are certain principles which must be observed in planning stagecraft for theater, opera or ballet. Briefly, they are as follows:

THEATER:

- 1—It is important that the actor have space, enough room, on the stage for variety of movement.
- 2—Such movement is usually suggestive of realistic action in daily life.
- 3—Movement of the actor just referred to, when compared with movements of the opera singer and ballet dancer, is short, jerky, limited.
- 4—The short, jerky or limited movements of the actor require a smaller stage than the movements of the opera singer and ballet dancer.
- 5—Suggestion, next to space for the provision of movement, is the most important element that enters into theater stagecraft, i. e., the creation of atmosphere by the means of architecture, costume, light and color to show WHEN and WHERE a situation takes place.
- 6—Decors are less important in the theater than in opera or ballet.
- 7—A small stage is generally best for the play, nor should a setting be built too high (because it minimizes the importance of the actor).

OPERA:

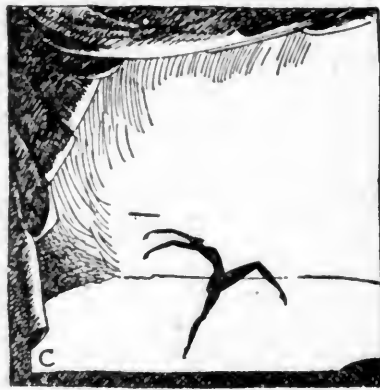
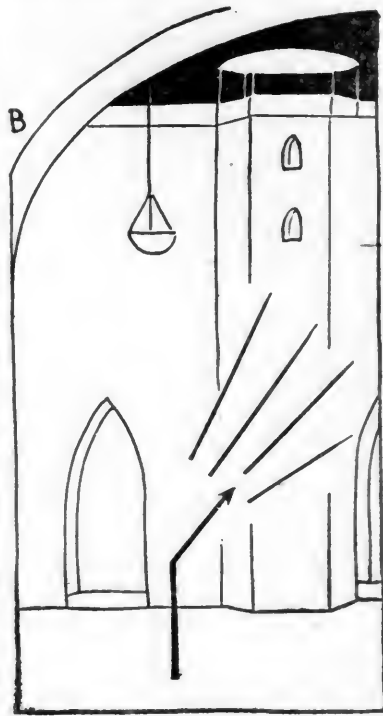
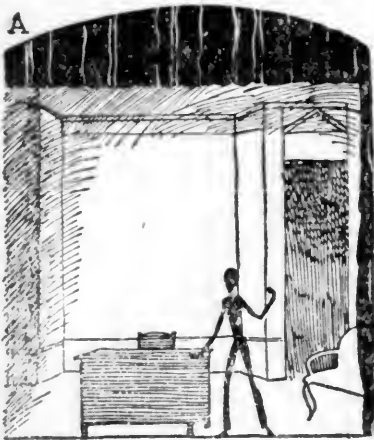
- 1—The most important element in opera is "voice" or tone.
- 2—To give emphasis to tone the stage must have height—great height.
- 3—Much more decoration than in the theater is needed in opera to accentuate the color of the music, to harmonize with the theme of song or music.
- 4—Liberties may be taken in opera decors which would appear ludicrous in a theater setting.
- 5—The fewer "wings" on the operatic stage the better it is for tone.

BALLET:

- 1—The most important requirement for both dancer and ballet ensemble is that they have ample stage space—much more than is had by singer on the operatic stage or by the actor on the theater stage. The ballet dancer must have a large area for movements belonging to ballet production.
- 2—As the dance deals more with fantasy than either theater or opera, the staging and setting of the ballet, as well as the dancer's performance, must suggest enchantment (a factor which is difficult for the actor and singer to project).
- 3—As enchantment is the essence of the ballet, its decorations may be richer, more elaborate than those used for opera and theater. However, it is better that such ballet settings regardless of their imaginativeness should be simple in form, as the ballet cannot afford to have the stage cluttered with properties. Rich backgrounds, curtains and light (with few architectural exceptions) are best adapted to the stage set for the dance.
- 4—The dancer, using neither voice nor speech, is an ABSTRACT figure. Hence, the decors should be ABSTRACT to help the dancer in the creation of mood.

The actor moves about more freely than the singer. The actor can perform with his back to the audience where the singer cannot. The actor can act before gray walls, but the singer requires colorful background and settings as atmosphere for his tone.

The ballet, leaning decidedly to the fantastic much more than opera and theater, best appeals to the audience's imagination with very abstract decorations. The theater, which isn't so abstract, requires settings in keeping with its emotional appeal. The opera, which lies between ballet and theater, needs



Proportion as a Factor in Staging for Theater, Opera and Ballet

Above are three illustrations of stylization in connection with the designing of settings for plays, operas and ballets. But instead of thinking of these three distinct types of production let us regard them as (A) Realistic Action (theater), (B) Tone (opera) and (C) Enchantment (ballet).

(A) REALISTIC ACTION: Movement of this kind, typical of every-day human action, is best presented on the smaller stage. Realistic (not "naturalistic") proportions in a setting harmonize with realistic speech and action.

(B) TONE: This being the most important factor in opera, the settings are built higher and on a stage much bigger than in the theater.

(C) ENCHANTMENT: Creating an atmosphere of imagery by means of vivid, rhythmic movements is the function of the dance. Rich, fantastic decors in the form of curtains or weird architectural structure serve to help the dancer create the element of enchantment. And, of course, the stage must be a spacious one.

richer settings than the latter, but not as imaginative as those of the ballet. The glowing decors of the Russian ballet have contributed a great deal of success to that organization, but unfortunately ballet decoration has also influenced the Russian and French theater. Each type of stage production has a style, an atmosphere, all its own, and it is just as inartistic and out of place to have a ballet backdrop decoration for a play as it is to have a theater setting for a ballet. The reader can picture the lack of both ease and sense in such a procedure.

As to Theater Production

QUITE as clarifying as his conception of the differences in stagecraft styles are Strnad's ideas on production in the theater, which he deems of more importance than either opera or ballet.

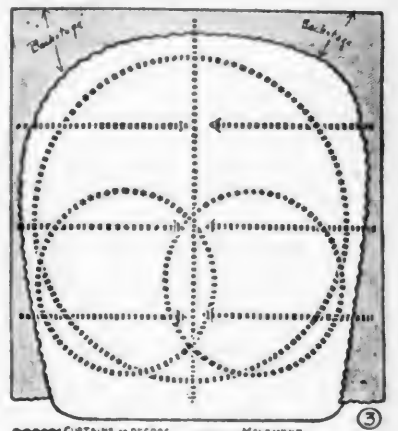
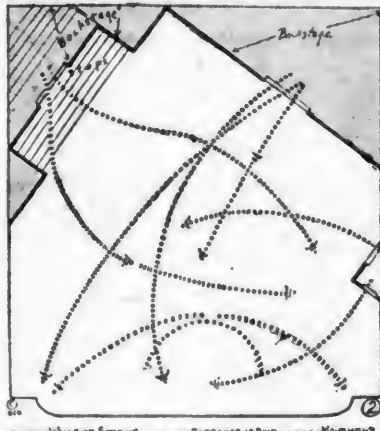
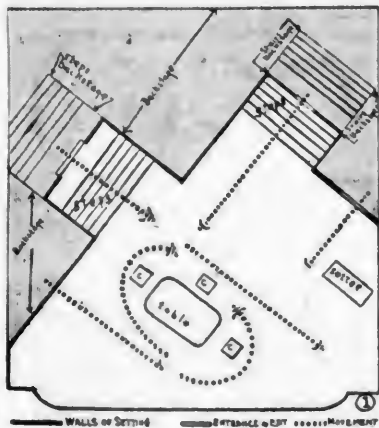
Strnad is aware that the work of production involves the efforts of several, sometimes many, individuals, but that one spirit must control the activities leading to unity. I. e., the organization of appeal to ear (thru speech and voice) and eye (thru action, color, architecture, light and costume). It is very rare that such an achievement of unity in production is due to the contribution of one individual. In that instance, either appeal to the eye or appeal to the ear may be overemphasized. Therefore it is necessary that the regisseur and the artist-technician complement each other; here is where Reinhardt and Strnad function together so admirably . . . balancing dramatic action with dramatic atmosphere.

The first duty of a regisseur and his coworker, the artist-technician, as Strnad sees it, is to recognize that a play about to be staged must be expressed by means of space (such static elements as height, elevations, width, depth and form (or the body of the actor, architecture and light). As the regisseur builds the motor side of the production by his manipulation of the players in space he contributes his part in the development of the ensemble. But the regisseur's manipulation of space and players must be further extended by the artist's use of the podium or stage, walls, light and color. Hence as Strnad shows, the setting or scene can never be an end in itself to a stagecraft artist who has a fine sense of the theater. Frequently a setting does stand out too prominently, but this is sometimes due to a lack of tempo in direction.

Tricks Versus Theater

STRNAD stresses that misconceptions prevail which are based on the idea that the setting is a pictorial end in itself instead of being a means of giving form and atmosphere to a production. This emphasis of scene is a feature that is typical of revues, musical comedies and spectacular productions lacking strong action or theme. To Strnad the setting must reflect the spirit of the dramatist's work and maintain the illusion suggested by it. If the laws of artistic unity between acting, space and setting are to be practiced in maintaining illusion, the scene must have no direct connection with the auditorium. This is a rather healthy view for a man who has been pronounced a theorist. Anybody with a sense of the fitness of things who has seen *Processional* as produced by the Theater Guild this season can't help but note the destruction of illusion in that play simply by the freak device whereby the characters emerge from a pit (under the stage) on the auditorium floor. George Joan Nathan stands out among critics for his correct appraisal of the staging of this play and its lack of unity in the essentials of production. Its most serious flaw (from a production standpoint) was that it arbitrarily (rather than naturally) established a connection between scene and auditorium when there was no reason for doing so. As an experiment the Theater Guild is to be commended for staging *Processional*. From the angle of maintaining illusion, which the play despite its rough edges warrants, it isn't very successful. If jazz be anything it is the expression of human beings who create present-day illusion for themselves in the effort to forget life's rough edges. Jazz age this may be, but its music has rhythm, illusion and organization: three qualities missing in the staging of *Processional*. Nor is there anything smacking of jazz in the illusion-destroying artifice of having actors mount the stage via a fake entrance. It's what Gordon Craig calls "cheap effect".

To Strnad dramatic action requires unity with scene and speech. These have their limitations beyond which they cannot go. If an attempt be made to extend them it is circus and not theater. The stage is another world removed from that of the auditorium. That is why people come to the theater—to see this other world of the stage, ILLUSION. The proscenium frame always will separate two worlds despite the ephemeral poth of aesthetic lounge lizards who write and talk about linking audience and actor. Strnad points out that these two worlds are (1) the stage behind the footlights and (2) the world in the auditorium filled with theatergoers. The reality of the stage isn't the reality of the world outside the theater, altho some directors with naturalistic tendencies would like to make it so. The stage need only give objective form to the vision of the dramatist, need only give suggestion of what he has in mind. On the stage murder is not murder and weeping is not weeping. True, a door is a door on the stage, but only in the same degree that an actor is a person on the stage. Just as the actor in the process of his playing seeks to give the utmost of his spirit to



Stage Space Determined by Movement in Theater, Opera and Ballet

Here are a few simple ground plans to suggest the quite distinctive variety of movement and its relation to area on the respective stages of theater, opera and ballet:

No. 1 (Theater) indicates the short, jerky, limited movement of the actor. Likewise the smaller area of the theater stage as compared with stages of the opera and ballet. Movements peculiar to the technique of the actor necessitate a smaller stage . . . a small stage for small movement. However, we still see many a production feature a single room in sprawling fashion across a spacious podium.

No. 2 (Opera) shows the movement of the singer almost always toward the front of the stage. While the movements of the opera stage are much longer than those of the actor the former are not as free. The stage for opera is bigger (than the theater stage) to accommodate these more extended movements as well as to contribute space for tone.

No. 3 (Ballet) is all movement, accompanied by very few props. Ballet and all dance productions, as can be seen in the ground plan, have a variation in scope of movement altogether foreign to theater and opera. Also requires much stage space.

the interpretation of a dramatist's work and thus eliminate his egotism (which is the fine actor's secret of creating atmosphere for himself—an excellent example being Frank Morgan as Duke Alessandro in *The Firebrand*) just so the door has a rigid limitation in relation to the rest of the scene and the player. The door has certain dramatic limitations on the stage beyond which it cannot be used as it is used in real life. That is why it is idle to discuss linking audience and actor when their worlds are so distinct. The theater is one thing and the folk festival is something entirely different in the matter of appeal to the audience.

As to mechanics, I. e., self-consciousness of gesture, forced movement and arbitrary stage technique, Strnad urges that these be left at home instead of flaunted before an audience. All these flavor of tricks for effect. To him the stage is theater and settings must be theater, and both mechanics and technique should be used as tools, not ends, to conjure a world of illusion from the rise to the fall of the curtain (or from the beginning to the ending of a play on a stage stripped of the proscenium).

Strnad's Productions

Besides his affiliation with Reinhardt, Strnad has co-operated with Leopold Jessner of the Stadt Theater in Berlin. In Vienna he has planned productions with Hans Brahms of the Akademie Theater, Rudolph Beers, the trail-blazing director of the Deutsches Volk Theater, and with Reinhardt's staff of distinguished regisseurs, Dr. Stephan Hock, Paul Kalbeck, Beer-Hoffman and Adolph Koerner. Some of his productions, particularly *Danton's Death* by Romain Rolland, have traveled as far as Amsterdam. Names of a few of the plays either staged or designed by Strnad display his versatility: *Antigone*, by Sophocles; *Messalina*, by Kessler; *Wilhelm Tell* and *Don Carlos*, by Schiller; *Drunk*, by Strindberg; *Nameless*, by Lenormand; *The White Island*, by Hauptmann; *The Merchant of Venice*, *Midsummer Night's Dream* and *Hamlet*, by Shakespeare, and *Saint Joan*, by Shaw.

Strnad has a happy faculty of giving a sense of spaciousness to a small stage and by means of his architectural knowledge can plan a setting for a small stage so that the actor has plenty of room for movement. I have seen stages twice the dimensions of Reinhardt's (in his Josef Staudes Theater) that didn't have as much opportunity for dramatic movement of the actor as is provided by a Strnad plan.

His setting for *Midsummer Night's Dream* is a beautiful architectural invention consisting of steps that rise curve on curve, angle on angle, with a rhythmic akin to music and beautifully rendered speech. The construction of such steps permit the existence of many fairy-like entrances which enable the actor to have much freedom for movement, up and down on curved and straight steps, in harmony with the nuances of his voice. A colored, transparent backdrop, costumes and light were the only other elements used. However, Strnad is very architectural in his plans for settings, more on the order of our distinguished Claude Bragdon, except that Strnad puts a rare whirl into the lines of his architecture. He has very little use for painted sets or curtains, altho he uses the latter magnificently at times, as in the scene of Portia's chamber (*Merchant of Venice*), when a brilliant yellow curtain with a silvery sheen composed the four walls of the large room. Strnad is of the opinion that as stagecraft becomes more architectural in character it will depend less on curtains. Altho Reinhardt rightly considers him a great theater designer and architect, Strnad is well worth watching for his own sake.

Proposed New Broadway Productions for 1925-'26

(Continued from page 35)

- Come, Easy Go*; (d) *Moon Magic*; (d) *Tin Gods* (in association with Sam H. Harris); (d) *Glamour*; (m) *Ring Around Rosie* (in association with Sam H. Harris).
- LINDSAY, EARL, and NAT PHILLIPS—(m) *Help Wanted*.
- LIVERIGHT, HORACE B.—(d) *The Inner Light*. Also a play by Edwin Justus Mayer and a play by Rose Macauley.
- LOWENFELD, SAM—(d) *Beware of Your Friends*.
- MACGREGOR, G. W., and MORRIS G. MICHAELS—(d) *The Dark*.
- MENUTT, PATTERSON—(d) *Maid Marian*.
- MALIBO PRODUCTIONS COMPANY—(d) *In the Dark*.
- MEEHAN, JOHN, and WILLIAM ELLIOTT—(m) *Land of Romance*.
- MILLER, G. L. (LEFTY), and MICHAEL GOLDBREYER—(d) *The Makin's*.
- MILLER, HENRY—(d) *Embers*.
- MILTON, ROBERT—(d) *The Friend*; (d) *The Letter*; (d) *First and Last*; (d) *The Painted Veil*. Also a play by Guy Bolton and a play by Marc Connelly.
- MORRIS, JACK—(d) *Congo*.
- MORRISSEY, WILL, and ABE FEINBERG—A colored revue starring Sunshine Sammy.
- MULLIGAN, FISHER & TREBITSCH—(m) *Comics of 1925*; (m) *Baby Blue*.
- NADLE, E. K.—(d) *Cross Currents*; (d) *Maybe She Would*; (m) *Smithereens of 1925*; (m) *Sweet Adeline*.
- NEIGHBORHOOD PLAYHOUSE—(d) *The Dabbuk*; (d) *Sabit au Monde*; (d) *Faint Perfume*; (d) *The Three Daughters*; (d) *Filopote*; (d) *Marthe*; (d) *Poe*; (m) *Grand Street Follies of 1925*.
- NICHOLAS, M. J.—(d) *Mission Mary*; (d) *Tapau*; (d) *Little Old Maid*.
- NICHOLS, ANNE—(d) *Puppy Love*.
- PEMBERTON, BROCK—(d) *The Silver Box* (Revival); (d) *Say It With Flowers*; (d) *Six Characters in Search of an Author* (Revival); (d) *The Parson's Whim*. Also a play for Glida Varesl.
- PEYTON, CHARLES, and PIERRE ARMAND—(d) *A Mad Guard*.
- PLAYGOERS, THE—(d) *Nancy in Command*; (d) *The First Night*; (d) *The Open Gate*; (d) *The Night Duel*; (d) *Back in Half an Hour*; (d) *The Haunted Pajamas*; (d) *Cupid Incoo*; (d) *A Nice Girl*; (m) *Little Miss Pepper*; (m) *A Pair of Shoes*; (m) *Short-Vari*.
- PROVINCETOWN PLAYHOUSE—(d) *Adam Solitaire*; (d) *The Black Maskers*; (d) *The Book of Revelations*; (d) *The Dream Play*; (d) *The Man Who Never Died*.
- RED KNIGHT, THE, INC.—(d) *The Red Knight*.
- REED, CARL—(d) *Black Tents*; (d) *The Passionate Prince* (in association with A. H. Woods); (m) *Spring and Autumn*.
- REILLY, CHARLES—(d) *Hot Africa*.
- RISKIN, A. E. and R. R.—(d) *The Mud Turtle*.
- ROSS, CLARK—(m) *The Love Doctor*.
- SAVAGE, HENRY W.—(d) *The School Mistress* (in association with A. H. Woods).
- SCHWAB, LAURENCE, and FRANK MANDLE—(d) *The Brigand*; (m) *Captain Jinks*. Also a new play by Guy Bolton.
- SELWYN, ARCH—(d) *The Monkey Who Talks*; (d) *The Heart Thief*; (d) *Who Cares* (in association with Arthur Hopkins); (m) *Charlot's Revue*; (m) *On With the Dancer*; (m) *Alice Delysia Revue*; (m) *Raquel Meller Revue*.

- SELWYN, EDGAR—(d) *Something To Brag About*; (d) *The Might Have Beens*; (d) *When It Comes to You*.
- SHORT, HASSARD—(d) *Sandalwood* (in association with Charlotte Greenwood); (d) *The Scoundrel*; (m) *Ciboulette*.
- SHUBERTS, LEE and J. J.—(d) *The Man With a Load of Mischiefs*; (d) *Harvest*; (d) *A Cinema Murder*; (d) *Crooked Friday*; (d) *Women and Ladies*; (d) *Hay Fever*; (d) *Un Dejeuner de Soleil*; (m) *Riquette*; (m) *Big Boy* (revival); (m) *The Vagabond*; (m) *The Sheik*; (m) *Maritza*; (m) *Cio-Cio*. Also a musical play for Joseph Santley and Ivy Sawyer.
- SPENCE, RALPH, and BILLY ROSE—(d) *The Yes Man*.
- STAGERS, THE—Selections from: (d) *A Man's a Man*; (d) *Night and Day*; (d) *Black Waters*; (d) *Little Eyolf*; (d) *The Lady From the Sea*; (d) *The Well of the Saints*; (d) *La Bourgeoise Gentilhomme*; (d) *Overhead*; (d) *The Sea Gull*. Also a play by Susan Glaspell.
- STEWART, ROSALIE—(d) *Craig's Wife*; (d) *Enchanted April*.
- THEATER GUILD, THE—Selections from: (d) *Right You Are*; (d) *The Conquering Hero*; (d) *The Lonely Way*; (d) *At Mrs. Beam's*; (d) *M. Brotonneau*; (d) *Fledermaus*; (d) *Arms and the Man*; (d) *Man and Superman*; (d) *Androcles and the Lion*; (d) *Mrs. Warren's Profession*; (d) *Major Barbara*; (d) *Pygmalion*; (d) *Captain Brassbound's Conversion*; (d) *The Doctor's Dilemma*; (d) *Fanny's First Play*; (d) *You Never Can Tell*; (d) *Much Ado About Nothing*. Also one American play.
- TOTTEN and SIMMONS—(d) *Love's Caution*.
- TYLER, GEORGE C.—(d) *Ma Pettengill*; (d) *The Dark Chapter*; (d) *The School for Scandal*.
- WALLING, ROY—(d) *Laff That Off*.
- WAGNER, CHARLES L.—(d) *The Carolinian*; (d) *The Reluctant Duchess*; (d) *Messer, Marco Polo*. And an English revival, a new play by Zoe Akins, and one for Lenore Ulric and Sidney Blackmer.
- WEBER, L. LAWRENCE—(d) *The Dagger*; (d) *The Sea Woman*; (d) *The Praying Curve*; (d) *Houdini Magic Show*.
- WHITE, GEORGE—(d) *Cackling Hens*; (d) *The Queen of Coventry*.
- WILKES, THOMAS—(d) *Cuckoo*; (d) *Great Scott*; (d) *Honeymoon House*; (m) *Polly of the Circus*.
- WILLARD, JOHN—(d) *Sisters Three*.
- WOODS, A. H.—(d) *The Green Hat*; (d) *Polish and Perimeter*; (d) *The Pelican*; (d) *All Dressed Up*; (d) *The Five o'Clock Man*; (d) *Diana of the Moons*; (d) *The Lion Trap*; (d) *Manna*; (d) *Boy Wanted*; (d) *A Woman Like That*; (d) *The Last Kiss*; (d) *The Javanese Doll*; (d) *The Sting*. Also a play by Edgar Allan Wolf.
- ZIEGFELD, FLORENZ—(m) *Going South*; (m) *Nine o'Clock Revue*. Also another new Ziegfeld revue and a non-musical play for Billie Burke.

MISCELLANEOUS

Dramatic

On 218, by Roy Clifford. *Smith's Widow*, by George H. Atkinson. *How's Your Mother-in-Law?*, by George Atkinson. *Red and Board*, by Barbara Chambers and Michael Kaliser. *Sycamore Shadders*, by Curtis Cooksey. *Don't Play With Love*, by William A. Grew. *The Lovely Lady*, by Jesse Lynch Williams. Peggy O'Neil in a new foreign play. (Continued on page 42)

DRAMATIC STOCK

By ALFRED NELSON

(Communications to 1560 Broadway, New York, N. Y.)

DRAMATIC STOCK OUTLOOK

According to Opinion of Producers and Playbrokers Coming Season Should Be Successful Thruout Country

NEW YORK, Aug. 8.—A spirit of optimism prevailing in dramatic stock circles throught the country has created the general opinion among producers and playbrokers that the coming season will be one of the most successful in many years. The time for the production and presentation of stock was never more propitious. Stock has never flourished more than present conditions indicate for next season, as evidenced by the fact that Paul Mooney, president and directing manager of the Alliance Producing Corporation, of this city, has planned for the lease or playing on percentage of numerous houses available for dramatic stock, and is now actively engaged in organizing several companies to produce and present many new plays and recent releases of Broadway producing firms.

While Mr. Mooney hasn't divulged all of his plans, he was sufficiently communicative to confide that he and his associates have the courage of their convictions that dramatic stock will absorb all the theaters in the country available for that form of theatricals, to be sponsored in the main by authors, playwrights and producers operating with and without the aid of playbrokers.

Andy Wright, promoter of Chicago theatrical enterprises, who controls dramatic stock companies in Hammond, Ind., and La Salle, Ill., has only recently taken over the Marlowe Theater, Chicago, for another unit of his Dorothy Gale Players, and will make a tour of 20 weeks over the Keith-Orpheum Circuit with four additional units. Plans are also under way by Julius Leventhal, who controls the Fifth Avenue Theater, Brooklyn, N. Y.; the Rialto Theater, Hoboken, N. J., and the Hudson Theater, Union Hill, N. J., to expand his activities during the coming season and establish a circuit of 10 companies in and around New York.

The cry of hard times may be very much in evidence, but the success during the past season of many companies throught the country and the plans of Messrs. Mooney, Wright and Leventhal for the coming season indicate that if you give the people a good show and please them they will turn out to see it, and in time become regular patrons of dramatic stock.

Due to the closing now and then of various stock organizations throught the country, I have heard many inquiries as to: What is the matter with Dramatic Stock? The success of a dramatic stock company, in my personal opinion, depends largely on the ability of the house manager. Stock, like every other form of theatrical fare, is growing continually, and the astute house manager will capitalize on every important event for the benefit of himself and his company.

Men and Managers of Many Kinds

Some managers lack vision, for they keep one eye on the tabulated sheet of last week's receipts and the other on the boxoffice, therefore have very little time for new, novel and unique innovations which will benefit the company materially in the matter of increased patronage. The public in general has been educated to a better theater, better publicity and better plays, presented in a better manner, but the stock managers, with a few exceptions, have not kept pace with these improvements.

Scenery in some houses is still a matter of mourning. Sets are put up that are in extremely bad taste, furniture is used that is unsuitable to the scenes, and the same is applicable to the lighting effects, while the dressing of the characters is oftentimes not according to the script. These are some of the faults that are picked apart weekly by patrons of dramatic stock companies. These mistakes can and should be remedied by the director of productions if the company is to succeed.

The manager who successfully pilots a stock company thru the shoals and shallows of a season of 40 weeks or more, must have uncommon discernment. Not only must he secure players who are likely to become popular, but more important still he must select plays that will appeal to all of his patrons all of the time. He must judge the general run of his patrons, for too much sex-appeal drama means losing the men in the gallery, lack of sentimental emotionalism in plays and the girls in the orchestra begin to thin out.

The stock company wherein the leading actors are proficient and experienced in the art they profess, intellectual, well-mannered, studious and able to portray with artistic discernment the vital roles of the drama—such a stock company operating normally on sound methods, capable of presenting in an adequate manner for public approval and critical comment the standard works of dramatic literature, and qualified to promote and to artistically and effectively produce new or recently released plays, is, and ever will remain, the bulwark and enduring

strength of the dramatic stock institution in any country.

But the majority of dramatic stock companies today present no such condition. There are a few such companies as the aforementioned, but the general existing conditions relating to the majority of stock companies is a routine of ill-ordered, unfinished mechanism, with a certain very important cog missing somewhere in direction that produces a state detrimental to the proper formation, growth and mold of the younger actor, which in the long run will hurt the dramatic stock fraternity as a whole.

The fact that the public patronizes, is loyal to and apparently realizes this condition of underdone dramatic presentations does not condone for this deterioration of substantial business stamina on the part of the officials of the companies.

Selection of Plays Important

A superior grade of plays, carefully selected and intelligently presented, should, with present road conditions, meet with ultimate success. The public never was in a more receptive mood for stock than it is at present, and, contrary to established rules, it is not always the latest releases that bring the biggest box-office receipts. Revivals could be made at frequent intervals without endangering the popularity of a stock company, so long as the play is given the necessary attention to interest the public. Coupled with late releases and standard successes of the past, new plays of worth, which authors have been unsuccessful in getting before the public thru the regular producing channels, might be given a hearing by stock companies throught the country, and thus encourage writers whose manuscripts have laid around producing managers' offices for want of time and inclination to read them. The commercial success of such a venture would depend largely upon the personnel of the organization and acting company to the managing director out front.

Verily, the advice of William Shakespeare, "The play's the thing," is sound, and successful stock managers, whether operating in San Francisco, Boston or New York, have learned so by past experience.

From another angle it might be assumed that many managers of stock companies or their directors of productions have not been able to obtain as many good stock plays as heretofore. Then again, in releasing plays for stock, some playbrokers have asked such exorbitant prices that many of the producers have been forced to close their companies because of lack of plays available at reasonable royalties for the smaller towns, where the seating capacity and clientele do not warrant high prices of admission.

Be that as it may, brokers are oftentimes compelled to ask high royalties for recent stock releases, due to the prices they must pay to the owner of the play. Therefore, it depends solely on the ability of the manager to pick his plays according to the city where his company is playing, that is, size, people, their likes and dislikes as to tragedy, melodrama or comedy. He cannot take anything and everything that is offered him. The play accepted must be available for a manager's purpose or there is nothing in it for him or his company. Therefore, he must exercise some discrimination, must be able to estimate the effectiveness of a play from the script and recognize dramatic drawing cards suitable to the likes of his patrons, regardless of its success or failure on Broadway.

Having been impressed with the recital of several stock managers who claim that they have brought their season to an abrupt close and disbanded their companies, due to lack of suitable plays for presentation, I decided to interview playbrokers and ascertain what foundation in fact there was for their claims.

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

MADALINE HUNT



Daughter of Maisie Cecil Hunt-Klark and stepdaughter of the late Harden B. Klark, has won theatrical honors as an attractive, talented and able ingenue in dramatic stock.

MADALINE HUNT

An Attractive, Talented and Able Ingenue

"Born to the stage" is an obsolete expression, but nevertheless Madaline Hunt is one of the few, for her mother was Maisie Cecil Hunt-Klark and her father a vaudeville performer. Miss Hunt is the stepdaughter of Harden B. Klark, who for many years operated a stock company on tour the West Indies, in which her mother was leading woman.

Miss Hunt received her early education in private boarding schools, later graduating from the public high school at Melrose, Mass., where she was an active participant in school plays and was in constant demand by local fraternal organizations.

Madaline claims not dancing or musical private tuition as an inspiration for a stage career, but an apparent inherent inclination for the stage due to her close affiliation with her parents and their company.

Miss Hunt played numerous child parts during her early childhood and later joined the Klark-Urban Stock Company touring the United States and Canada, Bermuda, West Indies and South America. Upon her return to the States, after completing her engagement with the Klark-Urban Stock Company, Miss Hunt sought and obtained an engagement with Corse Payton's Stock Company in Brooklyn.

The following year Miss Hunt was engaged by Goldstein Bros. as leading woman of their stock company at Holyoke, Mass., and during the past season was ingenue with the Blaney Players, Yorkville Theater, N. Y.

In her spare time Miss Hunt does considerable reading of dramatic plays of William Shakespeare and hopes to attain her goal of leading woman in one of his plays on Broadway.

Kilbourne Gordon Entertained

Skowhegan, Me., Aug. 8.—The Lakewood Players gave a royal welcome to Kilbourne Gordon on his arrival here to supervise the rehearsals of *Jones*, new comedy by Anne Morrison (coauthor of *Pigs* with John Peter Toohy), which the Lakewood Players will present next week under direction of Howard Lindsay.

The local company will be augmented by several Broadway players, members of the actors' colony summering here.

Lillian Desmonde Players

Youngstown, O., Aug. 8.—The Lillian Desmonde Players, at Idora Park Theater, have broken all records for that theater. During the past eight weeks, starting with *The Girl From Chills*, the S. R. O. sign has been set out Wednesday nights, and with each succeeding bill many seats have been sold weeks in advance. *The Bat* played to capacity each performance. *It's a Boy* kept up with the attendance of *The Bat*. *It's a Boy* served to introduce Herbert Ashton, Jr., as new leading man. Ashton made an instantaneous hit, the critics having called him as the "best leading man appearing here in many seasons."

The entire cast of the Desmonde Players has sprung into prominence this season, the papers congratulating them all for their smooth opening performances. "Never in the history of Idora Park

HARDER-HALL

Expanding Their Activities

Passaic, N. J., Aug. 8.—Messrs. Harder and Hall, after a year's continuous presentation of stock at the Palace Theater, Port Richmond, Staten Island, transferred their activities to the Playhouse in this city for a summer season of stock that has proven successful.

During their summer vacation from the Palace, Port Richmond, the house management has expended more than \$10,000 in renovations, redecorations and refurbishings for the return of the Harder-Hall Players September 7 with a company that will include several of the present members and others new to Port Richmond.

Several of the present company will remain here and be augmented by others for a continuance of their engagement that in all probability will be permanent.

Messrs. Harder and Hall are also negotiating for a season of stock in Paterson, N. J., while Mr. Harder personally is reorganizing the Myrtle-Harder Company for a season en tour.

The Harder-Hall Players tried out *Simon Called Peter* the week of July 27 and found it to be an excellent production. Mr. Harder, being in the audience at every performance, was impressed sufficiently by its worth that he immediately contracted for the Kebele Stories in the repertoire of his company.

Harder-Hall Players

Frances Woodbury, late leading lady of the company, closed her long engagement Saturday night last to play the leading feminine role in *My Son*, opening in Philadelphia; thence into Chicago for an indefinite run. John Moore closed his engagement July 25 to the regret of his coplayers and patrons, with whom he was popular. Robert Bentley, leading man of the company for more than a year, is preparing to take a much-needed rest and late summer recreation. Peggy Coudray opened with the company Monday evening as Ming Toy in *East Is West* and from present indications will prove a worthy successor to Frances Woodbury.

Frank O. Miller

President and Directing Manager of Co-National Plays, Inc., Has Something To Say on Subject of Plays

Mr. Miller was emphatic in his declaration that the outlook for dramatic stock the coming season is bright. In reply to my query as to why dramatic stock in its entirety is not advancing as fast as the other lines of theatrical fare, in accordance with the improvements in theatercraft, Mr. Miller said: "Stock at present is advancing, but not as fast as it should, due to a great extent to the fact that it is like the man without a country—that is, without a home. Here today and gone tomorrow. It is almost impossible to obtain theaters throught the country for stock. Stock in many instances is placed in a theater where all other lines of theatricals have tried and failed. I have daily callers asking me to obtain theaters for stock."

Relative to the royalty situation, Mr. Miller said: "A few years ago releases of Broadway presentations were controlled practically by one company of playbrokers who therefore set exorbitant prices on their plays. Since my advent into the playbroker business I have tried my utmost and have succeeded in revolutionizing this attitude by reasoning with owners of plays, thereby co-operating with stock companies for our benefit. However, I have experienced some difficulty with a few stock managers who closed their companies in the middle of the season, claiming that the brokers were asking excessive royalties for recent releases and standard successes of the past, and that they could not secure plays at reasonable cost for the smaller towns. This is an absolute untruth in many instances, for many companies are today leasing plays at a lower price than they did three years ago for the same town. The main cause for the closing of these 'so-called' stock companies is mismanagement. You can inform the entire stock fraternity throught the country that the Co-National Plays, Inc., are always looking for new plays, and release them in accordance with our present policy within the reach of all."

JAY BARRY SCHWARTZ.

Century Players Closing Season

Erie, Pa., Aug. 8.—The Century Players are preparing for the close of their engagement at the Park Theater. The company, originally known as the Bayonne Players, played a long engagement at the Bayonne Theater, Bayonne, N. J., prior to coming to this city, where the engagement has been pleasant and profitable for all interested in the venture. Previous bookings for the house necessitated a change in policy for the winter season.

Theater have we seen such opening shows, such crowded houses and more beautiful settings than those of the Desmonde Players this year. This clever star and her supporting cast have won a place in the hearts of Youngstown theatergoers that will not easily be filled when they leave us for the winter season." Charles Leedy said in *The Telegram*.



HOUSE ~ TENT
REPertoire
BOAT SHOWS - TOM SHOWS - MEDICINE SHOWS
By GEORGE PIDDINGTON



(Communications to 25-27 Opera Place, Cincinnati, O.)

O'BRIEN SHOW RECOVERS FROM STORM

New Tent Secured and Show Operating as Per Schedule---Artists Come To Aid of Management With Salaries---Business Good---Co-Operative Spirit Displayed

LEBANON, TENN., Aug. 8.—The J. G. (Mickey) O'Brien Show is once more sailing along as per schedule after the big storm that destroyed the entire outfit. Mr. O'Brien secured a tent at Nashville for temporary use until his new one could be built. This will be completed some time this month. It will be a 70-foot round top, with two 40-foot middle pieces and a 20-foot marquee, in black and orange.

To show what it means to have a company which is heart and soul for the show at all times and under all circumstances, here is one instance of the spirit of every performer and workman with the show. After the tent was destroyed men of the company held a meeting and discussed ways and means to help "Mickey" over his difficulty. They all agreed to work two weeks for half salary, and voluntarily made the offer to Mr. O'Brien, who accepted with the proviso that if business held up to standard he would pay full salaries. Business was exceptionally good, and as a consequence no one lost any salary. Mr. O'Brien knows that he has a company of artists who are for him and the show at all times and under all conditions.

Mr. O'Brien promoted the big tobacco warehouse of the American Tobacco Company in the town following the blow-down. This was a building that easily seated 2,000. The entire company pitched in, built and equipped a new stage, put up dressing rooms, strung electric lights, put up the scenery, and, in fact, converted the warehouse into a regular theater. The show opened to a turnover business, which held up all week. The consensus of opinion among the big audiences was that it was the best repertoire show that ever played the town. A committee waited on Mr. O'Brien, trying to induce him to stay over for another week, but he was billed for the next town and would not disappoint.

The temporary tent arrived for the next stand, and although it was of standard size it was entirely too small for the enormous crowds that turned out to see the show. The big musical comedy concerts produced by George W. Milton are proving a big feature and most of the time the entire audience will stay to witness the concert. This gives "Mickey" a smile that won't come off. Mr. O'Brien is adding to the popularity of the show by his clever acting, both in leads and comedy lines.

Jack Bledsoe is in advance of the show with a special car loaded with paper and two or three first-class brushes that he keeps working overtime. Mr. O'Brien has added two more musicians to his jazz orchestra, Lynn Bonds, trumpet, and Geo. Junkins, banjo. Mrs. Junkins has also joined the show.

Justus-Romain Company

Kansas City, Mo., Aug. 4.—The local office is in receipt of a clipping from *The Wagner* (S. D.) *Post* relative to the showing there of the Justus-Romain Company. The following is an excerpt: "As a tented organization the Justus-Romain Company stands in a class by itself as a traveling troupe. The personnel of the company is such as to establish them as ladies and gentlemen with whom their patrons are glad to become acquainted and make friends with. Each of their plays are presented in a good, clean manner, with beautiful scenic effects. They are featured strongly by musical numbers of a high order and by vaudeville acts free from all suggestive or unseemly character." The bills used this season by the Justus-Romain Company are *The End of the Road*, *The Country Boy*, *Her Right to Happiness*, *An Arizona Honeymoon*, *Bill's Best Girl*, *John Justus*, *Ethel Romain* and their excellent company received such a cordial welcome by Wagner that they have promised to include this town in their itinerary next season.

"Huckleberry Finn" Opening

Detroit, Mich., August 8.—Roy F. Lewis will open his great scenic production of *Huckleberry Finn* September 7 in New Jersey. The show will tour the Southern States, making the third season for this territory. A complete line of new printing and all new effects will be carried. The same excellent cast of former seasons will return again this year. The company travels by auto, using two sedans and a truck.

PAULINE RUTH RENO



Feature specialty artist with her Daddy's (Paul Reno) "Funmakers". Her specialties include all classical dances and novelty songs. Pauline also assists her father in illusions.

Billroy's Comedians Liked at Winchester

Winchester, Ky., Aug. 8.—Billroy's Comedians played here last week and were very well liked; in fact, the show turned them away every night. "Billy" Wehle, manager, is authority for the statement that this was the biggest week yet for the show.

Wayne Kirk, leading man, purchased a new car at Maysville. The Heffner-Vinson Players are at Paris, Ky., 17 miles from here, doing a very good business. Several back-and-forth visits were made by the members of both companies, with a pleasant time reported by all. Jimmy Heffner and wife, Beatrice LeRoy, her mother and "Billy" Wehle renewed old acquaintanceships of 11 years ago, when they all were with Bob Demorest. Bobby Whalen and wife have left for Chicago to fill some vaudeville contracts. "Billy" Wehle and Roy Hughes, co-owners, regret the absence of this showstopper.

More seats had to be built in Winchester, chairs were rented, and still hundreds were turned away every night. This week was the season's record on everything, including concessions. Only two concerts are done on the week and the show even stood them up on these. The company could have easily made this a most prosperous two-week stand, but Manager Wehle and Forest Brown, advance man, have the show booked solid until September in all good-sized towns, so it was decided to let the town go until next season.

Ricca Hughes, featured comedienne, topped applause honors during the week, with Roy Hughes, her "worst" half, running her a close second. Evelyn Pavan is now doing the soubret roles and handling them nicely. She replaced Rexine Dare.

Marion Roberts (Mrs. Wehle), leading lady with the company, lost her father recently, and went home to Detroit from Maysville to attend the funeral. She rejoined the show here.

Rowe and Walsh To Open Show in October

Freeport, Ill., Aug. 8.—The Rowe and Walsh Own Comedy Company will inaugurate its opera house season about the middle of October. A cast of merit and quality will be engaged in support of Gertrude Walsh, who will be featured in a repertoire of seven comedies and dramas. The plays to be presented will include *A Mischievous Kid*, *Barney Casey's Luck*, *Only a Woman's Heart*, *Rose o' Kildare*, *Her Maiden Aunt*, *A Ruined Life* and the new comedy *Mr. Rowe* has just completed, *Our Merrit Domestic*. Mr. Rowe, a firm believer in newspaper publicity, says: "Patronize those who patronize you, and with the judicious use of printers' ink you can make the people think."

Longview Breaks Out Again

Texas Town Recently Repealed Ordinance Prohibiting Tent Shows—Two Shows Make Good There—Theater Manager Has Ban Passed

Longview, Tex., Aug. 8.—M. T. Flanagan, manager of two theaters here, appeared before the commission with a petition signed by leading citizens and business firms requesting the commission to adopt such measures, rules and regulations as to eliminate tent shows, carnivals, etc., from operating within the city limits.

The commission discussed this matter thoroughly and believing it to be to the best interest of the town passed an ordinance whereby such tent shows, carnivals, etc., could not operate within 500 feet of any residence in the city limits. The town was recently opened to tent shows, some citizens being influential in having an old ordinance prohibiting shows struck off the city books. Immediately two shows came in, one being the Doug Morgan No. 3 Company and the other the Monroe Hopkins Players, both doing a splendid business after the protracted absence of shows of this type. Now that the ordinance has been passed tent shows will be barred for two years.

People Travel Miles To See Dramatic Show

Lamar, Ark., Aug. 8.—When the Gruzard and Walker Players showed here recently a number of people from surrounding towns, especially Clarksville, motored over to attend the performances. The sentiments of those who attended these plays is expressed in the following quotation from one of the enthusiasts of the spoken drama: "As long as we have good roads and cars, and our neighbors have shows, it matters not that these repertoire companies do not play Clarksville, for those who enjoy some amusement other than motion pictures may not only witness the latest in play production but have an enjoyable drive to and from the performance."

Edward H. Gruzard, co-owner of the company, comments on it thusly: "Clarksville is one of those towns that has a board of aldermen that doesn't want shows, so they put up the license to keep them out. Ozark is another such town that has this same thing to contend with. The city officials are a fine bunch of men, but the County Judge is obstinate, saying that he never saw a show in his life and he says he doesn't want any shows in the town. He puts up the license so they won't come in. Altho the license is \$25, he made us pay \$50, and then added \$4.50 for collector's fees, altho we went to his office to pay it. We couldn't get into Mulberry on account of the prohibitive license. Three good towns that are closed on account of the license. The people want the shows, but some official in each town keeps the shows out."

Mack-Murray Players

Harrisville, Pa., Aug. 7.—Considering the conditions, business is more than fair with the Mack-Murray Players, the show doing just about the same business that it has been doing in this territory for the past four years. Edna Chapman, who was in the Brookville Hospital for a major operation, is back again with the company recuperating. Andrew Downie McPhee, or as he is better known in the circus world, "Pop" Downie, paid the show a pleasant visit here this week. A. A. MacDonald, manager of Mack-Murray Players, and Mr. Downie had a good time recalling the days of Downie's "Tom" fame. The two had not met since Downie had his Tom show in Ohio. Mrs. Downie and their niece were with him, the trio being on their way home from a Canadian motor trip of 10,000 miles.

The Mack-Murray Players expect to close their tent season in Northern Ohio some time in September.

Williams Stock Working Steadily

Marie DeGafferelly's Company Touring Without Layoffs to Good Business—Still Feel Absence of May Lee Allen

Waynesville, N. C., Aug. 8.—The Original Williams Stock Company has been doing very nicely and has been working steadily. The show toured the summer resorts of North Carolina last year, continuing the season under canvas into Florida, where the show played all winter. This season the show worked its way back thru Alabama to North Carolina, where it is again getting satisfactory returns in the mountain resorts.

The company numbers 34 people, headed by Marie DeGafferelly and May Blossom Williams. Elmer Lizonie is managing. Bruce Rinaldo is directing the performances, this being his sixth season under this management. The 10-piece orchestra is under direction of H. Lee Allen, in his eighth season with the company. Most of the members have been with the show from three to seven seasons. The company will start for Florida at the close of the summer season in this section.

The entire personnel still deeply feels the loss of little May Lee Allen, two-year-old daughter of May Blossom Williams. The death occurred at Fort Myers, Fla., February 5.

Karl F. Simpson Bookings

Kansas City, Mo., Aug. 4.—The Karl F. Simpson office in the Gayety Theater Building reports the following placements: Mr. and Mrs. Bill Morse, with the Helen DeVoye Show; Mr. and Mrs. Jack Stafford, with the Ray Howell Show; Don Travis and Tricie Maskew, with the Nat and Verba Cross Players; Mr. and Mrs. Fred Chant, Happy and Mrs. Bittner, Eddie Sherwood, Lem B. Parker, with the Colegrove Players; Milan L. Miller (drummer), with the Ray Howell Shows; Dard and Billy Norcross, with the Colegrove Players; Rose Landrum, with the Allen Bros. Shows; Jack Vivian, manager; Leon Bostwick and Toby Sheldon, with the Irwin Dubinsky Shows; The Denver Jazz Hounds, five-piece orchestra, and Cash Blondell, with the Jack Jencks Shows; Jack Jencks, manager; Colthard and Dovoto, with the Cass Players, Billy Top, manager; Harry Duffy, orchestra leader, with the Wallace Bruce Players; Helen Blake, with the McOwen Stock Company; Al Clark and wife, with the Morris Dubinsky Shows; Guy Forest and wife, with the Dubinsky Shows, Chas. Ellis, manager; John Hopkins and wife (Carrie Elliott), with the Morris Dubinsky Shows; Ralph Nicol and wife, with the Gruzard & Walker Attractions; Mabel Spencer, with the Herb Seeman Attractions; Benn and Allen, with the Wm. F. Lewis Stock Company; Mal and Toy Wheeler, with the Robert Fontenille Shows; Mr. and Mrs. Russell Murdock, with the Nevius-Tanner Company, Bart Nevius, manager; The Greasons, with the Gabe Garrett Shows; Low Herrington, an agent with the Morris Dubinsky Shows; Bill Doherty, with the North Bros. Attractions; Wilson and Goldie, with the Harley Sadler Attractions; Mr. and Mrs. Raymond Guard and the McGays, with the Bybee Stock Company; Marvin Bybee, manager; Otis Eaton, with the Dubinsky Shows; Abe Rosewald, manager; Harold Lowe, with the Wallace Bruce Show.

Bunny Stricker Players

Palmyra, N. Y., Aug. 8.—The Bunny Stricker Players were here this week under canvas, playing to a splendid business. This was the company's second date here, having played last summer. The company and plays are much stronger this season than last. H. G. Newton is handling the show and has some good spots located for the fall. The company will close its under-canvas season next week at Savage Creek, a fair date, and open the house season.

Mr. Stricker has all new scenery and two big feature bills for his repertoire. Flossie Stricker, leading lady, is making a host of friends. Harry S. Warner, leading man, is proving a big drawing card and has been re-engaged for the fall season; in fact, the entire company will remain intact. Bunny Stricker, comedian, is setting a pace that will be hard for other Toby comedians to follow. Messrs. Warner and Newton have bought new cars, this making four on the show. Sunday finds every one at the lakes. Business has been fine, and Mr. Stricker intends to play the same territory next summer.

Earl Jamison Stricken

Hampton, Ia., Aug. 7.—Earl Jamison, member of the Hazel Cass Players, popular stock actor, formerly of the Shubert Stock Company, Milwaukee and Des Moines, and later of the Berkell Players, Waterloo, was suddenly stricken with appendicitis here Tuesday. He was immediately rushed to the Hampton Private Hospital and operated upon. His condition is very serious at this time, but he is getting the very best of care. His wife and daughter are with the show. C. E. Jordan is filling the vacancy during Jamison's absence. Messages from his many friends would be appreciated.

REP. TATTLES

Mr. and Mrs. Paul E. Hunter recently joined Choate's Comedians at Wayne City, Ill., going there from Percy's Comedians.

Hilda Bruce, dramatic actress, at present on tour with Brownie's Comedians, was a visitor to the home office of *The Billboard* during the week.

Gene and Rilla Stuttsbury are enjoying a very pleasant engagement on the Hyatt Stock Company, playing thru Minnesota and the Dakotas. Business is good and they report the company is pleasing patrons in every town.

Charles T. Smith was taken ill and was compelled to cancel his engagement with Stetson's U. T. C. Company, which opened August 1. He is now at the home of his sister, 6032 Blackstone avenue, Chicago.

J. H. McLaughlin, manager of the Franklin Theater, Tampa, Fla.; Mrs. Maud McLaughlin, of the Victory Theater, Tampa, and Mrs. Grace Brockhahn and daughter, of the Mulane Theater, Sanford, Fla., spent several days with Mr. and Mrs. Livingston, of the Ona Williams Comedy Company, in the "Land of the Sky" at Brevard, N. C., when the company played an engagement there.

Paul Brown, owner and manager of Brownie's Comedians, accompanied by Master Jimmy Brown and Robert E. Hall, director of the company, was a visitor to this editor during the week. They motored up from Williamstown, Ky., where the show was playing to good business. All three looked tanned and healthy, with life under the tops agreeing with them. Mr. Brown reports a profitable season.

REP. RIPPLES FROM K. C.

Kansas City, Mo., August 8.—Jack Benson, well-known character man, working out of Kansas City territory, has accepted the district management of an insurance company with headquarters here. Walt and Dolly Ketzler, who closed recently with the Fontinelle Show in Missouri, are at home in Wichita, Kan., on a short vacation.

Frank Calahan was a visitor here for a few days last week.

Mrs. Ella Bittner and daughter, Happy, closed with the Dorothy Reeves Show. After a visit here they joined the Colegrove Players.

Abe Rosewald, manager of the Dubinsky Bros' Shows, was a visitor in the city last week. He reports business as being good.

Stewart Cash, who was ahead of one of the Dubinsky Shows, arrived in K. C. recently and joined his wife here. She has just returned from a vaudeville engagement in Chicago. They will probably go out with some show from this territory.

Francis Rendina has joined the Wilson Players in Oklahoma. He was placed by the Feist Theatrical Exchange.

George Edwards has joined the Robbins Bros' Circus to sing baritone in the spectacle. He was placed in this engagement by the Feist Exchange.

The Remelers, well-known repertoire team, have joined Leslie Kell's Comedians.

Happy and Phyllis Hulet, late of the Allen Bros' Stock Company, are rehearsing with the Ray Howell Players at Caldwell, Kan.

Harry Johns, manager of Hillman's Ideal Stock Company, reports greatly improved business conditions in Western Kansas where the show is touring at present.

Frank Essig, musician, who has been with the Allen Bros' Show, has joined the Mighty Haag Circus for a long season south. Mrs. Essig will ride manage.

Ted and May Goodwin, "The Dancing Goodwins", are with the Cass Players and report a fine engagement, pleasant company and good business.

Mr. and Mrs. Joe Rhoades have returned from Chicago and are here pending an engagement. Mr. Rhoades is an advance man.

Alliger-Sutton Company

Mannington, W. Va., August 8.—The Alliger-Sutton Repertoire Company is now in its 13th week and despite inclement weather the show has been doing fine. Three new cars have been added to the show, F. E. Seymour purchasing a roadster, Mrs. E. M. Alliger a coach, while Chas. W. Hoyte has a "puddle jumper". Donald Alliger, 10 years of age, and his seven-year-old sister, Ruth, have been stopping the show with their double Spanish dance. Since the fourth week out the show has been above its standard. Last week while playing Clarksburg, W. Va., the company was entertained by Mr. and Mrs. W. F. Hinds, their daughter being a member of the company. The roster: H. N. Sutton, owner and manager; Mrs. H. N. Sutton, treasurer; E. M. Alliger, Frances L. Alliger, Master Donald Alliger, Baby Ruth Alliger, Max de Vol, E. E. Seymour, Larry W. Troy, Thelma

Sherman Plays Get You Money

Although Mr. Sherman is still in New York looking after "Spooks", which is nearing its 100th performance on Broadway, the Chicago office is still open and looking after the wants of clients. You know what SHERMAN PLAYS do for your business, so why experiment on unknown material? We have plays for all casts from 2 and 2 up and a little success has not "swollen our heads". Our prices remain the same. If you haven't a catalogue send for one NOW.

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Owen Porter, Edward De Groot, Sr.; Edward De Groot, Jr.; Chas. W. Hoyte and Robert Tanner. The show is back on its old route after six weeks in new territory, which was not as good as the old route. Every one on the show has enjoyed good health so far this season, with the exception of Mr. Sutton, who was ill for a short time this spring.

M. & M. Shows

Harry Van writes that the M. & M. Show, owned and managed by M. L. Mitchell, opened in Sioux City, Ia., May 15, and has been doing a very fair business this season. Mr. Mitchell has his own favorite territory, which he has been playing for 12 consecutive years with vaudeville, musical comedy and drama. This season Mr. Mitchell is putting on drama, which Harry Van is producing for him, using his own plays. The company is now west of the Missouri River and will play as far as the Bad Lands in South Dakota before returning eastward, closing the season near Sioux City about October 1. The company carries five trucks and two touring cars, as well as a light truck, which Mr. and Mrs. Burke use in the advance. Mr. Mitchell has broken in some new territory this season to good crowds. The show is playing one, two and three-night stands.

The roster: Mr. and Mrs. M. L. Mitchell, Mr. and Mrs. Emil Burke, Mr. and Mrs. Harry Van, Skip Dean, Mr. and Mrs. Milton Carden, Mr. and Mrs. Paul Nelson, Gilbert Mitchell, Harry Kratz, Charles Morgan, Louis DesJarlais, Orval and Wayne Mitchell, Ida Wright and Baby Van Milton Carden.

At the close of the tent theater Mr. Mitchell expects to take his company into theaters. The company has a large list of plays to choose from. The Vans and the Cardens, at the close of the season, will return to their homes in the South, where they will take out their own tent show.

Dickey and Marshall Present Comedy Bills

Quapaw, Ok., Aug. 8.—The Dickey & Marshall Stock Company is motoring thru Missouri, Oklahoma and Kansas, playing to good business, presenting short-cast musical comedy script bills, minus a chorus. Sure-fire specialties are offered between acts and a short bill is presented for the daily concert, which is generally well patronized. The roster: W. A. Dickey and J. S. Marshall, owners and managers; Mrs. W. A. Dickey, treasurer; W. H. Hennessy and Orville Johnson, advance and billposter; Bobby Weber, director-comic; W. Hall Taylor, characters; Louise Taylor, ingenue; Kitty Morgan, characters; Esther Grant, soubret, and Bonney Cole, piano and unafon. Wm. Orley is boss canvasser and plays small parts. The show moves on five trucks and a working crew of seven men sets up and tears down. A pleasant visit was had recently with members of the Charley Carpenter Tabloid Company, which was playing at the Gayety Theater, Picher, Ok.

Amsden Players in Illinois

Elgin, Ill., Aug. 8.—Observing the favorable notices in local papers from their Algonquin correspondents, and wishing to see whether or not the reports were true, the local *Billboard* representative motored to the little city of Algonquin this week and caught the matinee performance of the Peck Amsden Players, who were paying their first visit to the locality. The company shows under a tent 120x60, seating 1,500.

The play for the afternoon was *A Southern Romance*, portraying a beautiful love story in which Peggy DeVere, leading lady, and Alexander Lockwood, leading man, were at their best. Judging by the sincere applause the almost capacity

audience was well pleased with the play, as each member of the company seemed keyed up to do his or her best. Other plays on the program included *The Blackbird*, *Twin Bachelors*, *Love Pirate*, *St. Elmo* and *Women of Today*. Fine vaudeville specialties were presented between the acts. Mal Murray, comedian, performed with much credit and was applauded liberally. The roster: R. G. Amsden, manager-owner; C. W. Bordine, agent; Tom McMasters, assistant agent; Bill Tate, boss canvasser, with five assistants; Peggie DeVere, leading lady; Alexander Lockwood, leading man; Mal Murray, comedian; J. Gordon Kelley, Chas. Hinton, Florence Hinton, Maud Kelley, Gayland Kenney, Harry Martin, Smithy's Footwarmers' Orchestra consisted of E. L. Smith, drums; G. Kenney, violin; Henrietta Kenney, piano; Russell Gilbert, sax; J. Gresham, trumpet.

The bill Saturday night was a three-act farce entitled *Twin Bachelors*. This was played to a crowded tent and pleased highly. Mr. Amsden and his players made a good impression at Algonquin and they intend to return again next year. Local folks assured *The Billboard* man that the company would be welcome, as it has given the best plays ever given in a tent theater in this summer-resort city. The company carries a special baggage car. Mr. Amsden is working the show south, expecting to play Florida thru the winter. Mr. Amsden reported that the season has been fairly good, but no records were broken in any of the towns played.

Reeds With America Showboat

Powhatan, O., Aug. 6.—Sam T. and Mrs. Reed are now with the America showboat, Sam directing and Mrs. Reed doing ingenues. While on the Water Queen Mrs. Reed received a message to come home at once as her mother was very ill. Taking the first train out she arrived in Pittsburgh, Pa., eight hours before her mother passed away (as recorded in the obituary column of last week's issue). Mr. Reed remained with the show, working Saturday night and leaving immediately after the performance, riding busses, tractions and trains. After the funeral they joined the America. The Reeds have their son, Johnnie, with them, and he is now doing his first troupling. Mr. Reed's Cleveland houses are all contracted for the winter, opening the first of October.

All members of the company are very nice, Mr. Reed reports, and they are a real bunch of trouper. Mr. and Mrs. Jack Gerard, comedy and characters, are in their second season on the America, while Johnnie Reilly (of the old school) is in his third season with the Reynolds. The show is going over good, getting its share of the business, with prospects of a long season. Manager Billy Reynolds still holds the fishing championship.

J. Mack Gamble writes from Hannibal, O., in regard to the America, as follows: "The showboat America, owned by Capt. William Reynolds, was the attraction at the Clarington, O., wharf Saturday night, August 1, presenting *The Call of the Night* to a good-sized audience. This was the America's second visit at Clarington this season and a third engagement for the last of September was announced. At this time *Traffic in Souls* will be presented, Capt. Reynolds having secured the rights to this famous play for the smaller river towns. The America has just completed a tour of the Monongahela River and is now en route to the Great Kanawha. The new 60-horse power gas boat Ida Mae, completed last spring, has proved a very efficient towboat and there has been no difficulty in filling all the dates, a 72-mile jump having been made in one day.

The Water Lily showboat is reported on the Monongahela River. Nicol & Reynolds' showboat, Majestic, is returning from a lower Ohio trip and may tour the Big Sandy River. Capt. Roy Hyatt's Water Queen, which has also been on the lower Ohio, was expected to enter the Muskingum River this week."

Smith-Willis Pleasing

West Frankfort, Ill., Aug. 8.—The Smith-Willis Stock Company is establishing itself securely in the graces of the people in the cities being played, all going to prove that a good organization can get the money and that the public is willing to pay for any clean, wholesome entertainment. Mrs. Doc. Willis, the petite auburn-haired ingenue, was rushed to the hospital with an attack of appendicitis. She is recovering and hopes to be back with the show again soon. Miss Harris replaced her in a classy line of parts. The roster remains unchanged: W. G. Brode, leads; Frank Smith, heavies; Doc. Willis and Frank Coburn, comedians; Laura Chase, Wallie Stevens, Mrs. Stevens and a 10-piece band and feature orchestra, 27 people in all.

The West Frankfort paper commented on the show as follows: "Large crowds are attending the Smith-Willis tent show each evening. The Smith-Willis company is one of the best stock companies that has visited West Frankfort in quite a long time. The specialty numbers are well received and the show is enjoying a very successful engagement here. The play for tonight is of the rural type, the comedy being provided thru a rube character familiar to road show attractions. The Smith-Willis cast is unusually talented and presents attractions in a very pleasing and entertaining manner."

Karl F. Simpson

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Theatrical Notes

B. C. Downs, of Bowling Green, O., has purchased the Star Theater, Pemberville, O.

Charles Sweeton, theater king of Evansville, Ind., has added the Ohio Theater to his list of playhouses. Years ago Mr. Sweeton was ushering and selling tickets in Evansville theaters, now he controls six theaters in that city. He recently closed the seventh, The Criterion.

James R. Wood, who resigned recently as superintendent of the Illinois Power and Light Company, Champaign, Ill., left for Kokomo, Ind., where he will be associated with H. E. McNevin and Charles, of Kokomo, in the ownership and management of the Victory Theater there.

J. N. Thomas, manager of the Grand and Rialto theaters, Columbus, Ga., left recently for Florida, where he is to be district booking agent. Thomas will select pictures for the theaters of the Southern Enterprises for the State of Florida, and the transfer is regarded as a big promotion.

A. J. Van Vranken announced the sale of his moving picture theater at Klowa, Kan., recently to S. D. Hyter, of Hutchinson, Kan. Mr. Van Vranken has owned the theater for a year. His son, Orville, has been managing the theater most of the time and will continue to assist the new owner.

The Majestic Theater, Seymour, Ia., changed hands recently when A. Madison purchased the theater equipment and fixtures of C. R. Coons, who has conducted the Majestic for the past several months. Mr. Madison owns the building that houses the Majestic. The new owner will take possession September 1.

Twenty-five Rochester (N. Y.) theater owners and managers attended the annual outing of the Rochester Theatrical Association at Point Pleasant July 30. A baseball game and sports program followed a chicken dinner at noon. John J. Farren, manager of the Victoria Theater, was in charge of the affair.

Workman recently completed installation of the largest and only electric sign of its kind in North Little Rock, Ark., put up in front of the Princess Theater to advertise the playhouse. The sign is 30 feet in length and extends several feet above the top of the theater building. The size of each letter is three feet and the sign is easily readable for a mile.

L. E. Larkin, secretary of the Dowagiac Larkin Theater Company, Dowagiac, Mich., has purchased the Garden Theater in Marshall, Mich. Associated with Mr. Larkin is Howard Carns of Detroit, who will act as resident manager, while Mr. Larkin will book pictures and act as general manager from his Dowagiac offices.

Announcement was recently made that the new Montgomery Theater, Spartanburg, S. C., has been leased for five years by William R. Pattie, of Frankfort, Ky., who will begin early in the fall offer for the entertainment of Spartanburg theatergoers road shows and pictures. This will be the first time in three years and since the old theater was condemned that Spartanburg has had a theater equipped for road shows.

W. F. Weary will operate the Casino Theater, Sac City, Ia., after September 1. W. W. Watt, who erected the building at heavy cost five years ago and has operated the theater on a comparatively high standard ever since it was opened, wishing to give his attentions to other matters, has been waiting for an opportunity to lease to a responsible and capable manager. Mr. Weary has taken a lease for one year with the privilege of renewal. He says that it will be his aim to run clean and high-class moving pictures.

The Myrick Theater, Billings, Mont., recently sold by Lloyd Pennington to the Lyric Theater Company, was taken over by the new owners August 1. P. J. Brady, one of the members of the new company, announced that the name of the playhouse will be changed to the Lyric Theater, but no changes will be made in the policy of the theater. The Lyric Theater Company is newly organized, articles of incorporation being filed recently. It is capitalized for \$50,000. Members of the company are P. J. Brady, H. L. Bancroft and R. E. Cooke.

Business Records

(Continued from page 39)

D. Blum, I. H. Greenfield, M. Hammerstein.

"SHOW BOAT AMERICA" WANTS QUICK

General Business Team. Must do strong double act. General Business Single Man (Specialty). Twelve weeks season. No matinee. Not more than two bills to get up in. SAM T. REED, Director. Wires, WM. REYNOLDS. August 12, Frazer's Bottom; 13, Winfield; 14, Bancroft; 15, St. Albans; 17, Dunbar; all in West Virginia.

William Anthony McGuire, Manhattan, theatrical enterprises, 200 common, no par.; W. A. McGuire, B. R. Stodgard, A. S. Sheridan.

Dependable Film Corp., Manhattan, 500 common, no par.; C. S. and B. and W. Goetz.

Village Follies Attractions, Manhattan, moving pictures, 1,000 shares, \$100 each; 2,000 common, no par.; I. Finkel, I. Shmunis.

Frank Steadman, Yonkers, musical instruments, \$60,000; F. and F. and F. Steadman.

S. J. R. Producing Co., Manhattan, motion pictures, \$50,100; S. Jacobs, J. Cohen, H. W. Berg.

Acc Film Exchange, Manhattan, motion pictures, \$10,000; H. Brasch, E. M. Behrman, H. Binder.

Catskill Operating Co., Catskill, theaters, \$50,000; W. W. and V. J. Farley.

West Shore Theaters, Kingston, Ulster County, \$1,000; I. Miller, E. Sherry.

Sixteen Enterprises, Bronx, motion pictures, \$10,000; H. and A. L. Suchman, B. Tendler.

Art Concert Service, Manhattan, 300 common, no par.; J. M. Kesson, J. J. Bengamin, J. C. Mehrkens.

Six-Kut Amusement Co., Manhattan, motion pictures, \$20,000; M. Singer, H. H. Kutinsky, D. Goldberg.

Ohio

The Duches Theatre Amusement Co., Cleveland, \$10,000; Jerome M. Friedlander, Bert Greenbaum, Louis Gorlenko, Mae Slattery and Ethel McCarthy.

The New Southern Theater Company, Akron, \$10,000; Edward S. Sheek, Frank T. Nield, V. G. Lotze, H. H. Stevens, William F. Jones.

The New York-Chicago Ballroom Company, Cleveland, \$500; Leander Sheal, J. G. Bingham, C. A. Tsangadas, Charles A. Jilek, Melville W. Vlekery, K. Wing, R. S. Linger, I. M. McDonough.

South Carolina

Lake Lanier Amusement Co., Spartanburg, own and manage theaters, pleasure pavilions and other public amusements and concessions, \$10,000.

Texas

The Little Theater Co., Fort Worth, to promote amateur literary and dramatic expression; Lotta Carter Gardner, A. E. Gardner, Jr. and Mary Hartman.

C. and M. Theater Company, Littlefield, \$30,000; A. C. Chesher, Max L. McClure, E. R. Logan.

West Virginia

Ford Amusement Co., Elkins, \$5,000;

Howard R. Nine, W. G. Whiteman, C. T. Johnson, H. T. Spiker, V. M. Phares, C. H. Kitzmiller, George W. Skidmore and Perry L. Cook, all of Elkins.

Wisconsin

Strand Corporation, Madison, operate theaters, moving picture houses, etc., \$132,000, 1,320 shares, par \$100; A. O. Baumack, Sol. Levitan and A. P. Desormeaux.

Proposed New Broadway Productions for 1925-'26

(Continued from page 37)

Lost, by Charles Agnew Chamberlain. The Toss of a Coin, by Edwin Maxwell and Arnold Previn.

The Love Pirate, by Fred Ballard. Service for Husbands, by Charles Bates Hunter, with Raymond Hitchcock.

Red Coats, by Willard Mack. The Deacon, by John B. Hymer and Le Roy Clemons.

Faust, with John E. Keller. Poor Nigger, by Lucille Webster Gleason.

What's the Matter With Julius?, by Charles K. Harris and Charles Horowitz. Olga Petrova in a new play.

A dramatic offering by Hocky and Green. A Married Woman, by Caesar Dunn.

Stella Dallas, dramatized by Harry Wagstaff Gribble and Gertrude Purcell. March On, by Howard Irving Young.

A Night in Honolulu, by Howard McKent Barnes, sponsored by F. Ralph Gervers.

Fraid Cat, sponsored by George Ebey. Mappies, by Ralph Cullinan.

A comedy for Bessie Barriscale. Out of the Night, by Harold Hutchinson and Margery Williams.

The Conquerors, by Daniel N. Rubin. The Gossip Gallery, by Dillard Long and E. E. Frederick.

A Lost Lady, by Adelaide Matthews and Martha Stanley.

Musical Comedy

McIntyre and Heath Farewell Tour, under the direction of Dan Quintan. Weber and Fields revue, sponsored by Arthur Klein.

The Little Dutch Girl, rewritten by Walter Catlett.

Arms and the Woman, imported from abroad.

The Love Doctor, by George E. Stoddard and Carlo and Sanders.

The Matinee Girl, by McElbert Moore, Bide Dudley and Frank H. Grey, sponsored by Edward Rosenbaum, Jr.

The Revenue Man, by Charles L. Henkin.

PLAYERS SIGNED BY BROADWAY MANAGERS FOR THE NEW SEASON

AARONS, ALEX. A. and VINTON FREEDLY—Fred and Adele Astaire, James Bradbury, Gerald Oliver Smith, Gladys Lloyd, Dorothy Fletcher, Walter Catlett, Lynne Overman, Barrum and Bailey, Sam Critcherson.

AARONS, ALFRED E.—Lou Holtz, Donald Hall, Emma Haig, Eugene Redding, Andrew Tombs, Jack McGowan, Mabel Withee, Maude Andrew.

AARONS, ALFRED E. (In Association With Edward Laurillard)—Norman Griffin, Toots Pounds, Gwen Mannerling, Philip Simmons, David Grieg, Nellie Dade, Frederick Lord, Gordon Rennie, Ralph Roberts, Lucien Mousiere, Edward Scott.

ANDREWS, LYLE D.—Harry Puck, Perquita Courtney, Lucia Mendez, Sacha Beaumont, Harry G. Keenan, Gertrude Clemens, Joseph Wagstaff, John Byam, Patrick Rafferty, Barbara Grace, Marie Saxon, George Sweet, Roger Gray, William Frawley, Erna Morn, Frances Upton, Jayne Auburn, Margaret Armstrong, Harriet Ross, Evelyn Kinder, Ann Kelly, Marea Kerns, Isabel Graham, Marion Nevins, Thelma Hollida, Mildred Wahl.

BELASCO, DAVID—Frances Starr, McKay Morris, Lennox Pawle, Holbrook Blinn, Beth Merrill, George Marion, John Harrington, Willard Mack, Albert Grau, Thomas Meegan, C. H. Crocker-King, Helen Menken, E. H. Sothorn, Genevieve Tobin, Sidney Toler, Beatrice Haney, Jack Annie Mack Berlin, Clara Jack, William Courtenay, Vivienne Osborne, Virginia Hammond, Edna Hubbard, Judith Anderson, William Harrigan, Wilson Reynolds, John Milner, Charles McCarthy, Charles Moran, Phyllis Povah, Dixie Boatwright, Lester Lenergan, Ann Davis, Ralph Sipperly, George MacQuarrie, Catherine Dale Owen, Henry Hull, Minna Gombel, Leslie Austen.

BLUM GUSTAV—Frances Woodbury, Lorna Elliott, Benedict MacQuarrie, N. R. Cregan, Betty Bruce, Susan Freeman, Edwin E. Vickery.

BRADY, WILLIAM A.—Grace George, Alice Brady, Catherine Willard, Josephine Evans, Kenneth McKenna, Mildred Florence, Edwin Nicander, Ralph Locke, Lionel Watts.

CARROLL, EARL—Lester Allen, Joe Cook, Horace Braham, Arthur Hohl, Conway Wingfield, Frederick Roland, Helen Sinnott, Kathryn Ray, Annette Margules, Wallis Erskine, J. Malcolm Dunn, Tracy Barrow, Alan Davis, Julius

Tannen, Marjorie Peterson, Adele Noff, M. de Jari, Dave Chasen, Leon Gordon, Allan Connor, Blaine Cordner, Wallis Clark, Cornelius Roddy, Katherine Revner, Jack Motte, Desiree Tabor, Ray Hughes, Richard Stevenson, Curtis Karpe, Betty Pierce, Wheeler Dryden, Ted and Betty Healy, Vivian Hart, Wallace McCutcheon, The Whirlwinds.

CROMWELL, JOHN—Clare Eames.

CROMWELL, JOHN, and WILLIAM A. BRADY, JR.—Norman Trevor, Charles Trowbridge, Jane Gray, Roland Rushton, Grace Andrews, Katherine Alexander, Felix Krembs, Lee Patrick, Roberta Bellinger.

DILLINGHAM, CHARLES—Cyril Maude, Richard (Skeets) Gallagher, Jack Donahue, Fred Stone, Edna Best, Cliff Edwards, Joseph Cawthorn, Pert Kelton, Helma Marsh, Alfred Drayton, Ina Williams, Helen Eby Rock, H. Percy Pollock, Eddie Girard, Robert O'Connor, Francis X. Donegan, Marilyn Miller, Paul Frawley, Phyllis Cleveland, William Ladd, Elsie Janis, Jackie Hurlbert, Dorothy Stone, Kathleen Martyn, Alma Tell, Clifton Webb, Mary Hay, Moss and Fantana, Esther Howard, Herbert Marshall, Janet Velle, Irene Dunn, Louis V. Thompson, John Cherry, Frank Doane, Jimmy Husey.

EMERSON, JOHN—Ruth Gordon, Reginald Mason, Claude King, Arthur Albertson.

FRAZEE, H. H.—Julia Sanderson, Louise Groody, Georgia O'Ramey, Wellington Cross, Frank Crumit, Eva May Francis, John B. Macauley, Donald Brian, Andre Lupin, Eleanor Dawn, Ada May, Cleo Mayfield, Edna Whistler, Charles Winninger, Cecil Lean.

FROHMAN, CHARLES, INC.—Marjorie Rambaun, Basil Rathbone, Wallace Eddinger, Georges Renavent, Elsie Ferguson, Irene Bordoni, Philip Merivale, Roland Young, Ilka Chase, Phyllis Povah.

GAIGE, CROSBY—Madge Kennedy, Gregory Kelly, John Wray, H. B. Warner, Lucille Webster Gleason.

GALLAHER, DONALD—Frank McCormack, Lou Haskell, Frank Beaton, Elizabeth Carmichael, Clifford Dempsey, Betty Weston, Edgar Mason, Frederick Truaxell, Harry Southard.

GATTS, GEORGE M.—Walter Scannlan, Tommy Martelle.

GOLDEN, JOHN—Leona Hogarth, George J. Williams, Bennett, Munson, Fred Malcolm, G. Albert Smith, Dan

Moyles, Emerin Campbell, Millard Mitchell, George Wright, Jr.; Ben Melus, Frank Verigin, Ralph Hackett, Wallace Ford, Phil Harrison, William Cox, Ann Forrest, William Post, James Lane, Percy Winter, Remy Carpen, Isabel West, John F. Morrissey, Richard Carlyle, Lella Bennett, William Pawley, George Thompson, George Abbott, Elizabeth Allen, Frank Monroe, Harry Cooke, D. J. Carew, John Clemence, Nydia Westman, May Buckley, George Trader, Una Merkle, Louis D'Arclay, Charles Gotthold, Harry Forsman, McLean Savage, Marion Kerby.

GOODMAN, PHILIP—W. C. Fields. GORDON, KILBOURN—Kay Johnson, Ann Morrison.

HAMMERSTEIN, ARTHUR—Mary Ellis, Arthur Deagon, William Kent, Pearl Regay, George Anderson, Sam Ash, Guy Robertson, Dorothy Mackaye, Lella Bliss, Desire Ellinger, Madeleine Massey, Houston Richards.

HARRIS, SAM H.—Bobby Clark, Oscar Shaw, John Steele, Hal Sherman, Fannie Brice, Hazel Dawn, Mary Boland, Walter Wilson, Clare Woodbury, Theodore Westman, Lillian Garrick, Paul McCullough, Grace Moore, Florence Moore, Carl Randall, Four Marx Brothers, Margaret Dale, Edna May Oliver, Ruth Nugent, Harold Elliott, Enid Gray.

HARRIS, WILLIAM, JR.—Fay Bainter.

(Continued on page 166)

Dancing

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The Dramatic Outlook in England

By H. R. BARBOR

WRITING under this same title in the 1924 Fall Special of *The Billboard* I concluded: "The chief requirements now as ever are first, 'the goods'; second, the ability to 'put them over'; and third, courage. The present situation is unusual in that it is not the theater which is waiting for a public but the public which is waiting for a revitalized theater. On second thought I believe 'courage' includes them all." This prognostication has been astonishingly fulfilled during the last year, for almost without exception courageous managerial activity, initiative and originality in the theater have been overwhelmingly successful as compared with conservatism and catch-penny tactics. The dramatic year under review has not been in any way sensational, but taking it by and large I am inclined to think that the 1924-25 season will prove to have been one of those constructive periods in which the foundation has been laid for a more prosperous and vivid theater, the full harvest of which will, all things being equal, be gathered in the near future.

Public Taste Changing

THE theater today is definitely in a fluid state. New standards are rising, public taste is certainly changing rapidly and making more definite demands on the theatrical impresarios in all departments of theatrical activity. The most notable of these demands is in the direction of the serious legitimate drama, in which department a most promising phase of public taste, coupled with the absolute refusal to be put off with inferior wares, is one of the happiest signs of the post-war theater in Great Britain.

This is true not only of London but of the provinces. In the latter the failure of touring managers as a class to meet the new public demands has met with an absolute Nemesis, so much so that recently the resident managers of the provincial theaters have actually met in conference to discuss how they can foster suitable drama in association with playwrights as a class. This is a notable sign of the awakening consciousness in managerial circles that all is not well with the provincial theatrical industry, and that bold and progressive measures only can bring back health and wealth to the provincial stage. Another sign of this awakening expressed in terms of tentative economic experiment is observable in the recently demonstrated disposition of the provincial entertainment proprietors to come to terms with the trade unions for the establishment of a properly drawn up and fully enforced standard touring contract.

This being also primarily a movement among the resident men seems to indicate that they are much more alive to the menace of inefficient economic organization and to the advantages offered by a wholesale revision of the conditions of the industry than are the touring managers. For the latter as a class continue to content themselves apparently with the old policy of drift, which ends in perdition. It is well to see men like Percy Broadhead, the well-known North-Country amusement proprietor and chairman of the Provincial Entertainments Proprietors and Managers' Association, taking serious stock of the economic administration of the business and desiring apparently to set up a system of true co-operation between artists, authors, managers and vested interests, which can only result in the wholesale betterment of all parties.

Touring Managers Lethargic

THE touring managers, as I have said, seem to be entirely lethargic, and either indifferent to or unable to visualize the pressing need of such economic reorganization. And this lethargy is echoed in the Stage Guild, the foster child of their anti-union panic. To judge by the two reports as given forth by the secretaries of the artists' section and of the managerial section of the Guild recently, they are quite content with this policy of *dolce far niente*, which they have assiduously pursued during the past year. The much-advertised Guild contract governing touring engagements remains even for numerous Stage Guild members, so far as one can gather, a dead letter, and Godfrey Tearle publicly stated at their general meeting that they had no means of enforcement, but relied upon "moral force", which we all know is singularly unenforceful unless it is also backed by the compulsion of majority action.

The Guild indeed has maintained fully its expected condition of ineptitude, and has sat solemnly on the fence surveying with owl-like indifference the *meles* below.

The sensible suggestions from Equity (foreshadowing a possible unification of English artists into one effective body

passed without effect thru the Guild's torpid mentality, and the only thing which it now seems concerned about is the inadequacy of its own funds.

But while the Guild has done nothing of itself, it came very near to accomplishing the object for which the Incorporated Association of Touring Managers brought it into existence, to wit, the wrecking of the Actors' Association. The union has sunk during the past year to an appalling condition of indigence, both in ideas and finance. In the latter respect it has been bolstered up by outside contributions from professional sympathizers and the funds of other unions, and so far as one can gather, seems to be hanging on now in a Micawber-like hope that "something will turn up". And it is not out of the bounds of possibility that the coming year will see such a gift coming the union's way, first because the managerial bodies above referred to seem to realize that trade-union organization is indeed the only effective one for artists, and secondly because of the waning confidence in the Guild, which may at any time result either in the collapse of that organization or in a common-sense decision of the artists' section to reassociate itself with the A. A.

The existing difficulties in the way of such desirable developments in the affairs of the union are twofold: First, the rather down-at-heel membership left to the Actors' Association is opposed to permitting absolutely essential reforms in the constitution. The most important of these reforms is the inclusion of the actor-managers into full and unqualified participation in the affairs of the union. This was rejected at a general meeting called for this explicit purpose, while at a second such meeting I understand that nothing could be accomplished owing to the absence of a quorum of members—a sad reflection, this, on the poor press to which the association has been brought by inadequate leadership and the defection of the majority of representative leaders of the profession. This inadequate leadership is the second major difficulty in the way of the recovery of the union, and a root and branch reconsideration of the whole executive and constitution of the organization, with a frank and courageous statement to the profession as a whole, seems to be a prime essential to the rehabilitation of the Actors' Association.

Musical Comedy Loses; Revue Gains

THESE economic considerations, important as they are in their bearing on the theater as a whole, are of less immediately visible importance compared with the type of productions which have succeeded or failed during the season under review. A few main alterations in the popularity of the wares of the theaterdom are to be definitely noted, and the past year has shown a consistent defining of the change in public taste which was noted in my review a year ago.

Musical comedy, for example, of the Viennese type is undoubtedly losing its hold on the British public. At one time this kind of entertainment held unexcelled sway over a vast majority of the body of playgoers, both in the provinces and in town. The personality of certain stars, like Jose Collins, Phyllis Dare and so on, has served in a measure to keep alive public interest in operetta, but the works themselves are undoubtedly pallid, and the recent failure of a Lhar musical comedy and the exodus of the much-boasted comedy queen, Jose Collins, to the music hall are something more than an incident; they are a portent of the change in public taste. Even Daly's Theater, the native hearth of the tradition so admirably maintained by the late George Edwardes, has reflected this change in the audience's estimation. At the same time the success during the past few years of light opera is an indication of which it behooves the musical comedy managers to take serious note; that operetta, as distinct from musical comedy, may well have a future which would repay the exploitation. For it must be remembered that Viennese musical comedy usually suffers a sea change before it is presented in the London theater. The musical aspect of the Austrian and Hungarian material does not receive that attention which it does on the continent. In short musical comedy as we know it is three-quarters first-class comedy and the rest third-class music. But the influence of many popular concerts of the gramophone and more recently of radio, in respect of musical appreciation, has raised the standard of this in a measure to which our musical comedy impresarios have not aspired.

The American type of musical comedy, as distinct from the Viennese type, seems, thanks in large measure to the temporary popularity of jazz, to be on firmer basis. But it is doubtful if this

phase of popularity will last to anything like the extent that the continental type did. *Rose-Marie* and *No, No, Nanette*, are, however, abounding evidence of the supremacy at the present time of the trans-Atlantic musical show. But it is open to submission that first-class revue will eventually supersede if indeed it has not already stolen the laurels of the straight-ahead musical show.

Revue indeed, far from losing its hold on the public, seems, thanks to the brilliant showmanship of three English impresarios, to be increasing its province in a most startling manner. First and foremost among the outstanding revue successes of the year has been Charles E. Cochran's splendid comeback to first-class West-End production with *On With the Dance*. This revue, the last and greatest theatrical achievement of our leading impresario, has struck an entirely new note and undoubtedly given a new trend to the spectacular revue productions which have made Cochran's name famous thruout the world. And it may be mentioned, by the way, that in this revue the proprietor of the Pavilion bids fair to have launched British ballet on a career the story of which will probably be written large in the theatrical history of the coming decade. Archibald de Bear, the brilliant showman to whom the long-drawn-out success of the co-optimists is in no small measure due, has also made abundantly good with his revue, *The Punch Bowl*, which, following the failure of musical comedy at His Majesty's, has now, after a run of many months elsewhere, found a home in Tree's great drama house. Revue of the more intimate kind, and, as befits the nationality of the *entrepreneur*, more French in flavor, has had a triumphal career at the Prince of Wales under the able and imaginative direction of Andre Charlot.

It seems probable, what with the success of the productions of these three masters of the revue form and those other presentations of a less ambitious kind in town and country, that revue, with its all-embracing characteristics of drama, music, ballet, vaudeville and so on, will usurp the place formerly held in public estimation by both vaudeville and musical comedy.

The most remarkable manifestation of the change in public taste, however, is, as above stated, in respect of legitimate drama. Practically without exception, where any work of outstanding literary and dramatic excellence, even of what a few years ago would have been regarded as a high-brow tinge, has been presented, it has met with a measure of public support vastly in excess of what the knowing ones of either the managerial or newspaper worlds predicted for it.

Public Wants Square Deal in Quality of Drama

UNFORTUNATELY Basil Dean's long-heralded joint directorship of Drury Lane was for various reasons a fiasco. Had Dean been able, in spite of everything, to succeed with his policy of making Drury Lane the home of British and international classic and dramatic revival, it is probable that this would have had a great bearing on the fare provided by several other of our important West-End houses. But what an impresario failed to demonstrate has been insisted upon by the unanswerable indifference of theatergoers as a whole to ineffectual and trashy plays. Godfrey Tearle has found this harshly reasonable indifference in respect of various ventures with which he has been associated. So has Sir Gerald du Maurier and, in a measure, Matheson Lang. All three are fine actors in their various ways, first-class exponents of our native school of histrionics and prime favorites with a large body of admirers. Yet all of them have during the past season had rebuffs administered to them which could not have been more sharply critical had these artists been unknown and inexperienced actors. The reason for this is simply to be sought in their selection of plays. When they have learned the lesson being taught them from all sorts of quarters, that the public is out for a square deal in the quality of the drama for which it pays its shillings, these actor-managers and their colleagues will have a renewal of esteem and financial prosperity awaiting them.

What is true of actor-managers refers equally to the unhyphenated manager. As proof of this, one need only cite the case of Frederic Harrison, who, after several indifferent successes and quasi-failures with plays that were good enough for the audiences of a few years back, took the courageous line in presenting Ashley Duker's play, *The Man With a Load of Mischief*, which, despite an almost unparalleled run of hot weather, has packed the Haymarket Theater and necessitated the performance of extra matinees to accommodate the overwhelming public. This comparatively high-brow play—when judged by the

standards which seem to rule present-day theatrical mentality—and whose claims to attention have been consistently advocated since the play was published and before its experimental performance by the Stage Society, bids fair to prove one of the outstanding financial successes of the season, as it is certainly one of the artistic achievements of first excellence.

Again when Tehekov's *The Cherry Orchard* was presented at the Lyric Theater, Hammersmith, recently, it was almost brutally received by a large portion of the press, and the public was slow to give a more favorable verdict, with the result that the management of the Lyric nervously determined to present another work at that house. J. B. Fagan, however, seeing that the audience was growing, determined to find another home for the piece and secured the Royalty, where—again despite the heat wave—theatergoers have shown a lively and promising interest in a work which by its very nature might be considered to have a very much more limited appeal. Yet another example of the insistence of public taste on a higher dramatic standard is to be found at the St. James Theater whither Sybil Arundale transports Ibsen's *The Wild Duck* after the very considerable success of this piece as the first item of her summer season at the Everyman Theater. Madge McIntosh's summer season with her *Play-Play* at the Kings Theater, Hammersmith, with a repertory of modern plays often of a controversial or tendentious character and of revivals, has also flourished so generously that she hopes to carry on this policy in another theater when her tenancy of the Western suburban theater comes to an end.

The continued run of *White Cargo*, which I mentioned this time last year as having made a promising beginning at the Playhouse and which is still running well at another house, is further proof of the loyalty of the public to fine plays finely acted.

Yet another example of this, also deriving from the States, was *It Pays To Advertise*, which did not really well in the West End. John Barrymore's highly successful *Hamlet* season at the Haymarket augurs well for his reappearance when he makes his promised return here. Lynn Overman, who leaves us now, is another American actor who has found a sure place in the favor of the London theatergoer. In spite of its initial failure at the Queens Theater (a failure which I sincerely hope will be retrieved now that the piece is revived at Wyndhams), I would class Winthrop Ames' production of *Beggar on Horseback* as one of the most interesting and effective pieces of showcraft which America has sent us during this past year. Certain elements of the social and satirical makeup of this burlesque melodrama may have been unfamiliar to the British public and have led to its slow discovery. But its expressionistic style, its highly original stagecraft, and above all the expertness of its production pure and simple, make it rank very high among the plays of the year. And as a laughter show it is unexcelled in my theater-going experience. Yet another burlesque, this time the ridiculous mystery play, *The Gorilla*, now running at the New Oxford Theater under the joint management of Messrs. Clayton and Waller and Charles B. Cochran, seems already to have tickled the ear of the groundlings in no uncertain fashion.

While on the subject of American importations the inadequate tribute of a mention must be paid to Tom Douglas, whose work, particularly in *Fata Morgana*, won for him deserved laurels. Lucille La Verne, too, has brought us fine acting in a sound and interesting study of an unknown *local* with *Sun Up*, while the predecessor of this piece at the Vaudeville, *Tarnish*, seemed unable to outlive early changes of home and cast, and certainly deserved a wider public than was granted it. *The Show-Off*, in like manner, superbly acted by the American company and most adroitly produced, also failed to avoid that ill luck which seems to be associated nowadays with the Queens Theater. In a smaller theater I suspect it might well have weathered the first difficult period of its run and come thru to its deserts.

The Shuberts' Invasion

THE acquisition by the Shuberts of the governing interest in six important West-End playhouses is an event of major importance, the repercussions of which will undoubtedly be felt thruout the English theater in the coming months. The interesting wares, the excellent acting and the skillful and original methods of presentation deriving from the States are sufficient promise that this invasion will, to say the least, of it, bring new life to the various theaters under the Shubert regime. And, altho the Americanization of the English theater would be deplorable for the show communities of both London and New

(Continued on page 166)

MUSICAL COMEDY

BY DON CARLE GILLETTE

(Communications to 1560 Broadway, New York, N. Y.)

PHILIP GOODMAN TO PRESENT W. C. FIELDS IN "THE SHOWMAN"

Producer of "Poppy" and "Dear Sir" Settles Claims Held Against Him by Equity and Is Now Preparing for His Busiest Season on Broadway---Ray Dooley To Appear in a Straight Play

NEW YORK, August 8.—Philip Goodman, who produced the short-lived musical comedy, *Poppy*, two seasons ago, and followed it last year with the equally disastrous *Dear Sir*, announces that he holds a long-term contract with W. C. Fields, who was featured in *Poppy* and is now appearing in the latest *Ziegfeld Follies*, at the New Amsterdam Theater, and will present the comedian this season in a new musical comedy, titled *The Showman*, scheduled to open in one of the A. L. Erlanger theaters around Thanksgiving.

Fields will leave the *Follies* about September 1 to begin rehearsals in his new vehicle, Goodman states, and this puts to rest the rumor that had been circulating to the effect that the comedian would retire from the stage and devote all his time to motion pictures. In *The Showman* Fields will play the part of an actor.

Goodman, who returned recently from Europe, has cleared the way for his busiest season on Broadway by settling two salary claims held against him by the Actors' Equity Association, one in behalf of Jane Richardson and the other in favor of Hugh Chilver, both of whom appeared in *Poppy*. Miss Richardson's claim was for \$800, while Chilver's demanded \$150. Equity has never really considered Goodman a defaulting manager, because he readily paid out thousands of dollars in salaries in connection with his productions. In the case of Miss Richardson and Chilver he considered the claims unjust, but agreed to settle them rather than take the time required for an arbitration.

In addition to *The Showman* Goodman, who also sponsored the successful production of the Don Marquis comedy, *The Old Soak*, plans to offer several dramatic pieces next season. One of these is a new farce by Marquis, called *Mister Pie Eye*.

Ray Dooley, who has been doing the comedy opposite Fields in the *Follies*, has announced that she, too, will be starred in a new straight comedy the coming season. Miss Dooley has until now confined her efforts to vaudeville and musical comedy.

Donegan Is Well Again; Will Play in "City Chap"

NEW YORK, Aug. 8.—Francis X. Donegan, who was stricken nearly a year ago and rushed to Saranac, where he has been under treatment until just a few days ago, has fully regained his health and has been signed by Charles Dillingham to play an important role in his impending production, *The City Chap*, musical version of *The Fortune Hunter*. His last appearance on Broadway was in the production of *No Other Girl*.

Grant Stewart To Teach Chorines To Read Lines

NEW YORK, Aug. 8.—The Chorus Equity Association this week took another step toward promoting the advancement of the chorus girl when it arranged with Grant Stewart, well-known actor at present appearing with Lila Lee in *The Bride Retires*, at the National Theater, to conduct a class in the proper reading of lines. The class will assemble at Chorus Equity headquarters, 110 West 47th street, Mondays and Fridays, between 1 and 2 o'clock, and the modest charge of 50 cents an hour will be made for the instruction. Correct breathing, proper use of voice and diction will be included in the routine.

Some time ago the Chorus Equity, in response to an increasing demand for chorines who could do dancing specialties in addition to appearing in the ensemble, started special dancing classes for its members and the venture proved successful. But it has been found that as soon as a girl reaches the point where she can do a dancing specialty she is asked to speak lines, and, since many of the girls need only a little coaching to qualify in this respect, the newly formed class under Stewart, who is a thoroughly competent actor of long experience, should work out advantageously for the ambitious chorus girls.

SHOWS UNDER WAY

NEW YORK, Aug. 8.—Earl Carroll returned this week from a brief vacation in Maine and started work on his production of *How's the King?*, vehicle for Joe Cook, scheduled to open September 7 in Atlantic City with a Broadway showing to follow. The book is by Marc Connelly, while the lyrics and melodies are by Owen Murphy and Jay Gorney. The first call for casting has been sent out. Carroll, Cook, Allan K. Foster and David Bennett are making the preliminary selections.

Casting is also in process for the new musical comedy, listed to open early in September in Baltimore, in which George Ford will present Helen Ford. The piece will come to the Knickerbocker Theater, New York, the latter part of the month. Edward Rosenbaum, Jr., is about to put his production of *The Matinee Girl* in rehearsal. It is due on Broadway about September 15.

The English musical comedy success, *A Night Out*, which will be offered here by Alfred E. Aarons in association with Edward Laurillard, is rapidly working into shape and will open at the Garrick Theater, Philadelphia, September 7. Vincent Youmans, Irving Caesar and Clifford Grey are furnishing an American score for the piece. Max Scheck is staging the dance numbers and Tom Reynolds, British director brought over by Laurillard, is staging the book. The principals have all been imported from London and include Norman Griffin, Toots Pounds, Gwen Mannerling, Philip Simmons, David Grieg, Nellie Dade, Frederick Lord, Gordon Rennie, Ralph Roberts, Lucien Mussiere and Ewart Scott. The chorus has been picked in New York.

Charles Dillingham has his production of *Sunny* well under way. The piece is booked for two weeks at the Forrest Theater Philadelphia, beginning September 9, prior to the Broadway showing. The billing will read Marilyn Miller in *Sunny*, with costars: Jack Donahue, Joseph Cawthorn, Clifton Webb, Mary Hay and Cliff Edwards (Ukulele Ike). In addition there will be the following featured artists: Janet Velle, Esther Howard, Pert Kelton, Moss and Fontana, Paul Frawley, George Olson's Band, William Ladd, Jackie Hurlbert, Eight Marilyn Cocktails and Salzer's Augmented Orchestra. The Eight Marilyn Cocktails are an octet of honor girls from the London establishment of John Tiller, dance impresario. Tiller arrived in New York this week to be on hand for rehearsals. Hassard Short is staging the production and Julian Alfred has charge of the dances. Gus Salzer, until recently in the pit at the Cosmopolitan Theater for Ziegfeld's *Louie the 14th*, is to be musical director. Charles Mast has been engaged to act as stage director after the show opens and Nat Roth will be company manager.

Dillingham's second production for the new season, *The City Chap*, a musical version of Winchell Smith's famous comedy, *The Fortune Hunter*, has already been started under direction of R. H. Burnside and will follow close on the heels of *Sunny*. Burnside announced this week that only red-headed girls will be selected for the chorus. Richard (Skeets) Gallagher and Phyllis Cleveland have the leading roles.

Gay Paree, now playing out of town, opens at the Shubert Theater August 17. Al Jolson in *Big Boy* will reopen the same day in Atlantic City and come in the following week to the 44th Street Theater. The Shuberts also have the new Oscar Strauss operetta, *Riquette*, in rehearsal. It will have its debut August 17 in Detroit prior to going into Chicago for a run.

Other shows in rehearsal include Schwab & Mandel's *Captain Jinks*, Mrs. Henry B. Harris' *Some Day*, Russell Janney's *If I Were King* and Lyle D. Andrew's *Merry, Merry*.

Leona Lucey is to sail on the *De Grasse* for Paris, where she will appear as a prima donna in the Opera Comique.

LESLIE JONES



Former understudy and substitute for Russell Mack, principal male player in "My Girl" at the Vanderbilt Theater, New York, all last season, who will play the Mack role in the touring company of this musical comedy being sent out by Joseph De Milt. Jones previously appeared in "Good Morning, Dearie" and "Oh, for Goodness Sake", as well as in several vaudeville acts and in stock at the Colonial Theater, Akron, O.

ENGAGEMENTS

NEW YORK, Aug. 8.—Patricia Barclay has joined the cast of the *Garrick Gaieties* at the Garrick Theater.

Kathleen Martyn, who has been appearing in films recently, has been engaged to appear in one of the coming Charles Dillingham musical productions. Anita Wessler and Jack Chafe have been added to the cast of *The Diverted Village* at the Triangle Theater. Miss Wessler is seven years old. She recently won a prize in the stage tournament conducted by the National Stage Children's Association.

Vae Allen has joined the cast of the *Ziegfeld Follies* at the New Amsterdam Theater.

Anderson Not To Stage Next "G. V. Follies"

NEW YORK, Aug. 8.—John Murray Anderson, creator of the *Greenwich Village Follies*, will not stage the impending edition of this revue for Jones & Green. The organization of the new School of the Theater and Dance, which he and Robert Milton will sponsor this fall, will demand his full time and so he has terminated his connection with this significant series of revues which he originated in the little Greenwich Village Theater six years ago. Hassard Short will succeed Anderson as the Jones & Green director and producer if present plans are carried out.

Anderson will produce later in the season, in conjunction with his school, the *John Murray Anderson Follies*, which he will make an annual feature at the Park Avenue Theater, his headquarters henceforth.

No. 2 "My Girl" Opening

NEW YORK, Aug. 8.—The No. 2 company of *My Girl*, Thompson-Archer musical comedy, which is to tour under management of Joe De Milt, will make its debut at Saratoga, N. Y., August 15. Leslie Jones will head the cast, which will include Elmira Lane, Katharine Morris, Vera Thomas, Vera Rial, Pearl Hight, Mildred Gillars, Ed Guhl, George Phelps, Alfred Knight, Joseph Mann, Fred Fairbanks and George C. Mantell. Harry Puck, of the original cast, staged the De Milt production.

Changes in Casts

NEW YORK, Aug. 8.—Elizabeth Gergely has replaced Mary Burns in the cast of *The Student Prince* at the Jolson Theater. Irene Lewisohn, Polaire Weissman and Ann Schmidt have dropped out of the *Grand Street Follies* at the Neighborhood Playhouse and they have been replaced by Agnes Morgan, Joanna Roos and Catherine Murphy.

"Gay Paree" Looks Good In Atlantic City Debut

Atlantic City, N. J., Aug. 8.—*Gay Paree*, new revue which the Shuberts are producing in conjunction with Rufus LeMaire, had its premiere here this week at the Apollo Theater. The general opinion is that it is a lavish offering, very well staged, with plenty of humor, beauty, good dancing and a scattering of tuneful melodies and is destined to be one of the big hits of the new season. The production was originally scheduled to open at the Shubert Theater, New York, August 10, but last-minute plans have changed the bookings to include a week's showing in Long Branch beginning next Monday, with Broadway postponed to August 17, a week later.

Winnie Lightner is the outstanding player and her number, titled *Sugar Plum*, proved the hit of the piece. Billy B. Van, George LeMaire and Charles (Chic) Sale uphold the comedy end of the production, and Richard Bold, Salt and Pepper, Jack Haley, Alice Boulder and Margaret Wilson do most of the vocalizing. Other featured players include Eddie Conrad, Florence Fair, Dorothy Barber, Bartlett Simmons, Leon Barte, Beth Elliott, Newton Alexander, Marjorie Finley, Lorraine Welmer, Dorothy Rac, Prosper and Maret, Ruth Gillette and a chorus of 60. The book is by Harold Attridge, music by Alfred Goodman, Maurice Rubens and J. Fred Coats, with lyrics by Clifford Grey.

English Revue With Delysia Coming Over Here in January

NEW YORK, Aug. 8.—Arch Selwyn has completed final arrangements with Charles B. Cochran, London producer, whereby the popular English revue by Noel Coward, *On With the Dance*, with Alice Delysia, will come over here in January. The attraction is reported to have been meeting with great success at the London Pavillon, Piccadilly Circus, and the entire English cast will appear in the presentation at the Selwyn Theater. In addition to Delysia the leading performers include Leonide Massine, Hermione Baddeley, Ernest Theisinger, Amelia Allen and Nigel Bruce. Cochran is coming over to personally supervise the American production.

Grand Rapids Stock To Produce "Irene"

Grand Rapids, Mich., Aug. 8.—The William H. Wright Stock Company of this city will produce the musical comedy *Irene* beginning next Monday night for an indefinite run, with Marguerite Klein in the title role. Adrian S. Ferrin, of New York, made a special trip to Grand Rapids to stage the piece.

"Vanities" Entertain On Hotel McAlpin Roof

NEW YORK, Aug. 8.—Members of the Earl Carroll *Vanities* entertained the supper-dance guests, which included many professionals playing on Broadway, on the roof of the Hotel McAlpin last Tuesday night after the theater hour. The occasion was the first of a series to be held as a weekly attraction at this hotel during the next few months. A group from the *Ziegfeld Follies* will serve as hosts next Tuesday night.

Earl Carroll headed the party from the *Vanities* and Julius Tannen acted as master of ceremonies. Vivian Hart, prima donna of the revue, rendered an aria from *La Traviata* and sang two of her numbers from the show, *Sentimental Sally* and *A Kiss in the Moonlight*. M. de Jari and Van Lowe assisting, respectively, in the last two popular hits. Van Lowe also offered several dances and de Jari sang a solo. Ted and Betty Healy and Bobby Folsom also participated, and two of the *Vanities* chorus girls scored in some ukulele numbers. Practically the entire company from the Earl Carroll Theater was present, together with mem-

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Long Run Musical Play Records

Number of consecutive performances up to and including Saturday, August 8.

PLAY	OPENING NO. OF DATE	PERFS.
Artists and Models	June 24	60
Garrick Gaieties	June 8	81
Grand St. Follies	June 18	53
June Days	June 6	4
Lady, Be Good	Dec. 1	290
Louie the 14th	Mar. 3	183
*Mercenary Mary	Apr. 13	136
Rose-Marie	Sept. 2	408
Scandals, George White's	June 22	50
Sky-High	Mar. 2	185
Student Prince, The	Dec. 2	286
Vanities, Earl Carroll's	July 6	40
Ziegfeld Follies	July 24	462

*Closed August 8.

IN CHICAGO

Artists and Models	May 31	93
Rose-Marie	Feb. 8	234
Student Prince, The	Feb. 22	216
Topay and Eva	July 5	45

The Future of Musical Comedy and Revue

By HARRY WAGSTAFF GRIBBLE

THE future of Art is a subject 50 per cent of which must be mere speculation.

According to Funk & Wagnalls, Art is "a system of rules devised for procuring some scientific, esthetic or practical results", and Esthetic Art "the embodiment of beautiful thought in sensuous forms, as in marble or speech." Applying these definitions to the production of musical entertainments, our operettas and revues should be beauty expressed in systematic form, but, as climatic and economic conditions affect the clothing and behavior of a Race, so background and the existing fortunes of a country insert themselves into that country's artistic expression. Thus many so-called artistic objects appear which have neither form nor beauty. The history of a Race is vividly traced thru its art. A person wishing to express himself thru any of the accepted art mediums naturally chooses as his subject which has made a vivid impression upon his mind, and colors his portrayal with the effects of present or recent experience.



—White Studio, N.Y.
H. W. GRIBBLE

In young and palpitating America the worthy desire to produce and exploit the country's unbounded resources with the highest speed and efficiency squashes altogether from many and considerably from most minds, the desire to give artistic expression to thought. Consequently American Art is at present very much a reflection or a potpourri of the arts of other countries. This condition is changing slightly, and will eventually—if we ever find time to relax—make way for the establishment, the recognition and development of indigenous art. In fact, just as Europe had a Renaissance, so we may hope for a Nascence.

These generalities apply to our musical entertainments as strongly as to any other form of expression. The past few seasons have shown the strong desire for a nascence or birth of art in the painstaking revivals of standard operettas, the intelligent production of new ones, and the clever compilation of intimate revues on the order of the *Chauve-Souris* and *Charlot's Revue*. For example, consider *Blossom Time*, *Rose-Marie*, *The Student Prince*, *The Mikado*, *The Grand Street Follies*, *Princess Ida* and *The Garrick Gaieties*. The music of Gershwin, the tunes of Harry Archer, the dances of Bennett and Felix, the costuming of Ziegfeld, and the direction of elements which give cause for optimism, the neither singly nor together do they indicate a definite regeneration. What we need is a general relaxation of mind, a mental holiday, during which we may give ourselves a chance to cultivate an intelligent appreciation of form, tone and rhythm. Then we may hope to create intelligently.

THE Parable of Musical Entertainment follows. There was a woman named Grand Opera, whose fine qualities and solid virtues were undisputed, but she could not support herself, and had to depend upon the generosity of her aristocratic friends. However, she was admired and entertained by every thinking person. Late in life she gave birth to three illegitimate children, Opera Bouffe, Musical Comedy and Revue. Opera Bouffe, the oldest, behaved better than the other two. She was a dainty girl with a sense of humor and refinement. Clever people cultivated her for a good many years, but as soon as she began to show signs of maturity blase society became bored with her and took up the second child of Grand Opera—Musical Comedy. He was a young gadabout whose interest lay chiefly in exploiting the pretty damsels of the town. His conversation was not brilliant like his sister's; in fact, he had little to offer but daring jokes and a good deal of buffoonery. However, he was welcomed on account of the gay and glittering crowd of girls he always brought with him. He glorified the lower limbs. The youngest of the three children, Revue, had been silently watching the careers of his sister and brother, and when he reached the age of puberty he burst forth into a wild debauch. He copied the ideas and habits of his family, even corraling many of their

friends and associates into his gang. He showed for the most part very little good form or taste, as he and his crew were nearly always noisy and unruly. The old conservative houses would not entertain them, but they achieved tremendous popularity amongst the younger sets, and large fortunes were squandered on them. Revue glorified the human torso. Grand Opera went valiantly on her way. Her constitution was so sound that nothing could kill her. She couldn't stand the English climate, however. People induced her to dress more smartly and considerably broadened her views. Opera Bouffe became a delicate, ailing woman, who appeared only now and then in the smarter cities. Musical Comedy had dissipated so that his perspective was lost, but occasionally he made an honest effort to emulate his mother's fine qualities. Revue was pretty hopeless. It was only when one could get him down into a quiet little house with brainy people that he showed much intelligence.

And so the family exists today. It is difficult to predict their future. Grand Opera must be too old to have any more children, tho she is such an exceptionally robust woman that she might possibly in her old age marry and give birth to legitimate offspring who would behave better. By the way, there are rumors that she once made a secret marriage and had one child by it, a delicate little creature called Pantomime, who was rather sexless and never went far. Opera Bouffe has always had friends amongst wealthy connoisseurs, and she is not too old to marry and produce a family. Musical Comedy will probably go on just as he is, accommodating himself to the popular fancy, behaving for the most part with careless grace and mild vulgarity, organizing occasionally a pleasant little party of girls and fellows who can entertain innocently. As for Revue, it is hard to predict. If he falls into good hands he may be guided into worthier channels, but he appears to be interested chiefly in retailing European jokes, revamping Parisian styles, and glorifying American girls. Quoting Funk & Wagnalls again, to glorify is "to elevate to honor, to exalt to a state of glory, beautify". We trust that this will eventually be accomplished. If levitation be exaltation, then frequently the girls are exalted by means of pulleys and hydraulics on animated chandeliers and stars. If over and under dressing be beatification, then the girls are surely beatified. If sanctification of the brain were an essential to beatification of the body, then few American girls would be canonized by Revue.

PARABLES and miracles aside, the future of the world of light music seems to depend upon whether producers are able to corral progressive people of the younger creative set into their folds. Not that musical entertainments cannot continue to draw the shekels for some time to come in their present nondescript condition, but if we are to have worthy American light opera, the soil must be prepared, the productive artists allowed to sow their seed, and painstaking gardeners engaged to supervise the cultivation.

There is clear evidence of a sprouting indigenous Musical Drama. Music has been seeking the essence of our soil, the primitive impulses of our ancestors. In the employment and cultivation of simple rhythms we are reverting to the original musical expression of our Indian parents and in the exaltation of the sentimental ballad of home life and mother love with its appeal for divine protection ("God bless you, Mammy," in *The Old Homestead*, etc.), we are seeking to embody the influence of our Puritan forbears. Simple rhythms and simple sentiments win most popular favor. When a keen intelligence upon these simplicities we find encouraging results. George Gershwin's music and Harlan Thompson's libretti are examples of the case in point.

The object of light musical entertainment should be to appeal to the senses in such a way as to relax the mind. The mind is not relaxed by pornography or stupidity. It is inflamed by the one and fatigued by the other. How many tired

faces one sees in the after-theater crowds! There is a certain type of comedy designed to arouse laughter at the misfortunes of others. Tho this is a popular form of humor, there are many sensitive natures which feel so keenly for the other person in his misfortunes that they cannot laugh. Therefore the humor misses fire. The most successful form of comedy is that which makes an audience laugh at its own misfortunes, which lifts a person from his own doubt, fear and diffidence. A good joke is a joke which is always good; a pleasing joke is one which always pleases. Good jokes, like good tunes, live.

A point worth protesting is why Musical Comedy and Revue should be served up as the staple fare of the tired business man, the Bronx commuter, and the provincial sightseer. The more esthetic, less strenuous livers should also be catered to. Theatrical entertainment is served at 8:30 and 2:30 p.m. and it should therefore be after dinner and afternoon tea fare. Why should theatrical chefs imagine that their lighter dishes must be the most indigestible? They should be aperitifs and savories, palatable and stimulative to the digestion. Of course, why sell squabs on toast and vois au vent when one can make more money on hamburger sandwiches and French pastry? The sandwiches are filling and quickly purveyed. One can get a certain satisfaction from them without thinking about what one is eating. They are succulent and can be eaten in the hands. The French pastry always looks just about the same, except perhaps for a silver ball or a piece of angelica or a maraschino cherry placed in a different spot, and the taste is identical with that of the last one. In fact, a meal of hamburger sandwiches and French pastry is inoffensive and satisfying—it is neither decorative nor eclectic. It satisfies the tired one, the commuter, and the sightseer. They might like squabs on toast and vois au vent, however.

George M. Cohan used to produce excellent musical comedies and revues. He showed a sense of high comedy and satire in his musical comedies, and an imaginative burlesque sense in his revues which, if cultivated and developed, would probably have established him as the rightful purveyor of the indigenous musical drama. He, like the other purveyors, sacrificed too much to speed and kaleidoscopic effect. He himself grew tired. And he's a young man still.

WHY DO WE NOT RELAX??? Probably because none of our associates in any other line does. And yet we can relax. And we must relax. There is no sense in fooling ourselves that if we stop for a moment or two the world will stop. We are not propelling this globe, nor does it wish us to propel ourselves. The function of the art is to keep going so fast that we can be balanced. It doesn't expect us to emulate it. And yet apparently we think that we must keep up at breakneck speed until we beat the world or it beats us.

THE chief trouble with all people interested in musical entertainment is the insane desire to produce quickly and gain large rewards. They see fortunes. They feel that they have some ability to sell either as performers, beauties, writers, directors, composers, dancers, singers or actors. Generally they think they have originality. As a rule they haven't. The managers, always ready to seize and use talent, encourage them in their egotism and grasp the little spark which they possess, fan it into a feeble, flickering flame, and then, when it has sputtered for a few moments, snuff it out and throw the poor candle in the trash basket. If these ambitious artists would relax for sufficient time to slough their egotism and probe their relative values, questioning themselves as to their genuine right to consideration, investigating the routine and technique which is necessary for growing, lasting success, many of them would be spared the chagrin of being thrown like a guttering candle into the garbage pail.

Not long ago the writer came in contact with a young man who was composing tunes for a revue which was in process of construction. They were in-

deed compositions. They were composed of catchy phrases from Irving Berlin and Jerome Kern. The results were invidious and reprehensible inasmuch as they gave to casual listeners the effect of original tuneful compositions. The young man did not even know his scales. In a burst of emotional triumph, after thumping out one of his abortive ditties, he exclaimed: "Did you hear that? And I never took a lesson! Why should I study music if I can write a toon like that?" The answer was obvious, but no one gave it to him. Everyone remained in pained silence. But he sold his "toon". It is in the revue. It doesn't sound like anything, altho he thought it would be a hit. It just couldn't be orchestrated. It had all been done before much better. He should have learned his scales and stuck to them. In six months he will either be in the trash basket, or else he will have made a fortune by stealing *Celeste Aida* and handing it out as his own.

THE writer has never known a show girl who has not asked him to "please give me a few lines to speak". He has generally given them—and had to take them back. No matter what the lines have been, they have always sounded the same: "Blaa gaziz splooch parshins guzz." If a show girl wants to be an actress why doesn't she study to be one? Learning diction isn't such a humiliating experience, even if one may have to read Shakespeare.

The writer has positively once or twice thought of an original joke or situation and written it. At any rate it has been couched in an original form. He swears it. Every time this has happened he has been asked by some hack writer whether he read it in *College Humor* or *Snappy Stories*. It gave him an idea. Realizing whence most scenes and ideas were culled, he compiled a scene out of jokes from those and other kindred journals. He saw it played and resigned from the revue.

An alleged lyricist who gally rhymed anemone with Gethsemane was congratulated by the writer on his nearness to W. S. Gilbert. He was informed that Gilbert was old fashioned, out of date, and not to be studied as a pattern for modern lyricists. The chief thing wrong with Gilbert, he was informed, was that he wrote his lyrics for Sullivan to set music to, and that no modern composer would stand for that. The lyric must be made to fit the tune. Thus is Tin Pan Alley murdering inspiration!

While encouragement and employment are given to this kind of artist no progression will be made, no groundwork laid for worthy indigenous operetta and revue.

A theatrical artist should be the best informed artist in the world, especially if he or she is on the creative side. Acting is a matter of instinct and tradition. Creating the material for an actor is a matter of study, thought, observation, knowledge, discretion, understanding. Let everyone creating our musical entertainments take as much care to be grounded in the fundamentals of his particular branch of the profession as a lawyer who hopes to be successful takes care to be grounded in the technique of law. Then, however inferior an artist he may be, he is superior to the impostor who tries to burst in with his line of shoddy half-finished goods.

One hears the cry on all hands: "What is the use of trying? I have studied my art, and know it backwards, but I have to step aside for some ignoramus to sell his bad wares." There is no use denying that this condition exists. But as long as the real artist ceases trying, so long will the fake artist triumph. Why cease trying because a fake is taking temporary precedence? He will soon have shot his bolt and the real artist will still have his quiver full of good arrows, which will hit the bull's eye.

Be sensitive to art and not to your fellow artists.

The sooner the creative enthusiasts get down to fundamentalism, the sooner we can hope for Evolution in Modern Musical Entertainment.

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Metropolitan and Chicago Plans For Grand Opera Season, Also Those of Other Cities

WITH the coming of the concert season there is created interest in the plans for the presentation of grand opera and while as yet the announcements must necessarily be tentative there is promise of brilliant presentations by the Metropolitan and the Chicago Civic Opera Companies. Gatti-Cazazza, general manager, has announced the Metropolitan will open the season November 2 and during the year will present five new operas, one ballet and revive six operas.

The novelties include: *Le Rossignol*, by Igor Stravinsky, in French; *La Vida Breve*, by Manuel De Falla, in Spanish; *La Cena Delle Befte*, by Umberto Giordano, in Italian; *La Vestale*, by Gaspare Spontini, in Italian, and *Skyscrapers*, a ballet, by John Alden Carpenter.

In addition there will be the following revivals: *L'Heure Espagnole*, by Manuel Ravel, in French; *Don Quixote*, by Jules Massenet, in French; *The Jewels of the Madonna*, by Ermanno Wolf-Ferrari, in Italian; *Gianni Schicchi*, by Giacomo Puccini, in Italian; *The Barber of Bagdad*, by Peter Cornelius, in German, and *The Bartered Bride*, by Fredrick Smetana, in German.

Feodor Chaliapin will be heard in a new role in *Don Quixote*. Among the new singers engaged for the 1925-'26 season are Editha Fleisheher, soprano; Carmela Ponselle, mezzo-soprano; Lauritz Melchior, tenor from the Berlin Opera; Mario Basiola, baritone, formerly of the San Carlo and Ravinia Opera organizations, and Dorothea Flerer, American soprano.

The Chicago Civic Opera Company, in its announcement of the tentative repertoire promises several features, among them being a production of *Rosencavalier* with an all-star cast consisting of Rosa Raisa, Edith Mason, Olga Forrai and Alexander Kipnis, and conducted by Polacco. Another new opera to Chicago audiences will be *The Daughter of the Regiment*, by Donizetti, with the leading role sung by Toti Dal Monti. Several operas which have not been heard in Chicago in several years will be revived and more than 35 operas are included in the entire repertoire. Chicago will also hear the new one-act music drama, *The Light of St. Agnes*, written by Minnie Maddern Fiske and to which W. Franke Harling has composed a score with decided jazz rhythm, and another American composition, *The Witch of Salem*, by Charles Waketield Cadman, will be produced sometime during the year.

Fortune Gallo will open the annual engagement of the San Carlo Opera Company in New York at the Century Theatre the evening of September 21 and continue for four weeks. The repertoire will be that of the usual favorites with San Carlo audiences and the casts will include many popular stars as well as several new singers. Again the Pavley-Oukralnsky Ballet will be featured in the ballet of the operas, also in separate programs and at the conclusion of the New York season Mr. Gallo will again take his organization on a Coast to Coast tour of this country. He will also present during the 1925-'26 season operas in English and in arrangement with the National Federation of Music Clubs will produce *Algalia* in the principal cities on tour.

San Francisco will again have a brilliant season of grand opera under direction of Gaetano Merola, who has announced eight subscription performances from September 19 to October 2. The casts will be composed of the most eminent artists from the Metropolitan and Chicago Civic Opera forces and productions will be of the same high standard as in previous years.

Los Angeles, too, is to have a galaxy of famous opera stars for its grand opera productions which will be six in number. The season opens September 29 with the presentation of *Lakme* for which the cast will be Maria Karenko, Kathryn Meisle, Charles Hackett, Desire Defrere.

Other operas are *Aida*, *Rigoletto*, *Carmen*, *La Navarraise* and *Cavalleria Rusticana*. The artists include Posa Raisa, Alice Gentle, Giacomo Rimini and Vicente Ballester. Richard Hageman, distinguished conductor, will direct all the operas, also there will be the usual large orchestra.

Again at the close of the season in New York and Chicago the important cities throughout the country will have their customary brief seasons of grand opera by either the Metropolitan or the Chicago Civic Opera Company, and each year

these tours are more extensive as the demand for music of the operas increase. The guarantees required total almost unbelievable amounts, but many cities obtain the fund required to underwrite the opera productions without any trouble due to the desire of its citizens to hear great artists.

Fritschey Releases Concert List

The Fritschey Concert series, which has become an established institution in the music world of Kansas City, will, as usual, serve to present a number of noted artists during the season. Albert Spalding, violinist, will be heard early in the season, as will also Dusolina Giannini. Then Guy Maier and Lee Pattison will return for another concert, also Sigrid Onegin has been engaged for a second Kansas City appearance. Reinald Werrenrath will also be heard in a concert and Elisabeth Rethberg will make her first appearance in the city. The Minneapolis Symphony Orchestra, with its organization of 86 men, is announced for an orchestral concert, and, as usual, Mr. Fritschey has one concert for which he will not announce the artist until later.

The Kansas University Concert Course will bring to Kansas City Hans Kindler and Gladys Swarthout in a joint recital; Percy Grainger, the Russian Symphonic Choir, Sigrid Onegin, Sascha Jacobson, the Minneapolis Orchestra, Paul Whiteman and John Philip Sousa and His Band.

Many Concerts Planned For Milwaukee Season

Marion Andrews, concert manager of Milwaukee, will present two artist courses in that city next season. The Pahst Theater Course of six concerts will include Gigli, famous tenor of the Metropolitan Opera Company; Will Rogers and the DeReszke Male Quartet; Joseph Schwarz, baritone; Toti DalMonti, Italian coloratura soprano; Josef Hofmann and Karsavina, with Adolph Bolm. Ruth Page and the Bolm Ballet. The Pop course will consist of five numbers at popular prices, given by Florence Macbeth, Schlipa, Cecilia Hansen, Alexander Bralowsky and the Fionzaley Quartet. The first course opens October 12 and the second November 13. Then there will be the concerts known as the Twilight Musicale Course. These will be presented by Margaret Rlee with the following artists: Dusolina Giannini, Albert Spalding and the Chamber Music Society of San Francisco.

Several Orchestra Concerts To Be Given in Buffalo

Buffalo will have an unusually brilliant series of orchestral concerts next season, according to plans of the Buffalo Musical Foundation. Six orchestra concerts will be given by the Boston Symphony Orchestra, the Cleveland Orchestra, the Cincinnati Symphony and the Detroit Symphony. In addition to these concerts for adults there will be a number of matinee orchestra concerts by the Detroit, Cleveland and Cincinnati organizations for school children, and these, as usual, will be offered at the low rate of 25 cents.

There will also be an Artists' series, which will be opened by Sigrid Onegin, contralto, and with her will appear Alexander Bralowsky, pianist. Dusolina Giannini will give the second concert in the series in January, and Myra Hess, English pianist, will give the concluding concert.

Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, will conduct the first concert next season of the International Composers' Guild at Aeolian Hall, New York, Sunday evening, October 11.



Florence Macbeth, American coloratura soprano, who for nine seasons has been appearing in leading roles with the Chicago Civic Opera Company, is also much in demand as a concert artist and is again booked for an extensive concert tour during 1925-'26.

Orchestras Extend Number of Concerts in Many Cities

The 1925-'26 season will bring an increased number of concerts in the orchestral series to be offered by noted orchestras in numerous cities. Another feature of the season will be concerts under the direction of a greater number of guest conductors than in any preceding year. The Philharmonic, New York's oldest orchestra, will be led by Arturo Toscanini in 11 concerts, with his debut occurring January 14. Wilhelm Mengelberg will open the season Thursday evening, October 15, and will conduct the concerts until and including January 10, when Mr. Toscanini will direct the orchestra in several concerts. He will be followed by Wilhelm Furtwaengler, who achieved great success last season and who will conduct at all concerts during the remainder of the season. The Philharmonic will increase its students' concerts from 10 to 12, also the out-of-town tours will be three instead of two as in the past. There will be special concerts which will make the total number of programs presented during the season more than 110.

George Engles, manager of the New York Symphony Orchestra, announces 61 concerts in New York City next season, the largest number ever given locally by the orchestra. These will be given in Carnegie Hall and the new Mecca Auditorium, and the latter hall being unusually large provides a greater number of popular-priced seats. Walter Damrosch will again conduct the majority of the concerts, but Eugene Goossens and Otto Klemperer, two distinguished conductors, will appear as guest directors. As usual there will be a number of world-famous artists as soloists.

The State Symphony Orchestra will give 20 concerts, which will be directed by Ernst von Dohnanyi and Alfredo Casella, with the former opening the season October 21. The concerts will be given in Carnegie Hall and a number of prominent soloists have also been engaged. An important feature is to be the rehearsal for American composers, which will be held under the joint auspices of the State Symphony Orchestra and the National Music League. New York will also have the series of concerts as usual by the Philadelphia Orchestra, Leopold Stokowski, conductor. These will, as in former seasons, be given in Carnegie Hall. The American Orchestral Society will continue its orchestra concerts and training of young orchestra players.

Throughout the country the orchestras in the principal cities will present the usual series of concerts and many will increase the usual quota with several programs. The Cleveland, Cincinnati, Detroit, Minneapolis, Los Angeles and San Francisco orchestras have announced many noted artists to appear as soloists and as usual Cleveland will send its orchestra to New York for the annual concert which has been such a success for the past several seasons. Many small cities will have concerts by municipal or high-school orchestras and each season sees an ever-increasing demand for orchestra music in all sections of the country.

Crowded Concert Calendar Arranged for Pittsburgh

Music lovers in Pittsburgh will have no cause to complain of a dearth of concerts during the coming season, as there will be one or more programs each week of the season. Edith Taylor Thompson, who is celebrating her 11th year as concert manager, will present six attractions instead of the usual five. Her series will open in Carnegie Music Hall October 20 with a concert by Efreim Zimbalist. This will be followed with a song recital by Mme. Sigrid Onegin, contralto. The next two concerts take place in Syria Mosque, the first being given by John McCormack November 30 and the second the all-American opera, *Algalia*, which will be presented under management of Fortune Gallo, of the San Carlo Opera Company. Others to be heard in the series include Dusolina Giannini and Alexander Bralowsky. The May Beegie Concerts number seven events, to be given in the Syria Mosque, and the artists are Mme. Gall-Curel, Tito Schipa, Josef Hofmann, Albert Spalding, Pavlova and her Ballet Russe, Tamaki Miura, and a company in *Mme. Butterfly* and Mme. Schumann-Helke. There will also be special concerts under Miss Beegie's managers by Sousa and his Band, Paul Whiteman and his Orchestra and Roland Hayes, Negro tenor. The Art Society Course, sponsored by Mrs. George H. Wilson, announces the Manhattan Opera Company in an English version of *Carmen*, also the following artists: Fraser Gange, Jacques Thibaud, Elser Aisen, Willem Bachaus and the London String Quartet. The Bortz Popular concert will bring to Pittsburgh the DeReszke Singers, the William Wade Hinchaw Company in *The Marriage of Figaro*, the Pavley-Oukralnsky Ballet. Additional artists will be announced later. In addition to these announcements there will be the regular engagements of the San Carlo Opera Company, the Chicago Civic Opera Company and the concerts of the various well-known musical clubs of Pittsburgh.

New Orleans To Have Eight Concerts in Artist Series

The Philharmonic Concert Series in New Orleans has been increased from five to eight programs without any increased subscription cost. The artists will include many of the most famous of the present time. Florence Easton, of the Metropolitan Opera, will open the series November 17, while Sigrid Onegin, contralto of the Metropolitan, follows in a concert December 19. Ossip Gabrilowitsch will give a piano recital January 24 and Albert Spalding, American violinist, is to be heard January 28. Two concerts are listed for February, the first to be given by the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, February 5, and Joseph Schwarz, Russian baritone, will be presented February 22. Others to be heard during March and April are the St. Louis Symphony Orchestra, Rudolph Ganz, conductor; George Barrere and his Little Symphony Orchestra, and Ernest Hutchison as soloist with this group.

Oberfelder Says Prospects Are Bright for Denver Season

A. M. Oberfelder, who for several years has managed the concert season for Denver, reports the outlook is very bright for the coming season, which, in his opinion, will be one of the most brilliant Denver has ever had. The series opens October 29 with a joint recital by Anna Case, soprano, and Alberto Saviol, harpist. On November 9 Emilio DeGogorza, baritone, will appear as soloist with the Tremble Clef Club of 150 women's voices. Madam Louise Homer, with an assisting artist, will be heard November 23, and January 21 Maria Karenko, coloratura soprano, will be introduced in a joint recital with Toscha Seidel. Another joint recital will be given by Mischea Levitzki, pianist, and Dusolina Giannini. Ethel Leginska, pianist-conductor, will appear with Paul Kochanski, Russian violinist, and the series will close with a concert by Rosa Ponselle, dramatic soprano, of the Metropolitan Opera Company.

1925-'26 Season Plans Announced By N. Y. Concert Managers

The 1925-'26 season bids fair to be an unusually busy one for several of the New York concert managers, as according to early announcements, demand for their artists has been heavy in all sections of the country. The Wolfsohn Bureau met with such success in its first subscription series last year in New York that two series will be given next season, one being 10 concerts on Saturday afternoons in October, November, January and March, and the other an equal number of Sunday afternoon concerts with these taking place in October, November, December, January, February and March. In the Saturday afternoon concerts the artists to be heard are John Powell, pianist; Josef Hofmann, pianist; Toscha Seidel and Cecilia Hansen, violinists; Louise Homer, contralto; Mabel Garrison and Maria Kurenko, sopranos; Olga Samatoff, pianist; Edward Johnson, tenor, and the London String Quartet. The artists announced for the Sunday afternoon series include Margaret Mat-

(Continued on page 47)

Omaha, Too, Will Be Visited by Several Artists

The Tuesday Musical Club has completed plans for the concert series to be given in Omaha during the 1925-'26 season. Toscha Seidel, violinist, will be the first artist heard, and Gitta Gradova, pianist, follows with a concert December 6. Harold Bauer, noted pianist, and Jacques Thibaud, violinist, are engaged for a joint recital January 19. The February concert will be given by Sigrid Onegin, contralto, who was well liked at her appearance two years ago. The series will be concluded by Maria Jelitza with a concert listed for March 24.

1925-'26 Season Plans Announced By N. Y. Concert Manager

(Continued from page 46)

zenauer, contralto; Hilda Lashanska, soprano; Charles Hackett, tenor; Reinold Werrenrath, baritone; Benno Moise-witch and Brailowsky, pianists; Albert Spalding, violinist; Mary Ellis, soprano; also the Cleveland Orchestra, Nikolai Sokoloff, conductor, and the "S" Trio, composed of Harold Samuel, Toscha Seidel and Felix Saimond.

The Wolfsohn Bureau will also inaugurate a course of 10 concerts each in Boston, Chicago, Philadelphia and Washington, and a number of the artists heard in the New York series will be presented in these cities. Others to appear include Elisabeth Rethberg, Eva Gauthier, Marion Telva, Merle Alcock, Clarence Whitehill, Vicente Ballester, Maria Rosenthal, Mario Chamice and Thamar Karsavina. There will also be a subscription series in San Francisco, Portland and Los Angeles, in which cities the Wolfsohn Bureau has found this plan very successful.

In addition to these series the Wolfsohn Bureau has made extensive bookings for artists under its management. These include in addition to the ones already mentioned Florence Austral, Lucrezia Bori, Joan Ruth, Kathryn Melsis, Madam Schumann-Heink, Salvatore De Stefano, Allen McQuhae, and as a special attraction many engagements have been made for Thamar Karsavina and Adolph Bolm with Bolm's Ballet Intime, featuring Ruth Page and Pierre Vladimiroff.

George Engles announces an extensive tour of this country by Nadia Boulanger, noted organist and lecturer. He will again present Paderewski in a number of the principal cities from coast to coast. Paul Kochanski, distinguished violinist, also is booked for a long tour which will take him into almost every State. Lewis Richards, harpsichordist, has been added to Mr. Engles' list of artists and he will be heard in many cities. Frieda Hempel, Elena Gerhardt and Berta Morena, three distinguished singers, are engaged for a long list of concerts. Mr. Engles has booked five transcontinental tours which have been arranged for a period covering from six to nine weeks. The first artists to be presented in these tours will be Elena Gerhardt and Emilio DeGozza, then will follow Paul Kochanski, Paderewski and George Barrere and the Barre Little Symphony.

Arthur Judson will have a long list of artists under his management and these include Claire Dux, Amy Evans, Olga Forral (Chicago Civic Opera Company), Nannette Guilford, Nina Morgana, Elisabeth Rethberg, Karin Branzell and Sigrid Onegin (all of the Metropolitan Opera), Sophie Braslau, Ruth Rogers, Rene Thornton, Virginia Rea and Irene Wilder, sopranos; Mischa-Leon and Charles Stratton, tenors; John Barclay, Thomas Denys, Fraser Gange and Alexander Kipnis, baritones; James Wolfe, bass; Ruth Breton, Carl Fiesch, Max Rosen, Efrem Zimbalist and Joseph Szevill, violinists; Willem Bachaus, Gitta Gradova, Gulomar Novaes, Ernest Schelling and Arthur Shattuck, pianists; Bela Bartok, composer-pianist, who will make his first tour of this country; Carlos Salzedo, harpist; the New York String Quartet, the Philharmonic String Quartet, Amy Evans and Fraser Gange, Crystal Waters and Harold V. Milligan in ensemble concerts.

The announcement made for the season by the Bogue-LaBerge Concert management shows artists under their direction will be E. Robert Schmitz and Clara Haskell, pianists; Marcel Dupre, Charles Courbin and Alfred Hollins, organists; Marcel Grandjany, harpist; Robert Imandt, violinist; Marva Freund, Rose Armande and Laurie Merrill, sopranos; Fernand Francell, tenor; Eugene Goossens, Clarence Gustlin, Arthur Bliss, Darius Milhaud and Vladimir Golschmann, conductors, composers and lecturers.

S. Hurok has stated he will have at least six theatrical units, each one headed by one of his singers next season. The Pavlova unit will comprise a ballet performance and also introduce a novelty musical entertainment. Chailapin's unit will include the noted singer, a trained chorus, several principals, and it is planned to do a light opera with the star. Other artists under Mr. Hurok's management will be the featured performer in a special entertainment, and with these

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units Mr. Hurok plans to keep the Manhattan Opera House, which he has under lease, open every week during the season. He will also import a number of musical novelties for the theater.

Daniel Mayer, one of New York's busiest concert managers, has a long list of artists and among them are Dusolina Giannini, Lenora Sparks and Kathleen Hart Bibb, sopranos; Elizabeth Lennox and Amy Ellerman, contraltos; Ralph Errolle, Ernest Davis and Rafaelo Diaz, tenors; Royal Dammun and George Morgan, baritones; Ellen Ballou, Mischa Levitzki, Guy Maier, Lee Pattison, Charles Naegele and Beryl Rubinstein, pianists; Zlatko Balokovic, Sascha Jacobson and Erna Rubinstein, violinists; the Letz Quartet and the Stringwood Ensemble, and as special attractions he will again present William Wade Hinshaw's production of *The Marriage of Figaro* (in English), with a chamber orchestra; the Russian Symphonic Choir and Arthur Shattuck, pianist; Hans Kindler, cellist, and Sascha Jacobson, violinist, in joint recitals.

Evans & Salter will again be in charge of the concert tour of Madam Galli-Curci, as well of those of Tito Schipa, Josef Lhevinne, Carlos Sedano and Lawrence Tibbett.

Concert and Opera Notes

Esther Dale is at her cottage in Cummington, Mass., resting and also preparing numbers for her programs during the coming season, which will be a busy one, according to her managers, Messrs. Beckhard and Macfarlane.

Myrna Sharlow, soprano, formerly of the St. Louis Municipal Opera Company and the Chicago Civic Opera Company, will sing the leading role in the American opera, *Alzola*, by De Leone and Cecil Fanning, on tour next season.

Ignace Hilsberg, Polish pianist, will be introduced to Chicago at a recital in the Playhouse next October.

The Flonzaley Quartet will open its fall tour October 27 and will play Middlebury, Conn., for the 16th time, Williams College for the 15th time, Minneapolis for the 14th and Buffalo for the 13th time.

The Bogue-LaBerge Concert Management announce Marcel Grandjany, harpist, will play with the orchestra at the Colonne, Paris, October 25 and will begin his tour of this country with his concert in Ft. Worth, Tex., November 16.

The Stringwood Ensemble will give a subscription series of concerts in New York Tuesday evenings during November, January and March.

Harold Milligan will next season give historical lecture recitals on American music, in which he will be assisted by Crystal Waters.

Edward Johnson, distinguished tenor of the Chicago Civic Opera Company, also the Metropolitan Opera Company, and Joan Ruth, of the latter organization, will tour this country in an operatic program.

Emerson Whithorne, eminent American composer, sailed August 1 for Naples to attend the International Festival to be held in Venice September 3-9. His symphonic poem *In the Court of Pomegranates* was played by the Colonne Orchestra in Paris at the Salle Gaveau June 20 with great success and a Chinese song of his, with orchestral accompaniment, entitled *The Feast*, was also sung at that concert by Eugenia Van de Veer, soprano, with Lazar Saminsky conducting. Mr. Whithorne is preparing a complete orchestral version of his *New York Days and Nights*, which various conductors will present during the coming season; also a piano score of *Sooner and Later*, which was heard last year at the Neighborhood Playhouse, New York.

Motion Picture Music Notes

Josiah Zuro, who resigned recently as director of presentation for the Riesenfeld theaters in New York, in order to devote his efforts to creating and staging independent productions, will have an orchestra of 60 pieces, selected from the Metropolitan Orchestra, for the

premiere showing of *Stegfried*. This Ufa production opens Sunday, August 23 at the Century Theater for a run of at least four weeks, after which it will be shown in Boston, Philadelphia, Chicago, Pittsburgh and 24 other cities, according to present booking plans.

Sissle and Blake, well-known creators of *Shuffle Along*, are playing a return engagement this week at the Missouri Theater, St. Louis.

Amalia Malina, in *A Spanish Festival*, was presented at the Eastman Theater, Rochester, N. Y., last week, assisted by Senors Gaula, tenor; Inclan, baritone; Paulos and Nina, dancers, and Del Pozo's Spanish Ensemble, with E. Martinez at the piano.

Special music and settings were provided for *The Circus Band*, the Joseph Plunkett prolog to the feature picture, *Sally of the Sawdust*, at the Mark Strand Theater, New York, last week, and is being held over for a second week.

The organ novelties presented by Leonard Leigh at the Capitol Theater, St. Paul, are always an added feature to the weekly programs.

Ben Bernie and his orchestra, who completed four successful weeks at the Rivoli Theater (New York), are this week playing at the Rialto Theater. Appearing with the band are Tandy MacKenzie, tenor; Semon Krevoff, dancer, and the Rialto Ensemble.

Selections from Victor Herbert's *The Only Girl* opened last week's program at the Palace Theater, Dallas, played by the orchestra with John L. Hathaway conducting.

A colorful *International Dance Medley* was an interesting number introduced at the Columbia Theater, Portland, recently, with Harry Linden directing his all-artist orchestra.

Major Bowes, at the New York Capitol Theater, is repeating the excellent program of music given last week, consisting of the overture from *Martina*; the Capitol Male Quartet, in a group of three songs; a number of dance diversissements, and the playing of the Sextette from *Lucia* by a brass sextet of the orchestra.

During the current week, the Crusaders, a jazz band of unusual merit, are appearing at Loew's Aldine Theater, Pittsburgh.

New Theaters

Charles Mahone will build a new motion picture theater in Hobart, Ok.

The Shadowland Theater, Plainview, Ark., opened July 21 before a capacity audience. Earl Boggess, who owns the new Dardanelle Theater in that city, is owner and manager.

E. M. Wilson is building a modern theater building at the corner of Arapaho and Main streets, Hydro, Ok. Work has started and it is expected to have the building completed by September 15.

Verne Ross, daughter of Jim Ross of pioneer fame in Lincoln County, Oregon, has started construction of a modern three-story theater building in Toledo, Ore., which she will devote to office and motion picture uses.

The Liberty Theater, Eunice, La., operated by the Liberty Theater Co., opened its doors July 19. The playhouse, a beautiful brick structure, has a seating capacity of 700 and is of fireproof construction. Manager Keller has charge of the showhouse.

Plans are being drawn for the erection of a brick and steel theater building at Hawthorne and Ballona avenues, Hawthorne, Calif., for O. G. Williams, by Cowles-Perrine Organization, engineers. The structure will cost about \$125,000

(Continued on page 166)

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SKEET MAYO WRITES that he is getting along fine after his recent operation and by the time this goes to press he will be fully recovered. He is going to work the middle of this month.

CAL LE VANCE postcards from Salt Lake City that he is driving back East and taking in the sights along the way. He will join Bob Deming at Omaha, Neb., reporting that he is having a real good trip, altho rather rough.

BERT (KEWPIE) CHANDLER, wife and Bert, Jr., after working three years on the V. C. M. A. Time, with only two weeks' layoff, are taking a much-needed rest "down in Arkansas". At present they are in Ft. Smith.

GEORGE K. DUNN, well known in Tabdom, has been with the Rleton show, playing week stands under canvas in Kentucky all summer. The show closed recently and George is taking a rest in Cincinnati until the Issy Meyers rotary Tab. show opens.

KENNETH CANTRELL and wife recently closed a six-week engagement at the Hippodrome Theater, Dallas, Tex., and are going to Denver for a run at the Zaza Theater for Manager Al Konrad. This will be the third time at the Zaza for the Cantrells.

GEORGE TUREK and **MIDGE CARROLL**, his wife, after closing a successful season with Harris & Proy's New Orpheum Players, drove to Lake Andes, S. D., for four weeks, and from there they went to the Black Hills, Mr. Turek's home, where they will stay for the winter. Mr. Turek will work in an orchestra and Midge will do entertaining.

GUS FLAIG was a visitor to this editor during the past week. Gus has been producing the shows for both the Empire and the Bandbox theaters, Cleveland, all season. Gus dropped down to the Queen City to visit for a few days with his people. He went into rehearsal August 6 for the *Laffin' Thru* Company, booked for the Mutual Wheel this season.

ROBERT ("DUTCH") DRIESEL, comedian with the Bijou Musical Comedy Company, after 14 weeks of summer season work, is closing at the State Theater, Akron, O., and is going to his home in Cincinnati for a rest. He will rejoin the company at the opening of the season, September 6. He has been with the Bijou company 102 weeks without a layoff.

THE LYRIC QUARTET, with the McCall-Bridge Players, at Keith's Lyric Theater, Richmond, Va., are very popular and get a reception at every performance. The members of the quartet are Al Darr, lead; Lawrence Hager, tenor; Bill Dougherty, baritone, and Kenneth K. Kemper, bass. This is the 10th week for the McCall-Bridge Players in Richmond, with business continuing wonderful.

PHIL OTT and his Musical Comedy Company opened a tour of the New England parks at Lewiston, Me., playing eight weeks there before starting out on the circle. The company will give a complete change of program twice weekly and will carry 25 people. The show will play the Keith-Albee theaters in New England starting Labor Day. At the opening of the new radio station at Portland, Phil and company did the broadcasting.

IRENE and **JOHNNIE SNEAD**, with the Marshall Walker *Whiz Bang Revue* last season, will be back again with the same show this year, opening August 22. Johnnie says that after he has a good time on his vacation this summer he sure is going to go right in and let the Gus Sun people see what a good show Marshall and Blanche have. The *Whiz Bang Revue* will have everything new this season but the name, Marshall has all special bills prepared for this tour.

LUKE REYNOLDS CLOSED his *Radio Nuts* Company and joined Fred Hayter's *Roaming Saps* Company and hopes to be able to tell of a season full of big box-office receipts. Luke reports that Fred is a regular fellow, having taken to the road from the brick side of the game. He had theaters in Hastings, Neb., and

TABLOIDS

By GEORGE PIDDINGTON

(Communications to 25-27 Opeta Place, Cincinnati, O.)

Springfield, Mo. Now he is endeavoring to make the road pay for him. Luke continues that *Roaming Saps* is not the real name of the company but it will do until Hayter secures a name for the show.

V. W. ("DIZZY") TATE has closed contracts with Rag Eustler, black-face comic, and Gene Daniels, marimba artist, for his *Fads and Fancies of 1925*. He says that Mr. Daniels is so badly crippled that he can hardly get around, but is a wonderful marimba player. Tate engaged him specially to play the Rat in his new play, *The White Rat*, which will be the feature bill. Tate will also use another new bill, just completed, *The Newlyweds*, which he claims is a scream. The show goes into rehearsal the last week in September.

BOB DEMING went into rehearsals with his *Dreamland Follies* Company August 3 in Omaha. LaVance and Hager joined the show, jumping from San Francisco. Gordon and Dean arrived from Chicago. The chorus, Bob states, will be unsurpassed for youth, beauty, singing and dancing. Bob is working very hard to make this his banner year. He has been laying off all summer, with the exception of two weeks he worked for the American Legion. The rest has done him a world of good, and he is now "rarin' to go" for the coming season.

FRANK LA MONTE infoes that he is recovering from an operation on his left eye. The operation was successful, and while not allowed in the strong light at present, he will be out soon with his rod and reel. He reports that the season at Cape May has been very good all summer, with all theaters and concessions doing a nice business. The free dance is still the big favorite. The special features, especially the snow dance and balloon dance, were big sensations. The cabarets are all doing a nice business. Frank would like to hear from his old friends, as he is not used to being under the weather.

I. J. IRVING, manager of Irving's *Knick Knacks*, writes that he has been up to New York and Philadelphia for the past 10 days purchasing some of the costumes used in the last edition of the *Follies*. He expects to make quite a big flash when he gets back on the time. He has returned to his home in Richmond and will start rehearsals for the new edition of the *Knick Knacks* August 15, opening one week later. Irving had a long talk with Larry Hyatt of the New York Sun Time office, who predicted that good shows are going to be in great demand and prices will run high. Bert ("Boob") Blake and wife, "Dot", have been signed up by Irving for the coming show. Bert will produce and "Dot" will

do soubretts. With the Blakes, Irving will have a snappy team, as the Boob McNutt skit of theirs is a knockout.

CURLY BURNS, featured comedian with the *Cute Little Devils* Company, playing a summer engagement in Canton, O., has been called to Dallas, Tex., by the death of a brother, who was killed in a motorcycle accident. Curly will return to Canton the latter part of the week. Verne Phelps, director of the company, is filling Burns' role during his absence. The company, now in its 13th week at the Lyceum Theater, continues to do satisfactory business for midsummer despite opposition at the Meyers Lake Park Theater. Burns and his broadcasting stunt is helping draw them in. Verne Phelps is producing for the Burns troupe, and has offered some nice bills recently. Howard Paden, leading man with the company, who has been on a vacation, is back again. Joe McKenzie has gone to Minnesota for a three weeks' rest.

RECENT PLACEMENTS BY MILTON SCHUSTER include: Grace Keeler, Helen Downs, Mary Brown's *Tropical Maids*, Doc Paul, manager, Broadway Theater, Indianapolis, stock; Sunny Southern Four, Morris Perry, to A. B. Marcus Show, stock, Kearse Theater, Charleston, W. Va.; Mona Livingston, Burns & Paden's *Cute Little Devils*, Chas. Turner, manager, stock, Lyceum Theater, Canton, O.; Ed and Helen Jackson to Bert Smith's *Ragtime Wanderers* Company, stock, Empress Theater, Omaha; Jimmie McDonald, Bert Bernard, Bert Smith's *Oh, Daddy*, Company, Joe Martin, manager, stock, Empress Theater, Denver; Joe Cunningham, Graves Bros.' *Saucy Baby* Company; Bob Erner and wife, Dora Collier, to Harvey D. Orr Company; Fred Wilson and wife, Col. Davis' *Billy Maine Show*; Ben Grew, J. A. Minnear and Company; Floyd White, Harry Rogers' *Toby Wilson Company*, H. M. Abbey, manager.

GEORGE W. CYRUS HINTON has advised the Kansas City office of *The Billboard* that he will start rehearsals August 15 at Atlanta, Ga., for his *Cyrus Hinton's Whirl of Mirth* Company for Joe Spiegelburg, on the Virginia-Carolina Managers' Circuit. This will be a 14-people company, and Mr. Hinton will leave Kansas City about August 10 and drive to Atlanta to commence rehearsals. Mr. Hinton expects to feature Little Midge Poe, child prodigy, juvenile prima donna. Little Miss Poe has just finished a very successful tour thru Nebraska, Wyoming, Colorado, Kansas and Missouri in a novelty singing act, appearing in the best of motion picture theaters, under management of Mr. Hinton. She was formerly a WDAF "Nighthawk", *The Kansas City Star's* radio station, and a favorite

of Kansas City. She played the week of July 20 at the Miller Theater, Wichita, Kan., to crowded houses, going over in that city as an instant and pleasing "hit".

RUFUS ARMSTRONG TYPEWRITES that he has closed one show for the summer owing to many of the performers wishing to take their vacations after a 13-month run with only three days' lay-off. Those not caring to take a rest were placed on the Armstrong Show at Amarillo, Tex., now in its 16th week at the Deandi Theater. Mr. Armstrong states, considering the intense heat, business there is exceptionally good. Since the enlargement of the show the roster is: Rufus Armstrong and Chick Griffin, producing comics; Sam Lupo, straights and bass in quartet; Jack McBride, comic; Billy DeFue, character old man; Chas. ("Irish") Butomer, general business; Allan Weher, top tenor in quartet; Vi Bappert, character woman; Flo Clark, ingenue-prima; Edith Black, soubret. The ladies of the chorus are Virginia Neal, Blanche Evans, Merle Brown, Polly and Bessie Wiggins, Doris Warner, Grace and Merle Evans, Martha Bergens, with Francis Deveraux producing. Buck Buchanan, musical director.

GUY AND ELSIE JOHNSON and their *Dolly Dimple Girls* Company, after a vacation of two weeks in the mountains of Waynesville, N. C., played a very profitable two-week engagement at the Bonita Theater, Atlanta, en route to Florida. While in Waynesville the troupe spent most of the time horseback riding and swimming, and best of all enjoyed the Yeata Park Hotel, located on a terrace overlooking the lake. Ray Proctor and wife, also Ray, Jr.; Mr. and Mrs. Guy Johnson and Guy, Jr.; Mr. and Mrs. Hal Crider and their little daughter, Ruby; Marle Johnson and Norma Tidwell were the guests. The showfolks are getting all set to go to Miami and take a few dips in the ocean. Elsie Johnson and Andy White are making a hit with their piano act, going over big. Margie Proctor also goes big singing the

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Tabloid and Musical Comedy People in all lines for BURNS & PADEN'S "OH, LADY," and "CUTE LITTLE DEVILS" Companies. Both shows produced by Verne Phelps. Teams that double musical instruments given preference. Send late photos, which will be returned. Tell all in first letter. Also want Dramatic Ingenue who can sing and Musical Director who can arrange and transpose. Louise Hightower, Peggy Glenn, Bob Erner, Ruth Fisher and all people who have worked for Verne Phelps, let us hear from you. **HERMAN WEBBER**, wire when you can join. **CAN USE** a few more Chorus Girls; youth and beauty very essential. Address **CHAS. V. TURNER**, Manager Burns & Paden Attractions, Lyceum Theatre, Canton, Ohio.

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Mabel Schloen, winner of several beauty prizes, late a featured attraction with Tom Linton's "Follies". At present working in pictures in the East.

"blues". Crider and Crider are also big hits with their version of "A Day at a Circus". Mr. Johnson put on a bathing-beauty contest at the Bonita last week and packed the house for two shows at night. The show has been going good.

WITH A MUSICAL comedy by the Lolo Bridge Players, supplemented by an auxiliary program of specialties and the screen version of a popular stage play, the Globe Theater, Kansas City, last week presented a triple feature bill. When *You're in Love*, musical comedy, gave all the players and Miss Bridge in particular ample scope to demonstrate their varied talents, Miss Bridge appeared as Gertie, a goody maid, who is responsible for saddy mixups in intended nuptials. Laura Paulette and Harry Cheshire did well as a "disengaged couple". Floyd Dupont, in charge of the dance arrangements, contributed a grotesque comedy bit. Several new dancing diversions, staged by Guy F. Bragdon, were presented by the saucy chorus. Outstanding features included *Chattanooga*, a Dixie number by Ruth Hamilton and chorus; *Dutch Lady*, a colorful costume number by Arthur Bauman and the Hollanders; new selections by the California Four Quartet; songs by Jess Phillips and the Peckabo Girls; and *Steep Your Troubles Away* by Miss Bridge and maids. Miss Bridge also contributed a novelty duet with Mr. Dupont.

SINGER AND BURTON'S *Frolics* of 1925 Company opened an indefinite stock engagement at the Lyceum Theater, Beaver Falls, Pa., July 27, to a packed house. Benny Walkan, manager of the Lyceum, stated that the show is one of the best musical comedy attractions that has appeared in that city in many a day. Judging from the capacity houses that are greeting the company, it appears the company is giving the patrons just what they want; clean script bills with plenty of good, clean comedy poured forth by two really funny comedians, Dave Rose and Claude ("Slick") Eason. The roster: Glenn E. Singer and Johnny Burton, owners and managers; Dave Rose and Slick Eason, comedians; Art Loftus, straight; Adlyn Mack, characters; Edna Burton, ingenue; Helen Addis, soubret; Steve Waldron, characters; Caroline Walsh, prima donna; choristers: Lulu Schrader, Gabye BonDon, Bobby Clark, Jackie Hall, Katherine Young, Dolly Dupree, Billie Marquise and Bebe Whitmore. Mrs. Whitmore is in charge of wardrobe and Wilbur Parks is musical director.

SAHARA, the production which gave the Edgewood Musical Company, now playing at the Victoria Theater, Wheeling, W. Va., its nickname, was presented by that organization recently. The Edgewood people made such a hit with this piece that the company is known as the Sahara Company. It is the outstanding individual hit of the troupe and was to have been presented as the opening piece of the summer's engagement, but this was made impossible due to the illness of several important members of the cast. Marcelle Leoser and Francis Feleman, dancers, rejoined the company recently. They came in from Chicago, where they had been visiting their parents. The Sahara Company is being greeted with open arms by local theater fans. The house has been packed even on days considered most unfavorable. Rita Lawrence, ingenue, has been most unfortunate since her arrival in Wheeling. During her first week there she had to have three of her teeth extracted, during which process a part of her jawbone was broken. Therefore she has been unable to appear at any of the performances. She is a very appealing brunet. It is hoped that she will recover in time to take part in the next presentation.

JOE DIEHL, manager of the Lyric Theater, Kansas City, is very enthusiastic about George Stanford and his *Grown Up Babies* Company, which have been playing at the Lyric the past eight weeks with good success. In fact, he has given Mr. Stanford a contract to stay as long as he likes. The hills are something new to Kansas City and are bringing the Lyric new trade every day. George Stanford, producer, is a brother of Walter Stanford, who is producing at the Dewey Theater in Minneapolis, Minn. Mr. and Mrs. Red. Maivey, of Minneapolis, who were visiting in Kansas City last week, were induced by Mr. Diehl and Mr. Stanford to play a week's engagement with the *Grown Up Babies* Company, doing huck-dance specialties. They went over big. The Lyric Theater is also running a midnight show Saturday nights, playing to good business. The cast of the company is as follows: George (Slim) Stanford, producer; Billie (Bozo) Stone, comic; Harry Boyed, straight; Billie Goodwin, soubret; Peggy Stanford, ingenue; Peggy Gordon, musical director. Chorus: Grace Galloway, Billy Maxwell, Dot LeFever, Betty Lee, May Carson. Midnight dancers: Princess Zaleta, Irene Doris, Peggy Stanford.

HARRY PEARCE REVEALS that the Hubert Lyons *Bobbed-Hair Revue* has just returned from a successful tour of

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Florida and is now playing at the Lyric Theater, Anniston, Ala., to capacity houses. Manager Banks of the theater is a great fellow and is well liked by everyone on the show. Since coming from Florida Mr. Lyons has made a few changes on his show and the roster now is: Patsy Lyons, blues singer; Cotton Watts, blackface; Harry Pearce, light comedian and specialties; Cossie Adams, basso and general business; Pearl Perry, specialties; Hubert Lyons, straight; the chorus: Phyllis Burke, Martha Hopkins, Viola Webb, Chic Watts, Grace Armbrister and Babe Allison. Drane Walters has left the show to join a Mutual Wheel production and was replaced by Harry Pearce, late of George Clifford's *Pop and Ginger Revue*, where he has been for the past two years. Cossie Adams, another feature of the show, is going over very big with his bass solos. He has a pleasing personality and a rich, clear voice. Cotton Watts, a very funny black, is putting his stuff over and making them like it. He is a newcomer to the tab. field, but he is there with the goods. Patsy Lyons is standard down in that section putting her blue numbers over in true Southern style. Pearl Perry, a dainty miss, does some nice work on a guitar and goes over big. Hubert Lyons is a classy straight, and is a fast feed for his comic. The chorus is up to the minute.

HARRY O. GOSSETT sends an item from El Dorado, Ark., where the spirit of goodfellowship flows along with the oil. There are three Tab. shows there and the occasion for the news item was the birthday party given in honor of one of the members of the *Blue Ribbon Belles* Company, Margie Morgan Harrison. The party was held in the Manhattan Theater the night of July 24, thru the courtesy of Billy Wilson, manager, who also was largely responsible for the success of the party. There was a large birthday cake with 27 candles, also plenty of ice cream. Speeches were made and specialties rendered by Lillian Powers, Steve Scott, Nig. Shope, Harry O. Gossett, and a quartet composed of Gossett, Powers, Wilson and Scott dished out some good selections. The one outstanding feature was the chorus composed of all three shows. The ladies of the ballet from the three companies worked in double line to work put on by Kitty Jones, without a rehearsal. Not one mistake was made. These girls have had all their schooling in Texas. Music was furnished by the

Ginger Jazz Hounds. Dancing was included in by all. The roster of the *Blue Ribbon Belles*: Dick Harrison, manager, and producing black-face comedian; Billy McIntyre, second comic and characters; Billy Osborne, straight; Margie Morgan Harrison, leading lady and toe dancing specialties; Maud LaRue, pianist; chorus: Lorene Thompson, Benny Hightower, Thelma Jones and Hortanz Grier. The roster of the *Ginger Girls* Company: Steve Powers, producing blackface, half owner with Ed. Belville, who does second comedy, black and Irish; Paul ("Rusty") Scott, blackface and general business; Sam Leonard, straight; Lillian Powers, leading lady; chorus: Opal Smith Belville, Josetta La Verne, Mary Dickson, Gladys Baker and Rosalie Hammond. The *Ginger Jazz Hounds* Orchestra includes Frank Stevens, piano; Marvin Smith, bass; Paul Skinner, trumpet; J. N. Bradley, clarinet and sax; Jonah Dodson, violin, and Joe Zimmerman, drums. The roster of "Nig" Shope's *Whirly Girty Revue*: "Nig" Shope, owner and producing black-face comedian; Jean Conlig, second comedy; Bert Oicott, yodler and general business; Harry O. Gossett, straight; Kitty Jones, leading lady and characters, also doing a high brown and producing the chorus; ballet girls: Billy Shope, May Conlin, Dorothy Dawne, Jeannette Dickson, Harriet La France Oicott and Mellie Shugart. Mr. Swanson is at the piano. The *Ginger Girls* have been holding down the boards at the Manhattan Theater for the past six weeks and will play rotary stock around El Dorado at the close of the Manhattan engagement. The *Blue Ribbon Belles* are playing rotary stock in El Dorado, Smackover and Norphlet, one week in each town. "Nig" Shope's *Whirly Girty Revue* is also playing rotary stock in the same three towns. Altho the weather has been very hot each show has been doing a nice business and has pleased patrons. The people in this section seem to fancy blackface above everything else. The *Ginger Girls* will go back to Texas in September, where the show is a big favorite, while the *Blue Ribbon Belles* will return to Oklahoma. "Nig" Shope's show will play the Spiegelherg Time. He is going to take all new faces with him. Harry concludes that it is tough down in the oil and dirt, but true to form you will find a Tab. show wherever the money can be found, regardless of conditions.

PRESS-AGENTS-ADVANCE

By ALFRED NELSON

Kramer's Big Job
Louis P. Kramer, former directing manager and exploiter of Mrs. Wallace Reid's personal appearance in conjunction with films, has resigned his position as chairman of the publicity committee of the Chicago "Greater Movie Season" campaign, for Universal, to become director of publicity and advertising for Lubliner & Trinz. He will have charge of the exploitation of more than 25 big houses.

Columbia Circuit Burlesque Billers
Franchise-holding producing managers of burlesque shows on the Columbia Circuit the coming season have been unusually active in engaging agents carrying I. A. B. P. and B. cards. There are only four producing managers at this writing who haven't as yet engaged agents: Billy Watson, for *Sliding Billy Watson*; Ed. Shafer, for *La Revue Parisienne*; Rube Bernstein, for *Bathing Beauties*; and Bob Travers, for *Burlesque Carnival*.

Those having already engaged agents for their shows include: Fred Strauss, for Dave Sidman's *Peck-a-Boo*; Louie Franks, for Sim Williams' *Happy Moments*; Jimmie Franks and a second man, for Irons & Clamack *Mutt & Jeff*; Harry Williams, for *Mollie Williams' Own Show*; Chick Foley, for *Look Us Over*; Nat (Baron) Golden, for *Harry Stepp*; O. K.; Bert Goldberg, for Hurlig & Seamon's *Seven-Eleven*; Walter Myers, for Hurlig & Seamon's *Lucky Sambo*; W. P. Fisher, for Hurlig & Seamon's *Bring-up Father*; Sammie Rothchild, for *Stone & Pillard's Own Show*; Charlie Cohn, for Manny Rosenthal's *Step on It*; Ed. E. Daley's *Rarin' To Go (?)*; Louie Chapman, for Ed. E. Daley's *Lena Daley's Miss Tobasco*; Sammy Clark, for Mrs. Harry Hastings' *Silk Stocking Revue*; Ira Miller, for John G. Jermon's *Golden Crooks*; Walter S. Berger, for Peck & Jarboe's *Models and Thrills*; Harry Fineberg, for Cantor & Brandell's *Best Show in Town*; Charles Kid Foster, for Arthur Harris' *Monkey Shines*; Jake Strouse, for Harry Strouse's *Talk of the Town*; Tommy Nolan, for *Jack Reid's Black and White Revue*; Jack Fay, for Lorraine & Reynolds' *Abe Reynolds and His Gang*; Ed (\$) Daley, for Chuckles, Inc., *Chuckles*; Chris Neuman, for Lou Taibot's *Wine, Woman and Song*; Everett Hildreth, for Joe Wilton's *Girls' Club*; Sam Kline, for Arthur Pearson's *Powder Puff Frolic*; Gene Smith, for Barney Gerard's *Follies of the Day*; Joe Ennis, for John G. Luman's *Fashion Parade*; and Rube Morris, for Fred Clark's *Let's Go*.

Riley on Broadway
Frank Riley closed his summer season on the Ringling Bros., Barnum & Bailey Car at Butte, Mont., and entrained for Broadway, where he is now negotiating a winter season show en tour.

Fleming on Broadway
William C. Fleming, in advance of the Johnny J. Jones Show, made Broadway last week en tour Toronto, Can.

Hilliar Hilarious
Dr. William J. Hilliar, master magician and press representative extraordinary of the Zeidman-Pollie Show, with his usual resourcefulness when news of the attraction is lacking, makes his own news by staging, novel and unique events, and it was one of these staged by Bill that broke into a double-column spread on the front page of *The Port Huron (Mich.) Times-Herald*, July 18, setting forth the obstacles that hobbled the matrimonial alliance of two of the performers in the show. Therefore Hilliar is hilarious.

Free With Miller Corporation
J. M. Free has signed up as advance agent with the Miller Corporation sponsoring the presentation of the all-colored *Russian Wild Company* en tour the K. and E. Time.

Clay Green Carnivalling
Clay Green, general agent of the Miller Bros.' Carnival, blew into Worcester, Mass., and within an hour had picked a live one under the auspices of the local firemen's association.

Seen in Chicago
George Arnold of the Seelye & Company Outdoor Advertising Agency is making wonderful progress with his 2-sheet plant by supplemental locations calling for additional billposters carrying I. A. B. P. and B. cards.

Arnold has increased his billing crew by the addition of John Edward and Louis Marwardt, and is now preparing to extend his activities into Detroit, Milwaukee, Minneapolis and St. Paul, which means more work for the I. A. B. P. and B.

Frank Lee is en route New York, leading six autos that will be used for a big card-tacking contract.

Frank Raymond is handling the billings for the *Convict Ship Show*. Jimmie Many, former advertising agent of the Jefferson Theater, Portland, Me., joined the local here recently, but has entrained for parts unknown.

WELDON WILLIAMS & LICK

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BURLESQUE

Conducted by ALFRED NELSON

(Communications to 1560 Broadway, New York, N. Y.)

GERARD'S "FOLLIES OF THE DAY" WITH TOMMY (BOZO) SNYDER

Reopens a Summer-End Run at the Columbia Theater, New York
--Presentation Improves With Age

NEW YORK, August 8.—Barney Gerard and his *Follies of the Day* Company, featuring Tommy "Bozo" Snyder, is far better known to theatergoers than the Columbia Circuit on which it is presented.

Considering the number of performances given in larger cities, one could readily assume that everyone had at some time or other enjoyed this diversified presentation of opera, musical comedy, vaudeville and real burlesque, but like wine of rare vintage, *Follies of the Day* improves with age, for it sparkles with wit.

The scenic investments with lighting effects, gowning and costuming apropos, are costly and attractive. The production in single scene series and combinations are the work of an artist, while the gowning and costuming are the acme of the modiste and costumer's art.

The presentation as a whole is one of the most diversified presentations ever seen in a theater devoted to burlesque. There are few changes in the production, presentation and performers but these few stand out distinctively.

The entire show was conceived, written and staged by Barney Gerard, who protected his presentation by copyright. The lyrics and music are the work of Owen Murphy and Jay Gorney.

The ensemble dances were staged by Seymour Felix and Frank Montgomery.

Review PART ONE

Scene one, the *Follies* curtain, a study in green, was an introductory ensemble number, led in song by Don Gauthier, a nattily attired juvenile in a tleket booth, who steps out and does some clever dancing steps with eight talented singing and dancing ponies: Fanny Palmer, Loia Daniles, Bertha Waldo, Irene West, Anna Takala, Buddie Nichols, Loia Setner, Gertrude Takala.

Scene two, the Housestops, was somewhat jazzing in its effect with house-tops of glittering jet, with eight statuette show girls portraying radioland for the vocalistic number of Beatrice Tracey, a slender brunet prima donna, with a good voice and captivating smile.

Betty Burroughs, ingenue-soubret, backed by 10 mediums and show girls, Anette Harper, Theodora Barry, Sally McNish, Helen Smith, Eileen Thomas, Mae King, Ethel Brewster, Kathryn Fredericks, Jewel Welter and Betty Wilhart, jazzed up the number for encores that brought on Scotty Weston for a double dance that was full of personality and pep.

Scene three, the Fantasy curtain, made a fitting background in one for Bob Bennett, Phil Fletcher, Sam Gould and Charlie Adams as uniformed cops, inspectors of shows, thereby setting the stage for diminutive Dutch (Sandy Beach) Comique Johnny Weber, in a lower box as a puritanical, yet withal, decidedly humorous self-appointed reformer, whose banter evoked continuous laughter and applause.

Scene four, if she can do it he can do it, was an attic bedroom with prima Tracey as the woman; Elisa May, blond ingenue, as the wife, and Charles Adams as the husband, with Comique Weber, the reformer in box, bantering the burlesquers to the dismay of Polleeman (in box) Fletcher, and herein was a cleverly presented bit of legitimate burlesquing that fully warranted the laughter and applause given the bit by patrons. A second episode in the same scene brought on Beautiful Betty, the wise-cracking adviser to neglected wife, Beatrice, who changed her reception tactics on returning home, drunk husband Scotty, who failed to recognize his wife and fell for what he accepted to be a strange woman in a strange house for rounds of laughter and applause.

Scene five, the *Follies* curtain, brought on Juvenile Gauthier, Ingenues May, Burroughs, Blackburn and Waldo, in a song number, accompanied by Comique Weber with modified burlesque.

Scene six, Hotel Astor roof, with a roof garden set and piano heralded the entry of Prima Tracey, the hostess, and "Bozo" with Sam Green, the piano movers, for an ovation. Green has put in a series of humorous lines and "Bozo" has funny antics never seen before.

Scene seven was a drape in one for Scotty Weston in emerald green bellhop uniform to put over an intricate dancing specialty.

Scene eight was a silk floral festooned drape for a song number programmed as *American Jazz* with the Messrs. Gauthier, Adams, Weston, Bennett,

Fletcher, Misses Burroughs and Blackburn and girls.

Scene nine, the Riding Academy, by Barney Gerard and Florenz Ames, showed the interior of a riding academy with Sam Gould riding instructor. Elisa May, sponsor of "Bozo", as the pupil whose pantomimic comedy was a wow, especially with Sam Green, in grotesque makeup, as a Western riding master.

This is an altogether new bit for burlesque that will ultimately be imitated by many.

Scene 10, a study in green, brought on Juvenile Gauthier and Ingenues Burroughs and Blackburn, the latter a singing and a la Charleston dancing ingenue-soubret, in a song number.

Scene 11 was the barber shop bit with "Bozo" the barber, working to music on victim Juvenile Weston, for the usual laughter and applause that always greets this bit of burlesque.

Scene 12 was a silk drape for Soubrets Burroughs and Blackburn as contest dancers a la Charleston, backed by an ensemble apropos.

Scene 13, a golden drop in one, for Fletcher and Bennett's musical dancing a la Frisco specialty, which fully merited the encores given the act.

Scene 14, Fairyland Forest, introduced Prima Tracey and ensemble as feathered birds, singing in harmony, for the finale.

PART TWO

Scene one was a silk drape for several numbers and specialties.

Scene two was the interior of theater for "Bozo", Green and coworkers to work up comedy for laughter and applause, during which the principals put over their specialties and Ingenue Burroughs introduced individual choristers in their own conception of how specialties should be put over.

Scene three was a silk drape for "Bozo", a sidling trombone comedy specialty with Comique Sam Green and "Bozo's" impersonators, Fletcher and Weston.

Scene four was a picturesque Southern scene for a vocalistic number apropos.

Scene five was a drop for Gould and Adams in a singing specialty in which they sang in harmony and comedy.

Scene six was a drape for Ingenues Burroughs and Blackburn, leading an ensemble number.

Scene seven, old-time burlesque, brought on Weber and Gould in the old and new hat bit, and Bozo and Green with the funnel bit.

Scene eight was the glittering, silvery galaxy leading up to Prima Tracey with the diamond horseshoe cape for the final presentation.

COMMENT

Barney Gerard has given to the Columbia Circuit a revised edition of *Follies of the Day* that will meet with public approval. If we accept those who visited the Columbia Theater Saturday night, paying \$2.50 for orchestra and \$1.65 for balcony, as the average for the protests against the increase in prices they will be many and varied.

Columbia Circuit's Casting of Companies

Mollie Williams' Own Show has engaged Vic Plant, Bobby Wilson, Jeanne Stelle, Bob Stanley, Marie Tyler, Reed and Duthers, T. Jack Harrington and Dorothy Fuller; Lon Ditmas, manager; Harry Williams, agent; Harry Leyton, musical director; Billy Barrows, carpenter; Frank Kelley, property man; Arthur White, electrician; Fred Hazzard, assistant electrician. Miss Williams will appear in person as leading woman.

Mutual Circuit

New York, Aug. 8.—Billy Gilbert has completed the casting of his *Whiz Bang Revue*. Billy Gilbert in person as comique-in-chief, supported by Steve Mills, comique; Larry Francis, straightman; Herbert Barris, juvenile; Sue Milford, ingenue; Belle Barron, soubret; Frances Valentine, prima donna; H. H. Brown, orchestra leader, and Jack Leonard manager of company.

WALTER BROWN



Eccentric Dutch comique, featured in burlesque and stock company shows, recently signed up by Bob Travers to be starred in his "Burlesque Carnival" Company on the Columbia Circuit.

Walter Brown

Taken for "Wop Kid" at Age of 8—Became an Italian Actor in Spite of Hebraic Nativity—Has Enacted Many Comedically Characterizations, Including Present Inimitable Eccentric Dutch

While interviewing Walter Brown concerning his life and experiences in his chosen field of endeavor, one wonders how so much pep, personality and vigor can be crowded in so small a human being. Like rare wine, Walter has improved with age, as evidenced by the fact that he has been signed by Bob Travers to be starred in *Burlesque Carnival* the coming season and subsequent Travers shows for the next five years.

The life of Walter Brown is patterned after an Horatio Alger book of our childhood days. Born in Chicago of poor, hard-working parents, Walter was deprived of childhood luxuries and compelled to sell newspapers after school hours.

The U. S. Music Hall, State and Harrison streets, Chicago, was at that time housing a 5 and 10-cent tab. show and the manager, in dire need of an Italian youngster, employed Walter to portray the part, due to his appearance and Italian dialect, at a salary of \$450 a week. After a three weeks' presentation the company started a tour of the West and Walter, with the consent of his parents and under the guidance of the company manager, continued with the show for two years.

Returning to Chicago at the ripe "old" age of 10 Walter was engaged as a vaudeville singer, doing songs and recitations at the Jones, Linick & Schaefer tabloid house. His success was instantaneous, for he had exceptional acting ability for a child so young, and he was signed for a tour of the various Western circuits.

During a performance in Nashville, Tenn., he was seen by Minnie Palmer, mother of the Four Marx Brothers, who engaged him for her musical comedy show, *United Housing for Congress*, a company of 25 people, which toured the South and West. After a year in musical comedy Walter returned to vaudeville with Harry La Monte as a partner, being billed over the Loew Circuit as Brown and La Monte.

Always on the lookout for new fields to conquer and experience to gain he entered burlesque, joining May Ward and Her Dresden Dolls on the old Progressive Wheel, and continued in burlesque with Pat White Shows for five years on the old American Circuit; Irons & Clamage burlesque stock at the Avenue Theater, Detroit; Haymarket Theater, Chicago, and the American and Columbia circuits for five years; Ed E. Daly's *Beauties* on the Columbia Circuit and for the past two years has been featured at the Minsky Bros' National Winter Garden Burlesque Stock, New York.

Off stage he takes an active part in all outdoor sports, particularly horse-back riding, and in reply to our query as to how well he can ride, Walter replied, "Like the Prince! More on the ground than on the horse." Since he broke his arm in an automobile accident recently Walter has become a pedestrian and at present is a member of Bernard McFadden's Walking Club.

Verily, this package or T N T has had a long and varied career in many branches of theatricals, but he is too modest to talk very much about himself or his phenomenal rise in burlesque to a starring position on the Columbia Circuit for the next five years to come.

Harry Hyams III

New York, Aug. 8.—Harry Hyams, well known to many burlesquers as a close associate of the Campbell-Sheridan-Hastings families, is now confined in the Long Island Hospital.

Manheim's Presentations

New York, August 8.—S. W. Manheim, lessee and directing manager of the Grand Box Theater and the Empire Theater, Cleveland, and franchisee-holding producing manager of the *Band Box Revue* and *Laffin' Thru* shows on the Mutual Circuit, has completed arrangements with the Mutual Burlesque Association whereby Frank Cummings will present the *Band Box Revue* show and Bert Todd the *Laffin' Thru* show on the Mutual Circuit next season.

"Follies of the Day"

New York, Aug. 8.—Barney Gerard arranged a preliminary second-day performance of his *Follies of the Day* with Tommy (Bozo) Snyder, ere the summer-end run opening of the Columbia Saturday, with a Thursday and Friday presentation at Patchogue, L. I., where Barney had previously landed a guarantee of \$1,900 from Mike Glyn, local manager.

Columbia Amusement Co.

Pre-Season Meeting of Show Managers Held Thursday

New York, August 8.—Sam A. Scribner, president and general manager of the Columbia Amusement Company, sent out an order for franchise-holding producing managers of shows on the circuit to attend the annual pre-season meeting Thursday to receive the C. A. C. orders as to requirements of shows for maintenance of the Columbia standard.

All efforts on our part to obtain an official report on what occurred at the meeting were unavailable, but our regular informant gave us some inside info.

After the meeting our informant alleged that Scribner, presiding, dwelt at much length on loyalty, and impressed all present that he expected everyone in any way allied with Columbia Burlesque to be loyal to the Columbia Amusement Company, and that included keeping secret all orders, especially letters sent to producers, their company managers and agents, and under no circumstances were they to show those letters to anyone.

Scribner's chief complaint was against someone unknown to him, who in the past has permitted certain theatrical journalists to peruse the letters and then give their own interpretations, which criticized Scribner and his methods in the management of the C. A. C. affairs.

Scribner, it is alleged, made it plain to those present that he would penalize any producing manager, company manager or advance agent guilty of a repetition of the offense.

Among the rulings alleged to have been made by Scribner for the guidance of managers is that company managers will be expected to send in written reports covering the condition of houses and conduct of attaches. Further that company managers must ride the route between performances and check up billing, card tacking and heralding of agents in advance of their respective shows.

House managers will make weekly reports on advance agents, setting forth what time the agents report at the theater in the morning, how long they stay around the theater, day and evening; what they do while at the theater, and their personal association with members of company playing the theater.

Max Michaels

New York, Aug. 8.—Hurtig & Seaton have changed the title of one of their all-colored companies on tour the Columbia Circuit next season from *Shuffle Along* to *Lucky Rambo*.

Max Michaels, last season special advertising representative on the Mutual Circuit, has been appointed company manager of *Lucky Rambo*, with Walter Myers, agent in advance.

Myers had been engaged by Arthur Pearson as agent in advance of *Powder-Puff Frolic*, a new show on the Columbia Circuit, and will be succeeded by Sam Kline.

Picked Up in Philly

Philadelphia, Aug. 8.—They are busy in the bees getting things in shape at the Casino Theater for the August opening. Robert Simon, manager, is daily supervising the renovating and redecorating.

The Gayety Theater had a good show last week. Elsie Wright, George Pelletier, Mickey Markwood, Charlie Levine, Betty Palmer, Florence Drake, principals, were supported by the versatile Gayety chorus.

Manager Izzy Hirst states the policy of the Gayety for the coming season will be stock burlesque and is busy lining up the casts and special attractions. Paul Lavitt, formerly at the Casino, has been made assistant treasurer and seems delighted with his job.

At the Trocadero Theater was a smooth-running show with Chuck Wilson, Johnny Bennett, Tom Anderson, Ethel Davis, Ethel Gilchrist, Agnes Nichols and Suzanne, an Oriental dancer. The chorus is just as snappy as ever.

Met Joe Howard, who ran up from the Savoy Theater, Atlantic City. Joe looks fine and the sea breezes are keeping him that way.

Manager Max Cohen is ever on the job at the Troc. Theater, always there with a smile for everybody.

Every manager in front and back of theaters was surprised to learn of the sudden death of W. H. Donaldson, publisher of *The Billboard*, and all expressed their sincere regret.—Ulrich.

Arnold Meets All Comers

New York, August 8.—George Arnold, former agent in advance of burlesque shows, now operating a three-sheet billposting plant for Seeley & Company in Chicago, is meeting all burlesque comers in Chicago and among those recently seen by Arnold were Frank Finney, former star of the Charles H. Waldron's *Frank Finney Show* on the Columbia Circuit, but more recently in Western Vaudeville, on tour East, playing at the Majestic Theater; Bobby Barry at the State, and Ben Pierce and his wife, Dora Davis, in stock.

Verily, Arnold is keeping close tabs on past and present burlesquers in the Windy City.

Burlesquers Honor Belle Baker

New York, Aug. 8.—Belle Baker, headliner of vaudeville and sister of Irving Becker, manager of Rube Bernstein's *London Beauties* on the Columbia Circuit, with her musical accompanist and husband, Maurice Abrams, were guests of honor at a banquet tendered them by burlesquers prior to their departure on the S. S. *Leviathan* July 25 for London. It is very likely that Miss Baker may meet one of the offers she has had and play a few weeks on the other side. Chief among the banqueters were Irving Becker, Dr. Friedman, Dr. Finkelstein, H. S. Moss and wife, Sammy Lee, Barney and Louis Gerard, Vinnie Phillips, Gertrude Hayes and Rube Bernstein.

Williams and Jordan

New York, Aug. 8.—Gus Fay and Grif Williams, as franchise-holding producers on the Mutual Circuit last season, presented *The London Gayety Girls* with Fay as the comique-in-chief.

Fay is now on tour Europe with his juvenile kiddie, Williams, with the consent of the Mutual Burlesque Association, has a new partner in Ed Jordan, who will handle the stage, produce, present and enact the principal comique role in a new show, titled *Tempters*, on the Mutual Circuit next season, opening at the Star Theater, Brooklyn, August 31.

"Peek-a-Boo"

Dave Sidman, franchise-holding producing manager of *Peek-a-Boo*, has engaged Harry Lander, comique-in-chief; Will Lander, cocomique; William G. Rogers, character; George Hurd, singing and dancing juvenile straightman; Julie Gifford, prima donna; Irene Leary, comedienne; Patti Marshall, scoubret, and the Lewis Sisters, singing and dancing instrumentalists-specialists; Lou Sidman, manager; Billy Galvin, leader; Otto Krenim, carpenter; George Neville, electrician; Al H. Fox, props; Fred Straus, agent, and assistant electrician not yet engaged.

Rosenthal Made the Rounds

New York, Aug. 8.—Abe Tex Rosenthal, treasurer of the Lyric Theater, Dayton, O., was a recent visitor to Broadway, incidentally, making the rounds in company of numerous burlesquers on Columbia Corner.

Franks With Williams

New York, Aug. 8.—Sim Williams had engaged Lou Alverta a circus agent, to do the advance work ahead of *Happy Moments*, but a change in plans now eliminates Alverta and includes Louie Franks as agent in advance.

More Burlesque News

Will be found in the general news pages further up front.

STOCK ROLL TICKETS

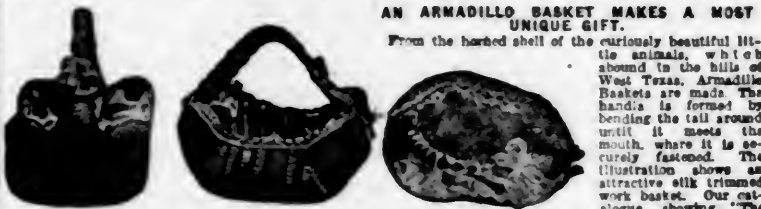
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Kindly Report at Bryant Hall, Sixth Avenue and Forty-Second Street, New York City, on August Twentieth at 10 a.m. Can use a few more clever Chorus Girls. LEO STEVENS, Mgr.

Barry With Ziegfeld

New York, Aug. 8.—John Barry, former featured comique with one of the Jacob & Jermon shows on the Columbia Circuit, is the possessor of a six weeks' contract for a Ziegfeld show that carries an option on Barry's comedy-making abilities for an additional two years. Friend wife, Lou Barry, is not included in the contract, but will travel with hubby to see that he lives up to his individual contracts, personal and professional.

Thompson With Tunison

New York, Aug. 8.—Mark Thompson, character straightman, will not be seen with Stella Morrissey's *Chick-Check* show on the Mutual Circuit as previously reported, as he has signed up for Dr. Tunison's *Girlie Girls* Company on the same circuit.

"Let's Go"

New York, August 8.—John O. Grant, straightman, and Babe Healy, ingenue-scoubret for seven seasons in Ed E. Duley's shows, will be seen during the coming season in Fred Clark's *Let's Go* Company on the Columbia Circuit.

Frank (Rags) Murphy

New York, Aug. 8.—Frank (Rags) Murphy has joined the Kraus Bros' Stock Company at the Olympic, opening August 10.

Strauss With Sidman

New York, Aug. 8.—Dave and Lou Sidman have engaged Fred Straus, formerly of the Jacobs & Jermon shows, as agent in advance of *Peek-a-Boo*.

Green a Golfer.

New York, Aug. 8.—Billy Green, formerly comedian in Shubert's shows, will be the comique-in-chief of Peck & Jarboe's *Models and Thrills* on the Columbia Circuit next season. Besides being a clever comique Green is a master of the art of golfing and recently managed the N. V. A. Golf Tournament at Salisbury Plains Garden, L. I., for which the N. V. A. tendered him a vote of thanks.

"Girl Club"

Joe Wilton, franchise-holding producing manager of Joe Wilton's *Girl Club*, has engaged Joe Wilton, Jules Howard, Wally Jackson, Billy Tierney, Eddie Hays, Hazel Alger, Gladys Bijou, Bettie Corbett, Dixie Renault, Mona Wynn, Charley Rankin, Al Ullis, Harry Preston and the Darktown Dandies, and Neil Kelley, manager; Everett Hildreth, agent; Chester Thompson, carpenter; Robert Diodrick, electrician; Eddie Hays, props; Eddie O'Dom, assistant electrician.

Elsie Berger Takes on Weight

New York, Aug. 8.—Elsie Berger, talented ingenue of Michael & Bentley's *Step Lively Girls* company on the Mutual Circuit last season, having fully recovered her health and strength, supplementing considerable weight, which has added much to her appearance, is now fully prepared for her return to burlesque.

Sadie Banks in Vaude.

New York, Aug. 8.—Sadie Banks, famous for her former Hebrew dramatic characterizations in burlesque, has gone into vaudeville in a new act, titled *Prophecies*, written for her by Lester Lee.

Lew Kelly Now in London

Will Not Have a Show on the Mutual Circuit

New York, Aug. 8.—Lew Kelly, former franchise-holding producing manager and comique-in-chief of the *Lew Kelly Show* on the Mutual Circuit last season, is now in London, Eng., in the American company of *The Gorilla*, therefore will not have a show on the Mutual Circuit the coming season.

Liberty Music Hall

St. Louis, Aug. 8.—Oscar Dane, directing manager of the Liberty Music Hall, now enjoying its 52d week of stock burlesque, has decided to keep the house open during the entire summer.

New arrivals in the company include Lew Lederer, character comique; Ethel Bernard, scoubret; "Smoke" Johnson, black-face and rube comedian; Charlotte Stevens, Jeanne Billings and Ella Williams, choristers.

Roy Van on Broadway

New York, August 8.—Roy Van, purchasing agent for E. Norman Mack, of *The Buffalo Times*, and manager of the Garden Theater, Buffalo, presenting Mutual Circuit shows, was a recent visitor to Broadway, where he combined business with pleasure in extending his acquaintance with burlesquers whom he met daily on Columbia Corner.

Van is an affable fellow, making acquaintances quickly.

Levan and Alger

New York, Aug. 8.—Harry (Shuffle) Levan and Hazel Alger will close their vaudeville engagement tonight to go into rehearsal with their respective burlesque companies. Levan will be, as usual, with Lou Talbot's *Wine, Woman and Song*, and Miss Alger with Joe Wilton's *Girl Club*.

Rounds With Stevens

New York, August 8.—Fred Rounds, musical director, has been engaged by Leo Stevens for his Columbia Gayety Theater Stock Company at Montreal, Can. Mrs. Violet Rounds will also be a member of the company which entrains August 21 to open August 31.

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W. H. Donaldson—Ever Equity's Friend

EQUITY can never have a better friend than W. H. Donaldson. He was a firm believer in the ideals for which Equity stood and none knew better than he the exploitation that actors had suffered and the given conditions that Equity had set itself to fight. From the very beginning he watched Equity's progress with the keenest interest and when events culminated in the great strike of 1919 Mr. Donaldson threw the whole of his powerful influence to the side he felt convinced was right.

When it was realized by the council that a strike was inevitable a conference was held with Mr. Donaldson and two or three other well-wishers and sympathizers. One of these said: "What Equity needs is a good publicity man. Donaldson, why don't you give them Gordon Whyte?"

"Equity can have anything I've got," came the prompt reply, and from that day until the conclusion of the strike Gordon Whyte's invaluable services were Equity's and Equity's alone.

Not for a moment did Mr. Donaldson hesitate because of his possible loss of managerial advertising—his principles meant far more to him than his pocket-book.

The morning after the strike was declared Equity received an anonymous contribution of \$500. This also, it was discovered later, came from Mr. Donaldson.

And from then on, up to the time death took him from us, came wise, calm counsel, firm friendship, staunch encouragement always from "W. H." Posted as few men were on the inside of things theatrical his counsel was invaluable—he was never too busy to help unravel a knotty tangle for Equity—and the memory of that shrewd, kindly face and the quiet, confident smile with which he would say "Ye musn't worry. You're doing the right thing and you're doing it the right way. *The Billboard's* with you," will remain with us always.

John Emerson Reports on English Fight

Equity's president, John Emerson, who with his wife, Anita Loos, has just returned from Europe, made an extensive report on the situation in England at the first council meeting since his return.

The conflict between the Actors' Association of Great Britain and the Stage Guild has become so acute that during the past winter Equity offered its services as mediator between them. This offer was subsequently withdrawn because of the failure of both British factions to display sufficient interest in it.

The council, knowing that Mr. Emerson and George Arliss were to be in England during the summer, decided to defer action until their reports on conditions could be made.

Mr. Emerson and Mr. Arliss have held many meetings with leaders of the Actors' Association and the Stage Guild and have made a thoro study of conditions in England.

It is probable that the council will shortly make a decision regarding British actors who come to America which will be very satisfactory.

Equity Rather Than Strict Letter of Law

One of the most difficult tasks performed by Equity is to persuade both managers and its own members not to try to get away with everything permissible thru strict construction of contracts when such a procedure would violate the principles of equity or justice. The fault is not confined to either side of the profession.

A case illustrating Equity's position was recently brought to Equity. A young girl, still in her teens, had signed a contract with a large producer of musical comedy—a Standard Minimum Contract.

Following the rules and regulations two typewritten clauses committed the producer to a guarantee of at least 20 weeks during the season 1924-'25 and gave him an option on her services for the ensuing year provided he exercised it before a certain date.

The producer made good on the length of the engagement and the girl also made good with her work. But she received an offer from another producer bettering her salary and not requiring her to go on the road as she might have expected with her first production. She promptly gave her two weeks' notice.

Now the addendum giving the manager an option on her services was not signed or initialed. A strict construction before the law might, and probably would, have held that the girl was not bound by it. But the producer had already fulfilled his part of the contract by having given her the amount of work promised and had, in addition, really given the actress her first chance.

But Equity felt that it would be a violation of the intent of the contract, an intent definitely understood, and under which both actress and manager had worked for the better part of the season.

The actress was informed that she would have to fulfill her original contract.

Checks Waiting for Three Members

Checks have been received at Equity headquarters and, pending notification, are being held for Rose Tiffany and Earl McClelland, of *The First Year Company*, and for Mlle. Pam, of *The Chiffon Girl Company*. Anyone having information of the present whereabouts of these members should notify Equity immediately.

ACTORS' EQUITY ASSOCIATION.

Chorus Equity Assn.

SEVENTY new members joined Chorus Equity in the past week. We are holding checks in settlement of claims for Elizabeth Huyler, Walter Twaroshk, Frank Shea and Percy Richards.

For more than two years the Chorus Equity has been conducting a dancing school, the lessons costing 50 cents an hour. The object of the school is to help chorus people improve their work in such a way that they can get out of the chorus. But we have found that something more than good dancing is necessary. As soon as a girl gets to the place where she can do a specialty she is asked to speak lines. Many of our members cannot, many can, but lack the confidence. And now the Chorus Equity is preparing its members to meet this need. Grant Stewart is conducting a class at the Chorus Equity two hours a week, between one and two on Mondays and Fridays. Mr. Stewart is not attempting to teach acting—he is teaching the proper use of the voice, diction and correct breathing. The cost of the class is the same as the dancing class. We are sure that this course is going to be of inestimable value to those of our members who are ambitious. Members signing for lessons must sign for a period of two weeks at least. We feel that we have been particularly fortunate in securing the services of so able an actor as Mr. Stewart—one who not only knows what to teach but how to do it.

New members who make no effort to learn the history of Equity and the reason for its organization are a menace to the association. Ninety per cent of our membership know nothing of conditions before the strike. In discussing the work done by the Chorus Equity for chorus people Donald Brian cited two instances of pre-strike conditions. He said that he remembered when *The Velvet Lady* rehearsed 14 weeks without salary. At the end of the 12th week a number of the company were dismissed—still without remuneration. In these days there would have been a salary after the fourth week of rehearsal, and anyone who was dismissed after the 10th day would have received two weeks' salary. Mr. Brian also recalled that *The Merry Widow* rehearsed eight weeks, of course without salary. How would these new members, who feel that Equity has done nothing for them, like to go back to pre-Equity conditions?

Members holding cards good to May 1, 1925, owe \$6.75 to August 1925.

DOROTHY BRYANT,
Executive Secretary.

"Vanities" Entertain

On Hotel McAlpin Roof

(Continued from page 44)
bers of many of the other Broadway shows.

The program was broadcast over the air, tho it is understood that the entertainers were not paid for their appearance.

Morton and Russell Receive

Five-Year Shubert Contract

New York, Aug. 8.—Harry K. Morton and Zella Russell, two of the 29 principal members of *The Love Song*, which is vacationing for the summer, have been accorded special recognition by a five-year contract made for them by Chamberlain Brown with the Shuberts, producers of the spectacular operetta.

West Coast Company

Of "Student Prince"

New York, Aug. 8.—A West Coast company of *The Student Prince* is being organized by the Shuberts. Rehearsals

are in progress under direction of Frank Gillespie. The tour is scheduled to begin early in September. This is the third special company of the highly successful Sigmund Romberg operetta to be sent out by the Shuberts, the other two having been allocated to Chicago and Philadelphia. The latter company is now holding forth in Atlantic City.

No. 2 "Lady, Be Good", To Tour the South

New York, Aug. 8.—A second company of *Lady, Be Good*, will go into rehearsal next week and will open a tour of the South in Cumberland, Md., September 11 under management of Nicolai Welch & DeMitt. William Ritter, general stage manager for Aarons & Freedley, who are presenting the musical comedy at the Liberty Theater here, will direct the rehearsals.

"Blossom Time" Reopening

New York, Aug. 8.—*Blossom Time*, which already has about four seasons of successful touring to its credit, will again take to the road this season. A company of this popular Shubert production is to open in Pittsburgh the first week in September.

Musical Comedy Notes

Frederick Kaufman, formerly stage manager for Sothern and Marlow, is now stage director for *Artists and Models* at the Winter Garden, New York.

Virginia Magee has rejoined the *Ziegfeld Follies* at the New Amsterdam Theater, New York, after an extensive vacation in the Maine woods.

Charlie Chaplin was the guest of honor at the *Ziegfeld Follies* last Wednesday night and appeared on the stage of the New Amsterdam Theater, New York, at the invitation of Will Rogers.

Irving S. Finn, who appeared on Broadway last season in John Cort's production of *China Rose*, is enjoying the summer as the guest of his old-time friend, Harry Sallows, of the Narragansett Studios, at Narragansett Pier, R. I.

James B. Carson, comedian, has returned to this country from London, where he has been appearing for five months in the musical revue titled *Bamboula*. He will go back to the British metropolises in September to act a role in *Wildfire*.

Joseph Cawthorn, who has been motoring thru Germany this summer, returned to New York on board the S. S. Olympic last week and immediately went into rehearsal as a featured member of the cast of *Sunny*, vehicle for Marilyn Miller, to be sponsored by Charles Dillingham.

Alice Bussy, a member of the chorus in *The Student Prince* at the Jolson Theater, New York, is in the cast of the Charlie Chaplin picture, *The Gold Rush*. This is Miss Bussy's third appearance with Chaplin, the other two pictures being *Woman of Paris* and *Pay Day*.

Leon Redlick, formerly publicity director for Florenz Ziegfeld and for many years an intimate friend of the *Follies* producer, is writing a history of the *Ziegfeld Follies*. He is at present a personal representative for celebrities of the stage and screen.

Dorothy Green, who danced under the stage name of Dorothy Sylvia in such productions as *Very Good, Eddie*; *Nobody Home* and *The Dream Girl*, is acting as hostess at the Embassy Club, Newport. The resort has recently opened in what was formerly the Nautilus Club in the location just back of the famous Casino.

Max Scheck, who is putting on the dance numbers for *A Night Out*, English musical comedy which Alfred E. Aarons is to present over here this season in association with Edward Laurillard, is gamely conducting rehearsals despite a bandaged foot. While taking his morning shower about a week ago his towel collided with a large vase and crashed it to the floor, causing a nasty two-inch gash on Scheck's left heel.

Maxine Brown, formerly of *Moonlight and Plain Jane*, who recently forsook the stage temporarily to entertain over the radio, is now aiding the American Legion's \$5,000,000 Endowment Fund campaign for veterans' orphans and disabled men. She will tour Eastern cities and drop literature about the drive from an airplane. John Drew, Ethel Barry-

BOOKS
for the THEATRICAL Library.
Reviewed by Don Carlo G. Holtz

A STUDY OF HAMLET

HAMLET, a Study by George MacDonald. Published by E. P. Dutton & Company, New York. \$3.50.

Young students of Shakespeare will find this study of Hamlet an exceedingly useful and instructive book. The text contains ample explanatory notes and glossary, and the volume is printed in very convenient form, with the text and notes side by side on adjacent pages.

Altho George MacDonald, like other commentators, sometimes indulges in somewhat fanciful deductions, his work appears to have been a labor of love, discharged with enthusiasm and scrupulous care, and his notes are full, accurate and illuminating. He declares strongly in favor of Hamlet's complete sanity, holding that he was deferred from prompt action solely by conscience and circumstances, a view in which, as might be expected, he has the unhesitating support of Sir Johnston Forbes-Robertson. With those who entertain a contrary opinion he has small patience. His belief that the first quarto, which, with its huge omissions and manifest imperfections, was Shakespeare's original rough draft, has at least the merit of plausibility. His conception of the Prince is fine, human and—putting the vexed question of sanity aside—consistent, but upon Gertrude and Laertes he is very severe.

In dealing with obscure or disputed passages of the text MacDonald is, as a rule, notably acute and sane, and even if the book does not contain much that is absolutely new it is for the ordinary reader an uncommonly valuable volume, as it gives in compact shape the essence of the whole vast mass of Hamletan commentary.

LATEST VOLUMES OF PLAYS

ONE-ACT PLAYS. Published by Doubleday, Page & Company, New York. \$1.50.

Five short plays written at the request of the *Ladies' Home Journal* for the benefit of thousands of amateurs scattered thruout the country. The pieces are: *Evening Dress Indispensable*, by Roland Pertwee; *Enter Dora—Exit Dad*, by Freeman Tilden; *Bimbo the Pirate*, by Booth Tarkington; *The Loveliest Thing*, by Roland Pertwee, and *The Man in the Bowler Hat*, by A. A. Milne.

THE CHIEF BRITISH DRAMATISTS. Edited by Brander Matthews and Paul Robert Leeder. Published by Houghton-Mifflin Company, New York. \$5. A collection of 25 plays from the middle ages to the 19th century.

REPRESENTATIVE AMERICAN DRAMAS. Edited by Montrose J. Moses. Published by Little, Brown & Company, Boston. \$4.50. An anthology of American dramatists from the time of Charles Hoyt.

THE WONDER HAT AND OTHER ONE-ACT PLAYS. By Kenneth Sawyer Goodman and Ben Hecht. Published by D. Appleton & Company, New York. \$1.75.

Five short plays.

IN THE MUSICAL LINE

SCHUBERT'S SONGS TRANSLATED. By A. H. Fox Strangways and Stuart Wilson. Published by Oxford University Press, New York. Pamphlet, 85 cents. Containing the words and music in translation of 41 songs.

ARNOLD SCHOENBERG. By Egon Wellesz. Published by E. P. Dutton & Company, New York. \$2.25. A study by a musician of Schoenberg's creative activity, tracing his development and its bearing on the new world of music.

ORLANDO GIBBONS. A Short Account of His Life and Work, by Edmund H. Fellowes. Published by Oxford University Press, New York. \$2. A volume in recognition of the importance of Gibbons' work in musical history.

MISCELLANEOUS

BOLIVER BROWN. By Bile Dudley. Dramatic Editor of the *New York Evening World*. Published by Harper & Brothers, New York. \$1.60. A juvenile book on the order of Tom Sawyer.

A TOPOGRAPHICAL DICTIONARY TO THE WORKS OF SHAKESPEARE AND HIS FELLOW DRAMATISTS. By Edward H. Sugden. Published by Longmans, Green & Company, New York. \$21. A comprehensive work of thoro scholarship, with maps and plans for the Shakespearean student.

more and Madame Schumann-Heink also are aiding the campaign.

James P. Judge, sketch writer and at present a principal in *The Student Prince* at the Jolson Theater, New York, has been engaged by Gloria Gould Bishop, well-known society girl and dancer, to serve on the production staff of her new Embassy Theater, the motion picture house soon to open at the corner of Broadway and 46th street, New York. Judge has had considerable experience in producing skits at such places as Newport, Southampton, Palm Beach and other society resorts.

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Phonetic Key

1. He is met there at my.
(hi: iz met ðeə æt maɪ)
2. Who would throw water on father?
(hu: wʊd θɔ: wə: tɔ: ɔn fɑ: ðə)
3. Bird above.
(bɜ: d əʊəv)
4. Yes, the singer's thin whisker shows
(jes, ðə sɪŋəz θɪn wɪskə ʃəʊz
θru: ðə ru:ʒə)

THE weakness of speech education in America is vividly suggested in the excerpts from Speech Histories passed in by students in "Speech 139" at the University of Wisconsin. These quotations are intended to show how speech education is left to the individual, with his college training having little more effect on him than a casual friend or acquaintance here and there. Considering that this is the state of things from the student's earliest school days to his graduate work at the university, is it any wonder that teachers of speech go on speaking the dialect of their home town? When the teachers themselves are without a standard, how can they teach one or correct anything except the most obvious faults of pronunciation?

These excerpts are not the reports of boys and girls, but of grown men, all specialists in speech, many of them teachers with several years of experience. Their reports show the early influences on their speech. They also show that their training in the knowledge of English sounds and standards of pronunciation have been left to blind chance to a great extent.

No. 1 doesn't wish to use the "inverted r-sound", and he succeeds very well in eliminating the extra motion of the tongue. If he had been properly instructed earlier in his education, he would have eliminated this "excessiveness" long ago and would have demonstrated better speech to students who would like to know, to say the least, that "inversion" is not essential to cultured English.

No. 2 is a prize debater, but even today, I dare say, his early fear of ridicule is a source of discomfort when he ventures upon an unfamiliar word. Phonetic training, which he would have easily understood in grammar school, would have given him an assurance in pronunciation and an understanding of it, independently of spelling, so that his mishap on the word "fatigued" would not have blotted his life.

The report of No. 3 is really pathetic considering that No. 3 is a university teacher in some branches of speech. But all these years he has been allowed to go on with all these "notions" about pronunciation that his report shows. He considered that speech without the inverted r-sound was as "poison" as (a:nd) for (ænd). No wonder that students leave college with "mixed" pronunciation when the instructors in the department of speech don't know good speech from a banana peel. He appeared in a play the other night and went thru a long part without an "inversion" that anyone would notice. He whispered to me afterward that when he went back to So-and-So, he thought the Dean of the college would be very much pleased at his "improvement". He now considers the loss of inversion an improvement as far as he is concerned.

No. 4 is a brilliant student of fine tastes. He would have corrected his faults long ago if he had been shown what was wrong.

No. 6 is a good example of a country without a standard of speech in education. We are as badly off as Scotland was. A teacher from one district was laughed at when she was transferred to another district, because her pronunciation was so different.

No. 7, a bright debater, is interesting because he dropped "inversion" without anyone telling him to. That he has an ear for speech is shown by his susceptibility to good speech when his associations have brought him in contact with persons of the outside world. But as far as his speech education goes, in pronunciation he has been left to his own devices.

No. 8 got the usual "mixture" from his professors, but made some improvement by going on the stage.

No. 10 has had the experience of many of these men, brought up on playgrounds in foreign districts where German or broken English was spoken by schoolmates. He has a fine, sensitive ear, a real taste for cultured pronunciation. But as no one in authority seems to encourage him to speak as well as he might, and as well as he would like to, he compromises and "mixes" in the general "mixture". Although these 10 men come from relatively the same section of the Midwest, their speech is not a regional dialect of any one persuasion, but a "mixture" of their antecedents, Scotch, German, Irish, Dutch-Irish, and everything else that has come along. That is the trouble with American speech in the newer parts of the country. The stains have not all come out in the wash. The 10 men who made these reports will agree with me in what I have said. They are quite as well aware of the weak link in the chain as anyone.

The Dramatic Production Course at the University of Wisconsin gave two programs of skits and sketches Friday

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

and Saturday evenings, July 31 and August 1, under direction of Carol McMillan. The programs included a number of dances by students of Miss H'Doubler's dancing class.

Program for Friday

- I—A Garden Affair, by Frank Egan (a one-word play).
He—William J. Tannewitz, Madison.
She—Agatha McCaffery, Madison.
- II—The Birthday of the Infanta, by Oscar Wilde. (Dramatized by Stuart Walker.)
Moorish Attendant—Ada C. Toms, Richland Center.
Duchess—Bess I. Dumont, Omaha, Neb.
Infanta—Maura Conlisk, Kewanee, Ill.
Fantastic—Myrtle Clancy, Chicago
Count of Tierra-Nueva—Gladys Kraus, Muscoda.
Musician—Frances Lohbauer, Madison.
Director—Mary G. Owen.
Costumes—Marion Morgan (chairman).
- III—The Romancers, by Edmund Rostand.
Sylvette—Alta Brillhart, Wooster, O.
Percinet—Viola Schaefer, Milwaukee.
Bergamin—Howard C. Morgan, Kansas City, Mo.
Pasquinot—Charles S. Stevenson, Sioux Falls, S. D.
Stratford—Robert Icks, Oconto Falls.
Director—Ruth Dieckhoff.
Costumes—Wilma Cann (chairman)

A Garden Affair, by Frank Egan (a one-word play), is an abbreviated bit of writing that affords excellent opportunity for study in intonation, clear voice, distinct diction and pantomime. As each speech, so to speak, is just one word, each word has to express a wide extension of unwritten meaning. Even with imperfect delivery, the ingenuity of the piece makes it entertaining. Mr. Tannewitz is not at his best unless a part stirs his feelings or grips his imagination in some special way. He is deficient when he has to depend entirely on careful technique. As Dearth in *Dear Brutus* his voice was good, because the part took possession of his being, quickened his blood and gave him a living breath. As "He" in *A Garden Affair* Mr. Tannewitz failed to become physically organized and vocally pointed. His voice was therefore dull, with little overtone, and his diction just foggy enough to muffle the word and limit the significance of intonation. His body language was also too lacking in definition. Miss McCaffery gave a more carefully articulated piece of work in the part of "She".

In *The Birthday of the Infanta* the best work was done by Myrtle Clancy in the part of Fantastic. The pantomime of Miss Clancy had mental vigor, well expressed in the body. It was visible language acted with dramatic force and

sincerity. Miss Dumont, Miss Conlisk and Miss Clancy of this cast all used "inverted r-sounds". The Duchess and the Infanta being especially prominent in this direction. "Horror" (hɔ:ɔɹ) with inversion is to my ears just an ugly word, and in "birthday" (bɜ:θdeɪ) there are a sufficient number of consonants in the word without curling the tongue back on the first vowel and making a stuffy consonant out of part of (ɔ:), (bɜ:θdeɪ). Miss Conlisk would have better voice and diction if she would open her mouth less completely in all directions. It isn't so bad to open "down" with the lower lip (and jaw), but to open top, bottom and sides, scatters the tone and tends to make the voice deficient in richness of color and feeling. I fail to understand why the "Fantastic" (fæn'tæstɪk) was called (fæn'tæstɪk).

In *The Romancers*, by Edmund Rostand, Miss Brillhart gave a delicate touch to the part of Sylvette. She has a good mouth for speech, and her voice is gentle and sympathetic and smoothly musical. Viola Schaefer, as Percinet, had a rasping voice that seemed to be doing violence to the vocal cords and to the ears of the audience where the listeners were at all sensitive. Miss Schaefer appears to have a good voice if she would but use it correctly. Mr. Morgan had good speech in the part of Bergamin and showed good technique in handling old-man characterization. Mr. Stevenson, with voice of higher pitch and more slender figure, gave good support as the other father. Robert Icks, as Stratford, has a naturally clear voice and good lips, but he has a slight leaning toward nasality and inwardness and does not entirely let the word come out of the mouth. He muffles it at the very mouth of the pitcher.

Program for Saturday

- I—Wurzel-Flummery, by A. A. Milne.
Robert Crawshaw—James McGrew
Richard Meriton—Larry Englehard.
Mrs. Crawshaw—Marie Stohm.
Viola Crawshaw—Mary D. Tuthill.
Dennis Clifton—Carroll Roach.
Director—Dora Roach.

- II—A Sunny Morning, by Serafin and Joaquin Quintero.
Dona Laura—Eileen Christensen.
Petra, Her Maid—Frances Lohbauer.
Don Gonzalo—Alfred Ludden.
Juanito—Edwin Horgenroth.

- III—The Wonder Hat, by Ben Hecht and K. S. Goodman.
Harlequin—Margaret B. Mahar.
Pierrot—Mrs. Chester Tolle.
Punchinello—Margaret D. Ruff.
Columbine—Helen M. Haley.
Margot—Cora M. Wise.
Director—Phyllis Wollenberg.
Costumes—Loretta Rincken, A. Gil den, O. Biggs.

Makeup supervised by E. Ray Skinner. The plays of Saturday night showed more experience on the part of the actors as a whole. The voices were generally good and the speech was normally free from local dialect. It represented a pretty good standard of stage diction. Mr. Englehard said (nu:) for (nju:) but in other respects he conducted himself acceptably. Miss Stohm speaks easily and well in a clear voice in careful speech that seems to be entirely a matter of habit. Her acting, too, is without affectation. Miss Tuthill was the least experienced of the company. Her voice is breathy and her speech makes no very definite impression. The same might be said of her acting. The Crawshaw of Mr. McGrew was an outstanding character and Mr. McGrew's pronunciation of *Wurzel-Flummery* was highly amusing. Some of Mr. McGrew's originality had been too highly praised at rehearsals, however, so that some of his acting was a little overconscious in the play. He exhausted his bag of tricks too early so there was nothing left to surprise and tickle us as the piece went on. Mr. McGrew's gifts at characterization would find excellent play in the part of the Englishman in *So This Is London*. Mr. Roach is very much at home in light comedy. In voice, speech and carriage of expression he is keenminded, definite and subtle.

Some of the best acting in the whole series of plays was *A Sunny Morning* with Miss Christensen and Mr. Ludden in the leading parts. This play depends almost entirely on fine shading in characterization and meaning of lines. Miss Christensen was perfect in makeup and her mobility of features and fine sensitivity of voice, together with an equally delicate reserve of manner, made her a captivating *Dona Laura*, her every smile and syllable upon the stage sympathetically unfolding a life story. Mr. Ludden, as the prim and easily irritated man, made his character an effective contrast to Miss Christensen's, combining the outward mannish stubbornness of Gonzalo with the more tender memory of his young romance. The speech of this piece was delightful to listen to. Miss Lohbauer and Mr. Horgenroth made an attractive couple as the servants.

The Wonder Hat was too slow in tempo. The picking up of cues was a matter of deliberation with one or two of the characters.

SPEECH WITHOUT STANDARDS

NOTES FROM A CLASS OF TEACHERS

No. 1
Until I was six years old I was much in company with my Scottish grandfather who lived in Canada. At that time I practically spoke the dialect of Wigtownshire, Scotland. My "burr" was so pronounced that when "speaking pieces" was in order I was always called upon to amuse the neighborhood. I lived 8 years in Northern Illinois and 10 years in Iowa. The outstanding fault of my pronunciation is doubtless the "inverted r-sound", due to the fact that, aside from the trilled Scotch "r", I never heard anything during my early years except the inversion.

No. 2
One unfortunate experience has left its stamp on my life. When I was a sensitive, almost neurotic boy of nine, I read in class a passage containing the word "fatigued", which I pronounced (fæt'gʊ:d). The memory of the laughter that ensued is still a blot on my otherwise happy childhood. Since then I have taken pains to pronounce familiar words only.

No. 3
For years I have proceeded upon the assumption (without thinking much about it) that speech without the "inverted r-sound" was elocutionary affectation. Altho I recognized that this usage was preferred in the East and South, I stamped it as regional and wrong. This attitude of mind has been a strong influence. I consciously inverted by purpose and practice. I had not recognized that eliminating the inversion produced a purer vocal quality in the sound of English. I have never observed speech with much keenness of ear, and anything that I considered affectation, such as (a:nd) for (ænd), I have avoided as I would poison.

No. 4
I made it my ambition to have a voice that was outstandingly pleasing, and, in thinking back over this, I now remember that when I thought of an "outstandingly pleasing" voice I always heard an Irish tenor speaking with a brogue.

No. 6
I was born in New York and went to school in New York City, Northern New York and Staten Island. At the age of 12 I moved to Kansas and attended rural school. The folks made fun of my "Eastern brogue" until I tried my best to adopt their Western speech. At 16 I returned to New York for three years, and after that returned to Kansas. At both ends of my journey I experienced change of speech which has made my pronunciation a "mixture". I have always favored my Eastern speech and fall into it when talking earnestly.

No. 7
My dialect has undoubtedly been influenced a great deal by the fact that I am German and spoke German as a child. . . . My first two years at the university I roomed with a student who came from Australia and my dialect was somewhat influenced by this association. In such words as "necessary" and "extraordinary" I detect a change, whereas they were (nesi'seri) and (ik'strɔ:di'neɪ) they are now (nesisəri) and (ik'strɔ:di:nəri). At one time I spoke with a great deal of country dialect on such words as "school" and "him". They were (sku:l) and (hɪm). Some of this to a slight degree is still present in my speech. It was acquired thru an association with my German relatives on the farm.

In school I acquired the full (ɑ:) thru the efforts of my teacher. "Drama" (dɪəmə) and "morass" (mɔ:res) became (dɪə:mə) and (mɔ:ɹəs). Recently, before studying phonetics, I have detected a very slight tendency to omit the "inverted r-sound" in my speech. On such words as "first" and "fourth" the inversion became hardly noticeable. This was not the result of imitation, but of economy of effort in speaking. I learned that it was much easier to speak without the inversion.

No. 8
My college and university professors were either Southern or mid-Western of the North. My work in a dramatic school and stage experience have tended to soften my speech and remove many, but not all, of the final "r's".

No. 10
My father was Swiss and spoke English with an accent, the grammatically correct, since he was a country schoolteacher. In the country school I attended the children spoke German on the playground, so that I learned to speak their language fluently, altho I did not pick up their broken English. Thru high school I spoke the local dialect of the other pupils. Then I attended a private school for one year and chummed with a boy whose father was an English professor in a college in India. I thought his speech was odd at first, but finally thought it fascinating and learned to speak as he did. I could still shift back to my native dialect at will. Since then I have attended Mid-Western colleges. When in Rome I've tried to be a Roman. I think we need a standard.

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

Devoted to
Fashions Beauty
Gossip

Feminine Frills

—By ELITA MILLER LENZ

(Communications to 1560 Broadway, New York, N. Y.)

The Billboard's
FREE SHOPPING SERVICE

Rules

Please do not send personal checks. Remittances should be made by money order, payable to The Billboard Publishing Company, and correspondence addressed to Elita Miller Lenz, care The Billboard, 1560 Broadway, New York. Every article mentioned in this column may be ordered thru The Shopper. Space on this page is not for sale for advertising purposes.

Well worthy of the beautiful queen of the spectacle or the lithe-limbed dancer is the fringe skirt of rhinestones shown on this page. It is composed of 2,500 flashing Littlejohn gems. The length is 23 inches, and price \$50. Of course, if desired, which will make a proportionate difference in the price. When ordering the skirt please be sure to specify your waist measurement.

Handpainted handkerchiefs will be among the most important dress accessories of the fall season. Those shown on this page are so new that they have not yet made their appearance in the shops. In fact, they have just come from the artist's studio, and the paint on them has just dried, so you may be sure they are very, very new.

The handkerchiefs are made of a fine quality crepe de china in orchid, fez red, tan, gray, coral, maize and pistache, elaborated with hand-painted designs in gay colors and touches of gold. The designs are varied, there being the Harlequin theme shown at the top of the photograph, the more conventional design shown in the second handkerchief, and the Japanese elaboration shown at the bottom. The collection also includes futuristic floral designs.

Our first thought was "How the magician would delight in a collection of these gay little squares to help along the illusion act!" Our second thought was to purchase a set to add to our reserve fund of gifts. Acting on that second thought we purchased 12 handkerchiefs for the wholesale price of \$9.50. For \$5 one may purchase six. And at wholesale prices! The manufacturer of these "hankies" is extending the same courtesy of wholesale prices to readers of Feminine Frills. Last, but by no means least, these hand-painted handkerchiefs may be washed successfully.

Brimful of verve is the strut costume illustrated on the opposite page. It reveals a penchant for the unusual on part of the designer, for she has selected as the fabric composing it an apple-green patent leather with a brilliant sheen. Then, by way of contrast, she has lined the short flare skirt with rose-colored silk and added black patent-leather cut-out apples, with green and rose-metal leaves. The little bloomers are made of taffeta, matching color of the skirt. The vestee in the bodice is of black patent leather, set off with a row of rhinestone buttons. The youthful-looking black collar is bound with green and gold braid and the waistline is defined in narrow blue and silver ribbon cut very low in back. The price? Very modest indeed! It is \$35. Of course, it may be ordered in lots for the chorus. A black patent-leather sailor, worn at a rakish angle, makes a smart addition to this costume. The sailor may be made to order for \$10 extra.

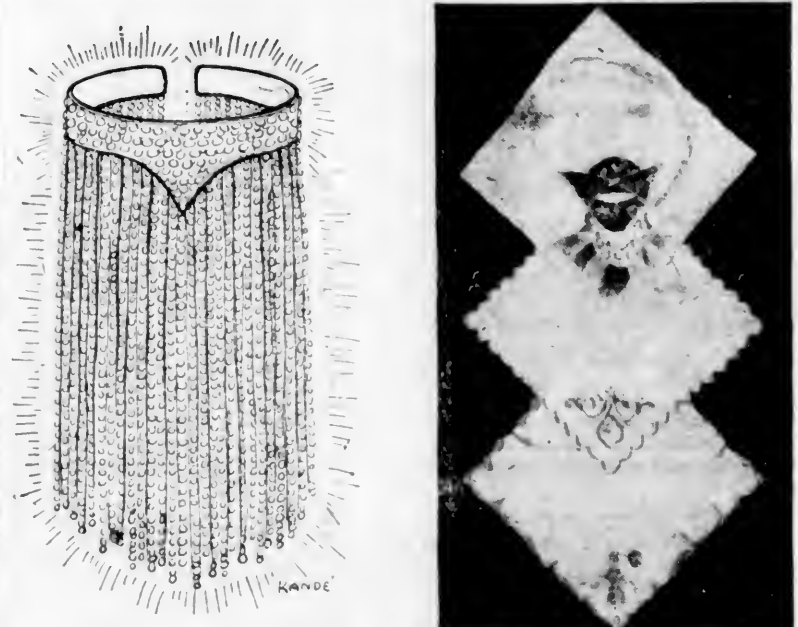
Now, unfurl your coquettish little fan and wave it back and forth vigorously, while we discuss a warm but vital question. The question is, do you wish to join our club of women who will buy furs at wholesale prices? There is no initiation fee. The only requirements are that you send your name and address and a two-cent stamp to receive one of the best-looking fur catalogs ever issued. The advance fall and winter furs illustrated therein will be quoted at wholesale prices. In other words, the same catalog which will be sent to retailers and department stores all over the country will be sent to you. Ready for distribution September 1. Replete with interesting illustrations of the newest fashions in furs, including coats, jackets, boas and chokers, at prices to meet every individual's purse.

Another catalog which will be ready for mailing September 1 is an apparel catalog issued by a Fifth Avenue shop. Here is an opportunity to round out your fall and winter wardrobe at modest cost.

A Rayon silk scarf, with Roman stripes, is about the most versatile imaginable thing. Measuring 62 inches long, with fringe, and 5½ inches wide, it is used as a throw scarf, an ascot tie, a four-in-

(Continued on page 56)

A Rhinestone Fringe Skirt for Queen of the Spectacle and Hand-Painted Handkerchief



The Rhinestone Skirt and Handkerchief are described under "The Billboard's Free Shopping Service", this page.

Famed Beauty Expert Discusses Women and Facial Beauty

Madame Helena Rubinstein was born in Cracow, Poland, Madame Modjeska's birthplace, but as it would take much time and space to give even a brief account of her interesting life that felicitous recital must be foregone. Suffice to say that she studied medicine, chemistry, and finally worked in conjunction with Dr. Champbaron in Paris, among whose clients was the late Queen of Austria. "I have had queens and princesses come to me incognito for these radical periodic rejuvenations, but I am sincere when I say that I am more interested in keeping a great number of average women to be attractive than in the exceptional few," says Madame Rubinstein. "To me it is just as wonderful to help human beings to be beautiful as it is to make a beautiful picture or a lovely statue. Pictures and statues don't go walking on our streets, sit opposite us at table or confront us wherever we are. "English women, I believe, make a greater effort to preserve their good looks than any others. In London I have at least several hundred clients who are from 70 to 75 years old. In New York I have many women who are in their 70s, and no end of clients who will never see 60 again, and I have also their children and grandchildren."

"One thing is very interesting in America—the variety of the kinds of skins here than anywhere else. Different nationalities have different skins. The English have very thin skins, the French have a stronger skin, the Italians a still stronger one. In America, of course, we get all nationalities.

"In America the climate is very trying because of the extreme changes, especially inland. A good many complexions are injured by wind, dust, sand and sun. The wind alone will make one's skin dry and harsh. Most women do not know that, before starting, they can and should put on a preparation that will protect the skin against wind and sun.

"Now about makeup. Your average young American girl is very lovely. And to preserve that loveliness she must be extremely careful of her makeup. She should use only that powder, rouge and lipstick which she knows to be absolutely pure, and at the same time in harmony with her natural coloring."

The Sign of Middle Age

"To turn from the young American girl," we suggested to Madame, "what do you consider the sign of middle age?" "I believe," replied the soft-voiced Madame with an enchanting accent, "that the sign of middle age and the most de-

structive of beauty is lost youthful contour of the face. The line running from the point of the chin up to the ear is almost an infallible index to a woman's age. In youth it is a lovely curve. Then



it becomes a bit heavier. It droops more and more as the cheek muscles sag, and finally it develops pronounced pockets at either side.

"Some women remedy this condition by undergoing an operation for the removal of a small section of skin from beneath the hair above the ears, the edges being sewed together. This lifts the sagging cheek and restores the youthful contour. But such an operation would not be necessary if the facial muscles were kept firm and healthy by intelligent care."

Asked to define this intelligent care, Madame declared that treatment varies with the individual, but that she is willing to correspond with our readers relative to their individual needs.

Americans and Operations

"Speaking from your familiarity with cosmetic surgery abroad, are their any little tricks of the beauty surgeon which America has overlooked?" we asked. Madame smiled wisely in reply to this question, and then in her slow, thoughtful way considered the subject deeply. Finally she spoke:

"I do not believe that America has overlooked any of these little tricks," she replied. "In fact, I think facial surgery is more prevalent here in America than

(Continued on page 56)

Glimpsing the Mode

Paris openings reveal higher waistlines.

Lelong, noted for styles of wearability, masses skirt fullness to the front or sides, with these movements raising the waistline.

Martial et Armand groups fullness to the back and suggests princess lines in front.

Redfern has placed the waistline at almost normal position and defines it with belts and buckles.

Bertie is the only Parisian couturier to maintain the straight, slim silhouette, say reports.

Eugenie et Juliette is introducing three-piece costumes with jumper. These are developed in line serge and ribbed woollens, navy being the preferred shade.

Brandt presents costumes with slender bodies and flaring skirts, the waistline being sometimes low and sometimes high, with a bit of back fullness, the back being longer than the front.

Poiret, according to Women's Wear, includes some short Bayadere dresses, longer ones suggestive of Persian and Hindu-Chinese inspiration and some very long types related to the Renaissance.

Poiret also introduces rich velvet coats, the upper section cut on slender lines and the bottom flaring, embroidered and furred in a manner suggestive of Russia.

Agnes has distinguished herself by offering very wearable coat dresses for daytime and afternoon wear, ensembles and elaborate evening gowns, which show little if any change in the silhouette. She exploits high collars, long sleeves (tight and loose). Metallic and colored boutonnières add interest to collars and one-sided pockets with colored ruffles add chic to frocks.

The Beauty Box

At the request of many readers who prefer soap for cleansing the face we recommend a purely vegetable soap. It is Lettuce Soap. It comes packed 3 cakes in a box at \$1.05.

For those who wish to emphasize the natural color of the hair, a celebrated Fifth Avenue beauty specialist has prepared several types of henna shampoo powder, as follows:

Ordinary Henna Shampoo Powder, containing just enough Oriental henna to bring out the natural color of the hair. It cleanses thoroughly, leaving the hair glossy and fluffy. A package, 50 cents.

Graduated Henna Shampoo Powder, intended for faded Titian hair. It is used in conjunction with the ordinary shampoo powder mentioned above to give the hair a rich auburn tint. The cost of this combination is \$1 for two packages.

Special Tunisian Henna Shampoo Powder, intended to restore hair that is turning gray back to its natural color. It comes specially prepared for blond, auburn, brown, light brown, dark brown and black. This, too, should be used in conjunction with the Ordinary Henna Shampoo Powder, making the price of the combination \$1.

Caumont Shampoo Powder, a shampoo for blond hair and not a bleach. It brings out golden glints. A package, 50 cents.

Acne, claims a skin specialist, is not a blood disease. She further contends that this condition is due to the accumulation of poisonous matter settling in the pores. To relieve this condition she prescribes a special treatment about which she will gladly write you on request. Address Acne Specialist, care The Shopper.

Those desiring a nourishing flesh food to fill out hollows and to restore elasticity and youthful bloom to the skin will find Orange Skin Food very efficacious. This is used as a daily treatment and is beneficial to even the most sensitive skin. It is especially recommended for the woman past 30. The price asked is \$1.50.

A favorite beautifier with the majority of our readers is Line-No-More, the clear, colorless liquid which magically banishes lines. It is simply applied to the face and fanned dry, with the result that loose, flabby skin is tightened and wrinkles are thereby eradicated, restoring a youthful appearance. It is perfectly harmless and may be used continuously. In fact it is really good for the skin. It is modestly priced at \$1.

Those who desire a special treatment to arrest falling eyelashes or eyebrows will find it in Richness De Cils, a concentrated hair grower. It is unequaled as a dressing for the eyelashes after using powder, giving them a graceful upward curl. It is made by a French cosmetician, who offers it at \$1.50 a bottle.

A face powder can either make or mar a nice complexion. It has remained for an ex-actress to achieve in face powder a beautiful peaches-and-cream tint which will make any complexion appear radiant. It has not the slightest element of gray in it, which is more than one can say for most face powders. This shade is also described as Debutante because of its youthful effect. A delicate flower fragrance and supple texture recommend it to the most exacting woman. If you are a discriminating critic of face powders, you will appreciate the fore-

(Continued on page 56)

Famed Beauty Expert Discusses Women and Facial Beauty (Continued from page 54)

abroad. I believe that American women are more ready to resort to an operation in cases of this kind than are French women, certainly they are more willing than are the French. The French dread operations or any painful treatment. They are chiefly fond of putting various beautifiers in their bath. But Americans are more inclined to resort to severe measures, 'to get it over' as they say. The wise course is between these extremes."

The Women Who Care

"Who," asked we, "are the women who care properly for their skins?"

"The actress whose business it is to be beautiful and the unhappily married woman," replied Madame.

"The unhappily married woman?" "Unhappiness in marriage is often the very thing that makes a woman strive to improve her appearance," said Madame decisively. "If she fears that her husband's affection is waning, she tries to give it a new lease on life by making herself more attractive. You have no idea how many happily married middle-aged women consider it unnecessary to make an effort to restore or to retain their good looks, contending that their husbands are perfectly satisfied with them as they are.

"When a woman tells me that her husband adores her just as she is I give her up. My reason for giving her up is that I do not believe there is in this wide world a woman who will make the necessary efforts to look her best, year after year, unless she has an 'audience' of some kind to impress. This audience may be a husband, a lover, friends or children." Madame Rubinstein here lauded those mothers who have the wisdom to appear as beautiful as possible in the eyes of their children, thereby winning the admiration of children.

We then made a survey of Madame's clientele, finding that it included, in addition to members of the theatrical profession and society, women who are the head of their own business, stenographers, clerks and even little office girls. Even

HELENA RUBINSTEIN STRUT COSTUME



This Chic Strut Costume is described on the Feminine Frills page, this issue, under "The Billboard's Free Shopping Service".

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Colors—Pink, Orchid or Honeydew. Vest, Sizes 38 or 42.....\$0.79 Each Stepin, Sizes 23 or 25..... 1.45 Each Envelope Chamise, 38, 40 or 42..... 1.75 Each Princess Slips, Pink, Orchid, Honeydew, Maize, Copenhagen, Henna, Tan or Gray, Sizes, 38, 40 and 42..... 1.95 Each Postage prepaid. Deposit required. Satisfaction guaranteed or money refunded.

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HAND-PAINTED LACE SHAWLS

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SPANISH LACE SHAWLS

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the humblest client realizes that an investment in the expert care which promotes natural beauty is an investment rich in dividends of admiration and matrimonial fulfillment.

Men Should Care

"Men, too, should care about the appearance of their skins," said Mme. Rubinstein. As I never accept men as clients, I am not catering to my own interest in stating that they make a mistake if they think a good, clean skin does not count in the professions or in business. A fastidious man wouldn't even dream of wearing a soiled collar, but if he gave the matter of immaculate collars merely cursory care what would happen? And yet he is painfully modest about even alluding to his complexion.

"But some men exercise common sense on the subject. Many of them send me requests thru their wives for preparations they hope will help. Generally the man's complexion troubles are eczema, acne, a red nose, an oily or too dry skin. They pay little or no attention to lines or flabby cheeks, but they are very sensitive about blemishes.

"Unfortunately many women are like men in this respect, willing to spend thousands of dollars on lovely apparel, but wholly neglectful of the simple precautions for beautifying the complexion. Consequently they depend on makeup to conceal defects. While I do not object to makeup—a bit of rouge and a dis-

criminating use of powder—some of the creams which these women use as a basis for makeup are positively ruinous to the complexion. Small wonder that with such treatment the skin loses its elasticity and natural color, becoming drab, lifeless and inactive. The pores, congested with tiny plugs of waste matter, cannot perform their natural functions and the waste matter which they should eject is imprisoned in the skin, where it mars whatever natural beauty nature may have bestowed.

Testing Beauty Creams

"How," we asked, is the user of creams to judge the value of beauty creams and lotions? Is there a test by which she may be guided?"

"An infallible test is the result. If, when a preparation is discontinued, the skin is in worse condition than before it was applied, the preparation is bad.

"For instance, you may apply a nourishing cream to a harsh, dry skin. After application the skin becomes soft and elastic. If you discontinue using the cream, your skin may in time become dry again, but you have not made it worse. When you have stopped the treatment your skin is in better condition than before you began it. But on the other hand, suppose you apply to a dry skin a cream that is drying. When you discontinue using it your skin will be drier than ever. If a preparation does not improve the

(Continued on page 56)

GOLD STRIPE. OPERA LENGTH HOSE. \$3.75 a Pair. Postage Prepaid. Sheer or heavy. Dyed any shade free of charge. THE TWIN SHOP, 678 8th Avenue, Corner 43d Street, New York.

SUPERFLUOUS HAIR and Moles Destroyed

In one twelfth the usual time, using one to twenty electric needles at one time. Eyebrows shaped and unsightly hair destroyed below brows. MADAME JENN-E, 45 W. 57th Street, New York City. Phone. Plaza 4135.

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A Scientific Discovery, harmless and painless peels off the old skin and removes surface blemishes; tan, discoloration, sunburn, blackheads, whiteheads, large pores, pimples, freckles, etc. Not a clay or cream but a liquid free from acids and mercury. Booklet, "The Magic of a New Skin" sent free in plain sealed envelope.

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At 60, Mildred Holland, one of the loveliest women of the stage, has a skin as free from lines and as fine-textured as that of a school girl. She attributes this much-admired complexion to the use of a magical Rejuvenating Cream, used also by thousands of successful women of the stage. Send 25c today for a trial size.

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COSTUMERS
By G. M. Leland

(Communications to 1560 Broadway, N. Y.)

A new costume studio has been opened at 120 West 45th street, New York, under the name of H. Mahieu, Inc., which means that Mahieu, formerly of Arlington-Mahieu, and even before that of Brooks-Mahieu, has returned to the trade once more.

The Eaves Costume Company is working on the wardrobe for the new Leon Errol film, *Clothes Make the Pirate*.

Sargent Aborn, executive of Tams, New York, is vacationing at the Parker House, Kennebunkport, Me. He will return the latter part of this month to his strenuous duties as the active head of what is reputed to be the largest rental costume establishment in the world.

Claire's, New York, who specialize in stage gowns, have recently furnished Lillian Foster with a wardrobe for her coming engagement in *Marge*, which Walter C. Jordan will offer on Broadway. The creations worn by Ethel Shutta, who is doubling in the *Ziegfeld Follies* and *Louie the 14th*, are by Claire. Ethel Davis is also wearing their gowns in her new vaudeville act.

The Brooks Costume Company, New York, is in receipt of the first shipment of foreign goods purchased by E. Strooch, proprietor of that well-known establishment, who is taking a three months' trip thru Continental Europe for the purpose of replenishing the stock of materials, trimmings and novelties to be used by his concern. The cases which arrived last week contained animal heads and fancy masks from Germany. Strooch will also purchase armor and swords in that country, rhinestones and stage jewelry in Czechoslovakia, fabrics and trimmings in France and torador costumes in Spain, together with the latest novelties on the foreign markets.

The firm already has a long list of productions lined up for the fall season. For the summer orders at hand, Charles LeMaire, their chief designer, has completed his sketches for the Aarons-Laurillard presentation of *A Night Out*, the London success, soon to be offered on Broadway, and the workrooms are rushing the execution thru for an early out-of-town opening. He is now busy on sketches for the musical comedy, tentatively called *Some Day*, which Mrs. Henry B. Harris is to produce. LeMaire is also to design the wardrobe for Sheila Terry's Road Show Units for the Orpheum Circuit. Another vaudeville commission recently landed by Brooks is the production acts of George Choos, who has returned to his old field from his sojourn of last season in the legitimate.

The entire cast of *The Student Prince*, playing at the Jolson Theater, New York, last Wednesday on the occasion of their 275th performance donned new gowns and costumes, designed and executed by Brooks. Originally the production was costumed abroad but the Shuberts were so pleased with the sketches submitted a few months ago by the domestic concern that they placed an order with them to reoutfit the New York company and also make similar wardrobes for the No. 4 and No. 5 companies.

The uniform department is working on the marine and military wardrobe for *Captain Jinks*, the Schwab & Mandel production, rehearsing for an early opening at the Martin Beck Theater. They have just completed the uniforms to be used in Edgar Selwyn's *Something to Brag About*.

The rental department, the quarters of which have just been renovated and enlarged, are preparing, thru Otto Pommer, to take care of the expected rush of business due with the opening of the Keith-Albee Hippodrome. Pommer supplies the wardrobes used weekly at this house and has already started work on next season's costumes for the Foster Dancing Girls. This department costumed the Regatta Carnival held recently at the Larchmont Yacht Club by a prominent society group in Westchester County, New York. The rental organization is to furnish the costumes for the prolog and epilog of the Ufa Film Company's production of *Siegfried*, which is to have its American premiere at the Century Theater, New York, August 23.

The Beauty Box

(Continued from page 54)

going after inspecting Peaches-and-Cream Face Powder, which may be had at \$1.50 a box.

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- W.M. MASON, 815 N. Fourth St., Columbus, Ohio.
- L. E. FITZGER, 1129 S. Mill St., New Castle, Pa.
- D. McCONVILLE, 5415 Broad St., Pittsburgh, Pa.
- MRS. F. GEREN, 11620 Forest Ave., Cleveland, Ohio.
- MRS. S. CHAPMAN, 6356 Walton St., Detroit, Mich.
- MISS MYRTLE HENZLER, 609 Monroe St., Ft. Atkinson, Wis.
- A. BAERMAN, 322 Texas Ave., St. Louis, Mo.
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27 YEARS ON STATE STREET

Reflections of Dorothea

ONE of the most modest little travelers to reach my bedside recently was a letter from the South Sea Islands. It had been more than six weeks on its journey. The message was from Harry W. Rhineland, an American, who has been living in Palembang, Sumatra, for some time. Incidentally, Mr. Rhineland is a regular reader of *The Billboard*. He is doing his Christmas shopping early and quite naturally I am proud of his patronage.

Did you ever see a real Georgia peach? Not the musical comedy variety, but the luscious fruit for which the State is famed. Lotta Bird Morgan sent me some from Atlanta, picked especially for me by Mr. Morgan. Never before have I seen their equal. Pretty as a picture and how delicious they were.

Bonnie Auiger has moved into her new bungalow at Waseca, Minn. Mrs. Auiger (Auiger Bros. Stock Company) has been a semi-invalid for six years as a result of falling down a flight of stairs and the bungalow was built to prevent a recurrence of the mishap. *The Answer*, a one-act play by Truman Curtis, was produced in Los Angeles by the Garret Club recently, with Connie Everman in the leading role. Both play and cast were well received.

Tello Webb just got back from a vacation in Canada and promptly joined a new musical comedy, called *When You Smile*, opening in Philadelphia August 10. Minnie Dupree went to Rochester to appear in a new comedy by William Huriburt, which was tried out in stock for Sam Harris. The local newspapers didn't treat the play kindly, but seemed to think Minnie's appearance was the real event of the week.

The same stock company tried out a new play by Martin Brown, titled *The Dark*, last week. Eleanor Woodruff played the leading role and may appear in it on Broadway later in the season.

Mrs. Imogene King paid me a pleasant visit the other day and told me of her experiences in the days when Tony Pastor was one of the outstanding figures in the varieties, as vaudeville theaters were known in those days. Mrs. King is still actively engaged as a writer of lyrics and has several published poems to her credit.

Sonia Cleniov, also an author and a member of the Garret Club in Los Angeles, stopped in for a pleasant chat. Miss Cleniov is putting the finishing touches on her latest French novel.

Then Mrs. Owen Kildare, novelist and newspaper woman, called after an absence of several weeks and her visits are always enjoyable. So the literary profession was pretty well represented during the week.

Several of my readers who promised to tell me of their plans for the new season haven't done so yet. I hope disappointment isn't the reason. Always at home and glad to hear from you at 600 West 156th street, New York.

Smilingly,

Dorothea Antel

Famed Beauty Expert Discusses Women and Facial Beauty

(Continued from page 55)

natural healthy condition of the skin, the eyes or the hair, it is valueless.

Cause of Blackheads

"The commonest complexion troubles among young women are enlarged pores and blackheads. There is general impression that these are due to uncleanness, an impression which often causes people to criticize unkindly. This criticism is not justified. A well-known European princess was brought to me by her mother to be treated for enlarged pores and blackheads. Lack of cleanliness had nothing to do with it. She was fastidious in the matter of cleanliness, as are many other girls similarly afflicted. These blemishes are usually due to an oily skin, and nothing is more likely to cause this than the frequent use of bland, inactive facial creams.

"The opposite condition is the too dry skin, which is deficient in natural oil. I am always prepared to have a woman with this type of skin tell me, with apparent pride, that she washes her face with soap several times a day. Apparently all soaps look alike to her. The worst thing you can do, if you have a dry skin, is to use an alkaline soap. The skin is already starved and an alkaline soap steals what little nourishment your system provides.

"There are people who should not wash their faces with soap and water; or, at most, only very rarely. They should cleanse the skin with a cream of the right kind. The confirmed soap user makes a grimace of disgust when you suggest a cream, believing that she cannot be clean without using soap. The doubter is usually made a believer in the ability of cream to remove dirt by an actual test of wiping it off with a towel."

In concluding Madame said: "When I first came to America 10 years ago I was shocked even then by the many young girls who made up excessively. I was not shocked because of moral prejudice, but because I knew those girls were laying up trouble for themselves. The proof that they were laying up trouble is in the fact that every year young girls are coming to my establishment in increasing numbers. The trouble is not that they use cosmetics, but that they use them ignorantly."

Perhaps we have not touched on your skin difficulty in this interview, or it may be that you wish advice on how to preserve the beauty of your type of skin. If either be the case, write Madame Rubinstein a note of inquiry, addressing it to her in care of *The Billboard* Shopper, and she will give you expert advice.

The Billboard's Free Shopping Service

(Continued from page 54)

hand, a sash, a hair band a tie and as trimming for the sports hat. It has come into favor with the summer girl and will be worn, as the smart touch of color, with the spring suit. We know where we can order a scarf of this type for you for \$1.25.

We note that two wig makers specializing in low-priced goods have issued catalogs of up-to-date wigs, etc., for stage and street wear.

From London Town

The Vaudeville Field
By "WESTCENT"

London's Luna Park

LONDON, July 29.—Yes, we are getting to the Luna Park stage here, but don't think it resembles any such place as you have on your side. It's situated on the site of Meaux's Brewery, just opposite the Oxford, at the Tottenham Court Road end. A very fine tent has been put up, also a well-adapted stage, the whole outfit costing something like \$10,000. The London County Council has been very strict with the enforcement of all sorts of regulations. All electric lighting in iron tubing and the like. The V. A. P. is responsible for the finding of the vaudeville program. There are seven acts, three shows daily at 3, 6 and 9, with a stunt act thrown in as a surprise feature. The profits go to the Middlesex Restoration Fund. Acts are anxious to work here as it is an excellent opportunity under good conditions to show their goods. Albert Joyce has thus had his work considerably added to in fitting up programs, which are generally recruited from the V. A. P. ranks.

Mabel Russell, M. P., Gets the "Bird"

Yes, sir, our Mabel got the "bird" at the opening of the show when all the "nobs" and dukos and duchesses were present at Luna Park. Mabel was giving her "piece" in her cockney dialect that "Middlesex 'Orspital Was Fallin' Down", and it was punctuated by guffaws and the like from back stage. It rather upset Mabel and got everybody hot and bothered until a gust of wind blew aside one of the proscenium draperies, when the audience had a "close up" of the "bird", namely, one of Roelgin's performing parrots, doing a bit of imitation and comedy on his own.

How Not To Play Vaudeville

Our friend, R. H. Gillespie, has been greatly impressed with the showing of the Vincent Lopez Band and the playing of the vaudeville acts right in front of the band line. R. H. says this is the only way to present vaudeville, and that the audience gets cold while an artiste is changing or while the tabs are down for the change of scene for the next turn. We caught one of his shows at the Empire Theater, Sheffield, recently, and we really wondered if Gillespie knew how the program was being "mucked about". It was a first house, with a record-breaking sun outside and a very sparse house. The first act was Stuart and Cameron on a half stage, with xylophones, and they put over a coking show and finished to a riot. Down came the tabs, to clear for a full stage for the Germaines, a dancing act—with long pauses for change of dress—and finally the tabs again at the finish. Another pause for Marie Ambrose, a vocalist, in a cut cloth (fancy), and then again the tabs. A very long pause, about three to four minutes, with the band playing, and then to rise on a front cloth for Hetty King. At finish tabs again, and then a selection by the orchestra, and then up again for Harry Kahne, and then tabs again. We quit after this. Those tabs fairly drove us out of the house and the pauses set our nerves on edge. Really, Mr. Gillespie, we wish you had been there and watched the effect on the audience, and the house unfortunately is a "dry" one.

Can Vaudeville Be Revived?

Possibly so. It is certain that revues have not come forward in any number or of sufficient pulling attraction to let vaudeville managers out. Nevertheless, many artistes are putting their all into this most elusive proposition for the coming season. Twenty years ago there was more variety in our programs—today they are so very concertized. A sure success years ago was the playing of a strong dramatic sketch in the last turn. It ran anywhere up to 40 minutes. We are certain that if some of these things were revived they would be welcome and give us a flavor of the old times. It must be remembered, however, that the sketch question as it was called is mainly responsible for the present situation in vaudeville, namely, the "one" license. Had matters remained as they were in 1910, that sketches, etc., were illegal, and had it been that vaudeville artistes could have seen ahead, they would not have agitated for the "one" license. Music halls then would have had to remain "musical" halls, and managers would not have been legally able to play theatrical shows or revues as they are now doing. But—if. What a word, eh?

L. S. D. of British Vaude.

Figures talk, and those recently dug out by Walter Payne, O. B. K., relative to vaudeville, or, shall we say, the entertainment business here, are worth recording. The L. S. D. A. has 59 houses in its association, and comprise the Stoll, Moss, Syndicate and the L. T. V., excluding the L. T. V. provincial houses, the V. T. C. Co. They pay in artistes' salaries per annum \$6,250,000; musicians, \$1,000,000; repairs to buildings, \$250,000; staffs' salaries, \$1,800,000; lighting, \$500,000; wall printing, \$1,000,000, and rates and taxes, \$675,000; totaling \$11,500,000. The Theatrical Managers' Association has 112 houses, and its outgoing for a like schedule is \$5,625,000; with the Provincial Entertainment Pro-

(Continued on page 137)

A London Letter

Treating of the Legitimate
By "COCKAIGNE"

The Censorship Again

LONDON, July 24.—The Bishop of London heads a movement for the tightening up of the censorship and reorganization of play licensing. Various leaders of religious thought and prominent social workers propose to send a petition to the Prime Minister, asking that new methods of stage-play licensing be introduced. It is suggested that licensing of all London theaters without exception shall be placed directly under the jurisdiction of the London County Council and that conditions of the licenses shall be made more strict.

As I stated some time ago, a committee of various bodies of a religious and reformist order has been meeting, and as a result of evidence given before the committee in regard to certain controversial plays, a memorandum was sent to the Lord Chamberlain. But Lord Cromer did not give the committee the satisfaction which it demanded, so this petition may be regarded as the expression of the dissatisfaction with the existing censorship felt by the committee. The present regulations prohibit improper language and indecency of dress or behavior, but the committee's recommendation is that local authorities shall be granted clearly defined powers to make regulations and if necessary revoke licenses. It is also suggested that in any stage-play license there shall be a regulation prohibiting the performance of plays whose general tendency is immoral or indecent.

Festivals

August 5 sees the beginning of the Glastonbury Festival, the first items of which are the series of *Little Plays of St. Francis*, by Laurence Housman. Arthurian music dramas, the music of which has been written by Rutland Boughton, organizer and originator of these festivals, will also be given, the plays being *The Birth of Arthur* and *The Round Table*, and Boughton's recent setting of Thomas Hardy's *The Queen of Cornwall*, a retelling of the Tristan story. Boughton's successful music drama, *The Immortal Hour*, also will be revived.

The Stratford-on-Avon Summer Festival bids fair to make a first-class success this year, for I hear that the bookings, both for the theater itself and visitors' accommodation in the little market town are well above any previous record. Last year the season was extended from six to seven weeks, and this year the Summer Festival will run eight weeks. The Birthday Festival having been extended from three to four weeks, Stratford now has Shakespearean repertory for three months of the year.

The cast and repertoire for this season are the same as that for the Birthday Festival, but there is a new production of *Love's Labor's Lost*. Bad luck occurred at the beginning of the season, for Randle Ayrton, one of the leading men of the Stratford-on-Avon Memorial Theater Company, had the misfortune to break his collarbone, which necessitated changing a large proportion of the cast for several productions. But Bridges Adams' crowd managed to triumph over those initial difficulties and their performances have been well attended and enthusiastically received.

Plays for the Provinces

The discussion which recently took place between the provincial resident managers and a representative group of dramatists, altho it did not result in any particular concrete plan of campaign, has served to draw attention to the fact that the provincial playhouse is in sore need of good plays, and also that there may quite well be a divergence of taste between the London and provincial public. The various problems arising out of this discussion are being discussed in the press, and hotly disputed in professional clubs.

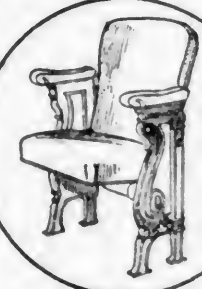
One thing that arises very definitely from this discussion is the fact that for some reason it appears necessary for a play to have the cachet of London production before it stands any chance of success in the country. Curiously enough, London failures often do lively business on tour, and it is not uncommon for a manager knowingly to sink several thousand dollars of capital in putting up a play predestined to failure in the West End in order that he may take it on tour with the magic words: "Direct from the West End." Surely this betokens a weakness of organization somewhere!

In my opinion this weakness lies in propaganda. In this respect the provincial playhouse is sadly behind the times, and it seems up to the resident managers and their touring colleagues to come to grips with the problem of really effective theatrical publicity in the provinces. Log-rolling criticism or none at all in local papers, stereotyped and often invidious advertising matter no longer impresses the public. The connection between showmanship and proper press publicity is very real, but the growth of efficient propaganda in ordinary commercial advertising has not been tallied in the world of the theater.

"Hamlet" in Glad Rags

Some time ago Barry Jackson started the theatrical world by presenting *Cymbeline* at his little Birmingham thea-

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ter in a most unusual fashion. The British soldiers of the play appeared in khaki, the Romans as Bersaglieri, the ladies and gentlemen of the court wore evening dress. The experiment did not, so far as I can gather, make a very powerful impression on the imagination of the Brummagem audience, altho it caused a good deal of comment.

Now I learn that Jackson proposes to carry on with the same idea at the

Kingsway Theater. At the moment Harold Chapin's clever light comedy *The New Morality*, occupies the boards at the Kingsway, but it will probably be taken off toward the end of August and will be followed by a presentation of *Hamlet* in every-day mufti. It will certainly be a new theatrical experience to see *Hamlet* in a tail coat, with presumably a bobbed and silk-stockinged Ophelia. This reduction of *Hamlet* to

THE NEW PLAYS ON BROADWAY

MAXINE ELLIOTT'S THEATER,
NEW YORK

Beginning Monday Evening, August 3,
1925

A. H. Woods Presents
SPRING FEVER

A Comedy by Vincent Lawrence

—With—
JAMES RENNIE

Staged by Bertram Harrison

CHARACTERS

(In the order of their appearance)

Jack Kelly.....	James Rennie
David Waters.....	Joseph Kilgour
Allie Monte.....	Marion Coakley
Harry Johnson.....	Henry Whittemore
Paul Tewksbury.....	Leo Kennedy
Martha London.....	Helen Carrington
A Stranger.....	Fred Sutton
Harry Ayrton.....	John T. Dwyer
Frank Hoyt.....	Wilton Lackaye, Jr.
Fred Lewis.....	Lon Turner
James Standish.....	Charles Penman
Servant.....	Chandler Houghton
Billboy.....	Edward Emerson
Harriet Wilson.....	June Starr
Juliet Carroll.....	Kathryn Brown
Gladys Irving.....	Agatha Frederic
Muriel Devere.....	Francella Mallory
Wallace Gilroy.....	Arthur H. Allen, Jr.
Robert King.....	Stewart Seymour
Charles Williams.....	Emmet Ryan
Monte Brooks.....	Alden Cook

PROLOGUE—Office of a Warehouse. (Intermission 5 minutes.)

ACT I.—Out in the Country. (Intermission 8 minutes.)

ACT II.—A Room in a Clubhouse. (Intermission 8 minutes.)

ACT III.—A Suite in a Hotel. Six hours later.

In *Spring Fever* Vincent Lawrence, who wields a facile pen when it comes to writing about the game of love, has combined that ability with a facile insight into the fantastic character of newly fallen gold victims for their game. The result is an effervescent comedy which delights and intrigues up to the last act. But there it wavers and finally ends in a manner that leaves something

to be desired. This shortcoming, which can easily be corrected, is partly due to the fact that a bedroom scene is employed where something else would serve better.

As a result of this concession to A. H. Woods' art the golf insanity with which the play starts out and continues for a prolog and two acts is left hanging in the air at the finish, and the love element that originated and was nurtured in this outdoor atmosphere loses part of its flavor when transferred to a bedroom. The planting, in the first act, of the idea that the heroine is in financial difficulties, which is accomplished by having a rough individual serve her with a summons, is discordantly set and too premonitory in view of what follows. Then the bedroom scene permits the use of only two characters in the last act—leaving the rest of the big cast, some of whom have relevant stories to finish, out in the cold. At least one other character, the big shipping man who received such helpful golf instruction from the hero, should have a hand in the final scene. Even if he only telephoned to say that the bridegroom had fallen heir to the fortune needed to make the fadeout of the newlyweds complete, many patrons would overlook the other loose ends and go home satisfied.

There are only three real parts in the play and they are in the hands of James Rennie, Marion Coakley and Joseph Kilgour. Rennie, one of the handsomest chaps that ever played the part of a sailor, a chauffeur or the like, makes a capital shipping clerk in this comedy. His ease and readiness with vernacular, his whimsicality and his consistency of characterization thruout the play combine to make Rennie's portrayal a thoroughly excellent and very enjoyable piece of work.

Marion Coakley, who acts the part of the frequently exasperating heroine, complements Rennie's performance in a capable and effective manner. Some slight affectations are noticed in Miss Coakley's voice during the early scenes, but as the action progresses she rises to

the costume equivalent of suburban drawing-room reading no doubt has its interests for Shakespearean experimentalists, but I must confess it seems to me a misplaced enthusiasm. Of course, Shakespeare presented plays in his own lifetime with no attempt at archaeological exactitude just in the same way that the primitive painters had their Madonnas and apostles decked in the costume of Italy of the 14th and 15th centuries. Of course, it is impossible in view of the chronological anomalies of the text to present *Hamlet* in the typical costumes, arms and so on of the period. But it is very certain that the theater is enormously enhanced in appeal by the color and the very strangeness of old-time costume, and to put Claudius into "plus fours" and *Hamlet* into a present-day fencing rig seems to me to rob the playhouse of a good deal of its romance and of the color, which, far from being driven out, needs so much to be brought back to our stage.

Brevities

Tallulah Bankhead, American actress, one of the most welcome histrionic importations in recent years, is to appear in the leading role of Michael Arlen's *The Green Hat*, when this play is seen here in the autumn. Gladys Cooper, who was formerly suggested as the protagonist of this piece, is not after all to appear in it. Miss Bankhead, of course, has added another significant success to her repertoire by her witty handling of one of the inebriates in Noel Coward's play, *Fallen Angels*.

Lord Lyveden, actor-peer, is to take the part of one of the Chinamen in *The Man From Hongkong* when Percy Hutchinson presents it at the Queen's Theater next week. Yellow makeups will also be worn by Claude Rains and Kenneth Kent.

The Gentleman-in-Waiting was withdrawn from the Comedy Theater last week after a very brief run, having failed to attract.

Ruby Miller will make a long-delayed reappearance on the London stage shortly in *The Ghost Train*.

The present theatrical season owes a good deal of its success to the tremendous influx of American visitors, who are taking advantage of the cheap holiday rates now obtainable. One booking agent stated this week that almost 50 per cent of his takings for the more expensive seats represented American booking.

I should not be surprised to hear that Mordaunt Shairp's play, *The Offense*, given an experimental run at the Barnes Theater this week, is snapped up for London production.

the demands of her difficult part and finishes in a highly efficient manner.

A particularly delicious scene is acted by Rennie and Miss Coakley in the second act. The humble shipping clerk has just confessed his love for the mercenary young woman of higher social position whom he has been instructing in golf and she receives his sentimental sincerity in the bantering style of a girl who is greatly amused at such unexpected presumption on the part of one so far beneath her. The scene is so cleverly written and staged, with Rennie and Miss Coakley reading their lines and acting their parts in such a natural manner, that it is easily the most highly relished passage in the show.

Joseph Kilgour is an ideal type for a big business man. When Kilgour makes his impressive first entrance as the exacting head of a shipping concern it looks as tho he is about to give a Wall Street characterization of the finest order. Then all of a sudden the subject of golf is introduced and Kilgour immediately becomes a first-rate comedian. The old man's enthusiasm for the game, despite the fact that he is the worst player in his set, amounts to a passion, and the serio-comic manner in which Kilgour gives expression to this ridiculous passion is a source of considerable merriment.

Henry Whittemore, Leo Kennedy and Helen Carrington have such brief roles that it is barely possible to identify them on the program, and the other 15 or more players are just accessories.

The production has been staged with the usual competence of Bertram Harrison. The several settings are neatly executed, altho the bushes around the cup on the golf course would never be allowed to stand on a real green. Also no well regulated hotel would permit a bellhop to indulge in familiarities with guests—even with a pair of newlyweds.

DON CARLE GILLETTE

What N. Y. Critics Say

"Spring Fever"

(Maxine Elliott's Theater)

SUN: "A pleasant comedy."—Gilbert W. Gabriel.

TELEGRAM: "A pleasant enough little comedy."—Warren Nolan.

POST: "Amusing and light if handled properly."—John Anderson.

TRIBUNE: "His moments of technical perfection. . . Performers are all better than usual."—Percy Hammond.

TIMES: "Bright and intelligent comedy, excellently acted."

EVENING WORLD: "Lacks that something which distinguishes the farce with a grip from the merely farcical knitting, together of loose ends of wit and non-sense."—E. W. Osborn.

LITTLE THEATERS

By ELITA MILLER LENZ

WASHINGTON SQUARE PLAYERS IN "ALICE SIT-BY-THE-FIRE"

During the week of July 27 the Washington Square Players, of New York University, New York, presented their third bill of the summer, Barrie's sparkling comedy, *Alice Sit-by-the-Fire*, under direction of Randolph Somerville. The same splendid acting which characterized the previous offerings by this group made the presentation of *Alice Sit-by-the-Fire* wholly enjoyable. Marian Steep, recently a charming *Candida*, scored again in her portrayal of Alice. Richard Cough ably upheld his growing reputation as the stern Colonel Grey. Edwinna Coville, who has been cast for a variety of roles in the past, was given an opportunity to display decided ability as a comedienne, while Mildred Anderson, as usual, was appealingly ingenuous. Others in the cast were good and all seemed to be inspired by the presence of Grace Reals, well-known professional actress, in the role of the nurse. The current and fifth offering of the Washington Square Players' season is Milne's *Belinda*.

LITTLE THEATER OF GAINESVILLE PLAYS

Plays to be presented by the Little Theater, of Gainesville, Tex., during the 1925-26 season have been selected and dates set as follows: *Seven Keys to Baldpate*, September 18; *Three Live Ghosts*, October 30; *The Hottentot*, December 11; *Wedding Bells*, January 22; *Officer 666*, March 5, and *Cappy Ricks*, April 16. *Kempy* has been selected for the annual inter-city play to be given next May.

The plays were chosen from a group of 25 manuscripts read by a committee appointed by the Little Theater board of directors, including a business woman, Methodist preacher, newspaper editor, Chamber of Commerce secretary and a housewife.

Theodore B. Crumly, member of the Little Theater of Gainesville, Tex., whose photograph appears on this page, has won many admirers thru his creation of strong "heavy" roles. He made his little theater debut as Wickham, the detective in *Good Gracious, Annabelle*. This was followed by a splendid characterization of Christian Brent in *Peg o' My Heart*. His next venture was the police sergeant in *Stupid, That*. His biggest success was as Philip Mason in *The 13th Chair*. He also had a prominent part in the recent offering of *Seventeen*.

PASADENA PLAYERS IN "GREEN GODDESS"

After a highly successful engagement in the Tarkington and Wilson comedy, *Tweedles*, in which young Douglas Montgomery made a great hit in the Kelly role, the Pasadena Community Players varied their stage menu by turning to William Archer's *The Green Goddess* from July 30 to August 8, while Franz Molnar's *The Swan* is to follow from August 13 to 22.

The Green Goddess, the first melodrama which the Pasadena Players have done in many months, proved a welcome diversion to the loyal audiences.

Gilmer Brown, director of the Pasadena Community Players, was forced to assume the old George Arliss role of the Raja of Rukh, because summertime draws many of the community group away from home and there is a scarcity of material. The part of the educated, surface polished but cruel and implacable demon of an East Indian ruler added a new distinction to the long list of successes achieved by Mr. Brown.

Alice Elliott Hodgkin, former leading woman of the Majestic Theater, Los Angeles, who retired from the professional stage two years ago to embrace domestic life and who resides in Pasadena, was a welcome new addition to the group when she was lured by the footlights for this engagement. Mrs. Hodgkin lent much distinction to the role of Lucilla.

It was quite a home-coming occasion, in fact. Ralph Hilliar, assistant director of the Playhouse, who has been in Europe for the last six months, returned in time to assume the heavy role, while Robert Griffin, a former familiar figure at the Community Playhouse, has just concluded an engagement with the San Gabriel Mission Play and took the part of Dr. Traherne. Maurice Wells made a particularly convincing Watkins, the butler.

In presenting these two last plays, *The Green Goddess* and *The Swan*, which is requiring the highest royalties, the Pasadena Community Players have ever paid, that group is carrying forward its policy of offering what can hardly be obtained in the commercial houses. *The Green Goddess* has never been given before upon the stage in Southern California, while *The Swan* was entirely new.

Particularly beautiful stage settings had been designed for *The Green Goddess* by Robert R. Sharpe and the play was, as usual, distinctly a community enterprise. The California Institute of Technology loaned and managed the wireless outfit so essential to the action, while a Russian student of that institution of learning coached in the Russian dialect, and Capt. Dudley S. Corlett, of Hollywood, former officer in the Indian army, lent professional advice upon the East Indian atmosphere.

THE LITTLE THEATER UPSTAIRS PRODUCES

Toronto, Can., has a new little theater called the Little Theater Upstairs, located on the west side of Yonge street, just below Bloor. It opened its doors July 13 with *The Private Secretary*.

The hall has been fitted with a stage and curtain suitable for amateur productions, altho the lack of proscenium will make it necessary for the players to do dramas calling for simple settings for a while. The group was organized and will be directed by Mrs. Franka Morland-Davies.

SPRINGFIELD, ILL., HAS TRAVELING THEATER

"Springfield, Ill., has taken up the "drama on wheels" idea which has proved so successful in Elmira and Cincinnati. The city's Playground and Recreation Commission will this summer carry drama to the parks, playground centers and school grounds by means of a portable theater now being built under direction of John Sims, Jr., stage manager of the Community Players.

Externally, the theater will resemble a large moving van. When set up and ready for use one entire side of the van is let down on hinges and a stage 14x16 feet and 8 feet high is available. The theater is being built as a trailer and will be towed about the city by an automobile truck. The stage and footlights will be connected with the lighting system of the automobile.

Local players' groups interested in the traveling theater are the Community Players, Springfield Civic Theater, St. Aloysius Dramatic Club, Westminster Players, the Masonic Lodge and the Lithuanian and Jewish groups. Mrs. J. H. Holbrook is chairman of the dramatic committee of the Playground and Recreation Commission.

Summer dramatic projects in Springfield include the formation of five Junior dramatic groups under direction of Mrs. W. B. Kieft, director of the Civic Theater. The youngsters will present one-act plays, playlets and parodies. The senior groups expect to take their plays to several near-by communities.

THEODORE CRUMLY



The "heavy" man of the Little Theater of Gainesville, Tex.

JITNEY PLAYERS ROLL INTO HARVARD'S YARD

The famous Jitney Players rolled their trusty little truck into Harvard's back yard Wednesday evening, August 5, and gave a special performance for Harvard Summer School students. The truck was backed up to the Widener Library, stage and the folding stage set for four one-act plays. The curtain was rung up at 9 o'clock, to give full play to a carefully arranged and effective lighting system. The four plays given were: *A Penny for Pirot*, by Constance Wilcox, with Alice Keating, Frances Simpson, Day Tuttle and Dorothy Colt as players, and Ethel Wilcox and Arthur Sireom as musicians; *Debra*, by William Butler Yeats, with Arthur Sireom, Day Tuttle, Richard Skinner, Merrill Sherman, Theodore Ryan, Alice Keating, Ethel Wilcox, Dorothy Colt, Carl Keating, Frances Simpson, Rogers Weed and William Force as players; *The Loan of a Lover*, by J. R. Piauiche, with Richard Skinner, Arthur Sireom, Frances Simpson, Alice Keating, Merrill Sherman, Day Tuttle and Dorothy Colt as players, and *The School for Husbands*, by Moliere, with Arthur Sireom, Merrill Sherman, Alice Keating, Frances Simpson, Ethel Wilcox, Dorothy Colt, Day Tuttle, Richard Skinner, Ross Wilkins and Rogers Weed as players. Edward Massey staged the plays.

FRANK C. MINSTER CONVALESCING

Frank C. Minster, business manager of the Delphians, Philadelphia, Pa., is convalescing from an attack of appendicitis. He left the hospital July 23, after 13 days of illness.

Mr. Minster writes that he is unable to send a detailed report of the Delphian Players' annual picnic at the Edwin Forrest Home, because he wasn't there, but adds that members of the group reported to him that a good time was had by all and that the only cloud that marred the day was the realization that this would be the last annual picnic held at the home, fated to pass in the realm of things that were.

SAVANNAH'S TOWN THEATER PLANS

The Savannah (Ga.) Town Theater, encouraged by a successful first year has made tentative plans for the establishment of a permanent home for its productions and meetings. Members of the organization have selected a building on the water front, which will be named Art Center and will be owned and occupied jointly by several organizations of Savannah devoted to art in its various branches, namely, the Huntington Club, Music Club, Poetry Society and Artists' Club, all well represented by memberships in the Town Theater organization. It is the purpose of the respective organizations to finance the purchase of the building and its equipment with suitable office, clubrooms, stage scenery and all necessary properties for use of the Town Theater for study, rehearsals and production of plays.

In the membership of the organization comprising the Art Center are active

(Continued on page 60)

Of Interest To SCENIC ARTISTS

By G. M. Leland

(Communications to 1560 Broadway, N. Y.)

Scenic art has been practically ignored in the current edition of George White's *Scandals* at the Apollo Theater, New York. There are a few screen and cut-out pieces, which hardly do justice to W. Oden Waller, the artist credited on the program, but almost every scene is played before the same old black velvet drapes, and needless to say one gets very tired of them before the evening is out.

The one gorgeous sight is the George White Diamond Curtain, a tableau drape used continuously to separate the scenes which was designed and executed by Emil Friedlander, active head of Dazian's, Inc., New York. Approximately 3,000 gross of gems, both plain and iridescent rhinestones, were used in making up the mammoth piece. Tho it is very effective in itself, the producer uses it too often in the production as a backing for scenes in one and it distracts the eye and diverts the attention from the talent too much for the good of the show.

The Karle O. Amend Studios will provide the scenery for L. Lawrence Weber's impending offerings, *The Sea Woman*, *The Dugger* and *The Praying Curve*, and also the settings for *Lolita* and *How's the King*, musical comedies to be produced in September by Earl Carroll.

Robert Edmond Jones has been commissioned to design settings for *Sky-scrapers*, a ballet conceived by John Alden Carpenter, which is to be presented at the Metropolitan Opera House, New York, this fall.

J. Albert Bliss designed and executed with the help of his pupils from the Clare Tree Major School of the Theater, settings in *The Poor Little Man*, which opened at the Princess Theater, New York, last week.

Bliss, who now conducts classes in design and practical stage craft at the Major School, was formerly technical director for Jessie Bonville and spent five seasons under her management in her various stock organizations in Buffalo, Providence and Detroit. He has also worked on the settings and costumes of a number of legitimate attractions, including *All Alone Susie* for Grace George, *Romeo and Juliet* and *Anthony and Cleopatra* for Jane Cowl, *Scaramouche* and *Ka-Ku-Ku*. He is a member of the United Scenic Artists' Association.

Horace E. Siller is back in New York, ready to take up a scenic artist's position with a stock company, after several months spent in the Davis and Reed Studios in Philadelphia. He reports that they have just finished the scenic productions for eight Mutual Burlesque shows and are preparing for the big Philadelphia Fashion Show, to be held in September.

August Vimnera, well-known French theatrical architect and decorator, has been engaged to design the stage settings for the Playgoers' productions during the coming season by the MacGregor-Kilborn Corporation, managing directors of the new subscription-basis producing organization which started on Broadway recently.

Vimnera, born in Paris, is the son of Alexis Vimnera, a Parisian architect, under whom he studied. He also was the pupil of Jean Paul Laurens, painter. He studied sculpture with his uncle, Sarah Vimnera, who was an associate of Rodin. The younger Vimnera, after graduating from the Beaux Arts and the tutelage of the mentioned artists, traveled thru Europe for some years and upon his return to France he built and decorated the Castle of Valrose and the Castle du Calvaire. A number of his paintings and sketches have been exhibited at the Grand Salon des Artistes Francaise. At the close of the war, during which he was an aviator in the Escadrille de Chasse, he was appointed by Clemenceau as the official painter of the aviation division of the French Army.

Benjamin Glick, of the P. Dodd Ackerman Studios, New York, is vacationing in a camp on Lake Champlain not far from Plattsburg, N. Y. He is expected back on Broadway in about two weeks.

Joseph Wickes is to do the settings for *American Born*, George M. Cohan's first production of the new season, and for *Clouds*, soon to be offered by the Woodhouse Productions, Inc.

Robert H. Law will execute *The City Chap*, from the sketches of James Reynolds and the ground plans of Raymond Sovey. The R. W. Berne Studios were to have painted both of the impending Dillingham productions but thru a change in negotiations this past week they are to do *Sonny* and Law is to provide *The City Chap*. The latter studio is now working on the prolog settings for the film showing of *The Phantom Opera*.

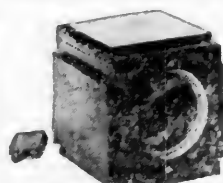
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The Little Theater and American Drama

By H. O. STECHHAN

NOT so very long ago a prominent producer of New York City declared that spoken drama was dead in all but a few of the larger cities of America. He painted a dolorous picture of the native stage in which there was very little hope for its future.

Insofar as they related to the commercial theater this man's remarks were true. The number of traveling companies has been reduced to a minimum for reasons that are neither here nor there. A dozen or more cities still support stock companies. In the face of which New York continues to be the center of the American professional theater.

But it is not to be inferred that because of this condition spoken drama is no longer to be seen or heard in our country. On the contrary, it is doubtful if ever in its history were so many plays being put on. Not professionally but non-professionally. All told there must be more than a thousand producing groups in America today, each one of which puts on two, three, four or a dozen plays each season.

Paper, pencil and a little multiplication will give you some idea of what this volume of production really amounts to. I know there is a temptation to sneer at the way many of these groups put on their plays and the quality of the acting. Grant that much of it is bad, still we know that there are many plays professionally done which fall to come near attaining the ideal. On the other hand, many little-theater productions are surprisingly good. One thing must be said for the amateur of the little theater today and that is that he is doing his bit for the love of the drama rather than as a business. It is his enthusiasm for the stage that is helping to keep it alive in hundreds of little cities and towns where spoken drama would otherwise be unknown.

No Danger of the Theater Becoming Extinct

NOT long ago a teacher of high-school dramatics from the Middle West said that in the community where he was active—a city of 18,000 population—only 10 members of the graduating class had ever seen a stage play outside of the high school. That meant that a generation of boys and girls was growing up in America without the advantages of spoken drama. Under such circumstances it would not be surprising if the theater should become extinct in this country—another one of the lost arts.

But there is no danger of that. Drama exerts too vital a force in the world's civilization ever to die out. Since its ancient origin drama has blossomed and matured many times. There have followed fallow periods, during which the dramatic fields were renewed for another upward swing.

And right now I believe we are headed in that very direction in the American theater. For a decade it has been recuperating, so that we stand upon the threshold of another dramatic renaissance it would seem—and for this fact credit must be given to the hardy and unselfish workers of our little theaters.

But for their adventuresome spirit modern methods of production probably would still be unknown on the American stage. Ten or 15 years ago it was practically a standstill. Much of the acting was standardized and stodgy. Scenery stiff and formal, and the lighting hard and unimaginative! The commercial manager was satisfied with these conditions, but some of the younger artists in the realm of the theater felt that times were changing and that the stage should help to interpret the changes.

This metamorphosis had already gained some impetus abroad. It was first taken up here by Maurice Browne in the Chicago Little Theater, I believe. Then came the Washington Square Players, the Provincetown Players, the Erie Little Theater, the New York Theater Guild, the Pasadena Community Players, the Community Arts of Santa Barbara—not just in this order, of course—which offered the sort of plays you couldn't see on Broadway or Main street done in a way they had never been done before.

As the auto gradually pushed the horse off the city streets, so new production methods began to supersede the time-honored ones inside the proscenium arch. Members of the profession who were wonted to resent the tampering of the young upstarts with their sacred art began to be won over. So it was natural that influences of little-theater methods were felt in the professional theaters of the land that still remained.

No Conscious Competition Between Little Theater and Professional Stage

IF there is one point that I would like to stress in particular it is this: There is no conscious competition between the little theater and the professional stage—at least on the part of the former. All little theater workers that I know are keenly interested in the good things of the commercial theater. When they go to the large cities where real actors in genuine plays hold forth, they leave a goodly share of their money at the box office.

The only rivalry between the two activities I know of is a good-natured one, with

no deep-laid commercial motive to put the professional theater out of business, as some actors have charged. On the contrary, the little theater is chiefly interested in spurring on its big brother to the doing of bigger and better things. As I know the little theater from an active association of 10 years with it, I am sure that it regards itself as an ally of the professional theater rather than a competitor.

In our country the theater has always occupied a peculiar position. Most people have thought of it as just another business, a way to make money. Instead of selling shoes or groceries the manager sells amusements. In a sense this may be true. But there is a larger viewpoint, which I believe the American people are gradually getting. That is the fact that the theater is one of the great cultural arts, which, properly utilized, can be made a vital social force.

Being business men first, most commercial managers in making a production consider only: Will it make money? That is, has the play sufficient popularity to attract a paying public? Sometimes good plays possess the necessary qualities to do this, but more often not. The popular things are valueless from an artistic or social standpoint.

Little Theater's Definite Purpose

THERE is no objection to the play that merely entertains. It must do that, but there should also be something else to commend the piece—at least occasionally. Now here is where the little theater steps in and serves a definite purpose. At a time when the commercial managers of America were blind to purposeful drama it was the amateurs of the land—I mean those not obsessed by the commercial angle—who stepped into the breach and presented the other sort of things. They were not concerned by the box office. With them the play was the real thing for which the theater existed—not the money-making aspect.

True, the first few years of all little-theater activities require a lot of pioneering. We as a people are none too thoughtful. We work hard at our jobs all day long, so that the most of us don't like to be bothered much when we go out for a bit of amusement of nights. We prefer to lie back in a comfortable seat and let the whole show roll by.

But there is an increasing number of people graduating from the soft-food age every year, and so there are growing audiences all over the country for the more solid type of dramatic fare. The success of any number of little-theater groups proves this. In Pasadena the new Community Playhouse built at a cost of \$300,000 this year is proof positive. Santa Barbara has another notable example of the same sort.

The same little theater does not limit its productions to one type of play—the so-called "highbrow". On the contrary, it makes its schedule so varied that it appeals to all the different people who comprise the community. Some naturally have a preference for farce and comedy. They find legitimate place upon every stage in the world. But not to the exclusion of all other forms of drama!

Some of the old Greek things are still worth doing at times. Then there are the immortal plays of Shakespeare, Mo-



H. O. STECHHAN

Mr. Stechhan has been actively associated with the Little Theater for 10 years.

here, Sheridan and a hundred other dramatists of the past which we must not abandon to the printed page. They were written to be acted and they play as well today as ever. The interesting fact is that many of them can be done well by average players. Another important function of the little theater is that it can provide a stage for the aspiring playwright on which to try out his work. We're all entitled to an opportunity to express ourselves artistically. Some do it singing, or playing a musical instrument; others paint pictures for their own pleasure; and by the same token a large number of people find their outlet in the little theater. They paint scenery, sew on costumes, enact roles, and do any one of a number of other things in its precincts.

Public Indebted to Little Theater Workers

AS for the public, it owes a big debt to these workers who, for the mere love of it, give so freely of their time and talents to keep plays of the past and present on the stage, whereas there would not otherwise be a chance to see the same. Those people who do not approve of non-professional drama, because it is "so amateurish", as they always say, are not compelled to go. As yet we haven't passed a law making little theater attendance compulsory, as far as I am informed.

In more ways than one has the little

theater vindicated itself. By bringing many different people together—the true community theater draws no line or class distinction among those who would participate—it serves as a harmonizer and leveler. The human family is gregarious fundamentally. There is a great joy to be obtained from joining with others and producing something beautiful and worthwhile.

This is the real aim of the little theater. Properly organized and administered it can do much to promote good fellowship in any community along the best social lines. No one is ever beggared by helping in any department of an intelligently directed play.

Then is the American theater moribund? Never under such circumstances! It looks forward to the brightest period in all its history, I am sure, because never before were so many people actively interested in it.

Stage Employees & Projectionists

By ROY CHARTIER

The American Federation of Labor has signed a contract with the Rothacker Film people of Chicago to produce a five-reel film that will be used in an extensive organizing campaign for propaganda purposes. An appropriation of \$125,000 has been made thru the unions comprising the A. F. of L. to cover the cost of sending out four separate units of the picture, each with an operator, musicians, lecturer and advance man. The I. A. T. S. E. has contributed \$2,300 as its share of the appropriation, but is not expected to benefit by the picture except so far as unionism is generally concerned. The film will detail the high spots in the evolution of organized labor, and while produced mainly for propaganda purposes is intended to be sufficiently interesting to appeal to the average moviegoer. Scenes will be taken in various mines, showing how the ore is extracted, and in addition to embracing many other industries of labor importance will treat on the union question, the closed and open shop, advantages and disadvantages from the employers' standpoint, child labor, the union label and many other subjects.

A road call has been issued by the I. A. against the Metropolitan Opera House and Bijou Theater in Piqua, O., effective August 10, following inability of the local union and the management of these houses to come to an understanding in the matter of the union's attempt to enforce a closed-shop policy.

The two-year-old battle between the union and the Phoenix Amusement Company of Lexington, Ky., operating a number of theaters in the territory, prolonged by the refusal of the theater concern to reach an agreement with the Lexington Local, gives no promise of coming to an end, according to the report of Representative Tinney, who recently visited the Kentucky town with a view to bringing about a settlement. He reported when he went into the territory that the outlook appeared favorable. It proved otherwise, and the Phoenix people remain on the so-called "unfair" list.

The annual outing and ciambake of representatives of the I. A. in the Eastern district was held at Newport, R. I., last Sunday, about 250 attending. President Canavan, Secretary-Treasurer Green and Assistant President Sherman of I. A. headquarters also attended. A feature of the outing was the annual ball game, played this year between the New Bedford, Mass., team and Providence, the former winning, putting Providence out of the running for the cup, which is to be given to the first team that wins three games straight. Victory for the Rhode Island side would have given them the third consecutive game. Among prizes for various other events was a loving cup, given to the Newport Union for the greatest number of tickets sold to the outing, and another cup, won by Providence, for the largest attendance.

After trouble with the Hudson County (N. J.) Local, extending over a period of five years, during which the house has been conducted on an open-shop policy, the management of the Ideal Theater, Hoboken, has acceded to the demands of the union. Men from Local No. 381 have been installed in the house, which plays motion pictures.

Assistant President Sherman, who succeeded Harry Spencer in the I. A. general office two weeks ago, was instrumental in bringing about a speedy settlement of the controversy between Albany (N. Y.) Local No. 14 and the F. F. Proctor interests concerning the matter of an extra man at the Harmanus Bleecker Theater (Continued on page 63)

NEW PASADENA (CALIF.) COMMUNITY PLAYHOUSE



The approach from El Molino avenue, showing giant palm in the foreground, a landmark preserved and around which the project was grouped.

—Harold A. Parker

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Circus Trouper Asks Aid

Jasper, Ala., July 29, 1925.

Editor The Billboard:

Sir—I am an old circus animal man formerly with the Sig Sawtelle Big B. B. Shows, Wheeler Bros. Circus and others. I know F. J. Frink, former general agent of the Walter L. Main Circus. I am here among strangers without a dollar and want a fair trial. I married less than five weeks ago and am now in the county jail. I need a lawyer to defend me. I pray that you will do me the favor of publishing this letter.

(Signed) L. J. SAUNDERS, Care County Jail.

Owner of Show Makes Complaint Against House Manager

Greenwood, Miss., August 1, 1925.

Editor The Billboard:

Sir—I was owner and manager of the Gene Edwards O. Katharina Company, a 20-piece tab. show. I was induced by Col. A. L. Westlow, manager of the Elks' Theater, Huntsville, Ala., to fill a two weeks' engagement there. I moved 20 people and myself and wife from Charlotte, N. C., costing me about \$20 a person. Manager Westlow represented the engagement to us as two weeks of stock on a 60-40 basis. In his letters he stated that he had leased a large theater in Huntsville and that he intended running a regular picture program in connection with a 45-minute tab. presentation.

Upon our arrival it appeared that Westlow had opened the house with very little cash on hand. He solicited advertising on a drop curtain from the business men of the town. One of the boys on our show was a sign painter and did the ads. As I had gone to considerable expense in making the move I could do nothing but make the best of it. The house seated about 1,100 and we opened to a capacity audience at 50 cents top. After the performance Westlow stated that the receipts totaled a little more than \$200. This was a great surprise to me, but he stated that he had let in a lot of "paper" to advertise the show. Reserved seats were used and upon asking for the torn tickets Westlow stated that they were in the chopper and that the ticket taker, who had the key, had gone home. He agreed to give me a count in the morning.

That night Otto (O. K.) Parker, comic, and myself were working on a new lobby display and in looking for tacks and a hammer we found the tickets in a film can, while the chopper was not locked.

The next morning Westlow and I had this matter out and he gave me a hard-luck story. He said he would settle during the week and that I should have the entire proceeds of four nights to reimburse me. Well, we played to \$50 the second night and \$15 the third and I was in the hole for more than \$900.

I closed and was only able to pay 50 per cent of the salaries. Westlow then attempted to get my people together and have them work for him. Two agreed but the rest left for Birmingham. The remaining members attached the scenery and wardrobe for salary due them and I had to pay it. Then a second attachment was made by the hotel for unpaid bills of several members of the company who had left. I was unable to settle and left the paraphernalia there. The bills due are more than the value of the wardrobe and scenery.

(Signed) GENE EDWARDS.

Regarding Desmond Show in Cuba

Luna Park, Havana, Cuba, July 24, 1925.

Editor The Billboard:

Sir—Just returned from the interior of Cuba and was surprised to read the article written about me by L. Desmond, of the Desmond Folies Revue.

After the opening day I sold my shares to Jose Guardado, my partner. I am telling Mr. Guardado about you and will ask him to write you fully everything that happened.

Now regarding Mr. Desmond, I should say he has not the real tab. show to travel.

George Clifford, manager of the Pep and Ginger Revue, now playing Waycross, Ga., played for me before Mr. Desmond. He came booked to play four weeks and has been playing for me at different places in Cuba for 17 consecutive weeks. He started with a small tab show, \$750 a week, and we increased the show to 35 people, costing me \$2,850 a week, playing the Cubano Teatro. You can ask him if I owe a dollar to him or any other artist. That is the reason why I told Mr. Desmond that his show was poor and the reason I sold my shares.

Either Mr. Guardado or myself is quite solvent enough to bring 10 Desmond shows to Cuba and pay their return fares—if they are entitled to it.

Now in justice to me please state that I have always paid my artists what they had coming, as well as their transportation, and in justice to Cuba you should state that Oscar Lowande was right. Sugar is not way down as Mr. Desmond says.

(Signed) M. F. CANOSSA.

Assistance Proffered to Actors Going to Cuba

Havana, July 28, 1925.

Editor The Billboard:

Sir—Referring to the letter from L. L. Desmond in your issue of July 25, please advise American performers planning to come to Cuba that I am ready at all times to protect their rights to the fullest possible extent.

I was responsible for the engagement of an American troupe, known as Don Lanning Company (comic opera, etc.), which was brought here from Miami, Fla., Manager Eviston of the Park Theater there being the man with whom we contracted. The engagement was to have been for four weeks, but did not come out satisfactorily with regard to the financial end, so was canceled at the end of the third week. However, the company, some 60 strong, was sent back promptly, first-class fare, to Miami, Fla., for we were careful that the contract was with a reliable and responsible Cuban impresario. This included the entire company and some 15 American musicians who came over with the troupe.

If, as I said above, there are any other American actors or companies that anticipate making engagements with Cuban agents, let them write first to me, The Billboard man at Havana, P. O. Box 1170, or 9 1/2 O'Reilly street, as I can tell them all the good and bad ones here after 20 years' residence in Cuba as a newspaper man and Consular representative, and they will be sure to come out all right.

(Signed) L. MACLEAN BEERS, Billboard Representative.

CHAUTAQUA

Chautauqua enthusiasts of Port Byron, Ill., attended a meeting in the town hall recently and formed a chautauqua club. Officers elected were: E. E. Wendt, president; Clarence Tibbcock, secretary; John Yolton, treasurer; C. W. Sidinger, chairman grounds committee; John Yolton, chairman ticket committee, and H. G. Sell, chairman of advertising committee. The chautauqua will open August 15.

The Ellison-White Service will conduct a chautauqua at Conrad, Mont., August 24 to 29.

The officers of the Chautauqua Association of Louisiana, Mo., which conducted a successful chautauqua last week, are: Mrs. C. L. Meriwether, president; Davis Benning, vice-president; Andrew Murphy, Jr., secretary; G. Jack Jones, treasurer, and Judge Benning, A. J. Murphy, Sr.; Mrs. A. O. Jewells, Vic P. Agee and F. D. Stichter, trustees.

A note from Chautauqua, N. Y., says: "The chautauquans have had a treat in the July Music Week just ended with the New York Symphony Orchestra, of which Reber Johnson, violinist, is a member. Mr. Johnson is connected with the summer schools here and has won many friends. He is a prodigy, having commenced playing at the age of seven. His forbears helped make Ohio history, having been early settlers in Lancaster, Sandusky and Johnson's Island. Mrs. A. E. Sheldon, of Berea, who is the chairman of the Kentucky branch of

the King's Daughters, was given a reception by the Chautauqua Chapter last week and an opportunity to tell of her work in the mountains."

The Elias Day Players, under the management of R. E. Van Ryper, are playing Pollyanna on the four-day Inland Circuit for Mutual Morgan Chautauquas. The cast is as follows: Pollyanna.....Helen Dare John Pendleton.....R. E. Van Ryper Nancy.....Mildred Erb Polly Harrington.....Isabelle Saunders Dr. Chilton.....Maurice Warland Jimmie Bean.....Clarke Miller The season opened June 19 and will close August 26.

Gene Cobb, well known in tabdom, writes as follows, from Martinsville, Ind.: "The Redpath Association talent showed here for seven days and nights and it's positively the best entertainment I have ever seen given by a chautauqua. They have a dandy tent and large audiences crowded it all week."

The White & Brown Chautauqua is booked for Snyder, Ok., for five days, beginning August 18.

The Meadville, Mo., Chautauqua Assembly, which is to hold its annual entertainment August 22 to 30, was the first organization of its kind to be established in the State. It is an organization of home people who own their chautauqua grounds and choose the talent by which the people are entertained and enlightened in such splendid manner that many of the people move to the grounds during "Chautauqua Week" and establish tents and cottages.

Because of the conflict of the first two days of the Shelby County Fair the dates of the Shelbyville (Mo.) Chautauqua have been changed from August 29-September 2, to August 27-31.

Progress in the recent alliance between the chautauqua and junior music-club movements has been made in the early weeks of the various chautauqua circuits. That alliance was formed as the result of action taken at the last convention of the chautauqua associations at which they endorsed the plan for the formation of junior music clubs as a part of their junior work among children who attend the chautauquas. Those clubs are to be linked up with the Junior Department of the National Federation of Music Clubs. A gratifying number of the junior clubs already have been organized.

An example of the co-operation given by the chautauqua managements is furnished by the Swarthmore Chautauqua Association, which, thru its Junior Director, Mary L. Flynn, has sent out to all its junior workers certain informational literature on the formation and conducting of junior music clubs. Much of that printed matter is supplied by the National Bureau for the Advancement of Music, 45 West 45th street, New York, which is co-operating with the movement. It will issue in September a handbook including directions for organizing the different types of clubs and suggestions as to a course of study suitable to each.

Another management that has taken a lead in the matter is the Redpath Chautauquas. Up to the latter part of July that association had organized 34 junior music clubs with properly accredited adult leaders and covering the States of Ohio, West Virginia and Pennsylvania. The respective State junior chairmen of the National Federation have been duly informed as to these new clubs and a preliminary set of material has been sent to each of the latter pending the publication of the handbook.

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

Little Theaters

(Continued from page 58)

workers in the select circle of educational and artistic organizations of Savannah, among them members of socially and artistically prominent families which have been represented in public welfare work for over a century.

The committee for the purchase of the building is expected soon to make its report on the decision of the financing board as to the availability of funds for the buying and remodeling of the property.

LITTLE THEATER ACTORS WILL DRAW SALARIES

Herbert L. Felman, business manager of the Garrick Players of Bensonhurst, Inc., with headquarters at Cropsey and 20th avenues, Brooklyn, N. Y., advises that the players have now started on their first business enterprise. The governing body of the organization has just passed a law whereby every member of the organization who takes part in a production will be paid, provided he has been a member of the Players for three months. In addition to this plan, this young organization will emphasize its magnanimity by giving a musical comedy for the benefit of the community center. Rehearsals are now under way for the musical comedy, written by Ludwig M. Kahn, director of the group. The Players also find time to rehearse for a production of *The Thirteenth Chair*, which they hope to present October 1. On November 11, 1925, they will give a dinner and dance at the Hotel St. George, Brooklyn, in celebration of their first anniversary. Mr. Felman says that a campaign for new members is being waged and that any young woman over 21 is cordially invited to attend meetings, held Tuesday and Thursday nights at the Community House, Cropsey and 20th avenues, Brooklyn, at 8 o'clock.

THE PLAY HOUSE OF CLEVELAND, OHIO

Charles LaTorre of Cleveland, O., writes us that he finds the Play House organization of that city working on the same basis and on about the same plane as the Provincetown Players of New York and fast developing artistic recognition. Mr. LaTorre states "Since Frederick McConnell has been directing the work of the little theater's programs the Play House has been put on a successful paying basis." Mr. LaTorre speaks enthusiastically of a production of *March Hares* given at the Play House, praising highly the acting of Helen Auburn as Mrs. Rodney, her finesse, beautiful diction and delightful manner. He also comments favorably on the acting of Douglas Moore as the temperamental emotionist, adding that Mr. Moore is an accomplished musician as well as an actor and composer of note. Eileen Brody as the leading woman impressed our correspondent very favorably, as comments on her lovely personality indicate. "The scene was set up in dark drapings with orange-colored furniture, making a beautiful contrast, and the lighting was perfect," concludes Mr. LaTorre.

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MAGIC AND MAGICIANS

Edited by JERRY HOFFMAN

(Communications to 1560 Broadway, New York, N. Y.)

Kara Replies to Charges Of Exposing Methods

The subject of Kara and his bulletin alleged to be an expose of all mind-reading methods employed by mentalists but his own has been discussed by many in this department, including magicians and managers. Kara has finally written us fully in regard to the matter and it seems no more than fair that his side of the argument, as he gives it, be published in full. His letter follows:

"Relative to an article appearing in your department some few weeks ago about my exposing methods of other mindreaders—As I understand it, the information was given you by Mr. Clayton, my very good friend, who also furnished you with a herald, which you reprinted. I noticed, where Clayton claims I exposed everybody's method by the one I am using, which he claims is the handbox. Clayton is wrong, I am not using the handbox, altho I told him so a few years ago, and at that time I did. I also showed him a piece of apparatus while we were both playing the New England States. I did this because he offered me a miniature telephone which he was using at the time with very good results. This, he told me, he had purchased in England and it was the best I had ever seen, but I did not have any use for it, I thanked him and told him that if I ever needed one, I was glad to know he could furnish me with it. Since then I have developed a new principal in mindreading, where a telephone is not necessary, nor a handbox or crystal, nor are the questions switched.

"Even if I was using a handbox, why should Clayton object to my herald, mentioning other methods? To mention a method is not exposing. When I said I did not use the telephone did I mention the fact that he was using one or had used one? Not even knowing what I was using, he makes the statement that I was using a handbox. I consider it a great deal more harmful than the herald I am putting out.

"When the article appeared the first time I intended to ignore it, as it was preposterous as far as I was concerned. I considered it very amateurish and unshowmanlike, but when several of my friends who knew I was not guilty of the charge took an exception to the accusation I felt it my duty to make a statement to enlighten those who might think I was a showman of that caliber.

"I have never used such methods, and since I have been as successful as anybody in this line it proves what has been said about me is not true, and that I do not depend on such methods as the charge make for success. I respectfully ask all those who take exception to the way I am running my business to allow me the privilege of running my business as I wish, since I allow them to do the same, and especially since I have been successful in doing so.

"When I was accused by some natives of India who are students in the Wisconsin State University of doing my work by some of the methods that were exposed thru bad showmanship of others the herald I am using was the very thing that convinced them they were wrong, since they were unable to collect the \$1,000 I offered if they could expose my methods. This never would have happened if someone ahead of me had not been careless. So I feel that my herald is doing good for the business and I intend to use it always. If mindreading had been kept clean this would have been

unnecessary. If mindreaders cannot protect themselves I can't see why anyone should take exception because I can and am willing to. I do not care to enter into any controversy with anyone regarding the way I run my business. Let them do the same."

(Editor's note: Kara incloses newspaper clippings in substantiation of the episode with the Indian students of the Wisconsin State University.)

Fraze Answers Those Who Ask, What's Wrong?

The constant wall of a minority that "Magic is dead!", and their demand to know "What is wrong with Magic?", has aroused Frazee's ire, and he's slapping them in an article he has prepared on the subject. Frazee, who will be recognized by others under the name of Bill Meyenberg, wants the world to know that there is nothing at all wrong with magic and that if there is anything wrong it is a number of magicians themselves.

"That's where the trouble lies," writes Frazee. "Not in the professionals but in a number of amateurs and semiprofs, who are hurting the art for others. A professional never puts a new effect into his act unless it has been rehearsed for a week or two and tried out in a small theater out of town until the effect works properly. The others buy a trick in the afternoon and put it on a few hours later at an entertainment. Then, if the trick flops, they cry, 'Magic is dead.' Far from it. It is such performers who are dead—from the neck up. If magic is dead—they are the murderers. "Aping others is another serious fault those who harm the art have. One must be original, have personality and ideas before he can step behind the footlights and do an act to mystify others. The only mystery attached to a lot of these alleged magicians is how they fooled the theater manager into giving them dates.

"Last year more than 14 magic acts showed in New York. Only two of them worked steadily. And these were already established acts from the West. I have no reference to standard acts such as Leon's, Roland Travers, Rosini, Judson Cole, Nate Leipzig or any of the recognized magicians, as they are playing all the time.

"The acts which flop consist mostly of amateurs who never miss seeing a magician at the local theater. They remember the tricks which appeal to them most. After seeing a number of them, Mr. Amateur decides that he knows all the tricks and presto—a new magician appears on the horizon. The funny part of it is that they all want to start out with a big show. They refuse to realize that all successful magicians started out in a small way and put in many years before being recognized.

"When we were traveling with Carl Rosini we met no less than 17 amateurs who had a barn full of apparatus and who had visions of doing a show at a Kellar or Thurston. They would come back stage and ask us whether we had anything in the line of illusions for sale and were willing to spend good money for anything we could sell them.

"They would ask for advice, such as how many advance men do we need? Is one manager enough with a show? Is one carload of illusions enough? and many like questions. We would advise them to start out in a small way, carrying one trunk to start with. They would not listen to us, and told us most of the time that we were trying to hold them back, as we were afraid they would harm us. Some of these went out, lost all their money, show and everything else. Others are still waiting to go out.

"Many professional magicians unwittingly offend club and vaudeville audiences. I might give, as an example, one performer who did a card trick. He moistened his fingers with his tongue, asked one of the spectators to seal up an envelope and didn't give him anything to moisten the flap with. The patron was compelled to lick the flap in order to seal it. Many club entertainers do not get repeat dates because of such offenses which seem like trifles and yet count.

"A daily offense of a well-known club performer consists of asking the committee, selected from the audience, to assist with the needle trick, by taking the end of the thread in his mouth after the magician has already chewed on it.

MYSTERIOUS SMITH



Who has started assembling his show in which he will open shortly. At present he and Mme. Olga, who is featured in the show, are in Cedar Rapids, Ia., where they have been resting during the summer.

As a rule, many asked, refuse to comply with his request.

"I'm not trying to preach in this article. I'm trying to tell a lot of these 'gloom wallers' the answer to what they constantly ask, 'What is wrong with magic?'. Nothing."

"Follies" Chorus Girls Do Magic at Entertainment

An interesting bit of information comes to us which probably would be thrown in the waste basket if sent by a press agent, but is interesting because of the truthfulness of its source, Stewart Roberts, who is attached to the Flo Ziegfeld, Jr., executive staff, is well known among magicians, having dabbled in magic for his hobby since he was a boy. He tells us that two of the Ziegfeld chorus girls have become very deeply interested in the art, and at one of the bi-weekly parties given by the chorus of the Follies gave an entire routine of magic.

The girls hold parties every Wednesday and Saturday in a different dressing room, and at each party different girls must entertain. At one held last week Ruth Waddell and Alma Drange were the entertainers, and for their bit offered some mechanical effects and floral illusions which they did very nicely.

Many Magic Shows in Wilmington During Season

Wilmington, Del., puts in its claim for being one of the towns in the country which has played the largest number of magic shows in one season. The latest to play there was Ralston and his Show of Wonders, which played two weeks, appearing in the Avenue Theater, the Capitol Theater and the Broadway Theater. The Ralston Show is being routed by F. B. Berst, who was ahead of the Dante Show on its opening season.

Other magic shows which played Wilmington were Dunninger, at the Playhouse for a week; Dante, at the Aldine Theater for a week; Thurston played a week at the Keith vaudeville house, and a half-dozen well-known magic acts have been seen within a few months.

Thurstons Resting in Maine

Howard Thurston and his family are vacationing for a few weeks in Kennebunkport, Me. They are stopping at the Breakwater Court Hotel. Meanwhile Thurston's large shop is under the direction of Dante, who, with a crew of 20 skilled mechanics, is preparing the Thurston and Dante shows for next season.

Lola the Mystic Resting

Lola the Mystic and her husband, Harry E. Otto, have left the road temporarily and have gone into retirement until Lola recuperates from a nervous breakdown. They are now living in San Francisco. Meanwhile Harry Otto has accepted a position as night manager in the Warfield Hotel in that city.

Magic Shows and Acts Popular in West Virginia

Magic has a great following thruout West Virginia, according to a letter received from Nick, the magician. Nick has been playing small towns in that territory under canvas with unusual success. Quite a number of magicians, large and small, have been touring thru the State, most of the acts consisting of escapes, mindreading, billiard ball manipulating, and straight sleight-of-hand. The last seems to be the most popular style of work, he says.

In the escape line Nick features his own original rope tie, called *The King Tut Mummy Tie*, using 100 feet of rope, the escape being made almost instantly in full view of the audience. Mme. Silva is featured as mindreader, doing second-sight, crystal gazing and state writing. By way of adding variety, a vaudeville sketch with comedy dialog, string music and singing is added to the program.

Magic Scene for New "Peek-a-Boo" Revue

Magic will also be seen in one of the strangest shows on the Columbia Burlesque Wheel next season, the *Peek-a-Boo Company*, which is to have a special scene of magic in it. Harry Landers, magician, will be in the show, and for part of his work is to be backed up by three sets of girls, six in each set, all of whom are to do a special magical illusion effect. Three different mechanical effects are being arranged for the show which the 18 girls will do. The show is now rehearsing in the Yorkville Theater, New York.

Size of Town Means Nothing to Good Show

The size of a town, large or small, doesn't mean anything to a good magic show in playing to good business, according to Thomas, magician and illusionist, who writes from Racine, Wis., regarding magic shows in the small towns. "In my opinion," he says, "a first-class magic show can get just as much money in the small towns as ever, with the proper publicity and an up-to-date show. My Chinese cube mystery is going over bigger than ever in the sticks."

Conrad Roth, well-known magician of Pittsburg, Pa., was a visitor in New York last week, where he came to get some new effects.

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"Painless" Egyptian Wins In Tilt With Doctor

Paris, August 7.—Tahra Bey, Egyptian faker, who has been getting a lot of publicity here, with his trick of "immunity to pain", came out with honors in recent contests with skeptical scientists. Bey had been challenged by Professor Sicard, member of the Academy of Medicine, to allow him to perform an operation to cut out his appendix without administration of an anesthetic. When the time appointed arrive, Bey refused to go thru with it, and the professor then stated that he had conclusively proved that Tahra Bey's claims of immunity to all pains were fraudulent. Bey then retaliated and said for the professor to name the day and he would undergo the operation.

The professor now refuses to proceed. He states that his professional conscience will not allow him to perform an operation unnecessarily and that besides, such an operation would be illegal. Bey, however, now smiles with a superior air.



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MINSTRELSY By GEORGE PIDDINGTON

(Communications to 25-27 Opera Place, Cincinnati, O.)

Harry Freeman is manager of the Blue Bird Four with John W. Vogel's Black and White Revue. Besides Harry, who sings tenor and ballads, there are: Frank Butler, second tenor and soloist; Harry Cole, baritone and solos, and Harry Maurere, bass, light comedy and solos.

The Harvey & Henry Minstrels will open their season Labor Day and will continue to play the Erlanger Time. The show this year promises to be one of the best. Harvey & Henry have produced. Many new ideas will be used with some old but good minstrel standbys. Jockey Sam's Last Race promises to be one big singing and dancing hit. Aunt Dina and her Brown Babies are bound to be a laughgetter. With a real band and orchestra Harvey & Henry look forward to a prosperous season, according to W. S. Harvey.

Harry (Slipfoot) Clifton finally comes to life with an answer for Jimmie McDonald and remarks that the valve trombone remains intact on some music store shelf, as "Slipfoot" doesn't believe they will ever be able to sell it. He continues that the briny deep is the real place for one, as nothing but a fish would attempt to play Asleep in the Deep on a valve trombone in memory of the "balloon shoes". "Slipfoot" adds that Nova Scotia is a great country and all the boys on the Van Arnham Show have the roofs of their mouths sunburned catching scenery.

Tom Post (himself) was a visitor to this editor and entertained the desk hands with some humorous anecdotes of the Coburn show. Tom is with the Babe Dupree and Company act, which just closed a tour of W. V. M. A. and stopped off in Cincinnati while headed east. Tom says that his dogs are barking, as usual, but otherwise he can complain of the best of health. While playing Evansville, Ind., he met Frank and Carl Minch, working at the Majestic. Frank will be remembered as bass soloist with the Field show. Tom had a wonderful time in Evansville with Frank and family. Tom finally induced the boys to join the act and they opened the first week in August.

Frank Gilmore writes: "The last contribution I sent you was enjoyed so

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much by the boys on the show I thought I would pen one more before leaving the Van Arnham Minstrels to rejoin Lasses White for the coming season. Frank Crooke and I will leave from Yarmouth, N. S., the last week of July, for rehearsals in Springfield, O. There is a fine bunch of boys over here and the season has been a most enjoyable one. It's the first season since Mr. Van Arnham has had a minstrel show that he has made the daily 11:45, and he enjoys the routine very much. While playing in St. John, N. B., I met an old troupier, Peter Williams, bass violin player on the Ill Henry Minstrels and Jim Whitney's San Francisco Minstrels. Chic Saunders, the amiable young baritone of the Four Aces of Harmony, is being congratulated on all sides, for the news has just leaked out that his reason for leaving is on account of his approaching marriage to a young lady of Akron, O.

A letter from Hi Tom Long, at Soldier's Home, Calif., discloses that he was operated on for appendicitis July 30. The attack came upon him suddenly Wednesday noon and he tried to walk it off, but the pain became so intense that he had to go to a surgeon. The operation was successful, at time of writing (he wrote from his bed the next day), and he only regretted that he had to lay flat on his back for 10 days. He would like to hear from his friends. In a letter previous to the operation Hi Tom had the following to say: "Americans have always associated black-face artists with minstrelsy, so living up to that tradition Al Jolson would be acceptable to the ranks of the Great American institution. But Al has seen fit to cast his lot with musical comedy and has profited thereby, accumulating a fortune. Business men that he and his managers are, they made one vital mistake when they shelved Big Boy because Jolson had trouble with his throat. A most profitable going concern was wrecked on a moment's notice. Why? It can be summed up in that Jolson had no understudy. Surely they were astute enough to foresee just such an eventuality. At the very time Big Boy was taken off there was touring the Middle West with a minstrel company an artist of the Jolson type, an artist in all that the name implies, and I predict that some day he will be on Broadway. The one I mean is Billy Doss, of Lasses White's Minstrels, a black-face comedian, who uses a dialect, can sing, his singing numbers being the feature of the olio specialty with the White show, and who has abundant personality, one that seems to float out thru his audience and drags them up close while he proceeds to wow them and leave them begging. I can truthfully say that Billy Doss could have been the 'little boy' to save Big Boy a trip to the barn."

Stage Employees and Projectionists (Continued from page 59)

there, a motion picture house. As a result of the agreement reached after conferences between Assistant President Sherman, J. J. Murdock and members of the Albany local, a union man, to be known as a maintenance man, has been employed.

The American Federation of Labor, which lent its support in 1924 to the independent presidential candidate, the late Senator La Follette, will return to its non-partisan policy in political campaigns and in the future not line with any third-party movements, according to information from Washington. The executive council of the A. F. of L.

made the announcement following sessions in Washington, devoted to mapping out a non-partisan campaign to be waged in behalf of individuals receiving the labor indorsement in next year's Congressional elections, regardless of party affiliations.

Summer Resort Responses (Continued from page 62)

York and gave a descriptive review of those places as we found them. How many readers acted on our suggestions will never be known. Suffice it to say that we were the recipient of numerous letters telling us that the writers had acted on our suggestions and found the places just as we had described them.

The waning summer did not permit us to visit as many places as we would like to, but we will be better prepared for next season's suggestions by a preliminary investigation thru local representatives that will enable us to give an extensive review of many and varied summer resorts in different sections of the country that we are unable to cover in person.

For the benefit of our readers seeking desirable places in which to spend the summer day, week or month, we will set aside one or more pages in our Special Spring Number for this purpose.

Co-Operation Assures Mutual Benefits

In several of the hotels visited by us this summer we found many outdoor sports available, such as boating, bathing, fishing, tennis and golf, but few, if any, of the hotels had anything to offer in the way of indoor sports, except dancing, and many of the smaller country hotels did not have dancing, due to the lack of musicians.

In several instances we were instrumental in providing professional entertainment that cost the hotel management but little in the way of reduced rates for theatrical guests, who volunteered their talent gratis for the entertainment of their fraternal associates and other guests of the hotel when weather conditions and chill nights kept them indoors.

We personally know of several hotels in the Catskills, Adirondacks, and the Berkshire Mountains and have heard of many others that regularly employ professional entertainers, but it has been our experience in the smaller hotels that theatrical guests volunteer the entertainment, many of them carrying their own musical instruments with them on their summer vacations.

In planning for their vacations in advance theatrical professionals make numerous inquiries of their professional friends as to what places offer the most attractive inducements in rates, outdoor sports and indoor entertainment.

Many of these professionals depend on The Billboard Hotel Directory during the regular season, and not finding summer hotels, boarding and rooming houses listed on the hotel page write in for information.

Recent investigations convinced us that there is a big field open for theatrical professionals, laying off during the summer, to accept engagements at the larger hotels as social directors, staging various kinds of indoor entertainment and acting as instructor of such outdoor sports as fishing, boating, swimming tennis and golf, for theatrical professionals in general are either adept or master of such sports. The feminine members of the profession can also be included as hostess.

Men and women guests always welcome the acquaintance of an actress; in fact, the theatrical atmosphere is a strong magnet that draws men and women alike

to hotels, boarding and rooming houses catering to the theatrical profession.

In the interest of our advertisers and readers who depend on The Billboard Hotel Directory we are planning to bring both together for mutual benefits next summer.

For the benefit of professionals seeking summer engagements as dramatic readers, vocal and instrumental entertainers, social directors and instructors of outdoor sports, we will set aside a column in our Spring Special in which they can advertise their qualifications for positions.

For the summer hotels, boarding and rooming houses catering to the summer patronage of theatrical professionals we will make ample reservations for display-advertising space in our Spring Special.

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31ST YEAR

The Billboard

"Old Billyboy"

Founded by W. H. DONALDSON

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Editorial Comment

THIS week we present to our readers the Annual Fall Number of *The Billboard*.

It was five years ago that this special edition, designed to signalize the opening of the theatrical season and serve the interests in those fields much after the manner in which our Spring Special serves people in the outdoor amusement business, was inaugurated.

Being a new undertaking, naturally not so much was expected of it the first year, but it "got across"—and surprisingly well at that. The demand for it proved that it was wanted—was needed.

The second year it carried more extra business than the first, and there was a greater demand for it—after readers took cognizance of its importance. And so it has been growing since, getting more and more to the point where it shows every indication

of soon becoming as great an institution as our Spring Number is, and serving our theatrical readers as usefully.

As the result of many requests and in recognition of the unprecedented number of orchestras now flooding the country, we have this year specifically brought out the orchestra feature by titling the special issue the Fall Number and Orchestra Special.

As has been customary since the inception of this annual special edition, the big feature—and a highly important one—is the index of New York theatricals, the index of burlesque shows and the New York musical index. These lists, cross-indexed and classified otherwise, disclose at a glance practically anything about legitimate shows, actors, actresses, producers, etc., in New York City during the season of 1924-'25

sympathy and appreciation have been reaching Mrs. Donaldson and *The Billboard*, attesting to the high esteem in which the deceased was held. And without doubt these messages will continue to pour in as the sad news spreads more and more—even from foreign shores, where Mr. Donaldson was also very well known.

THE Showmen's League of America has issued its annual call for funds, designating for this purpose the week of September 7 as Showmen's League Week.

Everybody knows—or should know—that it takes an enormous amount of money to keep an institution such as the league, which ministers to the sick and the needy, and gives a Christian burial to those dying penniless, in operation.

INTERESTING FACTS

About the

NEW YORK THEATRICAL SEASON of 1924-1925

(As Revealed by The Billboard Index of New York Theatricals)

Most Prolific Actor—James Meighan, who appeared in nine productions.

Most Prolific Playwright—Eugene O'Neill, who had four full-length plays and one short play produced. Ernest Vajda, Hungarian author, had four plays presented. Aside from O'Neill, no American playwright had more than two pieces produced during the season.

Most Prolific Stage Director—Philip Moeller, with six productions to his credit.

Most Prolific Librettist—Harold Atteridge, who contributed to seven musical shows.

Most Prolific Composer—Sigmund Romberg, who contributed to seven musical shows.

Most Prolific Lyric Writer—Clifford Grey, who contributed to five musical shows.

Most Prolific Dance Director—David Bennett, who staged numbers for eight musical shows.

Most Versatile Individual—Ed Wynn, actor, manager, librettist, composer and lyric writer.

Most Prolific Producers—Lee & J. J. Shubert, who offered 12 productions in the name of the firm, four more in association with other producers and another five under the individual sponsorship of Lee Shubert, making a total of 21 productions. Of non-syndicate producers, the Provincetown Playhouse was most active, turning out 11 plays.

Most Prolific Playhouse—Wallack's (formerly Frazee), which housed 13 attractions.

Playhouse Least Worried About Tenants—Republic, home of "Able's Irish Rose".

Most Popular Length of Run—16 performances, 14 attractions quitting at the end of this number of showings.

Most Peripatetic Productions—"China Rose", "White Cargo", "Fashion", "Desire Under the Elms" and "S. S. Glencairn", each of which moved three times.

Number of Producers With Only One Show to Their Credit for the Season—109, indicating considerable activity on the part of non-established producers.

Percentage of Failures—Dramatic, about 75 per cent; musical comedy, about 35 per cent.

Suddenness of Failures—In the dramatic line, out of 194 new shows, 51 closed within two weeks, 75 within three weeks, 90 within four weeks and 110 within six weeks; therefore, more than half of the dramatic shows FAILED WITHIN SIX WEEKS. In the musical comedy line, out of 50 shows, 4 closed within two weeks, 6 within three weeks and 9 within six weeks; but 35 ran beyond 100 performances.

Total Number of New Productions for the Season—244, including 194 dramatic shows and 50 musical comedies. In addition to this, 11 dramatic and 9 musical attractions were held over from the previous season; making a grand total of 264 productions on view the past season.

that one would care to know. With a little study of the lists readers can well realize what time and effort was consumed in compiling them.

Then, as usual, there are special articles—seven in number—all by authorities in their respective fields and every one constructive and instructive, which should have a great bearing on the future of theatricals in general.

If we have pleased our theatrical readers—we specify theatrical readers because this issue is particularly devoted to them—with our efforts, we are glad.

If any one has any suggestions to offer, we are always ready to listen.

THE theatrical and show world was shocked as it was never shocked before with the news of the passing of W. H. Donaldson. From all parts of the country telegrams and letters of

And every member of the league well realizes the value of this charitable work.

It is the hope of the League that this year will be made the banner one in its history.

One doesn't necessarily have to be a member to donate or raise money. Contributions will be gladly received from anybody feeling inclined to aid in this good work.

Don't forget the date—the week of September 7.

WE don't recall who it was, but some time ago someone pounced on the saxophone, really condemned it, saying that all music played thereon was immoral. The whole thing was a big laugh to everybody except the one doing the condemning and

QUESTIONS AND ANSWERS

M. M.—Charlotte Bronte wrote the novel *Jane Eyre*.

W. R.—The first version of the Passion Play was written by the Monks of Ettal.

L. L.—Jenny Lind was the famous singer who was called "the Swedish Nightingale". P. T. Barnum conducted her concert tours in this country.

T. P. P.—Gladiators who entered the ring as participants in gladiatorial contests saluted the Emperor Claudius with the phrase "We, who are about to die, salute thee."

A. G. S.—It is uncertain how the custom of making leases for odd years, such as 99 years, originated. Matthew Bacon, in his *Treatise on Leases and Terms for Years*, published in London in 1798, explains that the 99-year-lease period represents three lives, but does not state why this particular period was selected. There was possibly an English common law preventing a lessor from granting a lease for 100 years, and was therefore made for a slightly shorter period.

probably a few others who had the same foolish opinion.

The subject of "indecent music" has now come up in Washington, and its definition seems to have the police of that city stumped. One official last week gave it as her opinion that "any music played on a saxophone is immoral." The authority for the assertion was Sergeant Rhoda Milliken, of the Women's Bureau. Officer Clarence Talley, who has just taken up saxophone playing, disagreed with her entirely, saying that "the saxophone is elevating and respectable if treated right."

Many things unfit to print have no doubt been written on typewriters, but would it be fair to say that any work done with typewriters is immoral?

"A man is as good as the company he keeps," says an old saw. On the contrary an instrument is always good regardless of the music played.

THERE is no disputing the fact that the county fair is an essential in the life of a community. Which reminds us that there are 102 counties in Illinois, all of them having agricultural interests. And 84 of these are holding county fairs this summer and fall.

THERE is nothing in the laws of this country that prohibits the chewing of gum. On the other hand there is nothing that entitles the gum-chewer to park his shopworn chicle on the backs of seats in theaters or throw it on the carpets, etc.

Theater managers thruout the country might do well to emulate the 81st Street Theater in New York City, which has published in its program a very polite and concise appeal to its patrons as regards the chewing and parking of gum. The appeal follows:

"Gum chewing is the great American habit, and, fortunately for the theaters, most gum chewers park their gum before taking their seats. Now and then, however, someone drops his or her gum on the carpet or sticks it under the seat, and that means discomfort for another patron and a hard job of cleaning for the house. Everyone knows how annoying it is to step or sit on gum and how hard it is to remove from any fabric into which it is ground. Theaters have a goodly cleaning bill on account of gum dropped on the carpets and rugs, and patrons every now and then are mightily disturbed at coming in contact with this sticky reminder of a thoughtless person. Please take heed of where you leave your discarded gum. It will be appreciated if gum chewers do many others as they would be done by in this matter."

Walter Schroeder, hilder of the Retlaw Theater at Sheboygan and Main streets, Fond du Lac, Wis., announces that the theater will be opened Thanksgiving Day with a special vaudeville program and first-run picture. Special trains will be run to Fond du Lac from Milwaukee, Green Bay and other points on the occasion of the opening.

MOTION PICTURES

Edited by ARTHUR W. EDDY

(Communications to 1560 Broadway, New York, N. Y.)

Publicity Grab Fails Thru Trick of Weather

Fate Bars Newsreels, But Paramount's Barbecue Successful Nevertheless

New York, Aug. 8.—Ed Olmstead, director of publicity for the Rivoli and Rialto theaters, Broadway first-run houses on the Paramount chain, is lamenting the trick of destiny which knocked sky high his plan for a big publicity grab. The medium for the press stunt was a barbecue scheduled for last Saturday night on the site of the new Paramount building fronting on Broadway, between 43d and 44th streets, and Ed had reams of publicity in circulation concerning the new Famous Players' enterprise and plans for "more to come".

The traditional monkeywrench was inserted in the works late Saturday, a few hours before the start of the party. This occurred when the authorities decided that it would be unsafe to permit a gathering of several thousand people in the excavation owing to the rains on the previous day, which had undermined, perhaps, the foundations. This 11th-hour obstacle resulted in Ed's rushing around and hiring the grand ballroom of the Astor Hotel for the event, which proved highly successful despite all hindrances.

Approximately 2,500 people, largely comprising employees of the various Paramount departments, participated in the barbecue. One of the inaugural features was a parade of Ben Bernic's band, which is now a big Paramount attraction, with chefs carrying the subject of the barbecue. The same organization of musicians provided music for dancing. "Eats" were easily obtainable during the evening. Practically the only regret Ed inherits is the fact that the contemplated newsreel pictures were taboo, owing to inability to provide adequate lighting on so short a notice. However, the papers gave the story considerable space and everybody had a good time celebrating the official start of Paramount's new 29-story theater building.

Exhibitors Attend Hearings To Protest Postal Charges

New York, Aug. 8.—Exhibitors who desire to protest against the schedule of postal rates are having their opportunity at present, as the special joint subcommittee in charge of the matter is now holding hearings. Every day this week hearings have been held in the Assembly Room of the Waldorf-Astoria Hotel, beginning at 10:30 a.m.

The schedule for next week and thereafter is as follows:

Monday, August 10, to Tuesday, August 13—Hearings in Boston; Assembly Room, Hotel Touraine, beginning 10:30 a.m. daily.

Friday, August 14—Hearings in Augusta, Me.; Assembly Room, Augusta House, beginning 10:30 a.m.

Saturday, August 15—Hearings in Augusta continued (morning only).

Monday, August 17—Hearings in Buffalo, N. Y.; Assembly Room, Hotel Statler, beginning 10:30 a.m.

Tuesday, August 18—Hearings in Buffalo continued (morning only).

Wednesday, August 19—Hearing in Cleveland, O.

Wednesday, August 26—Hearings in Chicago; Assembly Room, Congress Hotel, beginning 10:30 a.m. daily.

Thursday, August 27—Hearings in Minneapolis, Minn.; Conference Room, Nicollet Hotel, beginning 10:30 a.m.

Friday, August 28—Hearings in St. Paul, Atlantic Club Building, 10:30 a.m.

Saturday, August 29—Hearings in Minneapolis continued, Nicollet Hotel, 10:30 a.m.

Warners Plugging Lubitsch

New York, Aug. 8.—The Warner Brothers are staging a strong publicity campaign for their directorial star, Ernst Lubitsch, whose outstanding film effort, *Kiss Me Again*, is playing at the Piccadilly Theater, starting its second week Monday. Incidental to the premiere of the picture last Saturday the producers and distributors ran a full-page ad in *The New York Times*. Such expensive exploitation has seldom, if ever, been accorded a director.

To Make Films in Utah

Salt Lake City, Utah, Aug. 8.—The Utah-California Pictures Corporation, incorporated under the laws of Utah last month, has opened an office in this city and will begin active production in the near future, according to Don Miller, president of the concern. The executive office of the new concern is in Hollywood.

New Films on Broadway

Week of August 16

Capitol — *Sunup*, Metro-Goldwyn, Conrad Nagel and Pauline Starke.
 Rialto—*The Lucky Horseshoe*, Fox, Pom Mix.
 Rivoli—*The Ten Commandments*, Strand—*The Gold Rush*, United Artists, Charles Chaplin.
 Piccadilly—*Winds of Chance*, First National, Ben Lyon, Anna Q. Nilsson and Hobart Bosworth.

"Commandments" Goes Big

Dallas, Tex., Aug. 8.—With *The Ten Commandments* the Melba Theater here broke all existing Dallas amusement records for business. The picture played two weeks to \$26,000 for the run. Business for the first week was \$16,000, according to a statement from the management.

Cecil B. De Mille's Biblical picture was late in reaching this Southwestern key-point. No theater would, take it as a road show and play it at a high top price, consequently the town had to wait until it was ready for program release.

With *The Ten Commandments* the Melba Theater changed its policy from that of vaudeville and pictures to one of straight pictures. This house was built first by officials for First National and later taken over by First National itself. It has been acquired by Famous Players and is now run in conjunction with the \$1,000,000 Palace Theater.

S. T. McDonald, manager, pulled an effective advertising stunt for the decalogue. The newspaper reviewers here as everywhere else waxed enthusiastic over the Biblical sequences, but panned the modern episode unmercifully. In one of his ads McDonald inserted the line "The best and worst in pictures", indicating an intention to sell the public on the actual facts concerning the production. As a result the town went to the Melba forewarned and was not disappointed.

News for Exhibitors

Lebanon, N. H., is again peaceful after the motion picture controversy between the Lebanon Improvement Society, Inc., and Frank H. Wooton, owner of the Park Theater. The disturbance ended when the Improvement Society bought out the exhibitor and closed the theater. The organization is conducting film shows in the Town Hall.

Damage estimated at \$100,000 was caused by the fire which recently destroyed the Casco Theater at Pittsboro, N. C. The playhouse is the property of Aronson & Browne.

Preparations are being made by the Albany Film Board of Trade for its annual outing to be held September 14 at Saratoga Lake. The program for the day includes a baseball game between the Albany exchange and the salesmen. All exchanges will be closed for half a day.

Nat Beler has been appointed manager of the Warners' New York exchange. A few weeks ago he took charge of the New Jersey territory for the same company. As New York manager he succeeds Robert S. Horsley, resigned.

The Victoria Theater, owned by Wilmer & Vincent, at Altoona, Pa., will reopen Labor Day after remodeling. It will play independent pictures.

A miniature reproduction of a Venetian fountain has been installed in the main lobby of Loew's State Theater at Boston. It cost approximately \$5,000.

The Warners have appointed E. J. Smith as Eastern sales manager. He was with Universal for many years and more recently has been Eastern district manager for F. B. O.

Work has been started on a \$1,000,000 theater at Youngstown, O. Joe Trunk will manage the house, which will open about Thanksgiving Day.

August 25, 26 and 27 are the dates of a national convention of First National branch and district managers, who will gather at New York. On the program is a visit to the First National Studio to watch pictures in production.

The Castro and Palace theaters at Ashland, O., have been acquired by Feiber & Shea. Paul Mueller will manage both houses.

Sam Bullock, field representative of the Ohio M. P. T. O., has resigned owing to ill health.

J. E. Fontaine, Cleveland branch manager for Paramount, has succeeded M. C. Hughes as manager of the Pittsburgh office. Carl Weeks, salesman connected with the Columbus, O., exchange, has been promoted to branch manager at Columbus. Ill health caused Hughes to relinquish his duties.

The J. Meyer Schine Theater Corporation is to operate the Regent Theater in Corning, N. Y., when it reopens some time in September. The house has been closed for renovation.

Promoters of Film Company Are Indicted at Los Angeles

Los Angeles, Aug. 8.—William L. Marshall, formerly a partner in the film company called the Whitehurst-Marshall Productions, surrendered to post-office officials recently to answer to a secret indictment returned against himself and B. W. Whitehurst by the Federal Grand Jury, charging the two men with using the mails to defraud in connection with a film-exploitation scheme. Whitehurst, alleged leader in the project, is being sought in Chicago by Federal agents.

Marshall, in a statement to U. S. Attorney S. W. McNabb, asserted that he was entirely innocent of any questionable promotion work and declared that he left the company when he became suspicious of his partner. According to government investigators the Whitehurst-Marshall Productions represented to carefully selected "investors", chosen largely from the medical and other professional ranks, that they had under contract many of the leading film stars. By controlling these players and their work investors would be able to "clean up", several of the prospective investors were informed, it is charged, and were told that within 90 days they could realize profits as high as 400 per cent on their investments. Among the players alleged to have been under contract are Hobart Bosworth, Anna Q. Nilsson, Henry B. Walthall, Lewis Stone, Herbert Rawlinson, Frank Mayo, Tully Marshall, Elliott Dexter and Jacqueline Logan.

All-Night Theaters To Run

Seattle, Wash., Aug. 8.—Efforts to close all-night theaters in the down-town section of this city have been blocked thru refusal of the City Council to act because of lack of evidence to support the contentions of the board of censorship and Mayor that the theaters were creating an immoral and offensive influence. Investigators for the council have testified that the houses are well patronized by matrons and that as far as they could learn the houses are entitled to keep open all night as well as restaurants and taxicabs. Several attempts have now been made by the censors, women clubs and clergymen to end the all-night theater business, but all have been unsuccessful.

Exploitation Stunts

Seven big automobiles were used in the campaign to exploit *The Fool* during its engagement at King's Gordon Theater, St. Louis, the machines providing transportation for 50 boys, who distributed special circulars in a systematic house-to-house canvass. Each lad wore a large printed card on his cap to help publicize the film and each auto carried an appropriate banner.

Putting over *Cheaper To Marry*, the Sun Theater at Omaha had a stage wedding night for six consecutive evenings. Each couple was tendered \$25 in cash from the theater, the license, ring and the minister; a florist furnished the flowers free and a taxicab company supplied the transportation.

The Iron Horse was boosted at the B. S. Moss Castle Theater, Long Beach, by the distribution of several thousand one-ounce bottles of the vial type. Each one contained a printed message announcing the booking of the picture. The distribution was effected by taking the bottles out about half a mile beyond the surf line and throwing them overboard for miles along the beach. When they came floating in among the bathers they caused something of a sensation.

All girls named Sally were admitted free to see Colleen Moore's *Sally* when it played the Arcade Theater, Jacksonville, Fla. Of course, the Sallies brought friends, who helped fill the box-office till the stunt, altho not strikingly original, also broke into print in the local newspapers.

Medical atmosphere was created in the Cinema House, Sheffield, Eng., during the run of *Oh, Doctor*, when the manager, E. W. Bassil, transformed his lobby into a first-class imitation of a drug store. In carrying out his idea Bassil supplied his ushers with pill-box hats and his cafe waitresses with aprons on which the title of the film had been painted. The commissionaires, page boys and attendants carried the name of the picture on the back of their white aprons.

Exploiting *Lady of the Night*, Earle Fain of the Vendome Theater, Nashville, Tenn., distributed fans on which were printed the statement that it was not too hot to see the picture. The fans were given out at women's club luncheons, at the ball park and car transfer stations.

Taking advantage of the religious atmosphere in *The Fool*, the Strand Theater at Far Rockaway, N. Y., extended special invitations to the clergymen of the vicinity to inspect the film. Harry Thoms, manager of the house, put the idea over.

Arrangements were made with both the

Greater Movie Season Bringing Better Films

Pictures Generally Receiving Unusually Lavisb Praise—Radio Pageant

New York, August 8.—The Greater Movie Season is now in full swing and despite the skepticism of the daily newspaper film writers is bringing unusually high-grade pictures to the Broadway first-run houses. Generally speaking, the criticisms have been exceptionally favorable this week, unquestionably the most complimentary of the year. Productions which have aroused reviewing enthusiasm are: *Sally of the Sawdust*, *The Unholy Three*, *Kiss Me Again* and *The Goose Woman*. Business is reported as unusually good, especially in the theaters playing the mentioned pictures.

Monday evening the season formally opened with an elaborate radio pageant broadcast from the Crystal Room of the Ritz-Carlton Hotel. Major Edward Bowes, managing director of the Capitol Theater and successor to Roxy in charge of the microphone, officiated as master of ceremonies. The program included numbers by the Capitol Male Quartet, Ohman and Arden, Irene Franklin, William Robyn and the combined orchestras of the Capitol, Rivoli, Rialto, Strand and Piccadilly theaters, directed by Hugo Ressenfeld and David Mendoza; Harry Hershfield, Eduardo Ferrari-Fontana, Evelyn Herbert, Eugene Ormandy and Bugs Baer.

Announcements of the week concerning the film industry included information to the effect that morning matinees will be started at the Rialto beginning next week. The new opening hour is 10:30 a.m., at which time the feature picture will begin. Special organ music will accompany the films until 2 p.m., when the stage specialties will go on. From 10:30 until 12 o'clock, noon, a new price of 35 cents for all seats will be in effect.

The United Artists special, *Don Q*, starring Douglas Fairbanks, which closed an eight weeks' world premiere run at the Globe Theater tonight, will next be exhibited in Boston at the Colonial Theater. It will start proceedings August 17 for a stay of five weeks.

The Strand is planning a special mid-night performance for the premiere of *The Gold Rush*, the event being scheduled for Saturday night, August 15, with Charlie Chaplin appearing in person. All seats will be reserved. Beginning the following day, Sunday, regular prices will prevail.

Last week the Capitol registered extraordinarily heavy with *Never the Twain Shall Meet*. The film is reported to have brought in more than \$60,000, far above the highest anticipations in summer business. *The Half-Way Girl*, playing the Strand, made a fine showing and *Not So Long Ago*, feature at the Rivoli, did fairly good business, altho registering a slump compared with the previous week. *A Woman's Faith* at the Colony made a good impression at the box office, and at the Rialto *The Ransom of the Big Pine* proved a weak number. Playing *Night Life of New York*, which recently had its premiere screening at the Rivoli, the Cameo did better than ordinary business. *Don Q* went fairly successful at the Globe.

Fox Announces Release Dates And Short-Subject Titles

New York, Aug. 8.—The Fox Film Corporation announces the titles and release dates for its initial group of short-subject productions for the season beginning this month. The group numbers 22, exclusive of the Fox News releases, with pictures from each of its five short-reel units.

The list is as follows: August 16, *The Big Game Hunter*, Van Bibber comedy; August 23, *On the Go*, an Imperial, and *The West Wind*, a Varieties; August 30, *A Business Engagement*, the first of the *Married Life of Helen and Warren*; September 6, *Shoes*, an O. Henry Tale; *Sweet Marie*, an Imperial, and *In a China Shop*, a Varieties; September 20, *The Sky Jumper*, a Van Bibber; *Love and Lions*, an Imperial, and *My Own Carolina*, a Varieties; October 4, *With Pencil, Brush and Chisel*, a Varieties; *All Aboard*, a second *Married Life* picture; September 18, *Transients in Arcadia*, an O. Henry; *Cuba Steps Out*, a Varieties; November 1, *The Wrestler*, a Van Bibber; *The Sky Tribe*, a Varieties; November 15, *White Paper*, a Varieties; November 22, *The Peacemakers*, third of the Helen and Warren series; November 29, *The River Nile*, a Varieties; *Father of a O. Henry*; December 13, *A Passion Knight*, a Van Bibber, and *Talking to Rest*, a Varieties.

local dailies in Newark, O., when *The Great Divide* was at the Auditorium to award free tickets to names selected at random from their subscription lists and printed among the want ads.

Pretty Ladies was given considerable publicity when it ran at Loew's Warfield Theater in San Francisco thru a "Queen of Tresses" contest. The first prize for the most beautifully dressed head of hair was a week's vacation at a hotel, a vacation outfit and a three weeks' engagement under Fanchon & Marco. The second prize was \$50 cash. There were 15 additional prizes.

AS THE N. Y. REVIEWERS SEE THE FILMS

"The Unholy Three"

(Metro-Goldwyn at Capitol)

TIMES: "Not often does one see so powerful a photodrama. . . A stirring story stocked with original twists and situations."—Mordaunt Hall.

POST: "Offers splendid entertainment that is not lacking in thrills. . . The plot is unique and the acting far above average."

EVENING WORLD: "An excellent melodrama which smacks of Poe. . . The long arm of coincidence makes its appearance once or twice too often."—George Gerhard.

HERALD-TRIBUNE: "By all odds the most exciting and terrifying of all screen thrillers. . . A masterpiece of fantastic terror."—Richard Watts, Jr.

WORLD: "It has emotion and amusement, acting and ideas. . . These in abundance. . . *The Unholy Three* is good enough."—W. R.

"Kiss Me Again"

(Warner at Piccadilly)

HERALD-TRIBUNE: "Perhaps the most coldly brilliant and sparklingly gay thing that has ever been seen in motion pictures. . . The playing seems perfect but for this the director must deserve more of the praise than the actors."—Richard Watts, Jr.

POST: "Same old plot charmingly transfigured into a light comedy. For people who like sophisticated and witty pictures."

TIMES: "Directed with such ease and charm that one is kept in a merry mood for its full length. . . An admirable production."—Mordaunt Hall.

TELEGRAM: "The best picture the Piccadilly has had in some time. . . Not a great moving picture but it is indeed a very excellent one and worthy of its great director."—Warren Nolan.

SUN: "Delightful photoplay abounding in delicate, subtle pantomimic wit. . . Spicy, sophisticated Parisian comedy. Quite, quite brilliant."—The Moviegoer.

EVENING WORLD: "When weighty minds get together months hence to catalog the year's best offerings they will be in duty bound to give this one a place very near the top. . . A frothy thing, sparkling as champagne."—George Gerhard.

"Sally of the Sawdust"

(U. A. at Strand)

EVENING WORLD: "Most compellingly realistic thing which David Wark Griffith has ever done. There is suspense all thru the story."—George Gerhard.

HERALD-TRIBUNE: "A box-office picture. . . Will probably make more money than any picture on Broadway this week. . . There is no denying the entertainment value of the photoplay."—Richard Watts, Jr.

TELEGRAM: "So excellent a film, thanks to the combination of Griffith and Fields, that a poor movie fan who sees inferior pictures week after week will be pardoned if he enjoys the luxury of shouting his head off in praise."—Warren Nolan.

WORLD: "Among the finest of all motion pictures yet made. And I am not sure but that it is the screen's classic in mature character delineation."—Quinn Martin.

AMERICAN: "Combined with the excellent comedy tempo there is a drama that is Griffith at his best. . ."—Louella O. Parsons.

"The Trouble With Wives"

(Paramount at Rivoli)

HERALD-TRIBUNE: "Agreeable little comedy. . . The expertness of the direction makes the photoplay something more than a mere animated comic strip."—Richard Watts, Jr.

WORLD: "Matrimony as lived in the comic supplements—the as a Paramount picture it is of course more elegant and refined. . . The producers have somehow made a comedy that is thoroughly hilarious and alive."—W. R.

POST: "By some measure or other attains real entertainment. . . If you are looking for an hour of good, honest laughter you could do much worse than drop into the Rivoli."

"Wild, Wild Susan"

(Paramount at Rialto)

HERALD-TRIBUNE: "Outside of Miss Daniels' work there is little that can be commended. . . The titles are pretty bad."—Richard Watts, Jr.

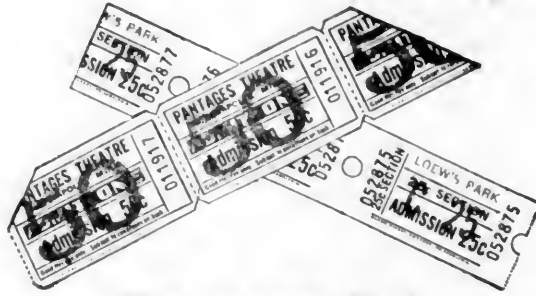
AMERICAN: "Altogether, it's an amusing film. . . Sometimes a sequence becomes a bit too silly."

TELEGRAM: "Some good comedy spots in it. . . Fun is largely slapstick."—Warren Nolan.

WORLD: "A series of practical jokes

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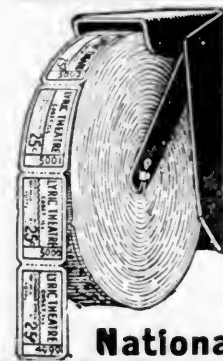
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One Hundred Thousand,	-	-	-	18.00

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National Ticket Co., - Shamokin, Pa.

involving more or less burlesque melodrama."—A. S.

"The Goose Woman"

(Universal at Colony)

SUN: "Well worth a visit. . . The backgrounds of the goose farm are both picturesque and truthful—but over all there is Miss Dresser."—The Moviegoer.

WORLD: "Mother films are unusually hard to take. . . *The Goose Woman* does far better than the average."—W. R.

AMERICAN: "A murder mystery which is not solved until the final scene. The final solution is a little weak."

TIMES: "An unusually interesting production. . . Narrative is unfolded unconvincingly. . . Well worth seeing."—Mordaunt Hall.

Film Shorts

More pictures for United Artist release are soon to be available thru new distributing arrangements just made by Roland West and John W. Considine, Jr. West, who produced *The Unknown Purple* and *The Monster*, is author and producer of one-act plays, and will supervise Norma Talmadge's next starring film, *Paris After Dark*, as well as attending to his own producing activities. Considine is general manager of the Norma and Constance Talmadge Productions.

Players selected for Paramount's *Lord Jim*, due for production at Hollywood soon, are Percy Marriot, Madeline

Hurlock, Noah Beery, Raymond Hatton and Joseph Dowling. Victor Fleming is the director.

Memory Lane, First National opus, is being filmed at the Metro-Goldwyn-Mayer Studio, Hollywood, by John Stahl with a cast including the following: Eleanor Boardman, Conrad Nagel and William Haines.

Fox is making *The Winding Stair* at Hollywood with Alna Rubens, Edmund Lowe, Malton Hamilton, Warner Oland, Frank Leigh, Chester Conklin and Emily Fitzroy. It is a John Griffith Wray production.

When Herbert Brenon finishes making *A Kiss for Cinderella* for Paramount he will next turn his megaphone on *The Song and Dance Man*, based on George M. Cohan's success. This will be produced at the Long Island Studio.

Making *The Masked Bride* for Metro-Goldwyn at the West Coast are Mae Murray, Francis X. Bushman, Pauline Neff, Lawford Davidson and Andre Cheron, an aviator. Joseph von Sternberg, who achieved some fame thru his *The Salvation Hunters*, is directing.

The latest Harold Lloyd production, the title of which has not been announced, will display Noah Young, Constance Talmadge, Paul Weigel and Jobyna Ralston in addition to the comedian, Sam Taylor who is making the film at Hollywood. It will be Lloyd's first picture for Paramount release.

Supporting Buck Jones in *The Timber Wolf*, Fox release for September, are Ednor Fair, Sam Allen, William Walling, Robert Mack and Jack Craig. The direction is by W. S. Van Dyke. *Lazybones*, a version of the Owen Davis play featuring Jones, will be released November 8 for first-run houses. The cast includes Madge Bellamy, Zazu Pitts, Leslie Fenton and Jane Novak. After this film the

Western star is scheduled to work in *A Man Four Square*, with Harry Wood, William Lawrence, Frank Beal, Florence Gilbert and Olive Trevor.

D. W. Griffith, at work at the Paramount Long Island studio making *That Royle Girl*, has the following players in charge: Carol Dempster, James Kirkwood, Harrison Ford, Paul Evetton, Erville Alderson, Marle Chambers, George Rigas and Florence Auer.

Before making another Chadwick picture Charles Ray will go to work at Culver City for Metro-Goldwyn, having been signed to cofeature with Paulette Starke in *A Little Bit of Broadway*.

Playing in *The Silver Treasure*, a Fox production being filmed at its West Coast studio, are George O'Brien, Inez Rene, Lou Tellegen, Stewart Rome, Hedda Hopper, Daniel Makarenko, Evelyn Selbie, Otto Matleson, Fred Becker, Harvey Clark, Hugh Crumplin, Gilbert Clayton, Sidney de Grey, Jack Rollens, George Kuwa and Helena D'Algy. Rowland V. Lee is the director.

Artists Go With Schulberg

Hollywood, Calif., Aug. 8.—Two favorite artists of the Imperial Theater at Moscow have come to Hollywood to be associated with B. P. Schulberg. Lety Floran, famous Russian playwright, actor and director, has joined the Schulberg organization, and also his wife, Monna Gann, who was for several years star of the Imperial Theater. In addition she has been starred in Vienna, Berlin and Paris and is a playwright.

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The Billboard Index

OF NEW YORK THEATRICALS SEASON 1924-1925

Compiled by DON CARLE GILLETTE

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HOW TO USE THE INDEX

If you want any information about a play, look in the ALPHABETICAL LIST OF PLAYS, under the subhead of Dramatic or Musical Comedy, whichever the piece may be, and find the cast number applying to it. Then look for that number in the section headed CHRONOLOGICAL INDEX OF PLAYS, which is arranged numerically and also divided under the subheads of Dramatic and Musical Comedy. Complete information about every play will be found there. When no closing date is given it means that the play had not closed up to August 1, 1925.

To find out if an actor or actress played in New York during the 1924-1925 season, or if you want to know the name of the play or plays in which a performer appeared, consult the ALPHABETICAL LIST OF PLAYERS, which also is separated according to Dramatic and Musical Comedy (all players who appeared in both kinds of productions will be found listed under both subheads). The cast numbers shown after each name indicate the plays in which the artist appeared (the letter D before a number stands for Dramatic and M for Musical Comedy), and by turning to these numbers in the CHRONOLOGICAL INDEX OF PLAYS any further information desired can be obtained.

The list headed PLAYS WITH LENGTH OF RUNS gives the total number of performances played by each attraction in New York, exclusive of shows that had not closed up to August 1, 1925.

THEATERS WITH PLAYS PRESENTED, arranged alphabetically according to theater, shows all the attractions, both dramatic and musical, that played in each Broadway house.

MANAGERS WITH PLAYS PRESENTED, arranged alphabetically according to manager's name, gives all the productions of each manager.

AUTHORS WITH PLAYS PRODUCED, arranged alphabetically according to author's name, contains the produced works of each dramatist.

The remaining lists, which include LIBRETTISTS, COMPOSERS, LYRIC WRITERS, STAGE DIRECTORS and DANCE DIRECTORS, give the cast numbers of the productions in which each of these craftsmen was concerned.

Owing to the scope of this Index and the great amount of detail involved in compiling it, the possibilities of errors and omissions are many. Therefore, if anyone discovers something wrong in these pages and will be good enough to point it out to us, a correction will gladly be made in later issues of The Billboard.

ALPHABETICAL LIST OF PLAYS

Dramatic

Name of Play	Cast No.
A	
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Beggar on Horseback	D 5
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Big Mogul, The	D 184
Bird Cage, The	D 184
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Blind Alleys	D 157
Blue Peter, The	D 96
Bluffing Bluffers	D 187
Bride Retires, The	D 193
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Bully, The	D 41
Busybody, The	D 41
C	
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Cain	D 165
Candida	D 91
Cape Smoke	D 136
Carnival	D 104
Charley's Aunt	D 194
Close Harmony	D 84
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Conscience	D 32
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Critic, The	D 182
Crime in the Whistler Room, The	D 50
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D	
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Dear Flower, The	D 78
Dear Under the Elms	D 72
Dear Within, The	D 154
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Shipwrecked	D 74
Show-Off, The	D 4

Werewolf, The	D 18
What Women Do?	D 204
What Price Glory?	D 28
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WARNING!

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CHRONOLOGICAL INDEX OF PLAYS

Dramatic REPUBLIC

Commencing Monday Evening, July 17, 1922 (Fulton Theater May 23, 1922, to July 15, 1922) ANNE NICHOLS' ABIE'S IRISH ROSE

D2 DALY'S Commencing Monday Evening, December 24, 1923 (Greenwich Village Theater November 5 to December 22, 1923) EARL CARROLL WHITE CARGO

ARTHUR HOHL AND CONWAY WINGFIELD CAST OF CHARACTERS (In the Order of Their Appearance) The Doctor.....Conway Wingfield

D3 CORT Commencing Monday Evening, July 14, 1924 (Provincetown February 3, 1924, to March 29, 1924)

THE PROVINCETOWN PLAYHOUSE FASHION A Revival of the Comedy of 1845 By Anna Cora Mowatt

D4 PLAYHOUSE Commencing Tuesday Evening, February 5, 1924 STEWART & FRENCH, INC. A New Three-Act Comedy-Drama THE SHOW-OFF

D5 BROADHURST Commencing Tuesday Evening, February 12, 1924 WINTHROP AMES BEGGAR ON HORSEBACK

A KISS IN XANADU CAST OF CHARACTERS H. R. H. The Crown Prince of Xanadu.....George Mitchell

D6 GARRICK Commencing Monday Evening, July 21, 1924 (Garrick Theater March 3 to April 12, 1924) THE THEATER GUILD FATA MORGANA

D7 EQUITY-48TH STREET Commencing Wednesday Evening, April 16, 1924 EQUITY PLAYERS, INC. EXPRESSING WILLIE

D8 HUDSON Commencing Tuesday Evening, April 22, 1924 L. LAWRENCE WEBER COBRA

D9 PRINCESS Commencing Wednesday Evening, May 14, 1924 B. T. HARDCASTLE THE PLAYERS' COMPANY, INC. THE WONDERFUL VISIT

D10 HENRY MILLER Commencing Monday Evening, June 16, 1924 CARL REED SO THIS IS POLITICS

D11 FRAZEE Commencing Friday Evening, July 18, 1924 WENDELL PHILLIPS DODGE SWEENEY TODD

D12 BOOTH Commencing Monday Evening, August 11, 1924 EDGAR SELWYN'S PRODUCTION DANCING MOTHERS

D13 VANDERBILT Beginning August 13, 1924 FELMOR PRODUCTIONS, INC. DR. DAVID'S DAD

D14
39TH STREET
 Commencing Thursday Evening, August 14, 1924
THE KETTERING PRODUCTIONS, INC.
 —Present—
EASY STREET
 A New Play by Ralph Thomas Kettering
 —With—
MARY NEWCOMB
 Staged by the Author
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Agnes Sheridan Mary Newcomb
 Morgan Carr Harry M. Turner
 Margie Patch Nan Sunderland
 The Stranger Dwight A. Meade
 John Sheridan Ralph Kettering
 Jim Fischer Eugene McGillian
 Bill Patch Bob Jones
 The action takes place in a suburb of New York, two hours from Times square, with a dozen trains a day in each direction, the last one leaving for the city shortly after 8 o'clock in the evening. The scene is the living room of the Sheridan bungalow.
SYNOPSIS: First Episode—Late Afternoon. Second Episode—After Dinner. (The curtain will fall for a few moments between this and the third episode to indicate the passing of time.) Third Episode—Midnight. Fourth Episode—The Next Morning.
CLOSED AUGUST 23, 1924
 12 Performances

D15
GREENWICH VILLAGE
 Beginning Monday Evening, August 18, 1924
THE PROVINCETOWN PLAYHOUSE
 —Present—
ALL GOD'S CHILLUN GOT WINGS
 A Play in Two Acts and Several Scenes by Eugene O'Neill
CAST OF CHARACTERS
 Jim Harris William Davis
 Ella Downey Virginia Wilson
 Shorty George Finley
 Joe Malvin Mgrck
 Micky Jimmy Ward
 Jim Harris Paul Robeson
 Mrs. Harris Lillian Greene
 Hattie Dora Cole
 Ella Downey Mary Blair
 Shorty John Taylor
 Micky Frank Wilson
 organ grinder James Martin
 organ grinder James Meighan
CLOSED OCTOBER 10, 1924
 62 Performances

D16
CENTURY
 Commencing Monday Evening, August 18, 1924
 (Same Theater January 16 to June 28, 1924)
F. RAY COMSTOCK AND MORRIS GEST
 Have the Great Honor To Present
 For the Second Season in New York
THE MIRACLE
 In Three Acts and Eight Scenes
 Staged by Max Reinhardt
 Book by Karl Vollmoeller
 Score by Engelbert Humperdinck. Revised and Extended by Friederich Schlimmer
 Production Designed by Norman-Hel Geddes
 Built by F. J. Carey & Company
 Conductor of the Orchestra, Einar Nilson
 Entire Production under Personal Supervision of Morris Gest
Scene 1—The Cathedral
CAST OF CHARACTERS
 Madonna Elizabeth Schlimmer
 Sexton Charles Peyton
 Assistant Sexton David Hennessey
 Old Sacristan Helen Gray
 Old Nun Attendant Mrs. John Major
 Mother of the Nun Claudia Carlstadt Wheeler
 Grandmother of the Nun Laura Alberla
 The Nun Rosemond Pinchot
 The Abbess Haroldine Humphreys
 The Mistress of Ceremonies Jane Hatheway
 The Burgomaster Lionel Braham
 The Knight Nicholas Gray
 A Blind Peasant Richard Bolcalarsky
 His Son Schuyler Ladd
 A Crippled Piper Fritz Feld
 The Archbishop Lyoff Bulgakoff
 Nuns, Monks, Priests, Novices, Children, Townsfolk
Scene 2—The Knight
 The Piper (As a Faun) The Count.
 The Knight The Nun.
 The Robber Count Lionel Braham
 His Companions, The Count's Henchmen
 The Shadow of Death Denis D'Auburn
Scene 3—The Count
 The Nun The Count.
 The Piper (As a Gypsy Musician) Maria Cherer-Beked
 A Cavalier Dancer Maria Cherer-Beked
 A Guest of the Count Mariska Aldrich
 Gypsy Leader Maurice Bernard
 Gypsy Musicians—Masa Samsal, John Hennowsky, George Hleasdale, Isidore Donskoy, Jacques Zaccard.
The Count's Guests
 The Prince Schuyler Ladd
 The Shadow of Death
 The Prince's Companions, Servants
Scene 4—The Prince
 Majordomo George Hleasdale
 The Nun (a Bride)
 The Prince (a Groom)
 The Piper (a Magistrate)
 Presentor Eva Benton
 The Shadow of Death
 Girl Pages, Conspirators, Bridesmaids, Hired-grooms, Lantern Boys, Canopy Bearer, Gift Bearer, Flower Girls and Incense Bearer.
Scene 5—The Emperor
 The Piper (as Master of Ceremonies)
 The Emperor Richard Holesidovsky
 The Nun (as Empress)
 The Spirit of Revolution Maria Cherer-Beked
 The Shadow of Death

D20
39TH STREET
 Commencing Tuesday Evening, August 26, 1924
THE INDEPENDENT THEATER, INC.
 —Present—
THE EASY MARK
 By Jack Larric
WALTER HUSTON
 Staged by Edward Goodman
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Mrs. Crane Kate Morgan
 Hattie Crane Lula Mae Hubbard
 Amy Joseph Bailey
 Mary Jordan Pauline Armitage
 Sam Crane Walter Huston
 Joe Page G. Pat Collins
 Billy Coleman W. J. Brady
 Joel Barton Worthington L. Romaine
 Charlie Hatfield Ted W. Gibson
 Dayton Clews John W. Flynn
SYNOPSIS: Act I.—Two o'clock in the afternoon of a May Day. Act II.—Three Months Later, Six o'clock in the evening. Act III.—The Next Day. One o'clock in the afternoon.
 The Entire Action of the Play Takes Place in the Living Room of the Cranes in a Small Town in the Middle West.
 Moved to Comedy September 22, 1924.
 1—Replaced by Barry Macollum September 22, 1924.
CLOSED OCTOBER 4, 1924
 48 Performances
 Reopened October 11, 1924, at 52d Street Theater—72 Performances.
CLOSED DECEMBER 13, 1924
 Total—120 Performances

D17
LYCEUM
 Commencing Tuesday Evening, August 19, 1924
CHARLES FROHMAN
 —Present—
 A New American Comedy
THE BEST PEOPLE
 By David Gray and Avery Hopwood
 Staged by Hertram Harrison
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Mrs. Bronson Lenox Margaret Dale
 Bronson Lenox Charles Richman
 Marion Lenox Frances Howard
 Butler Roy Cochrane
 Lord Rockmere William Valentine
 Henry James Rennie
 Miss Tate Eva Condon
 George Grafton George Graham
 Footman Charles Adams
 Bertie Lenox Garin Muir
 A Waiter Joseph Burton
 Alice O'Neill Florence Johns
 Another Waiter Lichfield Owen
SYNOPSIS: Act I.—The Library in the Home of Bronson Lenox, New York. Act II.—Scene 1—A Private Dining Room in a Broadway Restaurant. Scene 2—Another Room in the Same Restaurant. Scene 3—The Same Room as Scene 1. Act III.—The Library Again.
CLOSED DECEMBER 20, 1924
 144 Performances

D18
49TH STREET
 Commencing Monday Evening, August 25, 1924
GEORGE B. McLELLAN
 —Present—
THE WEREWOLF
 A Three-Act Comedy by Gladys Unger
 (From the Original by Randolph Lofhar)
 Staged by Clifford Brooke
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Caterina Ruth Mitchell
 Nina Gaby Flery
 Vincente Vincent Serrano
 Florencio De Viana Edwin Nicander
 The Priest Sydney Paxton
 Duchess of Capablanca Laura Hope Crews
 Camilla Marion Cowley
 Paulo Moreira Leslie Howard
 Eliphaz Leone Lennox Pawte
SYNOPSIS: Act I.—Noon. Act II.—Evening of the Same Day. Act III.—Early the Next Morning.
 The Action Takes Place in the Castle Drawing Room of the Duchess of Capablanca in Spain.
CLOSED NOVEMBER 29, 1924
 112 Performances

D19
EMPIRE
 Commencing Monday Evening, August 25, 1924
 (Cort Theater October 23 to May 31, 1924)
CHARLES FROHMAN
 —Present—
THE SWAN
 A Comedy in Three Acts by Ferenc Molnar
 Translated by Melville Baker
 Staged by David Burton
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Dr. Nicholas Agi Basil Rathbone
 George Tipper Jones
 Arsene Teddy Jones
 Princess Beatrice Henrietta Watson
 Alexandra Eva Le Gallienne
 Father Hyacinth Halliwell Hobbes
 Symphorosa Alice John
 1—Prince Albert Phillip Merivale
 Colonel Wunderlich Henry Warwick
 Count Lutzen Carl Hartberg
 Alfred Frank Roberts
 Caesar Richie Ling
 Maid Nanie B. Marsland
 Princess Maria Domulien Alison Skipworth
 Countess Ericly Mary Carmichael
 Ladia in Walling Jane Shaw and Margaret Farr
 Lackys Tom Collins and Milton Sherman
 Hussars Jack Cobb and Stanley Grand
SYNOPSIS: Act I.—A Pavilion in the Garden of Beatrice's Castle. A Summer Afternoon. Act II.—A Reception Room in the Castle. Late the Same Evening. Act III.—The Drawing Room of a Suite in the Castle. Early the Next Morning.
 1—Replaced by Reginald Owen September 15, 1924.
CLOSED SEPTEMBER 20, 1924
 32 Performances

D21
MAXINE ELLIOTT
 Commencing Monday Evening, September 1, 1924
THE MESSRS. SHUBERT
 —Present—
 The Daniel Mayer Company Production
HAVOC
 By Harry Wall
 A Play in Four Acts
THE HAYMARKET THEATER (LONDON) CAST
 (In the Order of Their Appearance)
 Mr. Stephens Cosmo Bellow
 Bennett Ruth Raymond
 Alice Derrang Ethel Griffies
 Violet Derrang Joyce Barbour
 Tessie Dunton Molly Johnson
 Dick Chappell Ralph Forbes
 Smithy William Kers
 Biddle Foster Harley
 Sergt.-Major Paicy Vincent Holman
 The Babe Richard Bird
 Roddy Dunton Leo G. Carroll
 Lance-Corporal Higgins Donovan Maule
 Private Jones Denis Gurney
 Captain Taylor Claude Allister
 Hospital Orderly Jack Esmond
 The Play Produced by Leo G. Carroll
SYNOPSIS: Act I.—Violet Derrang's Flat in London. Act II.—In an Army Hut, Holnon Wood, France. Act III.—Scene 1—Cellar of La Ferme de Dame Alice, France. Scene 2—Room in a House in Villers le Petit, France. Act IV.—Violet Derrang's Flat.
 The Action of the Play Takes Place During March and April, 1918.
 Moved to 39th Street September 22, 1924.
 Moved to Astor October 6, 1924.
CLOSED OCTOBER 11, 1924
 48 Performances

D22
COMEDY
 Commencing Monday Evening, September 1, 1924
WILLIAM A. BRADY, JR.
 —Present—
NERVES
 A Play in Three Acts
 By John Farrar and Stephen Vincent Benet
CAST OF CHARACTERS
 Mrs. Hill Marie Curtis
 Jack Costes Kenneth Mackenna
 Ted Hill Paul Kelly
 Peggy Thatch Winifred Lenihan
 Paul Ostroman Reed Brown
 Frank Smith Henry Whittemore
 Arthur Greene John McAnuley
 Rob Thatch Humphrey Bogart
 Mary Barbara Katsen
 Jane Mary Phillips
 Carter John Gray
 Janet Cynthia Hyde
 Rook Walter Baldwin
 Jean Kyra Alanova
 Mathew Anderson Edward H. Wever
 Orderly T. C. Durham, Jr.
SYNOPSIS: Act I.—Living Room, Mrs. Hill's Long Island Home, April, 1917. (During Act I, the curtain will be lowered to denote the lapse of several hours.) Act II.—Mesa Room of the Tiger Squadron, France, 1918. Act III.—Same as Act I.—On the afternoon of one of the Reunion Dinners of the Unit.
 Play Staged by William A. Brady, Jr.
CLOSED SEPTEMBER 13, 1924
 16 Performances

D23
LITTLE
 Commencing Monday Evening, September 1, 1924
JOHN GOLDEN
 —Present—
PIGS
 By Anne Morrison and Patterson McNutt
 Staged by Frank Craven
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Thomas H. Atkins, Sr. George Henry Trader
 Thomas Atkins, Jr. Wallace Ford
 Hector Spencer Philip Barrison
 Grandma Spencer Maude Granger
 Ellen Atkins May Buckley

Spencer Atkins Alan Bunce
 Mildred Cushing Nydia Westman
 Lenore Hastings Rosemary Hilton
 Smith Hastings James Kearney
 Dr. Springer Fred Malcolm
SYNOPSIS: Act I.—The Atkins Living Room. On a Summer Evening. Act II.—The Atkins Living Room. The Next Afternoon. Act III.—Scene 1—At the Hendricks Farm. Just Before Daylight. Scene 2—The Atkins Living Room. That Evening.
 James Kearney replaced by William Cox.
 Elmer Cornell replaced Alan Bunce.
 Tina Merkel replaced Rosemary Hilton May, 1925.
CLOSED JUNE 18, 1925
 347 Performances

D24
GAETY
 Commencing Monday Evening, September 1, 1924
 (Maxine Elliott Theater, November 7, 1922, to May 31, 1924)
SAM H. HARRIS
 —Present—
JEANNE EAGELS
 —In—
RAIN
 A Play in Three Acts by John Colton and Clemence Reudolph; Founded on W. Somerset Maugham's Story.
 Staged by John D. Williams
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Native Girl Kathryn Kennedy
 Native Policeman Oka Bunda
 Natives Howwa Owa, Liano Paulo
 Amana Emma Wilcox
 Private Griggs, U. S. M. C. Jack McKee
 Corporal Hodgeson, U. S. M. C. Harold Hooley
 Sergeant O'Hara, U. S. M. C. Robert Elliott
 Joe Horn Ripley Holmes
 Dr. McPhail Fritz Williams
 Mrs. McPhail Shirley King
 Mrs. Davidson Catherine Brooke
 Quartermaster Bates of the Ordnance
 John Rogers
 Sadie Thompson Jeanne Eagels
 Rev. Alfred Davidson Robert Kelly
SYNOPSIS: Act I.—Morning. Act II.—Late afternoon Two Days Later. Act III.—Night—Four Days Later. (During the Third Act the curtain will be lowered to indicate the lapse of several hours.)
 Time—The Present
 The action of the play takes place in the hotel store of Trader Joe Horn on the island of Tutuila, Port of Pago Pago, South Seas.
CLOSED NOVEMBER 29, 1924
 100 Performances
 Previously Played 641 Performances
 Total—741 Performances

D25
KLAW
 Commencing Tuesday Evening, September 2, 1924
KILBOURN GORDON
 —Present—
THE GREEN BEETLE
 A New Play by John Willard
 Author of "The Cat and the Canary"
 Staged by Ira Hards
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Chang Hong Ian MacLaren
 Moy Gow Stephen Wright
 Chi Li Stanche Frederic
 Helen Chandos Florence Fair
 Robert Chandos Percy Moore
 Casey Thomas Gunn
 Tom Baxter Louis Kimball
 Bellboy Conrad Cantzen
 Cyrus Baxter Edmund Elton
 Elsie Chandos Lee Patrick
SYNOPSIS: Act I.—Curio Shop of Chang Hong, San Francisco. Some Years Ago. When the Chinaman wore the queue. Act II.—Bedroom in a Hotel Near Chinatown. Time, the Present, at Night. Act III.—Same as Act I. The Next Morning.
CLOSED OCTOBER 25, 1924
 63 Performances

D26
GEO. M. COHAN
 Commencing Tuesday Evening, September 2, 1924
LEWIS & GORDON
 —Present—
THE HAUNTED HOUSE
 A Farce in Three Complexes Psychanalyzed
 By Owen Davis
 —With—
WALLACE EDDINGER
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 The Tramp John Lewis
 The Bride Flora Southon
 The Groom Saxon King
 The Chauffeur Les Adams
 The Wife Isabel Wales
 The Novelist Wallace Eddinger
 The Girl Isabel Leighton
 The Sheriff Denman Maye
 The Milkman Arthur Aykworth
 The Detective Dudley Clements
 The Father Frank Monroe
SYNOPSIS: Act I.—Sunset. Act II.—Midnight. Act III.—Dawn.
 The Scene is the Interior of a Summer Cottage at Cedar Point, Conn.
 The Play Staged by Howard Lindsay
CLOSED NOVEMBER 29, 1924
 103 Performances

D27 CORT

Commencing Thursday Evening, September 4, 1924
A. L. JONES AND MORRIS GREEN
In Association With
WILLIAM F. DUGAN

THE TANTRUM

A Comedy of American Family Life by William F. Dugan and John Meehan

ROBERTA ARNOLD

And an All-Star Cast
CAST OF CHARACTERS

Mary Corone Paguter
Harry Elmer Cornell
Abe Phil White
Donnelly Frank Miller
Mrs. De Pter Roberta Arnold
Mr. De Pter Joe King
Al Charles Kennedy
Nora Hazle Burgess
Barry Slavin Roy Gordon
Marian Viola Leuch
Lew Will Deming
Rose Dana Desboro
Glady Constance Beaumar
Helen Bobbie Perkins
Dorothy Helen Fowble
Whalen F. S. Merlin

Staged by John Meehan
*Title changed to "The Third Year" September 22, 1924
CLOSED SEPTEMBER 27, 1924
25 Performances

D28

PLYMOUTH

Commencing Friday Evening, September 5, 1924

ARTHUR HOPKINS

WHAT PRICE GLORY?

By Maxwell Anderson and Laurence Stallings

Settings by Woodman Thompson
Staged by Arthur Hopkins

CAST OF CHARACTERS
(In the Order of Their Appearance)
Corporal Gowdy Brian Donlevy
Corporal Kiper Fuller Mellich, Jr.
Corporal Lipinsky George Tobias
First Sergeant Quirt William Boyd
Captain Plagg Louis Wolheim
Charmaine de la Cognac Leola Georgie
Private Lewishan Sidney Elliott
Lieutenant Moore Faye Roone
Lieutenant Schmidt Clyde North
Lieutenant Sockkel Henry G. Shelver
Private Muleahy Jack MacGraw
Sergeant Ferguson James A. Devine
A Brigade Runner John J. Cavanaugh
Monsieur Pate de la Cognac Luis Abern
Another Brigade Runner Arthur Cammell
Brigadier General Coketey Roy LaRue
A Colonel Keane Waters
A Captain William B. Smith
A Lieutenant Fred Brophy
Another Lieutenant Thomas Buckley
A Chaplain John C. Davis
Town Mayor Alfred Renaud
Spike Keane Waters
Pharmacist's Mate Thomas Sullivan
Lieutenant Cunningham J. J. Merrill
Lieutenant Lundstrom Robert Warner

SYNOPSIS: Act I—Scene 1: Company Headquarters in a French Village in the Zone of Advance. (The curtain will be lowered to denote a lapse of time.) Scene 2: The Same. Act II—A Celler in a Disputed Town. Act III—The Bar at Cognac.

Arthur Campbell replaced Robert Warner. Francis Bolan replaced John J. Cavanaugh March 21, 1925. Harold Salter replaced Louis Wolheim July, 1925. One Bage replaced Leyla Georgie for one week July 27, 1925.

D29

VANDERBILT

Commencing Monday Evening, September 8, 1924

SAM H. HARRIS

THOROUGHBREDS

By Lewis B. Ely and Sam Forrest

Staged by Sam Forrest

CAST OF CHARACTERS

(In the Order of Their Appearance)
Sheriff Tom Bourbon J. K. Hutchinson
Bob Kitchell John Lital
Miss Winchester Ann Harding
Mr. Barber Katherine Emmet
Judge Busby Calvin Thomas
"Doc" Pusey William Corbett
A Maid Kathleen Graham
SYNOPSIS: Act I—Sue's Law Office at Tuckeytown. (A Morning in May.) Act II—Judge Busby's Library. (A Few Minutes Later.) Act III—Miss Winchester's Living Room. (Several Weeks Later.)
CLOSED SEPTEMBER 20, 1924
16 Performances

D30

HUDSON

Commencing Tuesday Evening, September 9, 1924

A. H. WOODS

LOWELL SHERMAN

HIGH STAKES

A Play in Three Acts by Willard Mack

Staged by Lowell Sherman

CAST OF CHARACTERS

(In the Order of Their Appearance)
Richard Lennon Robert Lackage
Murray Robert Wyman
Dolly Lennon Phoebe Foster

Louis de Salde Fleming Ward
Joe Lennon Lowell Sherman
Abraham Iskovitch Sue MacManamy
SYNOPSIS: Act I—Seven-thirty p.m. Act II—One Week Later. Act III—The Next Day.

The entire three acts occur in the library of Richard Lennon's home on Madison Avenue, New York.

Moved to Ettinge Theater October 6, 1924.
CLOSED DECEMBER 20, 1924
120 Performances

D31

BIJOU

Commencing Wednesday Evening, September 10, 1924

BROCK PEMBERTON

WILLIAM FAVERSHAM

THE MASK AND THE FACE

A Continental Comedy by Chester Bailey

Adapted from the Italian, "La Maschera E Il Volto", by Luigi Chiarelli

Directed by Brock Pemberton

CAST OF CHARACTERS

(In the Order of Their Appearance)
A Girl Adele Thatcher-Shreve
A Boy John Robert
Pier Zanotti Lumsden Hart
Judge Ugo Praga Charles Hampden
Wanda Borelli Beatrice Miles
Luigi Bagnoli Frederic Monti
Nina Zanotti Ann Winston
Georges Amalire Horace Braham
Della Fambri Edith Campbell Walker
Frances Spina Austin Fairman
Savina Grazia Catherine Willard
Count Mario Grazia William Faversham
Andrea Ashton Tonge
Teresa Maud Durand
Tito Robert Montgomery
Councilmen, Guests, People of the Town, etc.

SYNOPSIS: Act I—A Great Room in the House of Count Mario Grazia on the shore of Lake Como. Late Evening in Early Summer. Act II—The Same. Late Afternoon, 10 Months Later. Act III—The Same. Eighteen Hours Later.

CLOSED SEPTEMBER 20, 1924
13 Performances

D32

BELMONT

Commencing Thursday Evening, September 11, 1924

A. H. WOODS

CONSCIENCE

A New Play Entitled

a Prolog, Two Acts and an Epilog

By Don Mullally

Staged by Roy Walling

CAST OF CHARACTERS

(In the Order of Their Appearance)
Jeff Stewart Ray B. Collins
"Doc" Saunders Robert Robson
Madeline Lilian Foster
May Fallow Rosemary King
Expressman Edward Power
Claude Dan McCarthy
SYNOPSIS: Prolog—Jeff Stewart's Cabin in the Yukon, December, 1923. Act I—Jeff's Cottage in Anacortes, Washington, 1924. Act II—Same as Act I. (Six months later.) Epilog—Same as Prolog, 1923.

CLOSED JANUARY 3, 1925
134 Performances

D33

BAYES

Commencing Monday Evening, September 15, 1924

HERMAN TIMBERG

SCHEMERS

A Comedy by Dr. William Irving Slovich

Staged by Herman Timberg

CAST OF CHARACTERS

(In the Order of Their Appearance)
Phil Jackson William Barrows
Ruth Clifford Virginia Smith
Marty Evans Ralph Sipperly
James Darlington William Harrigan
Alexander Gale John Saunders
Alan O'Leary J. Moy Bennett
Perry Amund John Costello
A Wood Brown Leo Curley
Alice Cooper Marle Carroll
Jane Richards Peggy Allenby
Miss O'Shaughnessy Merle Stanton
Violet Rae Betty Loft
William Howard Paul Harvey
Prop George J. Williams
Mrs. Cooper Blanche Chapman
SYNOPSIS: Prolog—Offices of James Darlington, a Theatrical Producer. (Note—The Stage Will Be Darkened for 30 Seconds To Denote the Lapse of Time Between the Prolog and Act I.) Act I—Same as the Prolog. Act II—Greenroom Adjoining Leading Lady's Dressing Room. Act III—Same as Prolog. (Note—The Stage Will Be Darkened for 30 Seconds To Denote Lapse of Time Between Act III and the Epilog. Epilog—Same as Prolog. Time—The Present. Place—New York City.
CLOSED OCTOBER 3, 1924
24 Performances

D34

BROADHURST

Commencing Tuesday Evening, September 16, 1924

GEORGE BROADHURST

IZZY

JIMMY HUSSEY

By Mrs. Trimble Bradley and George Broadhurst. Based on the "Izzy Iskovitch"

Stories by George Randolph

Chester and Lillian

CAST OF CHARACTERS

(In the Order of Their Appearance)
Solomon Iskovitch Ralph Locke

Isaac Iskovitch Robert Leonard
131 Iskovitch Sam Jaffe
Abraham Iskovitch Jacob Kingsberry
Noche Iskovitch Ralph Belmont
Lizzy Iskovitch Jimmy Hussey
Jacob Steinberg Robert Middlemass
Jackson Alfred Rigall
Rawlins Thayer Kenneth Hunter
Arthur Simmons Fred Irving Lewis
Prudence Joy Isabelle Lowe
David Schussel Hudson Mitchell
Mary Byrd Helene Lackage
Paul Thomas Richard Martin

SYNOPSIS: Prolog—Living Room in the Home of Solomon Iskovitch, Los Angeles, Calif. Act I—Outside the Office of the President of the Magnificent Pictures Corporation. (The Curtain Will Be Lowered To Show a Lapse of Six Months.) Act II—Scene 1—Mary Byrd's Apartment, Hotel Majestic. (The Same Evening.) Scene 2—Office of the Magnificent Pictures Corporation. (About a Year Later.) Act III—Same as Act II. Scene 2. (Four Years Later.)

Staged by Mrs. Trimble Bradley
Moved to 39th Street October 6, 1924
CLOSED NOVEMBER 15, 1924
71 Performances

D35

PRINCESS

Commencing Wednesday Evening, September 17, 1924

GUSTAV BLUM, INC.

MY SON

A Play in Three Acts About the Portuguese and New Englanders of Cape Cod

By Martha Stanley

Direction Gustav Blum

CAST OF CHARACTERS

(In the Order of Their Appearance)
Gilda Shay Marguerite Stuart
Ezra Baker Frederic Clayton
Elmyr Parker George MacQuarrie
Raulino Silva Herbert Clark
Captain Joe Banby Claude Cooper
Betty Smith Martha Madison
Ana Silva Joan Gordon
Rosa Pina Margaret Shackelford
Hattie Smith Sarah Truax
Felipe Vargas E. L. Fernandez
Barbers Billee Rudell, VI Hill, William Hackett and Victor Krotch
SYNOPSIS: Act I—Living Quarters and Store of Ana Silva in a Seacoast Town of Cape Cod, Mass. About Noon of a Midsummer's Day. The Present. Act II—The Same at Sunset. The Next Morning. Act III—The Same Near Midnight. That Evening. Moved to Nora Bayes Theater October 27, 1924. E. L. Fernandez replaced by Benedict MacQuarrie April, 1925.
CLOSED MAY 9, 1925
275 Performances

D36

KNICKERBOCKER

Commencing Monday Evening, September 22, 1924

A. L. ERLANGER'S

Production With an International Company

HASSAN

(And How He Came To Make the Golden Journey to Samarkand)

By James Elroy Flecker

Arranged for Production on the Stage by Basil Dean

From His Majesty's Theater, London

CAST OF CHARACTERS

(In the Order of Their Appearance)
Hassan Randal Ayrton
Sohm Deering Wells
Yasmin Mary Nash
A Porter H. Arthur
The Caliph, Haroun Al Raschid James Dale
Isak Murray Kinnell
Jafar Arnold Lucy
Masrur Denis Hoey
Rafi Douglas Burbidge
Alder Virginia Loyd
Willow Pearl Bennett
Juniper Zelle Porter
Tamarisk Maureen Dixon
Beggar Leaders Alois Harrilla
John T. Holding
All Arthur Bowyer
Abdu John Regan
The Chief of the Police Henry Morrell
The Captain of the Military Victor Tandy
A Herald John T. Holding
Pervanch Violet Kemble Cooper
CHARACTERS AT THE CALIPH'S COURT
The Prince of Damascus Raymond O'Brien
The Prince of Kohlan Richard Abbott
The Governor of Khorasan Bernard Savage
A Caliphologist Carl Rosa
A Wrestler Herbert Borstwick
Abu Nowas Donald Bononde
The Rajah of the Upper Ganges Paul Dasher
The Chinese Philosopher John A. Regan
A Dervish William Rodney
The Ambassador of the Empress Irene
CHARACTERS IN THE LAST POEM
Hassan Randal Ayrton
Isak Murray Kinnell
The Master of the Caravan Deering Wells
The Chief Draper Bernard Savage
The Chief Grocer John T. Holding
The Watchman Arnold Lucy
A Woman Ann DeHoff
An Old Man J. C. Carlyle
Soldiers, Police, Banquing Woman, Beggars, Minstrel, Attendants, Merchants, Camel Drivers, Pilgrims, Torturers, Casual Loiterers—By Margaret Lawson, Ethel Brookhurst, Nila O'Neil, Lois Miller, Phyllis Talmadge, Maude Beaumont, Mona Glynn, Ethel Myers, Claire Hill, Molly Gibbons, Adele Eggers, Vera Scott, Gail Van Vleet, Louise Delara, Alice Hayward, Joy Mailard, Arthur J. King, Violet Knosoff, John Frederick, James Harlan, Alois Harrilla, George Magia, John Fulca, Mario Alvarez, Harry Gelbert, Marjua Rogall, Eldon F. Nelson, Harry Betoux, Edwin Buckner, Cliff Whitecomb, A. Haunsson, George Spira,
Female Ballet—Beatrice Helvera, Janet Justice, Edna Eugler, Geraldine Barnhardt, Alice Wynne, Dasha Polgorska, Inga Brodahl, Helen Denson, Helen Green, Carroll Weller, Jeanette Collett, Nelly Savage, Vera Haudine, Ida Levin.

SYNOPSIS: Act I—Scene 1—A Room Behind the Shop of Hassan the Confectioner in Old Bagdad. Scene 2—The Street of Felicity by the Fountain of the Two Pigeons. Moonlight. The Same Evening. Scene 3—A Room in the House of the Moving Walls. The Same Night. Scene 4—In the Street of Felicity Again. Dawn of the Day Following. Act II—Scene 1—A Private Apartment Within a Pavilion in the Garden of the Caliph. The Same Day. Scene 2—The Outer Hall of the Palace. The Caliph's Divan on the Afternoon of the Same Day. Act III—Scene 1—The Call of the King of the Beggars. At Sunset. Scene 2—The Garden of the Palace of the Caliph in Front of the Pavilion. Nightfall of the Following Day. Act IV—Scene—At the Gate of the Moon, Bagdad. Toward Dawn of the Morrow.
CLOSED OCTOBER 4, 1924
16 Performances

Wynne, Dasha Polgorska, Inga Brodahl, Helen Denson, Helen Green, Carroll Weller, Jeanette Collett, Nelly Savage, Vera Haudine, Ida Levin.

Male Ballet—Violele Antanoff, Ivan Dinav, Charles Davis, Musa Sename, Aron Tomaroff, Marcello Fernandez, Joseph Senfert, Nick Bozer, J. Boneck, J. B. Scott.

The Music Composed by Frederick DeHus, the Scenery and Costumes Designed by George W. Harris, the Ballet Arranged by Michel Fokine.

The American Presentation Rehearsed by Sidney Brand, of His Majesty's Theater, London.

SYNOPSIS: Act I—Scene 1—A Room Behind the Shop of Hassan the Confectioner in Old Bagdad. Scene 2—The Street of Felicity by the Fountain of the Two Pigeons. Moonlight. The Same Evening. Scene 3—A Room in the House of the Moving Walls. The Same Night. Scene 4—In the Street of Felicity Again. Dawn of the Day Following. Act II—Scene 1—A Private Apartment Within a Pavilion in the Garden of the Caliph. The Same Day. Scene 2—The Outer Hall of the Palace. The Caliph's Divan on the Afternoon of the Same Day. Act III—Scene 1—The Call of the King of the Beggars. At Sunset. Scene 2—The Garden of the Palace of the Caliph in Front of the Pavilion. Nightfall of the Following Day. Act IV—Scene—At the Gate of the Moon, Bagdad. Toward Dawn of the Morrow.
CLOSED OCTOBER 4, 1924
16 Performances

D37

VANDERBILT

Commencing Monday Evening, September 22, 1924

SAM H. HARRIS

LAZYBONES

(A Chronicle of a Country Town)

By Owen Davis

Staged by Guthrie McClintic

CAST OF CHARACTERS

(In the Order of Their Appearance)
Martha Tuttle Amelia Gardner
Low Sleser Willard Robertson
Agnes Fanning Beth Merrill
Elmer Ballister Charles C. Wilson
Rebecca Fanning Elizabeth Patterson
Steve Tuttle George Abbott
Ruth Fanning Leona Hoarath
Jessie Mary Sleser Martha Bryan Allen
Dick Hitchcock Allen H. Moore
SYNOPSIS: Act I—Exterior of the Tuttle Home at Milo, Me. Spring, 1904. Act II—The Same. Midsummer of 1920. Act III—The Same. Autumn of 1924.
CLOSED NOVEMBER 22, 1924
72 Performances

D38

EMPIRE

Commencing Tuesday Evening, September 23, 1924

CHARLES FROHMAN, INC.

INA CLAIRE

—In—

GROUNDS FOR DIVORCE

Adapted from the Hungarian of Ernest Vajda

by Guy Bolton

Staged by Henry Miller

CAST OF CHARACTERS

(In the Order of Their Appearance)

Marte Gladys Burgess
Felix Roget H. Reeves-Smith
Marianne Regnault Cora Wilberforce
Denise Sorbier Ina Claire
Lahelle Edward Hess
Maurice Sorbier Phillip Merivale
Marie Roget Gladys Wilson
Henriette Deschamps Bertha Belmont
Marjua Guido Longoni George Heavent
SYNOPSIS: Act I—The Salon of the Sorbier's Apartment, Paris. Act II—Maurice Sorbier's Study. A Year and Six Weeks Later. Act III—The Same as Act I. Ten Minutes Have Passed Since the Events of Act II.
CLOSED JANUARY 10, 1925
130 Performances

D39

BOOTH

Commencing Wednesday Evening, September 24, 1924

WINTHROP AMES

MINICK

A Comedy in Three Acts

By George S. Kaufman and Edna Ferber

The Play Produced by Winthrop Ames

CAST OF CHARACTERS

(In the Order of Their Appearance)

Lil Corey Antoinette Perry
Nettie Minick Phyllis Fovah
Annie Beatrice Moreland
Jim Corby Sydney
Fred Minick Frederic Hart
Old Man Minick O. P. Hegge
Al Diamond Ralph Bunker
Marge Diamond Myra Hampton
Lola Emma Wise
Mr. Dielenhofer Charles R. Burrows
Mrs. Dielenhofer Thomas Meegan
Mrs. Smallridge Lavinia Shannon
Miss Crackenwald Mary Hubbard
Mrs. Lippincott Jessie Graham
Miss Stack Jean Winslow
SYNOPSIS: Act I—An Evening in Spring. Act II—Six Months Later. A November Afternoon. Act III—The Following Morning. The Scene—Living Room of Fred and Nettie

Apartment, 5218 South Park Avenue, Chicago. Moved to Bijou Theater November 24, 1924. CLOSED JANUARY 31, 1925. 134 Performances

D40

FRAZEE

Commencing Saturday Evening, September 27, 1924. BROCK PEMBERTON (By Arrangement with Hubert Bruce) -Presents-

THE LITTLE ANGEL

A Comedy by Ernest Valda. Translated by John S. Valdar. Adapted from the Hungarian "Hozmarlin Neni" by J. Jacobus; Settings and Costumes Designed by Willy Pogany; Staged by Hubert Bruce

CAST OF CHARACTERS (In the Order of Their Appearance) Sarah Bornemissa.....Lucy Beaumont Stephen Tuth.....Edward Emery Anita.....Mildred Macleod Dr. John Bornemissa.....Moffat Johnston A Woman's Girl.....Elizabeth Taylor A Lawyer.....C. H. Croker-King Baron Pomponis Pereny, Jr.....John H. Brewer An Old Nurse.....Mrs. Jerome Eddy

SYNOPSIS: Act I—The Living Room in Sarah Bornemissa's Parlor. An Early Spring Morning. Act II—The Same. Two Hours Later. Act III—The Same. Two Weeks Later. Act IV—The Same. A Year Later. The Action of the Play Takes Place in the Year 1919 Near Budapest, Hungary. The Scenes Are Laid on the Estate of Sarah Bornemissa, an hour's Walk from the Nearest Town. CLOSED NOVEMBER 8, 1924. 49 Performances

D41

BIJOU

Commencing Monday Evening, September 22, 1924.

GEORGE CHOOS' THE BUSYBODY

A Domestic Farce Comedy in Three Acts By Dorrance Davis. CAST OF CHARACTERS

Sally Culpepper.....Helen Stewart Archibald Stubbs.....William Leonard Hilda.....Florence Denman Mrs. Cornelia Culpepper.....Ada Lewis Edward Culpepper.....Nolan H. Japp Rosamond Rossmore.....Josephine Whitell Minerva Culpepper.....Mildred Florence Miss Hammer.....Lisle Leigh Professor Kelp.....Basel West Ernest Cadman.....Harry C. Bannister The Lady Across the Hall.....Josephine Drake The Janitor.....Joseph Guthrie Ignatius J. Cassidy.....Edward Keane The Woman Downstairs.....Minnie Stanley A Detective.....Dan Marlowe Another Detective.....Fred Richards

SYNOPSIS: Act I—Sunday Afternoon. Act II—Monday Evening. Act III—Tuesday Evening. Scene—Living Room of Mrs. Culpepper's Apartment on Riverside Drive, New York City. Time—The Present. Staged by Clarke Stiversall. Produced Under the Personal Direction of George Choos. Moved to Time Square Theater, October 11, 1924. Moved to Bijou Theater, November 1, 1924. CLOSED NOVEMBER 22, 1924. 65 Performances

D42

52D STREET

Commencing Monday Evening, September 29, 1924.

UPSON ROSE

A New Comedy. -Presents- MADE FOR EACH OTHER

John Clements and P. L. Westervelt. CAST OF CHARACTERS Mrs. Wheaton.....Maida Reade Fannie May Carroll.....Annette Pitt Fairlie Wheaton....."Hoots" Wooster Ray Crosby.....Richard Farrell Gibson Wheaton.....Annie Beattie Carolyn Billing.....Upson Rose Rogie Hawkins.....Francis M. Casey Tom Stealing.....Richard Haraday George.....Frank I. Frayne Betty Higlowell.....Helen Sinnott First Officer.....Frank Hiltch Bah Gillman.....Faith Gage. CLOSED OCTOBER 11, 1924. 16 Performances

D43

MOROSCO

Commencing Monday Evening, September 29, 1924.

WILLIAM A. BRADY

A New American Play by John Farrar and Stephen Vincent Benet. Entitled THAT AWFUL MRS. EATON!

FRANK MCGLYNN. Play Staged by Jessie Bonstelle. CAST OF CHARACTERS (In the Order of Their Appearance) Colonel Townsend.....Henry Crosby Richard Hobson.....Franklin Fox Street Fiddler.....Virginia Howell Miss William B. Taylor.....Mioor Watson Meddell Noah.....Frank Andrews Andrew Jackson.....Frank McGlynn Buff Green.....Walter Young Holly Green.....Urie B. Collins John C. Calhoun.....Joyce Gordon Peggy O'Neal Eaton.....Elmer Grandin Martin Van Buren, Secretary of State.....Katherine Alexander Robert Wagner.....Robert Wagner John Henry Eaton, Secretary of War.....William R. Randall Mrs. Hobson.....Mary Ellen Ryan

Mrs. Sprague.....Virginia Howell Mrs. Berrien.....Mary Taylor Mrs. Everett.....Margaret Armstrong Mrs. Branch.....John Sanders Mrs. Ingham.....Clifford Sedgwick Mrs. John C. Calhoun.....Isabel O'Madigan Esther.....William Hancock Mary Vaughan.....Margot Lester John McPherson Berrien, Attorney General.....E. E. Pollock John Branch, Secretary of the Navy.....Frank Andrews Samuel D. Ingham, Secretary of the Treasury.....H. G. Emerson William Taylor Harry, Postmaster General.....Lou Turner Sir Charles Vaughan, British Ambassador.....Herbert Bunston Dr. Campbell.....William Wolcott Dr. Ely.....James Bliss Announcer at the Reception.....William Hancock F. S. Senator Belg Sprague.....James Bliss Major General Alexander Macomb.....Harry Davis Commodore John Rodgers.....Thomas H. Wrenning Baron Krudener, Minister from Russia.....Franklin Fox John Quincy Adams.....Urie B. Collins Mrs. John Quincy Adams.....Cordelia Howard Aiken Henry Clay.....William Wolcott Mrs. Henry Clay.....Laura Brittan Daniel Webster.....Lee Begg Mrs. Daniel Webster.....Kizah Markham Dolly Madison.....Mary Allen Friends of Hibson and Followers of Jackson, Servants, Etc.

SYNOPSIS: Act I—Scene 1: Public Room of the Indian Queen Tavern. Before the Inauguration. Scene 2: Jackson's Room at the Indian Queen Tavern. A Few Days Later. Scene 3: Evening Party on the Terrace of Mrs. John C. Calhoun's Residence. After the Inauguration. Act II—The President's Study in the White House. Some Months Later. Act III—Scene 1: Reception in the Blue Room at the White House. Scene 2: The Same. Early Morning. Scenes of the play are laid in Washington, D. C., during the time of Andrew Jackson's first presidential term. CLOSED OCTOBER 11, 1924. 16 Performances

D44

CORT

Commencing Tuesday Evening, September 30, 1924.

ROBERT MILTON

-Presents- THE FAR CRY By Arthur Richman. Directed by Robert Milton. CAST OF CHARACTERS (In the Order of Their Appearance)

Louise Marsh.....Winifred Harris Natalie Perry.....Leonore Harris Caroline.....Alice John Max Fraiser.....Jose Alessandro Eric Lancefield.....George Thorpe Claire Marsh.....Margale Gillmore Hek Clayton.....Kenneth MacKenna Julian Marsh.....Claude King Helen Layton.....Lucille Watson Margaretta.....Michelette Burali Count Filippo Sturani.....Frederick Worlock

SYNOPSIS: Act I—A Hotel in Paris. Act II—A Villa Near Florence. The Following Week. Act III—The Hotel in Paris. A Few Days Later. CLOSED OCTOBER 25, 1924. 31 Performances

D45

NATIONAL

Commencing Wednesday Evening, October 1, 1924.

JOHN CROMWELL, INC.

-Presents- BEWITCHED

A Love Story. By Edward Sheldon and Sidney Howard. Production Designed by Lee Simonson. Incidental Music by Arthur Fisher. Staged by John Cromwell. CAST OF CHARACTERS (In the Order of Their Appearance) The Aviator.....Glenn Anders The Marquis.....Jose Ruben A Native of the Enchanted Forest.....Albert Hall Another.....Robert Forsythe Still Another.....William Griffith One More.....Willard Collins The Girl.....Florence Eldridge A Butler.....Willard Collins A Husband.....Joseph Hingham A Victim of the Cosmic Urge.....William Griffith Another.....George Williams Still Another.....Stanley Lindahl One More.....Edwin Caldwell A Nurse.....Carol Benzet A Doctor.....Herbert Westman

SYNOPSIS: The Prolog—"The Hero in His Right Mind"—The Salle des Gardes of the Chateau de Magny in the Auvergne in France. The Play—"The Hero in the Throes of One of Those Nightmares." Act I—The Enchanted Forest. Act II—First in Front of the Sorcerer's House; Then Inside of the Sorcerer's House; Then on the Mountain Top. Act III—On the Mountain Top. The Epilog—"The Hero in His Right Mind Once More"—The Salle des Gardes of the Chateau de Magny in the Auvergne in France. All in the Present Day. Moved to Johnson Theater, October 20, 1924. CLOSED OCTOBER 25, 1924. 29 Performances

D46

EARL CARROLL

Commencing Thursday Evening, October 4, 1924.

GEORGE BACKER

-Presents- GREAT MUSIC The Dramatic Interpretation of Erik Fane's Symphony in D Minor By Martin Brown. Stage Under the Direction of Ulrich Haupt. Music by E. Linn Selter. Scenic Production by John Wegner. CAST OF CHARACTERS (In the Order of Their Appearance) Erik Fane.....Tom Powers Rhea de Lorme.....Christine Norman

Mrs. Fane.....Florence Johnstone Rhoda Vansittart.....Olga Lee Mr. Fane.....Hugh Chilvera Footman.....Edward Hommel Bartender.....Neville Goddard Bus Boy.....William Janney Carriage Zeller.....Leonore Sorshy Arista Perault.....Benjamin Lovett Louis.....Edward La Roche Fleurette.....Stephane De Ledger Prudence.....Adelaide Wilson Argentine Gentleman.....Alfred Haase Julien.....Carlin Crandall Simone Berg.....Betty Alden Simpson.....John Lott Fatima.....Leah La Roux Marie.....Josephine Wenn San Francisco Sal.....Helen Ware Herbert Jones.....Herbert Belmont Telta Hakalava.....Suzanne Powers Doctor Traversa.....H. N. Lewin Tiburti.....Harriet Sterling Coquina.....Dorothy Day O Muku.....Harry Gresham Guests, French, English, American and Japanese Soldiers, Turkish Men, Spaniards, Beggars, Dancing Girls and Natives.

SYNOPSIS: THEME—A Suite in the Piazza Pollazi in Rome. SUITE—"Le Cocoon" in Paris. (Six months later) LABGO—The White Street of Pleasure in Port Said. RHAPSODIE and FINALE—A House on Nuha-Nuha in the Marquesas Islands. (Two Years Later.) CLOSED NOVEMBER 8, 1924. 41 Performances

D47

PUNCH AND JUDY

Commencing Saturday Evening, October 4, 1924.

JOHN HENRY MEARS

-Presents- JUDY DROPS IN

A Comedy by Mark Swan. Staged by John Hayden. CAST OF CHARACTERS (In the Order of Their Appearance)

1—Tom Danforth.....George Mecker Dick Weatherby.....Edward H. Weyer Harry Stanton.....Frank Beaton Bridget Maguire.....Lida Kane Jack Lethbridge.....Donald Gallaher Judy Drummond.....Marion Mears Nathan Goldley.....Walter Soderling Lucia Hunter-Madison.....Hazel Burgess Mathew Lethbridge.....Theodore Babcock

SYNOPSIS: Act I—Scene 1: Twelve o'Clock Midnight. Scene 2: Nine o'Clock the Next Morning. (Note—The Curtain will remain down 10 seconds to denote the passing of night.) Act II—A Month Later. Act III—The Same Evening. The action of the play occurs in a studio apartment known as The Rookery in Greenwich Village, New York.

1—Replaced by H. HARDEN, October, 1924. CLOSED NOVEMBER 8, 1924. 43 Performances

D48

HUDSON

Commencing Monday Evening, October 6, 1924.

A. H. WOODS

-Presents- THE FAKE

A New Drama in Four Acts by Frederick Lonsdale. -With- GODFREY TEARLE

CAST OF CHARACTERS (In the Order of Their Appearance) Dr. Hesketh Pointer, M. D.....Harry Neville Sir Thomas Moorgate, M. D.....Reynolds Denniston Ernest Stanton, M. P.....Orlando Daly Clifford Hope.....John Williams Mrs. Hesketh Pointer.....Pauline Whitson Mary Stanton.....Frieda Inescort Watkina.....Evelyn Walsh Hall The Hon. Gerrard Pilleck.....Frank Conroy Geoffrey Sands.....Godfrey Tearle A Parlor Maid.....Marion Allen A Waitress.....Una O'Connor

SYNOPSIS: Act I—Ernest Stanton's Home in London. Act II—Gerrard Pilleck's Home in the Country. Act III—A Sitting Room in a Hotel at St. Margaret's Bay. Act IV—Stanton's Home in London. Four Days Later. Production Staged Under the Direction of Frank Reicher. CLOSED DECEMBER 20, 1924. 89 Performances

D49

BROADHURST

Commencing Tuesday Evening, October 7, 1924.

GEORGE BROADHURST

-Presents- THE RED FALCON

A Play of Slavery in the Fifteenth Century. By Mrs. Trimble Bradley and Geo. Broadhurst. -With- MCKAY MORRIS

Play Staged by Mrs. Trimble Bradley. CAST OF CHARACTERS THE PROLOG (In the Order in Which They Speak) The Mother Superior.....Thais Lawton Sister Maria.....Zelie Tilbury Sister Francesca.....Ika Chase The Gardener.....Andrew Moloney The Servant.....Phyllis Blake The Red Falcon.....McKay Morris An Officer.....Stanley Kalkhurst Another Officer.....Marshall Hale Nuns and Followers of the Red Falcon

THE PLAY (In the Order in Which They Speak) Guido.....Andrew Moloney The Bishop.....Walter Ringham Contessa Felicia.....Thais Lawton Conte Di Peralta.....Albert Bruning Clarina Ortoni.....Carlotta Monterey Adriano.....McKay Morris Capitano Bernardo Montrosall.....Kenneth Hunter Grifonetto.....Dodson Mitchell A Maid.....Ika Chase A Monk.....Dan E. Hanlon

SYNOPSIS: The Prolog—A Room in a Badia, a Small Convent Exclusively for Women of the

Aristocracy. Act I—A Room in the Home of the Conte di Peralta. Twenty-eight Years Later. Act II—The Scene is the Same. The Time is the Next Morning. (Note—During the Progress of the Act the Curtain Will Be Lowered to Indicate the Passing of a Month.) Act III—The Scene is the Same as Act II. The Time is the Same Night. Epilog—The Outer Court of a Monastery. The Time is Three Months Later. The Action Takes Place in Sicily During the Fifteenth Century. CLOSED OCTOBER 18, 1924. 13 Performances

D50

PROVINCETOWN

Commencing October 9, 1924. THE PROVINCETOWN PLAYERS

THE CRIME IN THE WHISTLER ROOM

A Dream Play in Three Acts. By Edmund Wilson. Directed by Stanley Lowlett. Settings by Cleon Throckmorton. Incidental Music Composed and Arranged by Munkin Marrow. THE CAST

Bill.....Mary Blair Miss Streetfield.....Mary Morris Anna.....Wilma Henderson Cousin Serena.....Judith Lowry Mr. Streetfield.....Edgar Stehli Juliet.....Lucy Currier McGee.....Perry Ivins Simon Delacy.....J. Hallantine Guard.....Allen Nagle Ted.....Walter Abel Tutor.....Romeyn Benjamin First Policeman.....Allen Nagle Second Policeman.....Fred Miller Maud.....Dorothee Nolan Nurse.....Lucy Shreve Gentlemen.....Fellin Elkins, James Shute. CLOSED OCTOBER 20, 1924. 23 Performances

D51

COMEDY

Commencing Thursday Evening, October 9, 1924.

LEE SHUBERT

-Presents- MR. AND MRS. COBURN

THE FARMER'S WIFE

A Comedy by Edan Philippotta. CAST OF CHARACTERS (In the Order of Their Appearance) Churdas Ash.....Walter Edwin Araminta Dench.....Mrs. Coburn Thirza Tapper.....Ceclia Radelyffe Samuel Sweetland.....Charles Coburn Sibley Sweetland.....Rosalind Fuller George Smerdon.....James Jolly Petronel Sweetland.....Violet Blythe Richard Coaker.....Leslie Barrie Louisa Winda.....Eitel Morrison Susan Maine.....Ruth Vivian Sarah Smerdon.....Katharine Stewart Sophie Smerdon.....Olette Kellerman Teddy Smerdon.....Edwin Phillips Valiant Dunnbrig.....Pacie Ripple Dr. Rundle.....Lawrence Sterner Mrs. Randle.....Frances Clarke Henry Coaker.....Etienne Girardot Mrs. Gregson.....H. R. Hoffman Mary Hearn.....Barbara Allen The Rev. Suptimus Tudor.....Leonard Carey The Hon. Mrs. Tudor.....Shirley Gale Nurse.....Gorman Morescey Glee Singers—H. R. Hoffman, Geoffrey Harwood, Ernest Coan and Frederic Chilton.

SYNOPSIS: Act I—Applegarth Farm, Little Silver. Act II—The Villa Residence of Miss Thirza Tapper. Act III—Same as Act I. Locale—Devon, England. Time—The Present. The Play Staged by Charles Coburn. Assisted by Walter Edwin. CLOSED JANUARY 3, 1921. 100 Performances

D52

GREENWICH VILLAGE

Commencing Saturday Evening, October 11, 1924.

THE PROVINCETOWN PLAYERS

-Presents- THE SAINT

A Play in Three Acts by Stark Young. CAST OF CHARACTERS (In the Order of Their Appearance) Valdez.....Leo Carrillo Pacho.....Charles Ellis Students.....Barry Kenton, William Stahl Marietta.....Helen Freeman Dedax.....C. Henry Gordon Tip Thompson.....Louis Casavant Paris Pigeous.....Marie Ouspenskaya Old Doctor.....Stanley Howlett Daughters.....Norma Millay, Marlon Moorhouse Sultors.....James Meighan, John Taylor

SYNOPSIS: Act I—Portion of Franciscan Seminary on the Texas Border. Act II—Scene 1: Interior of Tip Thompson's Variety Show, Acapulcaltene. Scene 2: Same. Act III—Same as Act I. One Year Later. CLOSED OCTOBER 25, 1921. 17 Performances

D53

LIBERTY

Commencing Monday Evening, October 13, 1924.

THE DRAMATISTS' THEATER, INC.

Edward Childs Carpenter, President. James Forbes, Director of Productions. -Presents- COCK O' THE ROOST

A Comedy by Rida Johnson Young. Directed by James Forbes. CAST OF CHARACTERS (In the Order of Their Appearance) Phyllis Dawn.....Katherine Wilson Mrs. Dawn.....Elizabeth Risdon Piero Dawn.....Harry Davenport Kilson.....Allen Lee Jerry Hayward.....Donald Foster Mildred.....Agnes Roslyn Henry Barron.....Purnell Trait Clare Clarke.....Sylvia Field Paul Sterling.....Desmond Gallagher Sam Clarke.....Edward Donnelly

Mrs. Clarke.....Tracy L'Engle
The Rev. Charles Anderson.....Lionel Hevans
SYNOPSIS: Act I—The Drawing Room of the Dawn Residence in New York. An Afternoon in the May. Act II—Scene 1: The Library of the Dawn Residence. An Afternoon in September. Scene 2: Barton's House at the Thousand Islands. The Following Evening. Act III—Dawn's Flat in the Sheridan Model Tenements, New York. An Afternoon in October. (The Curtain Will Be Lowered for an Instant During This Act To Indicate a Lapse of Time.)
CLOSED NOVEMBER 1, 1924
24 Performances

D54 GARRICK
Commencing Monday Evening, October 13, 1924
THE THEATER GUILD
—Presents—
As Its First Production of Its Seventh Season
THE GUARDSMAN
A Comedy in Three Acts
By Franz Molnar
Production Directed by Phillip Moeller
Settings by Jo Meizner
CAST OF CHARACTERS
The Actor.....Alfred Lunt
The Actress, His Wife.....Lynn Fontanne
The Critic.....Dudley Digges
"Mama".....Helen Westley
Loyal.....Edith Meiser
Creditor.....Phillip Loeb
An Usher.....Kathryn Wilson
SYNOPSIS: Act I—Viennese Home of Actor and Actress. Act II—Anteroom to the Box at the Opera. Act III—Same as Act I.
Moved to Booth Theater November 24, 1924.
Phillip Loeb replaced Edward Pawley.
Eva Condon replaced Helen Westley.
Sam Baron replaced Edward Pawley.
Moved back to Garrick Theater April 20, 1925.
Edward Hogan replaced Sam Baron April, 1925.
Phillip Loeb replaced Edward Hogan May, 1925.
CLOSED JUNE 6, 1923
274 Performances

D55 FULTON
Commencing Monday Evening, October 13, 1924
SAM H. HARRIS
—Presents—
MARGARET LAWRENCE
—In—
Lynn Starling's New Comedy
IN HIS ARMS
Staged by Guthrie McClintic
CAST OF CHARACTERS
(In the Order of Their Appearance)
Fannie.....Mary Perry
Francesa Bedell.....Cornelia Otis Skinner
Joe Cartwright.....Elliot Cabot
Lily Cartwright.....Sallie Sanford
Mrs. John Clarendon.....Edna May Oliver
Elise Clarendon.....Margaret Lawrence
Ernest Fairleigh.....Geoffrey Kerr
John Clarendon.....Grant Stewart
Mrs. Arthur Fairleigh.....Ella Shannon
Tom van Ruyssen.....Vernon Steele
SYNOPSIS: Act I—The Living Room Upstairs of the Clarendons' Home in Jersey. An April Afternoon. Act II—The Drawing Room Downstairs. That Evening. Act III—Same as Act I. The Following Wednesday.
CLOSED NOVEMBER 15, 1924
40 Performances

D56 BIJOU
Commencing Tuesday Evening, October 14, 1924
WALTER HAST
—Presents—
CLUBS ARE TRUMPS
—With—
HARRY GREEN
A Comedy of Love and Golf in Three Acts
By Leslie Hickson and W. Lee Dickson
Produced Under the Direction of Walter Hast
Staged by Roland Rushton
CAST OF CHARACTERS
(In the Order of Their Appearance)
Miss Reynolds.....Sarah-Elizabeth Reynolds
Mark Gleason.....James Burtis
John Carver.....Harold R. Chase
Malcolm Pratt.....John Davidson
William Augustus Jones.....Harry Green
Violet Walters.....Margery Meadows
Andrew Wilson.....James S. Barrett
Mr. Neff.....Arthur R. Vinton
Dorothy Wilson.....May Collins
Johnson.....David Ughardt
Mrs. Trumbull.....Josephine Deffry
Mr. Prescott.....Walter Allen
SYNOPSIS: Act I—Office of the Carver Advertising Agency. (Early Morning.) Act II—The Wilson Home in Connecticut. (Next Day.) Act III—The Tutley Country Club. (Six Months Later.)
CLOSED OCTOBER 21, 1924
7 Performances

D57 MOROSCO
Commencing Wednesday Evening, October 15, 1924
SCHWAB, LIVERIGHT AND MANDEL
—Present—
JOSEPH SCHILDKRAUT
In a Comedy
THE FIREBRAND
By Edwin Justus Mayer
Staged by Arthur Hurlay and David Burton.
Settings and Costumes by Woodman Thompson. Incidental Music Composed by Maurice Nitke and Russell Bennett
CAST OF CHARACTERS
(In the Order of Their Appearance)
Emella.....Hortense Alden
Ascario.....Charles McCarthy
Beatrice.....Marie Haynes
Angela.....Eden Gray

Benvento Cellini.....Joseph Schildkraut
Pier Landi.....George Drury Hart
Alessandro, the Duke of Florence.....Frank Morgan
Ottaviano.....E. G. Robinson
Polverino.....Allyn Joslyn
The Duchess.....Nana Bryant
A Soldier.....Wallace Fortune
A Page.....Edward Quinn
Ladies of the Court.....Dorothy Micknell
Gentlemen of the Court and Soldiers of the Duchy of Florence.....Ellis Kirkham, Kenneth Dana, Wilbert Shields, Scott Hirschberg, Roland Winters and Philip Niblette.
SYNOPSIS: Act I—The Workshop of Benvento Cellini in Florence. Act II—Scene 1: Garden of the Summer Palace of the Duke of Florence. Scene 2: Balcony Outside the Bedroom Window of the Duke and Duchess. Act III—Cellini's Workshop.
Marie Haynes replaced by Lillian Kingsbury.
George Drury Hart replaced by Brandon Peters.
J. Ellis Kirkham, Kenneth Dana and Wilbert Shields out of cast.
Robert Ploomer, Oliver Hulton and Calvin Vollmer joined cast.
Dorothy Micknell replaced Hortense Alden.
Brandon Peters replaced Joseph Schildkraut May, 1925.
Howard Clancy replaced Charles McCarthy June, 1925.
George Drury Hart replaced Brandon Peters June, 1925.
John Davidson replaced E. G. Robinson June, 1925.
Kathleen Lovry replaced Eden Gray June, 1925.
CLOSED JUNE 20, 1925
287 Performances

D58 NATIONAL
Commencing Monday Evening, October 20, 1924
FLORENCE REED
In a New Play
ASHES
By Reginald Goode
Staged by Lawrence Marston
Direction of Walter C. Jordan
CAST OF CHARACTERS
(In the Order of Their Appearance)
Rupert Best.....Warhurton Gamble
Lizzie.....Eleanor Daniels
Marjorie Lane.....Florence Reed
Doctor Newton.....Charles Esdale
Grace Lane.....Gladys Hurlbut
Jim.....Wallis Roberts
Harry Pelham.....Arthur Behrens
Frank Howard.....Alfred Shirley
George Munson.....Donald Macmillan
Brewl.....George Snelvin
SYNOPSIS: Act I—Sitting Room in Theatrical "Biggs", Birmingham, England, 1917. Act II—Dressing Room of Marjorie Lane at the All-Art Theater, New York. During the Opening Performance of "Antony and Cleopatra". Five Years Later. Act III—Country Home of Marjorie Lane, Westchester, N. Y. Two Years Later. Act IV—Same as Act III. Next Morning.
CLOSED NOVEMBER 8, 1924
24 Performances

D59 HENRY MILLER
Commencing Monday Evening, October 20, 1924
ANNE NICHOLS
—Presents—
MME. SIMONE
—In—
L'AIGLON
By Edmond Rostand
CAST OF CHARACTERS
(In the Order of Their Appearance)
L'Aiglon.....Mme. Simone
Biburce.....Mr. Dapoiny
Mesternich.....Mr. Henry Valhel
Gentz.....Hugnet
Attache Francis.....Fred Davy
Le Tailleur.....Pierre Aldebert
Dietrichstein.....Lavielle
De Obenans.....De Zramont
Flambeau.....Raoul-Henry
Prokech.....Denenbourg
Marmont.....Paul Amiot
L'Empereur Franz.....Andre Baque
Theresa de Lorge.....Fernande Roussey
Marie-Louise.....Jeanne Grumbach
Archiduchesse.....Juliette Vernouil
Camerata.....Blanche Martal
Dames de la cour, Demoiselles honneur de Marie Louise, Paysans paysannes Officiers, enfants de choeur, petit Duc, petite archiduchesse.
SYNOPSIS: Act I—The Drawing Room of the Villa of Empress Marie-Louise. Act II—A Year Later. At the Palace of Schoenbrun, in the "Salon des Langues". Act III—Same as Act II. A Little Later. Act IV—At Schoenbrun. The Duke of Reichstadt's Bedroom.
CLOSED OCTOBER 25, 1924
8 Performances

D60 BIJOU
Commencing Tuesday Evening, October 21, 1924
HENRY BARON
—Presents—
COMEDIENNE
A New Play
By Armand et Bosquet
THE CAST
Helen Bismore.....Charlotte Walker
Frank Farnleigh.....Cyril Keightley
Ted Burton.....Alexander Clark, Jr.
Denise Burton.....Madeleine Delmar
"Daddy" Rockwell.....Leslie Palmer
Rev. Armitage.....Herbert Yost
Kay Thompson.....Winifred Lawshe
Arthur Morton.....Murray Bennett
Louise.....Angela Jacobs
Georgie.....Ernest Woodward
Jamea.....Ernest Woodward
CLOSED NOVEMBER 1, 1924
15 Performances

D61 BELASCO
Commencing Tuesday Evening, October 21, 1924
DAVID BELASCO
—Presents—
ROBERT LORAIN
—In—
TIGER CATS
A Tragi-Comedy in Three Acts
By Mme. Karen Branson
Adapted From the French of "Lea Felina"
By Michael Orme
—With—
KATHARINE CORNELL
And a Distinguished Company
CAST OF CHARACTERS
Andre Chaumont.....Robert Loraine
Suzanne.....Katharine Cornell
Count Bernard De Vanzelle.....Reginald Mason
Yvonne.....Mary Servas
Jacqueline.....Ruth Dayton
Clement.....Ben Johnston
Marianne.....Sydney Thompson
Jules.....Henry Carvill
Henriette.....Rea Martin
A Clerk to Clement.....William Boag
Scene—At Andre Chaumont's House in Paris
Play Produced Under the Personal Direction of David Belasco
CLOSED NOVEMBER 29, 1924
48 Performances

D62 PRINCESS
Commencing Monday Evening, October 27, 1924
LEE KUGEL
—Presents—
(For Alloy Productions, Inc.)
ALLOY
A Three-Act Play by Robert Ritz
CAST OF CHARACTERS
(In the Order of Their Appearance)
Fanny Jorgan.....Minna Gombel
Bill Jorgan, Her Husband.....Byron Beasley
Mrs. Rafferty.....Mattie Keene
Flash Quigley.....Milton Nobles, Jr.
Marie Rafferty.....Jill Middleton
John Walton.....Ivan Miller
SYNOPSIS: Act I—Scene 1: 5:30 a.m. on the same day. (The Curtain Will Descend for a Moment Between First and Second Scene to Denote the Lapse of Time.) Act II—5:55 p.m. The First of July. Act III—A Few Minutes Later.
Locale—The Action of the Play Takes Place in the Kitchen and Living Room of the Jorgans, Milltown, Pa.
CLOSED NOVEMBER 8, 1924
16 Performances

D63 HENRY MILLER
Commencing Monday Evening, October 27, 1924
ANNE NICHOLS
—Presents—
MME. SIMONE
—In—
NAKED
(Veit ceux qui sont nus)
A Drama in Three Acts by Luigi Pirandello
Translation From Italian to French by Benjamin Cremonesi
CAST OF CHARACTERS
(In the Order of Their Appearance)
Erilla Drei.....Mme. Simone
Ludovico Nota.....Andre Baque
Cantavalle.....Pierre Aldebert
Franco Laspiga.....Paul Amiot
Consul Grotti.....Raoul-Henry
Madame Honorine.....Mme. Jeanne Grumbach
Emma.....Blanche Martal
SYNOPSIS: Act I—The Study of Ludovico Nota. Act II—The Same as Act I. The Next Morning. Act III—Same Scene as Preceding Acts. Toward Evening Same Day.
The Scene is Laid in Rome of the Present Day
CLOSED NOVEMBER 1, 1924
8 Performances

D64 KLAW
Commencing Monday Evening, October 27, 1924
MARC KLAW, INC.
—Presents—
THE RISING SUN
A New Comedy by J. C. Nugent and Elliott Nugent
(Authors of "Kempy")
CAST OF CHARACTERS
(In the Order of Their Appearance)
Miss Gray.....Marie Curtis
Willis.....Thomas MacLarnie
Bess Colfax.....Ruth Nugent
Ted Alamayne.....Elliott Nugent
Mrs. Malone.....Mary Shaw
Jim Alamayne.....J. C. Nugent
Madge.....Helen Carew
Mr. Peterson.....Edward Fielding
Performance Directed by J. C. Nugent
Sheldon K. Viole, Scene Director
The Three Acts of the Play Occur in the Living Room of Miss Gray's Home in New Haven, Conn.
CLOSED NOVEMBER 8, 1924
16 Performances

D65 CORT
Commencing Monday Evening, October 27, 1924
ARTHUR HOPKINS
—Presents—
ETHEL BARRYMORE
—In—
THE SECOND MRS. TANQUERAY
By Sir Arthur Wing Pinero
Settings by Clara Fargo Thomas
Staged by Arthur Hopkins
CAST OF CHARACTERS
Aubrey Tanqueray.....Henry Daniell
Paula.....Ethel Barrymore

Eileen.....Helen Robbins
Cayley Drummie.....Lionel Hevans
Mrs. Cortelyou.....Jane Whitley
Captain Hugh Ardale.....Geoffrey Savill
Gordon Jayne, M.D.....Mortimer White
Frank Misquith, Q.C.M.P.....J. Colvill Dunn
Sir George Orreyed, Bart.....G. P. Huntley
Lady Orreyed.....Margot Kelly
Mirus.....Harold Webster
Willis.....Walter Howe
A Maid.....Edna Peaboms
SYNOPSIS: Act I—Mrs. Tanqueray's Room, No. 2X, The Albany, in the Month of November. Act II—A Morning Room in Aubrey Tanqueray's House, "Highcombe", Near Wiltshire, Surrey. The Early Part of the Following Year. Act III—Scene 1: The Drawing Room at "Highcombe". (The Curtain Will Be Lowered To Indicate the Passage of Time.) Scene 2: The Same Evening.
CLOSED DECEMBER 27, 1924
73 Performances

D66 HENRY MILLER
Commencing Monday Evening, November 3, 1924
ANNE NICHOLS
—Presents—
MME. SIMONE
—In—
MADAME SANS-GENE
A Comedy in Three Acts and a Prolog
By Victorien Sardou and Adrien Moreau
CAST OF CHARACTERS
(In the Order of Their Appearance)
Catherine.....Mme. Simone
Fauche.....Henry Valhel
Vinagre.....M. Barron
de Neipperg.....Paul Amiot
Marchal Lefebvre.....Raoul-Henry
Vabontrain.....Fred Davy
Jolicoeur.....M. Dapoiny
Jasmin.....M. Lavielle
Despreaux.....Pierre Aldebert
Savary.....W. Denenbourg
Napoleon.....Andre Baque
Leroy.....M. De Traumont
Julie.....Blanche Martal
Mme. De Bulow.....Mme. Jeanne Grumbach
Reine Caroline.....Juliette Vernouil
Princess Elisa.....Fernande Roussey
Other Minor Characters—Messrs. St. Marsan, Canouville, Duroc, De Lauriston, Leroy, Corso, Pontannes, Consant, Roustan, Moremart, Junot, Rissout, Arnault, De Brigade, Raynonard, Misses Vintimille de Rovigo, de Canly, de Talhouet, de Bassano, de Mortemart, de Brignolles and de Bellelune.
SYNOPSIS: Prolog—Catherine Hubcher's Laundry, Rue Sainte-Anne, Paris, August 10, 1902. Act I—Drawing Room at the Chateau de Compiegne, September, 1811. Act II—Napoleon's Library at Compiegne. Act III—The Same as Preceding Act.
CLOSED NOVEMBER 22, 1924
24 Performances

D67 PROVINCETOWN
Beginning Monday Evening, November 3, 1924
THE PROVINCETOWN PLAYHOUSE
—Presents—
S. S. GLENCAIRN
Four Episodes of the Sea by Eugene O'Neill
Directed by James Light
Settings by Cleo Brockmorton
TIF CAST
Yank.....Sidney Machet
Driseoll.....Lawrence Cecil
Olson.....Walter Abel
Davis.....Harold McGee
Cocky.....Walter Kingsford
Smitty.....E. J. Ballantine
Ivan.....James Meighan
Swanson.....Samuel Selden
Scotty.....Archie Sinclair
Paul.....Abraham Krainis
Lamps, the Lamp Trimmer.....Clement O'Loghlen
Old Tom, the Donkey Man.....Stanley Howlett
Big Frank, Fireman.....William Stahl
Paddy, Fireman.....H. L. Remsten
The Captain.....Edgar Stehl
The First Mate.....Lewis Barrington
West Indian Negrresses:
Bella.....Mary Johns
Susie.....Lionie Bradley
Violet.....Rilla Romanes
Pearl.....Jeannie Beck
Londoners:
Joe, Proprietor of a Dive.....Stanley Howlett
Nick, a Crimp.....Edgar Stehl
Mag, a Barmaid.....Barbara Benedict
Kate.....Dorothy Nolan
Freda.....Helen Freeman
First Rough.....Clement O'Loghlen
Second Rough.....H. L. Remsten
CLOSED DECEMBER 13, 1924
43 Performances
Moved to Punch and Judy Theater December 16, 1924
CLOSED JANUARY 10, 1925
32 Performances
Moved to Princess Theater January 12, 1925
CLOSED JANUARY 31, 1925
24 Performances
Total—99 Performances

D68 KNICKERBOCKER
Commencing Thursday Evening, November 4, 1924
CHARLES DILLINGHAM
(By Arrangement With Basil Dean)
—Presents—
MARILYN MILLER
In J. M. Barrie's
PETER PAN
OR THE BOY WHO WOULDN'T GROW UP
CAST OF CHARACTERS
(In the Order of Their Appearance)
Liza.....Carol Chase
Nana.....Thomas Bell
Michael Nicholas Darling.....Jack Grafton
John Darling.....Aubrey Rigdwell
Wendy, Moira, Anzela Darling.....Dorothy Hope
John Napsion Darling.....Charles Eaton
Mr. Darling.....Wilfred Saegram
Tinker Bell.....Jane Wren

Peter Pan.....**Marilyn Miller**
 Tootles.....**Virginia Smith**
 Slightly.....**Donald Searle**
 Curly.....**Mary Corday**
 First Twin.....**Sylvia Darling**
 Second Twin.....**Harriet Darling**
 Nibs.....**Maureen Dillon**
 James Hook, the Pirate Captain.....**Leslie Banas**
 Starkey.....**Victor Tandy**
 Smee.....**Edward Rigby**
 Cecco.....**Carl Rosa**
 Mullins.....**Ashton Tonge**
 Noodler.....**William Dean**
 Jukes.....**Fred Leunox**
 Cookson.....**Horace Pollock**
 Blackman.....**Phillip McNeil**
 First Pirate.....**Eldon Nelson**
 Second Pirate.....**H. Benton**
 Tiger Lily.....**Anne Delaheld**
 Great Big Little Panther.....**Milton J. Thoman**
 Red Skins, Pirates, Crocodile, Ostrich, Pack of Wolves, Etc.

SYNOPSIS: Act I—Our Early Days. Inside the House. Act II—The Never, Never Land. Act III—Our Home Under the Ground. Act IV—Scene 1: The Pirate Ship. Scene 2: The Indian Encampment. Scene 3: Inside the House Again. Scene 4: Outside the House. Scene 5: The Tree Tops.
 The Play Produced Under the Direction of Basil Dean
CLOSED FEBRUARY 14, 1925
 120 Performances

D69 JOLSON
 Commencing Monday Evening, November 10, 1924
LEE SHUBERT
 Announces the First American Visit of the Distinguished Actor and Director **GEMIER**
 And the Historic World-Famous **THEATRE NATIONAL FRANCAIS DE L'ODEON**
 By Permission of the French Government and With the Official Cognizance of the United States Government

Monday and Tuesday Nights and Tuesday Matinee
L'HOMME QUI ASSASSINA
 Piece en 4 Actes de M. Pierre Frondaie
 D'Après le Roman de M. Claude Farrère.
DIS. PAR ORDRE D'ENTREE EN SCENE
 Tarrail.....**M. Raymond-Girard**
 Ferger.....**M. Rozet**
 Marquis de Sevigne.....**M. Firmin Gemier**
 Prince Cernowitz.....**M. Marcel Chabrier**
 Archibald Falkland.....**M. Charles Vanel**
 Atik Ali.....**M. Louis Raymond**
 Mohamed Pacha.....**M. Andre Varennes**
 Valer de Chambre.....**M. Andre Vivier**
 Domestique.....**M. Georges Tricot**
 Lady Falkland.....**Mme. Germaine Rouer**
 Mme. de Servanques.....**Mme. Yvonne Mirval**
 Baronne Kerloff.....**Mme. Cayrol**
 Edith.....**Mme. Viera Korotzkay**
 Domestiques, Turcs et Europeens
 SYNOPSIS: Acte I—Chez Sir Archibald Falkland a Constantinople. Acte II—Chez le Marquis de Sevigne a Therapia. Acte III—La Chambre de Lady Falkland. Acte IV—Meme decor qui le 2eme Acte.

Wednesday and Friday Nights and Saturday Matinee
LE PROCUREUR HALLERS
 Piece en 4 Actes de MM. Henry de Gorsse et Louis Forest, Adaptee d'Après Max Lindeau
 Thursday and Saturday Nights
L'HOMME ET SES FANTOMES
 Piece en 4 Actes et 15 Tableaux de M. H. R. Lenormand
 Musique de Scene de Grieg, G. Charpentier, Debussy, G. Dupont

Commencing Monday Evening, November 17, 1924
 Monday and Tuesday Nights and Tuesday Matinee
LE MARCHAND DE VENISE
 Piece de William Shakespeare Adaptee en 6 Tableaux par M. Lucien Népoux
DIS. PAR ORDRE D'ENTREE EN SCENE
 Prince d'Aragon.....**M. Pierre Morin**
 Lancelot.....**M. Charles Vanel**
 Gobbo.....**M. Pasquall**
 Bassanio.....**M. M. Donato**
 Lorenzo.....**M. Rozet**
 Gratiano.....**M. Louis-Raymond**
 Solanio.....**M. Raymond-Girard**
 Solorzano.....**M. Georges Tremor**
 Antonio.....**M. Lucien Dubouq**
 Shylock.....**M. Andre Varennes**
 Spacamonie.....**M. Firmin Gemier**
 Portia.....**M. Marcel Chabrier**
 Nerissa.....**Mme. Viera Korotzkay**
 Page Aragon et Enfant.....**Mme. Therese Kilburn**
 Jessica.....**Mme. Renee-Davillers**
 Beatrice et Christienne.....**Mme. Charlotte-Claiss**
 Isabelle et Chretienne.....**Mme. Solange Cayrol**
 Jere Danseuse.....**Mme. Lucienne Parizet**
 Rebecca et Zeme Juive.....**Mme. Yvonne Mirval**

Wednesday, Thursday, Saturday Nights
 Saturday Matinee
LE BOURGEOIS GENTILHOMME
 Friday Night
L'HOMME ET SES FANTOMES
 Commencing Monday Evening, November 24, 1924
 Lee Shubert Announces the Last Appearance in New York of France's Great Actor and Distinguished Director and the Famous Company of the French National Theater
GEMIER
THEATRE NATIONAL DE L'ODEON OF FRANCE
 Monday, Thursday, Saturday Evenings
 Thanksgiving Matinee
TAMING OF THE SHREW

Tuesday Evening, Saturday Matinee
LE BOURGEOIS GENTILHOMME
 Wednesday Evening, Friday Evening
MERCHANT OF VENICE
CLOSED NOVEMBER 29, 1924
 24 Performances

D70 KLAU
 Commencing Monday Evening, November 10, 1924
WILLIAM A. BRADY
 —Presents—
SIMON CALLED PETER
 A Dramatization of Robert Keable's Novel of the Same Name
 By Jules Eckert Goodman and Edward Knoblock
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Peter Graham.....**Leonard Willey**
 Wilkins.....**John Barry**
 Madeline.....**June Webster**
 Hilda Leasing.....**Evelyn Wight**
 George Leasing.....**Carson Davenport**
 Lieutenant Bobby Jenks.....**H. Tyrrell Davis**
 Lieutenant Pannel.....**Riccardo de Sylva**
 Captain Fraser.....**Harry Hloock**
 Captain Mackaye.....**Henry Crosby**
 Captain Drayton.....**John Gray**
 Captain Curry.....**Richard Simson**
 Lieutenant Jones.....**George Fuller**
 Private Sharp.....**Harold de Becker**
 Lieutenant Donovan.....**William Edwin Barry**
 Major Langton.....**Herbert Bunston**
 Julie Gamelin.....**Catherine Willard**
 "Tommy" Hayward.....**Josephine Evans**
 Louise.....**Lota Sanders**
 The Leader of the Band.....**Joseph Merryman**
 SYNOPSIS: First Episode—The Vestry of Peter Graham's Church. Second Episode—An Officer's Mess. Third Episode—The Private Dining Room in a French Cafe. Fourth Episode—A Room in a London Hotel. Fifth Episode—The Epilog.
 Moved to Broadway Theater January 5, 1925
CLOSED JANUARY 24, 1925
 93 Performances

D71 PRINCESS
 Commencing Monday Evening, November 10, 1924
GEORGE BACKER
 —Presents—
JANET BEECHER AND BRUCE MCRAE
 —In—
THE STEAM ROLLER
 A New American Comedy
 By Laurence Eyre
 Author of "Mis' Nelly of N'Orleans", "Merry Wives of Gotham", "Martinique", Etc.
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Dorcas Dill.....**Oliver Wyndham**
 Kate Thorn.....**Helen Chandler**
 Roger Trimble.....**Faifax Burcher**
 Old Ellen.....**Lillian Brennard**
 Dora Worthington.....**Zelma Tilden**
 Martha Primrose.....**Thais Magrane**
 Amella.....**Janet Beecher**
 Mrs. Worthington.....**Catherine Proctor**
 Dr. Fun Gow.....**Ernest Cossart**
 William Trimble.....**Bruce McRae**
 SYNOPSIS: Act I—Late Afternoon. Act II—The Same Evening. Act III—The Next Morning.
 The scene of the play is in the little town of West Chester, Pa.
 The action of the play takes place in the parlor of the old Trimble house in the month of May, during the present year.
 Entire Production Under the Personal Supervision of the Author
CLOSED DECEMBER 13, 1924
 24 Performances

D72 GREENWICH VILLAGE
 Commencing Tuesday Evening, November 11, 1924
THE PROVINCETOWN PLAYHOUSE
 —Presents—
DESIRE UNDER THE ELMS
 A Play in Three Parts by Eugene O'Neill
 Directed by Robert Edmund Jones
 Settings by Robert Edmund Jones
CAST OF CHARACTERS
 Simeon Cabot.....**Allen Nagle**
 Peter Cabot.....**Perry Ivin**
 Eben Cabot.....**Charles Ellis**
 Ephraim Cabot, Their Father.....**Walter Huston**
 Abbie Putnam.....**Mary Morris**
 A Young Girl.....**Eloise Pendleton**
 An Old Farmer.....**Romeyn Benjamin**
 The Fiddler.....**Macklin Marrow**
 A Sheriff.....**Walter Abel**
 An Old Woman.....**Norma Millay**
 Deputies.....**Arthur Mack, William Stahl**
 Other Folks From the Surrounding Farms—**Albert Brush, Hume Derr, Arthur Mack, Dorothy Nolan, Donald Oenslager, Alma O'Neill, Lucy Shreve, William Stahl, John Taylor, Mary True, Ruza Wenselawaka.**
 SYNOPSIS: Part 1: Spring. Part 2: Two Months Later. Part 3: A Year Later.
 Time—1850.
 Place—The Cabot Farmhouse in New England.
 General Stage Manager, Harold McGee
 Stage Manager of "Desire Under the Elms", John Taylor
 Moved to Earl Carroll Theater January 12, 1925
 Perry Ivin replaced by Victor Kilian.
 Eloise Pendleton replaced by Hume Derr.
 Macklin Marrow replaced Arthur Mack.
 Lucy Ellen Shreve replaced by Norma Millay.
 Romeyn Benjamin and Dorothy Nolan out of cast.
 Harold Bates and Clement Wilenchick joined cast.
 Lucy Mustard joined cast.
 Wm Stahl out of cast.
 John Taylor out of cast.
 Edmund Franz joined cast May, 1925.
 Moved to Cohan Theater June 1, 1925.
 Mary Morris replaced by Mary Blair May, 1925.
 Mary True replaced Hume Derr June, 1925.

D73 NATIONAL
 Commencing Wednesday Evening, November 12, 1924
CROSBY GAIGE
 —Presents—
H. B. WARNER
 In a New Melodrama
SILENCE
 By Max Marcin
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Mallory.....**Jack Bennett**
 Ericson Guard.....**Noel Connors**
 Andrew Britchard.....**Phillip Lord**
 Jim Warren.....**H. B. Warner**
 Alva Clarke.....**John Stokes**
 Priest.....**H. Cooper Cliffe**
 Mollie Burke.....**Maude Trux**
 Harry Silvers.....**John Wray**
 Mamie.....**Virginia Lee Moore**
 Rose.....**Alliene Loeb**
 Phyllis.....**Alton Goodrich**
 Gladys.....**Doris Kemble**
 Policeman.....**Lysle Witherbee**
 Norman Drake.....**Walter W. Shuttleworth**
 Phil Powers.....**Frederick Perry**
 Dr. Thorpe.....**Granville Bates**
 Alderman Connors.....**W. C. Hodges**
 Norma Powers.....**Flora Sheffield**
 Butler.....**John Carman**
 Arthur Lawrence.....**Grant Mills**
 Father Ryan.....**John Lyons**
 SYNOPSIS: Act I—Anteroom in the Death House of a Western Penitentiary. Time: The Present. Scene 2: The Home of Mollie Burke. Time: Twenty Years Ago. Act II—The Home of Phil Powers in the Capital of a Western State. Time: The Present. Act III—Scene 1: Anteroom in the Death House. Continuation of Act I, Scene 1. Scene 2: Home of Phil Powers. Five Days Later.
 Reginald Sheffield replaced Grant Mills April, 1925.
 Maude Trux replaced by Clare Weldon.
 Alliene Loeb replaced by Elsie Cabot.
 Boris Kemble and John Carman have left cast.
 Marion Haslup and Joan France have joined.
 Wm. Grant out of cast April, 1925.
CLOSED MAY 2, 1925
 199 Performances

D74 FRAZEE
 Commencing Wednesday Evening, November 12, 1924
DANIEL KUSELL
 —Presents—
SHIPWRECKED
 A Spectacular Drama. Entitled
 By Langdon McCormick
 Staged by Priestly Morrison
CAST OF CHARACTERS
 On the Wharf
 Carter.....**Palmer Howlett**
 Janzen.....**Wilson Moller**
 Brady.....**Howard Patterson**
 Grogan.....**Max von Mitzel**
 Rafferty.....**Patrick O'Neill**
 A Man.....**Clay Clement**
 A Woman.....**Gilda Leary**
 On Board the "Corsican"
 Captain Ivers.....**Edmund Elton**
 Second Officer McGill.....**Joseph R. Garry**
 Third Officer Gregg.....**Joseph Selman**
 Quartermaster Harlin.....**Gordon Hamilton**
 Steward Chumly.....**Robert Williamson**
 Jimmie Fitzhugh.....**Thomas E. Jackson**
 Steve Calvin.....**Clay Clement**
 Loie Austin.....**Gilda Leary**
 June Porter.....**Ethel Stoddard Taylor**
 John Calvin.....**Walter Law**
 Gaffe.....**William Johnson**
 SYNOPSIS: Act I—A Wharf on the East River, New York City. Act II—On Board the S. S. "Corsican" at Sea. Act III—On Board the S. S. "Corsican" at Sea. Act IV—Babaloo Island, South Africa.
CLOSED DECEMBER 6, 1924
 28 Performances

D75 PUNCH AND JUDY
 Beginning Monday Evening, November 17, 1924
THE DISABLED AMERICAN VETERANS OF THE WORLD WAR
 —Present—
BLIND ALLEYS
 A Comedy-Drama in Four Acts and a Prolog
 By Alice F. Sidman and Victoria Montgomery
 Staged by J. Moy Bennett
THE CAST
 Hugh Dane.....**Richard Farrell**
 Bishop Blessing.....**John Costello**
 Bruce Cameron.....**George Wellington**
 Dicky Botterill.....**J. Carlin Crandel**
 Doctor Kerr.....**Angustus Balfour**
 Michael Osky.....**Charles Wagenheim**
 Shirley Lee.....**Jane Meredith**
 Margaret Dane.....**Kate-Florence Roemer**
 Caroline Winters.....**Ricca Allen**
 The Wayfarer.....**Emilie Montrose**
 Barbara Dane.....**Alberta Davidson**
 Betty.....**Dorothy Yatea**
CLOSED NOVEMBER 22, 1924
 8 Performances

D76 FULTON
 Commencing Monday Evening, November 17, 1924
FRANK CRAVEN
 —Presents—
NEW BROOMS
 A Comedy of the American Home
 By Frank Craven
CAST OF CHARACTERS
 Thomas Bates.....**Robert McWade**
 Mr. Kneeland.....**Harry Leighton**
 Margaret.....**Helen Weathersby**
 Williams.....**John Ravold**
 George Morrow.....**Jack Devereaux**
 Thomas Bates, Jr.....**Robert Keith**
 Ethel Bates.....**Anita Kerry**
 Florence Wheeler.....**Dorothy Blackburn**
 "Wally" Nowell.....**John Diers**
 Rev. Philip Dow.....**Clarence Handysides**
 Geraldine Marsh.....**Blyth Daly**

Jamson.....**Charles Macdonald**
 Nelson.....**James Kearney**
 SYNOPSIS: Act I—The backyard of the Bates Home. June 7. Act II—Scene 1: Library in the Bates Home. August. Scene 2: Library in the Bates Home. November. Act III—The Same as Act I. June Again.
CLOSED JANUARY 31, 1925
 88 Performances

D77 CHERRY LANE PLAYHOUSE
 Beginning Monday Evening, November 17, 1924
THE CHERRY LANE PLAYERS
 —Present—
THE WAY OF THE WORLD
 A Comedy in Five Acts by William Congreve
THE CAST
 Men
 Fainell.....**Murray Kinnell**
 Mirabell.....**William S. Rainey**
 Witwoud.....**Bruce De Lette**
 Petulant.....**Laurence Tulloch**
 Sid Witful Witwoud.....**William H. St James**
 Waitwell.....**Edmund Forde**
 Another Servant to Mirabell.....**Tom Pace**
 Running Footman.....**Charles Trout**
 Coachman.....**Frank Carrington**
 Servant to Lady Wishfort.....**Arthur Davis**
 Speaker of the Prolog.....**Edmund Forde**
 Women
 Lady Wishfort.....**Marie Hassell**
 Mrs. Millamant.....**Gertrude Bryan**
 Mrs. Marwood.....**Aurilio Lee**
 Mrs. Fainall.....**Vera Tompkins**
 Fohle.....**Jeanne Owen**
 Mincing.....**Florence Miller**
 Peggy.....**Margaret Campbell**
 Betty.....**Esther Belford**
CLOSED JANUARY 31, 1925
 87 Performances
 Moved to Princess Theater February 2, 1925
CLOSED FEBRUARY 28, 1925
 119 Performances

D78 LONGACRE
 Commencing Tuesday Evening, November 18, 1924
A. H. WOODS
 —Presents—
HELEN MACKELLAR
 —In—
THE DESERT FLOWER
 —With—
ROBERT AMES
 By Don Mullally
 Staged by Roy Walling
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Jose Leo.....**Clyde Veaux**
 Ed.....**Claude Gouraud**
 Joe.....**Robert Clarke**
 Margaret ("Maggie") Fortune.....**Helen Mackellar**
 Mrs. McQuade.....**Dorothy Walters**
 Randolph ("Rance") Conway.....**Robert Ames**
 Mike Dyer.....**Robert Cummings**
 Babe Knight.....**Eleanor Williams**
 Inga Hulverson.....**Mildred Southwick**
 Jack Royal.....**William A. Norton**
 Flo Zella.....**Warda Howard**
 Bill Porter.....**Bolton Moore**
 Martin Nolan.....**Elwood F. Boatwick**
 SYNOPSIS: Act I—Railroad Construction Camp Near Sodaville, Nevada. Time: 1903. Act II—Interior "Maggie" Fortune's Shack, Bullfrog, Nevada. Two Months Later. Act III—Same. Two Months Later. (The curtain will be lowered one minute to denote a lapse of three hours.)
CLOSED DECEMBER 13, 1924
 31 Performances

D79 39TH STREET
 Commencing Wednesday Evening, November 19, 1924
LEE SHUBERT
 —Presents—
FRANCINE LARRIMORE
 —In—
PARASITES
 A Comedy in Four Acts
 By Cosmo Hamilton
 Staged by John Harwood
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Jackson.....**F. Hast**
 Mrs. Felix Waterhouse.....**Beatrice Swanson**
 Clarence Drummond.....**Max Figman**
 Lady Nina Chandos.....**Mary Hone**
 Langdon Pomeroy.....**Cecil Humphreys**
 Felix Waterhouse.....**Franklin Pangborn**
 Joan Millett.....**Francine Larrimore**
 Eliot Phelps.....**Clifton Webb**
 Mrs. Clarence Drummond.....**Clifton Webb**
 Theresa Maxwell Conover.....**Theresa Maxwell Conover**
 SYNOPSIS: Act I—The Sun Porch of the Drummond Home at Bar Harbor. Act II—The Same. The Next Day. Act III—Joan's Boudoir. That Evening. Act IV—The Sun Porch. Three Weeks Later.
 The Action of the Play Takes Place at the Drummond Summer Home at Bar Harbor
CLOSED JANUARY 3, 1925
 53 Performances

D80 SAM H. HARRIS
 Commencing Monday Evening, November 24, 1924
WILMER & VINCENT
 —Present—
DAWN
 —With—
EMMA DUNN
 A Play in Three Acts by Tom Barry
 Staged by Clifford Brooke
CAST OF CHARACTERS
 Matthew Slayton.....**Howard Lang**

Mary Slayton.....Emma Dunn
Judith.....Zita Johann
Margaret Slayton.....Helen Strickland
Robert Carter.....Hartley Power
David.....Richard Carlyle
Mr. Marvin.....Percy R. Benton
Billy Randolph.....William Williams
"Speed" Farnum.....Day Manson
Ely Robbins.....William Morgan
"Rabbit" Truitt.....Raymond Van Sickle
Jane Marvin.....Florence Peterson
Lulu Maynard.....Camelia Campbell
Louis Rhodes.....Robert Montgomery
Ann Perkins.....Elizabeth Allen
"Squawk" Maynard.....Lee Smith
Cora Adams.....Dorothy Torsney
SYNOPSIS: Act I—The Garden Outside the Home of Matthew Slayton, Near Providence, R. I. Act II—The Night Following. The Living Room of Matthew Slayton's Home (During Act II the curtain will be lowered to indicate the passing of two hours.) Act III—The Same. The following Morning.
Moved to Blitting Theater December 22, 1924
CLOSED JANUARY 3, 1925
48 Performances

D81 HENRY MILLER
Commencing Monday Evening, November 24, 1924
ANNE NICHOLS
—Presents—
MME. SIMONE
The Foremost Actress of France
—In—
Monday, Tuesday and Wednesday Evenings and Thursday Matinee
LA PARISIENNE
A Comedy in Three Acts by Henry Becque
CAST OF CHARACTERS
Lafont.....Raoul-Henry
Du Mesnil.....Andre Bacque
Simon.....Paul Amiot
Adèle.....Juliette Vernouil
Clotilde.....Mme. Simone
SYNOPSIS: Act I—Drawing Room of Clotilde. Act II—The Same as Act I. Act III—The Same as Preceding Acts.
The Action Takes Place in Paris of the Present Day.
Preceded by
UN CAPRICE
A Comedy in One Act by Alfred de Musset
CAST OF CHARACTERS
Mons. De Chavigny.....Paul Amiot
Domestique.....Fred Davy
Mathilde.....Blanche Martal
Mme. De Lery.....Juliette Vernouil
Scene—Drawing Room of Mathilde
CLOSED NOVEMBER 26, 1924
4 Performances

D82 GARRICK
Commencing Monday Evening, November 24, 1924
THE THEATER GUILD
—Presents—
THEY KNEW WHAT THEY WANTED
A Comedy in Three Acts by Sidney Howard
The Production Directed by Philip Moister
Settings and Costumes by Carolyn Haucock
CAST OF CHARACTERS
(In the Order of Their Appearance)
Joe.....Glenn Anders
Father McKee.....Charles Kennedy
Ah Gee.....Allen Atwell
Tony.....Richard Bennett
The R. F. D.....Robert Cook
Amy.....Pauline Lord
Angelo.....Hardwick Nesim
Giorgio.....Jacob Zollinger
The Doctor.....Charles Tazewell
First Italian Mother.....Frances Hyde
Her Daughter.....Catherine Scherman
Second Italian Mother.....Peggy Conway
Her Son.....Thomas Scherman
Farmhands—The Misses Cosette, Faustine, Helen Fowle, Dorothy Green, Audrey Thal, Peter Marsters and Eleanor Mish.
The Messrs. Alvah Bessie, Edward Hogan, Sanford Melsner, Arthur Sircum and Ernest Thompson.
SYNOPSIS: Act I—Morning, in Early-Summer. Act II—Evening. Same Day. Act III—Three Months Later.
Peggy Conway replaced Pauline Lord for 2 performances May, 1925.
Thos. Scherman replaced by Anthony Coobro.
Catherine Sherman replaced by Antoinette Rizzoco.
Edw. Pawley replaced Chas. Tazewell May, 1925.
Richard Bennett out of cast June 15, 1925, and replaced by Francis Verdi.
Edward Cawley replaced Francis Verdi.
Leo Carrillo replaced Edward Cawley June 22, 1925.
Leonard Loan replaced Robert Cook.
Knox Herold replaced Jacob Zollinger.
Jacob Zollinger replaced Edward Hogan.
Mary T. Jones replaced Frances Hyde.
Jessie Pichon replaced Peggy Conway.
Peter Marsters, Eleanor Mish, Alvah Bessie, Sanford Melsner and Arthur Sircum out of cast.
Pamela Pichon, Nora Z. Krecuan, Georges Mamara and Alfred Alexander added to cast July, 1925.

D83 HENRY MILLER
Commencing Thursday Evening, November 27, 1924
ANNE NICHOLS
—Presents—
MME. SIMONE
The Foremost Actress of France
—In—
Thursday, Friday and Saturday Evenings and Saturday Matinee
AMOUREUSE
A Comedy in Three Acts by Georges de Porto-Riche
CAST OF CHARACTERS
Pascal Delannoy.....Raoul-Henry
Erienne Ferlaud.....Paul Amiot
Vale de Chambre.....Fred Davy
Mme. Henriette.....Blanche Martal

Mme. Chazal.....Fernande Roussey
Catherine Villiers.....Juliette Vernouil
Germaine Ferlaud.....Mme. Simone
SYNOPSIS: Act I—The Ferlaud Drawing Room. Act II—Same as Act I. Act III—Same as Preceding Acts.
Preceded by
UN CAPRICE
A Comedy in One Act by Alfred de Musset
CAST OF CHARACTERS
Domestique.....Fred Davy
Mons. De Chavigny.....Paul Amiot
Mathilde.....Blanche Martal
Mme. De Lery.....Juliette Vernouil
Scene—Drawing Room of Mathilde
CLOSED NOVEMBER 29, 1924
4 Performances

D84 GAIETY
Commencing Monday Evening, December 1, 1924
ARTHUR HOPKINS
—Presents—
CLOSE HARMONY
A Comedy by Dorothy Parker and Elmer Rice (By Arrangement With Philip Goodman)
Staged by Arthur Hopkins
Settings by Woodman Thompson
CAST OF CHARACTERS
Harriet Graham.....George Brew Mendum
Sister Graham.....Arlene Blackburn
Annie.....Marie Bruce
Ada Towseley.....Marie Curtis
Ed Graham.....Wanda Lyon
Ed Graham.....James Spotswood
Bertram Sheridan.....Robert Hudson
Bill Saunders.....Paul Porter
Dr. Robbins.....Frederick Burton
SYNOPSIS: Act I—The Gramams' Living Room in Their House in Homecrest. Forty-seven Minutes From Grand Central Station.
Act II—The Sheridans' Living Room in a Duplicate House Next Door. A Few Days Later. Act III—The Gramams' Living Room. Five Minutes Later.
CLOSED DECEMBER 20, 1924
24 Performances

D85 NEIGHBORHOOD
Commencing Friday Evening, December 5, 1924
THE NEIGHBORHOOD PLAYERS
—Present—
THE LITTLE CLAY CART
A Hindu Drama
Attributed to King ShudraKa
Translated From the Original Sanskrit by Arthur William Ryder. Directed by Agnes Morgan and Irene Lowjohn. Settings and Costumes by Aline Bernstein.
CAST OF CHARACTERS
The Singer With the Sitar.....Arjun Govind
The Musician With the Esraj.....Sarat Lahiri
The Stage Manager.....Vernon Woodell
Charudatta.....Ian MacLaren
Rohasena.....Malcolm Fassett
Vardhamanaka.....Lola Shore
Radanika.....George Bratt
Radanika's Wife.....Dorothy Sands
Vasantasena.....Lily Lubell
Madanika.....Kyra Alanova
Another Mad.....Paula Trueman
Vasantasena's Mother.....Irene Lewisohn
Santbanaka.....Marie Leebell
Sthavaraka.....Otto Hulicuis
A Courtier.....John P. Roche
Shampooer Who Turns Monk.....Albert Carroll
Mathura.....Harold Mijner
Darduraka.....Otto Hulicuis
Another Gambler.....Martin Wolfson
Sharvilaka.....Junius Matthews
Aryaka.....Richard Abbott
Viraka.....Martin Wolfson
The Hurdle.....Harold Mijner
The Judge.....Edmond Rickett
The Old Warden.....Phillip Mann
Courtroom Guards.....Sidney Weinberger, Victor Friedman
Goha.....John F. Roche
Alinta.....George Bratt
Executioner's Guards.....William Reyer, Stuart Seymour
Place—The City of Ujjayini (called also Avanti) and its Environs, including Public Streets, Gardens, Houses, the Market Place and the Courtroom.
CLOSED FEBRUARY 15, 1925
69 Performances

D86 BELASCO
Commencing Tuesday Evening, December 2, 1924
DAVID BELASCO
—Presents—
LENORE ULRIC
—In—
THE HAREM
A New Comedy by Ernest Vajda
Adapted by Avery Hopwood
CAST OF CHARACTERS
Roland Valetti.....William Courtenay
Carla.....Lenore Ulric
Manon.....Virg. Hammond
Petrol.....Virg. Hammond
Prince Hilmil.....Lennox Pawle
Judi.....Robert Fischer
Lulu.....Marjorie Vonnegut
Arthur Bowyer
SYNOPSIS: Act I—Apartment of Roland Valetti in Budapest. Act II—A Salon in Manon's House. Nine o'Clock the Same Night. Act III—Same as Act I. About 8 o'Clock the Next Morning.
Play Produced Under the Personal Direction of David Belasco
Thos. Reynolds replaced Lennox Pawle.
Jane Ferrell replaced Marjorie Vonnegut March 21, 1925.
Vivienne Osborn replaced Lenore Ulric May, 1925.
Anthony Knilling replaced Arthur Bowyer May, 1925.
CLOSED JUNE 13, 1925
225 Performances

D87 49TH STREET
Commencing Wednesday Evening, December 3, 1924
JULES HURTIG
—Presents—
BADGES
A New Comedy-Drama in Three Acts
By Max Marlin and Edward Hammond
Staged Under the Direction of Edgar McGregor
CAST OF CHARACTERS
(In the Order of Their Appearance)
Marie Carson.....Lenore Harris
Miriam Holt.....Lolus Robb
Franklyn Green.....Gregory Kelly
Ed Gillespie.....Felix Krembs
Charles Moran.....Louis Kennison
Keegan.....John Sharkey
Dr. Evans.....J. H. Doyle
Assistant House Detective.....Tello Webb
Chief Postal Inspector.....Stephen Wright
Other Dugan.....John Hurley
Smith.....Alfred J. Rigall
SYNOPSIS: Act I—Apartment of Miriam Holt, New York. Act II—Suite in the Hotel Belvedere. Six Weeks Later. Evening. Act III—House on Outskirts of a Western City. Two Weeks Later. Night.
Moved to Ambassador Theater, 1924
1—Replaced by Madge Kennedy December, 1924
Moved to Broadhurst Theater February 23, 1925
CLOSED FEBRUARY 28, 1925
104 Performances

D88 BOOTH THEATER
Beginning Tuesday Afternoon, December 2, 1924 (For Special Matinee)
COSMOS STAGE AND SCREEN PRODUCTIONS, INC.
—Presents—
PAOLO AND FRANCESCA
By Stephen Phillips
Produced Under the Direction of Marguerite Robertson
THE CAST
Giovanni Malatesta.....Claude King
Paolo.....Morgan Farley
Francesca Da Rimini.....Phyllis Povah
Luzenza.....Helen Ware
Costanza.....Diantha Pattison
Nita.....Adele Bradley
Angela.....Margaret Scott Oliver
Valentino.....Michael Daun
Corrado.....Perry Ivins
Marco.....Borden Harriman
Luigi.....Albert Carroll
Fruit Girl.....Lazelah Monif
Minstrel.....James Melghan
Pucel.....Halph Bunker
Sita.....Cosette Faustine
Nesta.....Helen Stryker
Baptista.....Marion Moorehouse
Mira.....Aline Berry
Lady's Maid.....Edith Gordon
Carlo.....Perry Hartley
Servant.....Allen Connor
An Attendant.....Arthur Mack
CLOSED JANUARY 9, 1925
6 Performances

D89 HENRY MILLER
Commencing Friday Evening, December 5, 1924
HENRY MILLER
In a New Comedy
By Andre Picaud and Yves Mirande
—Entitled—
THE MAN IN EVENING CLOTHES
By Arrangement With David Belasco and C. B. Cochran
Translated by Ruth Chatterton
CAST OF CHARACTERS
(In the Order of Their Appearance)
Conte de Lussange.....Henry Miller
Louise.....Elnor Brown
Ninnette.....Marjorie Wood
D'Alouville.....Reginald Mason
Buffetaute.....John L. Shine
Aristede.....Hubbard Kirkpatrick
Germaine De Lussange.....Carlotta Monterey
Helene.....Ann Winston
Maitre d'Hotel.....William Lorenze
Cashier.....Norma Hayve
Orchestra Leader.....Hubbard Kirkpatrick
Margot.....Valerie Jones
Blanche.....Irma Kornelia
A Lady Patron.....Alden Gay
A Man Patron.....Kathryn Meredith
First Waiter.....Joseph Bingham
Second Waiter.....Louis Lalley
A Gentleman.....Clement O'Loghlen
A Man Diner.....P. L. Carpenter
A Man Diner.....Lark Taylor
Coat Girl.....Irene Freeman
A Lady Guest.....Jean Lamont
Mlle. Totoche.....Betty Alden
Monjardin.....L'Estrange Millman
Guido.....Leonard Mudie
Soyer.....Loula Morrell
Gaby Cordier.....Marjorie Gateson
Secretary.....Lark Taylor
Barkeeper.....Louis La Bey
Treasurer.....Katherine Meredith
SYNOPSIS: Act I—Apartment of Conte de Lussange in Paris. Morning. Act II—Ambassador's Restaurant, Paris. That Evening. Act III—Lobby of the Theater Atheniennes, Paris. The Next Evening.
CLOSED DECEMBER 13, 1924
11 Performances

D90 WALLACK'S
(Formerly Frazee)
Commencing Tuesday Evening, December 9, 1924
OLIVER MOROSCO
—Presents—
ARTISTIC TEMPERAMENT
A Comedy in Three Acts by Thomas P. Robinson
Directed by Oliver Morosco
(In the Order of Their Appearance)
CAST OF CHARACTERS
Arobie Stanwood.....Donald Foster
Helen Stanwood.....Elizabeth Riddon

Professor Edwin Howard.....Aualin Esirman
Alice Huntington.....Gail Kane
SYNOPSIS: Act I—Arobie Stanwood's "Own Room" in His Country Home. Time is About Midnight, Saturday Night. Early Spring. Act II—Same as Act I. The Next Morning. Act III—Same as Act I and II. That Evening.
CLOSED DECEMBER 13, 1924
7 Performances

D91 48TH STREET
Commencing Friday Afternoon, December 12, 1924, for Special Matinee
THE ACTORS' THEATER, INC.
—Presents—
CANDIDA
By Bernard Shaw
CAST OF CHARACTERS
(In the Order of Their Appearance)
Miss Prosperine Garnett.....Clare Eames
Rev. James Mavor Morell.....Pedro De Cordoba
Rev. Alexander Mill.....Gerald Hamer
Mr. Burgess.....Ernest Cosart
Candida.....Katharine Cornell
(By Courtesy of David Belasco)
Eugene Marchbanks.....Richard Bird
Play Staged by Dudley Digges
Production Designed by Woodman Thompson
Became regular night bill on January 2, 1925
Moved to Blitting Theater February 23, 1925.
Clare Eames replaced by Elizabeth Patterson.
Moved to Ambassador Theater March 9, 1925.
Peggy Wood replaced Katharine Cornell March, 1925.
CLOSED MAY 2, 1925
148 Performances

D92 PROVINCETOWN
Commencing Monday Evening, December 15, 1924
THE PROVINCETOWN PLAYHOUSE
—Presents—
THE EMPEROR JONES
A Play in Eight Scenes by Eugene O'Neill
Directed by James Light
Settings by Cleon Throckmorton
THE CAST
An Old Native Woman.....Mary True
Harry Smathers.....Harold McGee
Brutus Jones.....Paul Robeson
Jeff.....Clement O'Loghlen
The Negro Convicts.....Arthur Curran.
Samuel Rapoport, John Taylor, Joseph Thayer
The Prison Guard.....William Stahl
The Planters.....Michael Daun
Messrs. Curran, Rapoport, Stahl, Thayer
The Spectators.....Albert Carroll
Hilla Romaine, Marian Ansbacher
The Auctioneer.....Clement O'Loghlen
The Slaves.....Clement O'Loghlen
Messrs. Curran, Franz Rapoport, Stahl, Thayer
The Congo Witch Doctor.....John Taylor
Lem.....William Stahl
Soldiers.....William Stahl
Messrs. Ames, Curran, Franz Rapoport, Thayer
The action of the play takes place in a West Indian Island not yet self-determined by white marines. The form of government is, for the moment, an empire.
CLOSED DECEMBER 27, 1924
14 Performances

D93 LONGACRE
Commencing Monday Evening, December 15, 1924
WARREN P. MUNSELL
—Presents—
RUDOLPH SCHILDKRAUT
—In—
"THE MONGREL"
Adapted From Herman Bahr's Play
By Elmer L. Rice
(Translated by Frances C. Fay)
Staged by Winifred Lonihan
Settings by Lee Simonson
CAST OF CHARACTERS
(In the Order of Their Appearance)
The Justice.....Maurice Colborne
The Doctor.....W. T. Clark
Attendant.....Maurice Bernard
The Forester.....Carl Anthony
Marie.....Elnor Brown
Strasser.....Elnor Brown
Mathias.....Rudolph Schildkraut
The Priest.....Peter Lang
Lola.....John F. Hamilton
The Aunt.....Alice Belmore Cliffe
Kasper.....George L. Fogle
Katie.....Rae Berland
SYNOPSIS: Act I—Office of the Justice. Act II—The Road Member's House. The Following Afternoon. Act III—Scene 1—The Forester's Living Room. Scene 2—A Few Minutes Later.
CLOSED JANUARY 10, 1925
34 Performances

D94 APOLLO
Commencing Monday Evening, December 15, 1924
GEORGE H. NICOLAI AND JACK M. WELCH
Offer for Your Entertainment
RAYMOND HITCHCOCK
In Certain Comic Proceedings Entitled
THE SAP
By William A. Grew
Staged by Arthur Hurley
CAST OF CHARACTERS
William (Bill) Small.....Raymond Hitchcock
Betty Small.....Miriam Sears
Edward Mason.....Norval Keedwell
Jane Mason.....Doris Eaton
Kate Camden.....Peggy Allenby
James Belden.....A. B. Van Buren
Felix.....Russell Johnston
SYNOPSIS: Act I—The Home of the Smalls and the Masons. Time: Present. Summer. Place: Elgin, Ill. Act II—The Same. Time: Three Weeks Later. (The curtain will be lowered for an instant during this act to indicate a lapse of 10 minutes.) Act III—The Same. Time: One Week Later. Evening. (The

tain will be lowered for an instant during the act to indicate a lapse of time from night till morning.
CLOSED JANUARY 10, 1925
35 Performances

D95 HENRY MILLER
Commencing Tuesday Evening, December 16, 1924
CHARLES L. WAGNER AND EDGAR SELWYN
—Present—
QUARANTINE

A Comedy in Three Acts by E. Tompkins Jesse
Revised and Staged by Edgar Selwyn
Scenery Designed and Executed by Norman-Bel Geddes
CAST OF CHARACTERS
(In the Order of Their Appearance)
Mrs. Burroughs.....Jennie Dickerson
Miss Larpont.....Mary Scott Seton
Silent Passenger.....Percy Anies
Mr. Burroughs.....William Postance
Mr. Dobson.....Phil Bishop
Lois de la Corte.....Olga Olinova
Tony Blunt.....Sidney Blackmer
Steward.....A. P. Kaye
Doctor.....Bernard A. Reinold
Pinsent.....Hercy Mercer
Dinah Partlett.....Helen Hayes
Walter.....Edward Eliscu
Isabella Josephs.....Kay Laurel
Mackintosh Josephs.....Charles Eadale
SYNOPSIS: Act I.—Deck of the S. S. Angostura. Act II.—Scene 1—Honey-moon Bungalow on Pigeon Island. Scene 2—On the Veranda. Same Evening. Scene 3—Same as Scene 1. A Few Minutes Later. Act III.—The Bungalow Again. Several Days Later.
A. P. Kaye replaced by Harold Thomas.
Vivian Martin replaced Helen Hayes.
Katherine Wilson replaced Kay Lanrell
March, 1925
CLOSED APRIL 25, 1925
193 Performances

D96 AMBASSADOR
Commencing Monday Evening, December 22, 1924
JAMES P. BEURY
—Present—
BLUFFING BLUFFERS

A United States Comedy
By Thompson Buchanan and John Meehan
Production Designed and Executed by Nicholas Yellow
CAST OF CHARACTERS
(In the Order of Their Appearance)
Miss Davis.....Reina Cartubers
Breckenridge Bright.....Roy Gordon
Miss Josephine Dawson.....Enid Markey
Dr. Barnis.....Edward H. Robins
Mrs. Harriet Fitzherbert.....Mabel Acker
Rushta.....Rollo Lloyd
A. D. Duffy.....John T. Doyle
Rev. W. Pringle.....Stanley Jessup
Hilda.....Irene Homer
Mrs. Henry Harde.....Helen Travers
Henry Harde.....Franklyn Hanna
Geoffrey Bacon.....Henry Hicks
Roe.....Dana Desboro
SYNOPSIS: Act I.—Mr. Bright's Suite in Senator Barton's House. Act II.—Dr. Barnis' 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
CLOSED JANUARY 29, 1925
24 Performances

D97 CENTURY
Commencing Monday Evening, December 22, 1924
WALTER HAMPDEN
And His Company
In a New English Version in Verse by Brian Hooker of Edmund Rostand's Heroic Comedy in Five Acts

CYRANO DE BERGERAC
Entire Production Designed and Supervised by Claude Brangdon
CAST OF CHARACTERS
Cyrano de Bergerac.....Walter Hampden
Christian de Neuvillette.....Charles Francis
Comte de Guiche.....Ballou Holloway
Ragueneau.....Cecil Yapp
Le Bret.....Ernest Rowan
Ignorant.....William Sauter
Carbon de Castel-Jaloux.....Robert Thorne
Albion de Valvert.....Reynolds Evans
A. Marquis.....Thomas Tracey
Second Marquis.....Joseph Latham
Moufflet.....Jay Fassett
Bellesœur.....Antonio Salerno
Johelot.....Paul Guilfoyle
Dulcy.....Henry D. Goff
Bressille.....Albert G. West
A Huskybody.....P. J. Kelly
A Musketeer.....Frederick Raymond
D'Artagnan.....Louis Polan
A Spanish Officer.....Howard Galt
The Porter.....G. Albert Smith
A Citizen.....Allen Thomas
His Son.....David Reicher
A Not Pursue.....James Baker
A Spectator.....Cedric Weller
A Spectator.....Murray Barry
A Sonny.....Charles Hatch
Bertrand, the Fifer.....Allen Thomas
A Chaplain.....John Barry
The Cardinal.....Robert Chandler
Roxane.....Jeannette Sherwin
Her Duenna.....Ruth Chopping
Lise.....Mary Hall
The Orange Girl.....Mabel Moore
The Flower Girl.....Elsie Herndon Keorns
A Soldier.....Sarah Alexander
A Nun.....Ethel Fisher
Mother Marguerite de Jesus.....Mary Hall
Sister Marthe.....Mabel Moore
Sister Claire.....Elsie Herndon Keorns
CLOSED JANUARY 3, 1925
16 Performances

D98 WALLACK'S
(Formerly Frazee)
Commencing Monday Evening, December 22, 1924

J. M. WELCH
In Association With Hilli-Strauss, Inc.
—Presents—
MR. LOUIS MANN
In a New Play
MILGRIM'S PROGRESS
By It Harrison Orkow
Staged by Mr. Louis Mann and Edwin Maxwell
CAST OF CHARACTERS
(In the Order of Their Appearance)
Mary Murphy.....Priscilla Knowles
Frances Milgrim.....Jeanne Greene
Jennie Nathanson.....Bella Pokany
Izzie Nathanson.....Charles Halton
Clara Milgrim.....Marie Reichardt
David Milgrim.....Louis Mann
Sam Milgrim.....Robert Williams
James Fitzmaurice.....Doug'as Wood
Trixie Lee.....Mildred Wayne
Rev. Dr. Weisman.....Edward Broadway
Judge Harris.....William Corbett
Arnold Harris.....George Baxter
SYNOPSIS: 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.
CLOSED JANUARY 24, 1925
41 Performances
Reopened January 27, 1925, at Longacre Theater
Moved to 39th Street Theater February 9, 1925
Louis Mann left cast February 9, 1925
Replaced by Jay Reed
CLOSED FEBRUARY 14, 1925
66 Performances

D99 GAIEITY
Commencing Monday Evening, December 22, 1924
ROBERT MILTON
—Presents—
THE YOUNGEST

A Comedy by Philip Barry
Directed by Robert Milton
CAST OF CHARACTERS
Charlotte Winslow.....Eflie Shannon
Oliver Winslow.....Paul Harvey
Mark Winslow.....Robert Strange
Augusta Winslow Martin.....Verree Teasdale
Alan Martin.....Walker Ellis
Martha Winslow.....Katherine Alexander
Richard Winslow.....Henry Hull
Nancy Blake.....Genevieve Tohn
Katie.....Alice John
SYNOPSIS: Act I.—The Living Room of the Winslows. Late June. Act II.—The Porch. Fourth of July. Act III.—The Living Room. A Few Days Later. The Action Takes Place in a Town in New York State.
Douglas Wood replaced Paul Harvey.
Walker Ellis replaced Chas. Meredith.
Jay Fassett replaced Chas. Meredith.
Moved to Globe Theater March 19, 1925
Robert Strange replaced by Harold Vermilze.
Katherine Alexander replaced by Beatrice Miles.
CLOSED MARCH 21, 1925
106 Performances

D100 LYCEUM
Commencing Tuesday Evening, December 23, 1924
DAVID BELASCO
—Present—
LADIES OF THE EVENING

A Play in Four Acts by Milton Herbert Gropper
CAST OF CHARACTERS
(In the Order of Their Appearance)
Calvin King.....H. Dudley Hawley
Tom Standish.....Vernon Steele
Jerry Strong.....James Kirkwood
Kay Beatty.....Beth Merrill
Phillips.....Bernard J. McEwen
Claire Standish.....Kay Strozzi
Dot Miller.....Edna Hubbard
Frank Forbes.....Robert E. O'Connor
Andrew Kennedy.....John Carmody
Daddy Palmer.....Thomas Reynolds
A Waitress.....Ailyn Gillin
A Head Waiter.....Jose Yovin
SYNOPSIS: Act I.—Scene 1: A Fashionable Club on Fifth Avenue. Scene 2: Room in a Hotel. 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 David Belasco
Ailyn Gillin replaced by Teris Loring
Dudley Clements replaced Robt. E. O'Connor
May, 1925.
Leslie Austen replaced James Kirkwood May, 1925.
CLOSED JUNE 20, 1925
208 Performances

D101 RITZ
Commencing Tuesday Evening, December 23, 1924
WINTROP AMES
—Presents—
GEORGE ARLISS
—In—
OLD ENGLISH

A Play in Three Acts by John Galsworthy
CAST OF CHARACTERS
(In the Order of Their Appearance)
Sylvana Heythrop.....George Arliss
Gilbert Farney.....Frederick Earle
Bob Philin.....Doering Wells
Charles Ventnor.....Stafford Dickens
Mr. Brownlee.....Norman Cannon
Clergyman.....Eustace Wyatt
Rosamund Larnie.....Irby Marshall
Phyllis.....Cecile Dixon
Jack.....George Wickett
Joseph Philin.....Ivan F. Simpson

Adela Heythrop.....Ethel Griffies
Two Clerks.....Edmund George, Victor Weston
A Director.....Langford Hayes
Mr. Batterson.....James Hughes
Mr. Westgate.....Horace Cooper
Mr. Winkley.....M. Murray Stephens
Mr. Hudgson.....Arthur Villars
Mr. Appleby.....Thomas F. Donnelly
Lobby.....Henrietta Goodwin
Moller.....Henry Merril
Molly.....Molly Johnson
Directors, Shareholders, Creditors, etc.
SYNOPSIS: Act I—Scene 1: The Boardroom 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 Larnie Sitting Room at 23 Millbank 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.
Time—1905
The curtain will be lowered for a moment between the scenes in Act I and Act III to indicate the passing of time.
The Play Produced by E. Lyall Swete
CLOSED MAY 30, 1925
187 Performances

D102 EQUITY 48TH STREET
Commencing 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. Standard.....Marion Harney
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, Riverdale Inn. Scene 1: Saturday Night. Scene 2: Sunday Morning. (The curtain will be lowered for a moment between Scenes 1 and 2.) Act III.—The Same. Monday Afternoon.
CLOSED JANUARY 2, 1925
11 Performances

D103 HUDSON
Commencing Thursday Evening, December 25, 1924
MRS. HENRY B. HARRIS
Presents a New Play
THE BULLY.

In Three Acts
By Julie Helene Percival and Calvin Clark
—With—
EMMETT CORRIGAN
CAST OF CHARACTERS
(In the Order of Their Appearance)
Grace Moore.....Margaret Cusack
Jennie Kellar.....Mande Franklin
John Kellar.....Howard Sinclair
Billy Thornton.....James Bradbury, Jr.
George Dadrinet Moore.....Emmett Corrigan
Stanley Winton.....Barry Jones
Mrs. Winton.....Olive Oliver
An Officer.....Earle Mitchell
SYNOPSIS: Act I.—Moore's Apartment, New York. Act II.—Winton's Library, Tarrytown. Act III.—The Same.
Time—The Present
Produced by Walter Wilson
Under the Personal Supervision of Mrs. Harris
CLOSED JANUARY 24, 1925
36 Performances

D104 CORT
Commencing Monday Evening, December 29, 1924
CHARLES FROHMAN
—Presents—
ELSIE FERGUSON
—In—
Ferenc Molnar's
CARNIVAL

A Play in Three Acts, Translated by Melville Baker
Staged by Frank Relcher
(Director of "Lilium")
CAST OF CHARACTERS
(In the Order of Their Appearance)
Nicholas Kornady.....Tom Nesbitt
Edmund.....Nicholas Joy
Camilla.....Elsie Ferguson
Rudolf.....Stanley Logan
A Cavalry Captain.....Franklyn Fox
Matyas Oez.....Leo G. Carroll
Sander Oroszy.....Berton Churchhill
Liszka.....Anna Gray
Police Commissaire.....Nicholas Joy
Police Secretary.....Henry Bloomfield
Secret Service Man.....Richard Bowler
A Girl.....Margaret Hutchins
First Coat-Room Woman.....Mignon O'Doherty
Second Coat-Room Woman.....Edith Harding Brown
Third Coat-Room Woman.....Mildred Wall
Lackey.....Kenneth Lawton
Doorman.....Basil Hambury
SYNOPSIS: Act I.—A Corridor Off the Grand Ballroom. Act II.—A Private Supper Room. Act III.—A Lobby Near the Foot of the Grand Stairway.
The Action Takes Place in Budapest, in the Nineties, at One of the Great State Balls Held During the Carnival Season
Entr'acte and Incidental Music by the Hungarian Quartet, Alexander Szalay, Soloist
CLOSED JANUARY 24, 1925
33 Performances

D105 39TH STREET
Commencing Monday Evening, January 5, 1925
EARL BOOTHE
In Association With Messrs. Shubert
—Presents—
A New American Comedy Entitled
IS ZAT SO?

By James Gleason and Richard Taber
Staged by Everett Butterfield
CAST OF CHARACTERS
(In the Order of Their Appearance)
Eddie (Chick) Cowan.....Robert Armstrong
A. B. (Hap) Hurley.....James Gleason
C. (Chin) Blackburn.....Sidney Riggs
Susan Blackburn Parker.....Marie Chambers
Major, the Hon. Maurice Fitz-Stanley.....
Victor Morley
Florence Hanley.....Jo Wallace
Robert Parker.....John C. King
Marie Mestretti.....Marjorie Crossland
Master James Blackburn Parker.....Tom Brown
Grace Hohart.....Eleanor Parker
Fred Hohart.....Duncan Bowman
John Duffy.....Jack Perry
"Angie" Van Alsten.....Carola Parson
Smith.....William London
SYNOPSIS: Act I—Scene 1: The West Side of Fifth Avenue. Somewhere Above 50th Street. "A Park Bench". Scene 2: The East Side of Fifth Avenue. Somewhere Above 50th Street. "A Living Room". Act II—Scene 1: The Same House. Morning. One Week Later. "A Sun Parlor". Scene 2: The Same. That Night. Act III—Scene 1: The Same House. Morning. One Week Later
Moved to Chanin's 46th Street Theater February 7, 1925.
William London replaced by Charles Peyton.
Harry Brown joined cast March, 1925.

D106 BELMONT
Commencing Monday Evening, January 5, 1925
GUTHRIE MCCLINTIC
—Announces—
BLANCHE BATES
—In—
MRS. PARTRIDGE PRESENTS

A New Comedy by Mary Kennedy and Ruth Hawthorne
CAST OF CHARACTERS
(In the Order of Their Appearance)
Ellen.....Augusta Haviland
Philip Partridge.....Edward Emery, Jr.
Delight Partridge.....Sylvia Field
Stephen Applegate.....Charles Waldron
Maise Partridge.....Blanche Bates
Katherine Everitt.....Ruth Gordon
Sydney Armstrong.....Elliot Cabot
Charles Ludlow.....C. Haviland Chappell
Clementine.....Elsie Ivana
Misa Hamilton.....Virginia Chauvenet
Pete.....Wm. Worthington
Sam.....Edwin Morse
SYNOPSIS: Act I—Living Room of Maise Partridge's Home. October. Act II—The Same. The Following April. Act III—The Hat Shop. A Week Later.
Time—The Present. Place—New York City.
Play Produced by Guthrie McClintic
Ann Tonetti joined cast February 28, 1925.
CLOSED MAY 9, 1925
116 Performances

D107 PRINCESS THEATER
Commencing Tuesday Evening, January 6, 1925
AMES & BOSTWICK, INC.
—Offer—
"The American Comedy"
In a Prolog and Three Acts
JACK IN THE PULPIT

By Gordon Morris
—With—
ROBERT AMES
Staged by Elwood F. Bostwick
CAST OF CHARACTERS
(In the Order of Their Appearance)
Rutch Kirby.....John F. Morrissey
Pop Deady.....Elmer Grandin
Jack Faber.....Robert Ames
Steve Gresham.....Kernan Cripps
Charles R. Federla.....John D. Dwyer
Mrs. Gulliver.....Gilberta Faust
Buddie Burdick.....Willard Tobias
Amos Pendleton.....Sam Coit
Maude Hoxie.....Edna West
Clara Ople.....Mary O'Neil
Ira Hoxie.....Max Von Mistan
Susan Ople.....Retty Soule
Hetty Streeter.....Helen Carrington
Doris Granget.....Marion Coakley
Mrs. Burdick.....Eda Heineman
Jim Ople.....Robert Williamson
Clifford Pendleton.....Alexander Clark, Jr.
Jim Corrigan.....William W. Grimsen
SYNOPSIS: Prolog—A Room in an East Side Hotel, New York City, January. Act I—The Rectory of St. John's Chapel, Rosedale Junction, Connecticut. June. Act II—The Same. September. Act III—The Same. Next Morning.
CLOSED JANUARY 10, 1925
7 Performances

D108 COMEDY
Commencing Thursday Evening, January 8, 1925
HENRY W. SAVAGE, INC.
—Offers—
FLORA LE BRETON
In the Sparkling London Comedy Success
LASS O' LAUGHTER

By Edith Carter and Nan Marriott Watson
—With—
ALMA TELL
The Play Staged by Ira Hards
CAST OF CHARACTERS
(In the Order of Their Appearance)
Mrs. Nicholson.....Jean Gordon
David Nicholson.....St. Clair Rayfield
Sandy MacDougall.....Barlowe Boardland
Lass.....Flora Le Breton
James Cox.....Cosmo Be-Aer
Lady Althea Weyman.....Alma Tell
Charles Dennis.....J. R. Tozer
Hon. Ian Maxwell.....Anthony Kemble Cooper
Richarda.....Lewia Sealy

Hilda Ermece Willett
Jen Alice Arden
Bess Mary Mason
Irene Virginia Sinclair

THE BOYS

Joe Clarke Painter
Dudley Richard Abbott
Andy Allen Vincent
Sammy Winston Lee
Dale Leonard White
Jack Bert Yarborough
Bill John Brainerd
Peter William S. Miles
Bert Arnold Taylor

Other Dancers and Visitors at Paradise Pier and Matthew Lieb's Jazz Orchestra
SYNOPSIS: Scene 1: Paradise Pier, Atlantic City, 1920. Early Autumn. Scene 2: The Same. One Month Later. Scene 3: Rayder's Department Store, Zanesville, O., 1924. Autumn. Late Afternoon. Scene 4: "Babe's" Home, Zanesville, O. The Same Evening. Scene 5: A Private Dining Room in the Piccadilly Hotel, Atlantic City. Halloween. Scene 6: Paradise Pier, Atlantic City. The Same Night.
Incidental Music in Scene 6 by Louis Greas
Dances Arranged by Leonard White
CLOSED FEBRUARY 14, 1925
21 Performances

D122
TIMES SQUARE
Commencing Monday Evening, February 2, 1925
GRACE GEORGE
In a New Comedy
SHE HAD TO KNOW

By Paul Gerald
Adapted by Grace George
With—
BRUCE McRAE
Staged by John Cromwell
CAST OF CHARACTERS
Grace George
Bruce McRae
Frederick Worlock
Edward H. Weyer
Charlotte Ives
Anita Damrosch
Barbara Kitson
SYNOPSIS: Act I—After Dinner on a Night in June. Act II—Breakfast, Early the Next Morning. Act III—Later, That Same Day.
Scene—The Living Room in a Country House.
CLOSED APRIL 11, 1925
81 Performances

D123
LITTLE
Commencing Tuesday Afternoon, February 3, 1925, for Special Matinees
BENDER & STORM
—Present—
DON'T BOTHER MOTHER

A Comedy by A. B. Dowling and Courtenay Savage
Directed by Albert Bruning
THE CAST
Tom Robinson.....Borden Harriman
Antonia (Tony).....E. B. Dewing
Madame Godiva.....Margaret Mower
Robert Robinson.....Albert Bruning
Robert Bay.....Mary Hall
Walter Kimberly.....Ray Fassett
Angelo Terrie.....Joseph Macaulay
Maude Robinson.....Mary Fox
CLOSED FEBRUARY 6, 1925
3 Performances

D124
CORT
Commencing Tuesday Evening, February 3, 1925
BARRIE, INC.,
—Presents—
THE UNDERCURRENT

By William H. McMaster
With—
HARRY BERESFORD
Staged by Frank McCormack
CAST OF CHARACTERS
(In the Order of Their Appearance)
Helen Mills.....Lee Patrick
Marilyn Bryce.....Lyons Wickland
Mrs. Mills.....Elsie Esmond
Doctor Blair.....Grant Stewart
Jason Mills.....Harry Beresford
Henson.....Frank Hubert
Spaulding.....Walter Soderling
Tom Flanagan.....Frank Shannon
Joak McNaughton.....Victor Becroft
Edith Spaulding.....Allison Bradshaw
SYNOPSIS: Act I—The Mills' Library, Evening. Act II—Same. The Next Morning. Act III—Same. Evening.
Time—Yesterday. Place—New York City.
CLOSED FEBRUARY 21, 1925
24 Performances

D125
BIJOU
Commencing Wednesday Evening, February 4, 1925
LEE SHUBERT
—Presents—
EPISODE

A Comedy Drama in Three Acts
By Gilbert Emery
CAST OF CHARACTERS
(In the Order of Their Appearance)
Filkin.....Edmund Norria
Elsie.....Eva Ward
Evelyn Ryedale.....Kathleen Macdonell
Herbert Ballinger.....Gilbert Emery
Arnold Ryedale.....William Courtleigh
Alfred Leadbeater.....Eugene Powers
The three acts of the play take place in the library of the Ryedales' New York house on a day in September, 1924, the episode occupying a period of some three hours.
Staged by Melville Burke
CLOSED FEBRUARY 21, 1925
22 Performances

D126
Beginning Monday Afternoon, February 9, 1925
THE PLAYERS' ALLIANCE

—Presents—
GHOSTS
By Henrik Ibsen
For Special Matinees
THE CAST

Mrs. Alving.....Ruth Chorpenning
Regina.....Edith Barrett
Oswald.....Paul Guilfoyle
Mauda.....Marcel Dill
Engstrand.....G. Albert Smith
The action takes place at Mrs. Alving's house on one of the larger fjords of Western Norway.
CLOSED FEBRUARY 13, 1925
4 Performances

D127
COMEDY
Commencing Monday Evening, February 9, 1925
WILLIAM A. BRADY AND A. H. WOODS
—Present—
HELEN MacKELLAR

—In—
A GOOD BAD WOMAN
By William J. McNally
CAST OF CHARACTERS
(In the Order of Their Appearance)

Archie Capper.....Donald Cameron
Mrs. Capper.....Florence Earle
Dr. Carlisle Lawler.....Robert Strange
June Lawler.....Edith King
Bobbie Lawler.....Doris Freeman
Eileen Donovan.....Helen MacKellar
Tim Donovan.....Walter Law
Otto.....Walter Kenny
SYNOPSIS: Act I—Living Room of the Capper Suite at the Hotel Miramonte. Time: An Evening in August. Act II—The Same. A Year Later. Act III—The Same. The Following Evening About 7 o'Clock.
CLOSED FEBRUARY 21, 1925
17 Performances

Revived at the Playhouse June 22, 1925, With the Following Cast
Archie Capper.....Arthur Albertson
Mrs. Capper.....Florence Earle
Dr. Carlisle Lawler.....Calvin Thomas
June Lawler.....Doris Freeman
Bobbie Lawler.....Doris Freeman
Mary Ferris.....Josephine Evans
Bull Ferris.....Hal Clarendon
Otto.....Walter Kenny

D128
CHERRY LANE
Commencing Monday Evening, February 9, 1925
WHITFORD KANE AND BARRY MACCOLLUM
—Present—
LOGGERHEADS

A New Comedy by Ralph Cullinan
Produced Under the Personal Supervision of the Author and Whitford Kane
CAST OF CHARACTERS
(In the Order of Their Appearance)
Corny Halpin.....Whitford Kane
Ellen Halpin.....Gail Kane
Norah Halpin.....Joanna Roos
Padma Collins.....Barry Maccollum
Christie Barrett.....Earle House
SYNOPSIS: Act I—About 8 o'Clock. Act II—The Same. Fifteen Minutes Later. Act III—The Same. Ten Minutes Later.
The action of the play takes place on a summer evening in the kitchen of Corny Halpin's house, near the sea-coast village of Laphin, County Clare, Ireland.
Earle House, replace by Frank Shannon.
Moved to Gaiety Theater March 16, 1925.
CLOSED APRIL 11, 1925
70 Performances

D129
LONGACRE
Commencing Tuesday Evening, February 10, 1925
ROBERT MILTON
—Presents—
THE DARK ANGEL

A New Play in a Prolog and Three Acts
By H. B. Trevelyan
CAST OF CHARACTERS
Kitty Fabnestock.....Patricia Collinge
Hilary Trent.....Reginald Mason
Roma.....Florence Edney
Sir Evelyn Fabnestock.....Stanley Logan
Gerald Shannon.....John Williams
Lord Francis Beaumont, "Franny".....Claude Allister
"vj" Beaumont.....Anriol Lee
Madge Wilmerding.....Elsie Mackay
Winnie Mitcham.....Joan MacLean
Tom Trowbridge.....Barry O'Neill
Jowett.....J. H. Brewer
Miss Smallwood.....Molly Pearson
SYNOPSIS: Prolog—A Bedroom in the Vinery Inn, 1918. On the English Channel Coast. Act I—The Dover House on the Farnstock Estate, 1924. Act II—The Same. The Next Morning. Act III—A Cottage at Wendover.
Peggy Harvey replaced Molly Pearson March, 1925.
CLOSED APRIL 4, 1925
64 Performances

D130
PROVINCETOWN
Beginning Tuesday Evening, February 10, 1925
THE PROVINCETOWN PLAYHOUSE
—Presents—
DIFF'RENT

A Play in Two Acts by Eugene O'Neill
THE CAST
Captain Williams.....Perry Ivins
Emma Crosby.....Mary Blair

Captain Crosby.....Royal Tracey
Mrs. Crosby.....Margaret Love
Jack Crosby.....Eugene Lincoln
Harriet Williams.....Clifford Sellers
Alfred Rogers.....John Taylor
Benny Rogers.....James Meighan

THE TRIUMPH OF THE EGG
A Comedy in One Act by Sherwood Anderson and Raymond O'Neill
THE CAST

Mother.....Jeannie Beeg
Father.....John Huston
Joe Kane.....John Taylor
CLOSED FEBRUARY 28, 1925
23 Performances

D131
COLONIAL
Commencing Tuesday Evening, February 10, 1925
EARL CARROLL
—Presents—
THE RAT

A Play in Three Acts by David L'Estrange
CAST OF CHARACTERS
Zelle de Chammet.....Teddy Gerard
Theresa.....Helen Sinnott
Madeleine Sorney.....Dana Desboro
Baron Herman Steiz.....C. H. Croker-King
Detective Insp. Caillard.....Wallace McCutcheon
Paul.....Ralph Stuart
Franco.....Cyrus Staehle
Barras.....C. Barry Kenton
Mme. Colline.....Florence Gerald
America.....Frances Nanine
Mou Mou.....Grace Stafford
Rose.....Jeanne Wardley
Peggy.....Lucille Upton
Andre.....Elizabeth Howard
Paulette.....Roberta Pierre
Gaby.....Ruth Chandler
Marcelle.....Jeanne Dare
Babette.....Hilda Lappner
Alphonse.....Jack de Fay
Jean.....George D. McKay
Mimi.....Suzanne Bennett
Chicot.....Chris Scaife
Pierre Boucheron.....Horace Braham
Odile.....Katherine Revner
SYNOPSIS: Act I—The Bar of "The White Coffin". Act II—Scene 1: The Rat's Lodging. Scene 2: The Baron's Study. Scene 3: Zelle's Apartment. Scene 4: In the Lamp Light. Scene 5: The Rat's Lodging. Act III—Scene 1: A Corridor. Scene 2: The Rat's Lodging.
The action of the play takes place in Paris—today.
The Entire Production Staged Under the Direction of Earl Carroll
Lucille Upton replaced by Vaughn Cogher.
Betty Brown replaced Elizabeth Howard.
Cyrus Staehle replaced Chris Scaife.
Ralph Stuart left cast, Jack Morte joined.
Dana Desboro replaced Teddy Gerard March, 1925.
Roberta Pierre replaced Dana Desboro April, 1925.
Bryan Higgins joined cast April, 1925.
Lorraine De Lnpin replaced Hilda Lappner.
Moved to Astor Theater May 11, 1925.
Cyrus Staehle out of cast May, 1925.
J. Warren Sterling joined.
Chris Scaife joined.
Geo. D. McKay replaced C. Barry Kenton May, 1925.
Warren Hill replaced Geo. D. McKay.
Helen Beresford replaced Florence Gerald May, 1925.
Audree De Lane replaced Franca Nanine May, 1925.
Jamie Del Val replaced Jack de Fay May, 1925.
CLOSED JUNE 6, 1925
137 Performances

D132
CORT
Beginning Tuesday Afternoon, February 10, 1925
(Richard Herndon)
RICHARD HERNDON
—Presents—
?
A New American Play in Three Acts
By James Fuller
Staged by Argyll Campbell
Settings by P. Dodd Ackerman
CHARACTERS
(In the Order in Which They Speak)
Henry Dwight.....George Callahan
Major Warren.....Peter Lang
Uciele Lewis.....Wilbur Cox
Ida Tarpley.....Angela Wards
Buck Black.....Thomas Irwin
Helen Warren.....Florence Mason
Mam' Linda.....Caroline Newcombe
Carson Dwight.....Curtis Cooksie
Pete.....Raymond Blackett
Pole Baker.....David Landan
Bill Garner.....Howard Merling
Dan Willis.....Albert Phillips
Yates Saunders.....Weldon Heyborn
First Negro.....Edward Bannon
Neb Wynn.....Joe Barrett
Third Negro.....William Poe
Parson Hardcastle.....Axel Olson
Belle.....Edna Brothers
Jim Blue.....Kerry Ward
Tom.....Harry Burt
Burt Barrett.....Joe Barrett
Mrs. Barrett.....Elsie Drew
Sheriff.....Thomas Irwin
SYNOPSIS: Act I—Living Room at Major Warren's. Act II—Scene 1: Garret in Neb Wynn's Shanty. Scene 2: A Swamp. Scene 3: Same as Act I. The Following Day. Act III—The Yard Back of the Jail. Midnight. The action occurs in a small town in Georgia.
Time—The Present.
CLOSED FEBRUARY 13, 1925
3 Performances

D133
EMPIRE
Commencing Wednesday Evening, February 11, 1925

DAVID BELASCO
—Presents—
HOLBROOK BLINN AND JUDITH ANDERSON
—In—
THE DOVE

A Melodrama Written by Willard Mack
Based on the Story by Gerald Beaumont
CAST OF CHARACTERS
Mike Morowich.....Sidney Toler
Walters.....James Keane
John Wheeler.....Richard Cabbit
Josephine DeFreya.....Josephine DeFreya
Don Jose Maria Lopez y Tostado.....Holbrook Blinn
Johnny Powell.....William Harrigan
Madge.....Ruth Dayton
Bertha.....Vanita La Nier
Louise.....Helene Handin
Anita.....Mignon Ransser
Myra.....Susanna Rossi
Marie.....Billie Rudell
Cigarette Girl.....Betty Welsh
Little Bill.....William Norris
Dolores Romero.....Judith Anderson
Flora Ray.....Rachel Hunter
Annabell Flores.....Julia McCabe
A Chinaman.....Sam Kim
John Boise.....Wilson Reynolds
Maybelle.....Beatrice Banyard
Floorman at Brayfield's.....James Keane
Anita.....Betty Brenska
Pancho Gonzales.....John Harrington
Juanita.....Dorothy Day
Captain of Military Police, F. du Chailu-Dalton Garcia.....Earle Mitchell
Hia Wife.....Isobel del Rey
Guests at The Purple Pigeon, Soldados, Musicians, Gamblers, Peons, Etc.

SYNOPSIS: Act I—The Purple Pigeon Cafe, Mexicana, Mexico. Act II—Brayfield's Gambling House, Across the Street. Ten Days Later. Act III—Scene 1: The Patio Back of the Purple Pigeon Cafe. The Same Evening. Scene 2: The Casa Cruz, Just at Sunrise the Next Morning.
Play Produced Under the Personal Direction of David Belasco
Billie Rudell replaced by Agnes Carroll.
Agnes Carroll left cast, Lillian Rudell joined.
Paul Wilson, Joseph Dreyer, Jack Caram, Wm. Bullas, Albert Hyde, Marie Adels, Edward Kelly, Tex Cooper, Albert Boucari, Margaret C. Sullivan added to cast.
Betty Brenska replaced Helen Handin May, 1925.
Yvonne D'or replaced Yvonne Drey May, 1925.
Harry Sutton replaced Joseph Drey May, 1925.
Lillian Rudell and Earle Mitchell out of cast May, 1925.
CLOSED JUNE 27, 1925
159 Performances

D134
52D STREET
Commencing Wednesday Evening, February 11, 1925
HARRY WEINBERGER
—Presents—
THE PROVINCETOWN PLAYHOUSE PRODUCTION
—of—
THE EMPEROR JONES
—With—
PAUL ROBESON
A Play in Eight Scenes by Eugene O'Neill
Directed by James Light
Settings by Cleon Throckmorton
CAST OF CHARACTERS
An Old Native Woman.....Ance Francis
Harry Smithers.....Cecil Clovelly
Brutus Jones.....Paul Robeson
The Little Formless Fears
Jeff.....Clement O'Loghlen
.....Erik Ames
The Negro Convicts.....Robert Forsyth
.....James Meighan
.....Frank Wilson
The Prison Guard.....James Martin
.....Clement O'Loghlen
.....Robert Forsyth
.....John Brewster
.....H. M. Van Cleave
The Spectators.....Agnes Marsh, Edna Thomas
The Auctioneer.....Cecil Clovelly
The Slaves.....Messars. O'Loghlen, Forsyth, Wilson, Brewster, Van Cleave
The Congo Witch Doctor.....James Meighan
The Crocodile God
Lem.....Frank Wilson
Soldiers, Adherents of Lem.....Messars. O'Loghlen, Forsyth, Martin, Brewster, Van Cleave
The action of the play takes place in a West Indian island not yet self-determined by white marines. The form of government is, for the moment, an empire.
—and—
THE DREAMY KID

A Play in One Act by Eugene O'Neill
Directed by Cecil Clovelly
Settings by Cleon Throckmorton
CAST OF CHARACTERS
Mammy Saunders.....Agnes Marsh
Abe.....Frank Wilson
Ceely Ann.....Ance Francis
Irene.....Edna Thomas
Scene—Mammy Saunders' Bedroom in a House Just Off of Carmine Street, New York City.
CLOSED FEBRUARY 28, 1925
21 Performances

D135
PUNCH AND JUDY
Commencing Monday Afternoon, February 16, 1925, for Special Matinees
THE ART THEATER
Henry Stillman, General Director
—Presents—
NOCTURNE

A Play in Four Acts by Henry Stillman
From Frank Swinnerton's Novel
Staged by Henry Stillman

Production Designed by David S. Gaither
CAST OF CHARACTERS
 Emmy Blanchard.....Sydney Thompson
 Pa Blanchard.....Mortimer White
 Jenny Blanchard.....Kay Laurel
 Alf Rylett.....Thomas Fadden
 Chauffeur.....Sidney Stanislaus
 Keith Redington.....Warren William
SYNOPSIS: Act I—The Blanchards' Kitchen.
 Evening. Act II—The Yacht. A Few Minutes
 Later. Act III—The Kitchen. Midnight. Act
 IV—The Same. Four Months Later.
 Switched to Regular Performances Beginning
 March 9, 1925
CLOSED MARCH 11, 1925
 12 Performances

D136
MARTIN BECK
 Commencing Monday Evening, February 16,
 1925
CHARLES K. GORDON
 —Presents—
CAPE SMOKE
 A Play of the African Veldt by
 Walter Archer Frost
 —With—
JAMES RENNIE AND RUTH SHEP-
LEY
 Entire Production Under Direction of A. E.
 Anson
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Umata.....Donald Lashley
 Kudu.....Louis Schooler
 Sipence.....Allan Walth
 Hugh Chadwell.....Jercy Warren
 Neal.....Horace Pollock
 Diggy.....Henry Walters
 Doctor Hammerstone.....Frazier Coulter
 Jim Fraser.....Gerard Maxwell
 Willshire
 Ann Netherby.....Alice Dunn
 Symbot Jacobus Zelig.....Georges E. Romani
 Catherine Bradbrooke.....Ruth Shepley
 Gregory Bradbrooke.....John D. Seymour
 John Ormsby.....James Rennie
 Witch Doctor.....Francis Corbie
 Bomba.....Nathaniel Sack
 Hank Messenger.....Chandler Myers
SYNOPSIS: Act I—Veranda of the Regent
 Club, Begeat Mine, Northeast Cape Colony.
 Time: Evening. Act II—The Old Zelig Farm-
 house on the Veldt. Time: Several Days Later.
 Act III—Doctor Hammerstone's Bungalow,
 Outside Regent. Time: The Next Afternoon.
 John Klendon replaced Chandler Myers.
 John Klendon out of cast March, 1925.
 Lealle Stone replaced Frazier Coulter April,
 1925.
 Time changed to "The Witch Doctor" April,
 1925.
 Ruth Shepley replaced by Carroll McComas
 May, 1925.
CLOSED MAY 16, 1925
 105 Performances

D137
HUDSON
 Commencing Tuesday Evening, February 17,
 1925
MICHAEL MINDLIN
 (Houses of Sand, Inc.)
 —Presents—
 A Love Drama
HOUSES OF SAND
 By G. Marion Burton
CAST OF CHARACTERS
 (In the Order in Which They Speak)
 Eric Ford.....Theodore Westman
 Sachl.....Naac Kondo
 Miss Kane (Golden Embrace).....Osborne
 Bruce Demarest.....Ethelbert Hales
 Hugh Schuyler.....Charles A. Bickford
 Arthur Demarest.....Paul Kelly
 Yumato.....George Probert
 Miss Demarest.....Edith Shavne
 Mrs. Steele.....Claydis Hanson
 Dorothy Steele.....Elsie Bartlett
SYNOPSIS: Act I—Scene 1: Japanese Booth
 of the All-Nation Bazaar. Afternoon. Scene
 2: Living Room of the Demarest Home. Eve-
 ning. Same Day. Act II—Scene 1: The Shop
 of Yumato. Some Weeks Later. Scene 2:
 Living Room in the Demarest Home. Later.
 Same Evening. Scene 3: Same as Scene 1.
 Act III—Scene 1: Same Evening. Act III—
 Demarest Living Room. Same as Scene 2.
 Act I. The Day Following.
 Time—The Present
 Staged by Daniel V. Arthur and Clifford Brooke
CLOSED MARCH 14, 1925
 31 Performances

D138
39TH STREET
 Commencing Tuesday Evening, February 17,
 1925
EDMUND PLOHN
 —Presents—
TANGLETOES
 A Modern American Play by Gertrude Purcell
 Staged by Edwin Maxwell and Hubert Druce
CAST OF CHARACTERS
 (As They Speak)
 Julius Hart.....Lee Koldmar
 Elinor Blake.....Beatrice Nichols
 Freddie.....Max Montecole
 Stella Leroy.....Agnes Sanford
 Maude' Allaire.....Betty Alden
 Tony Kemp.....Walker Ellis
 Francis.....Mildred MacLeod
 Arthur Griswold.....Morgan Farley
 Mary.....Elizabeth Dunne
 Jean Baptiste.....Joquin Sauther
SYNOPSIS: Act I—The Apartment of Elinor
 and Francis, New York City. Act II—Six
 Months Later. Suburban Home of Arthur
 Griswold. Act III—The Next Morning. New
 York Apartment of Tony Kemp.
 Time—The Present
CLOSED MARCH 7, 1925
 23 Performances

D139
NEIGHBORHOOD
 Commencing Thursday Evening, February 19,
 1925
THE NEIGHBORHOOD PLAYERS
 —Present—
EXILES
 A Play in Three Acts by James Joyce
 Directed by Agnes Morgan
CAST OF CHARACTERS
 Richard Rowan.....Jan MacLaren
 Bertha.....Phyllis Joyce
 Archie.....Lola Shore
 Robert Hand.....Malcolm Fassett
 Beatrice Justice.....Dorothy Sands
 Brigid.....Marie Quinn
SYNOPSIS: Act I—Drawing Room of Rich-
 ard Rowan's House at Merrion. A June After-
 noon. Act II—Robert Hand's House at
 Ranelagh. Evening of the Same Day. Act
 III—Same as Act I. Early the Next Morning.
 Scene—At Merrion and Ranelagh. Suburbs of
 Dublin
CLOSED MARCH 22, 1925
 29 Performances

D140
AMBASSADOR
 Commencing Monday Matinee, February 23,
 1925
LEE SHUBERT
 —Presents—
THE VIRGIN OF BETHULIA
 Adapted from Henri Bernstein's "Judith"
 By Gladys Unger
 —With—
JULIA HOYT AND MCKAY MORRIS
 Staged by Lawrence Marston
 Settings by Watson Barratt
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Abigail.....Marjorie McLucas
 Judith.....Julia Hoyt
 Adiah.....Ann Davis
 Snaib.....George Baxter
 Charni.....Albert Howson
 Haphenor.....Thurlow Bergen
 Berose.....Fred Beane
 Astouber.....George Allen
 Sissaroch.....Lee Beggs
 Berkim.....Warburton Guilbert
 Holophernes.....McKay Morris
 Vagoo.....Effingham Pinto
 Chincabour.....George Rogers
 Eunuch.....Gus Alexander
 Dancer.....Elsie Lettor
SYNOPSIS: Act I—Judith's Oratory in
 Bethulia. Act II—Holophernes' Camp—the
 Council Chamber. Act III—Scene 1: The Ante-
 room. Scene 2: The Sleeping Chamber.
CLOSED MARCH 1925
 17 Performances

D141
CORT
 Commencing Monday Matinee, February 23, 1925
FRANK EGAN
 —Presents—
WHITE COLLARS
 A New American Comedy by Edith Ellis
 From a Story by Edgar Franklin
 Produced under the Personal Direction of the
 Author
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 William Van Luyk.....John Marston
 John Thayer.....Mona Kingsley
 Cousin Henry.....Clark Silvernail
 Helen Thayer.....Rea Martin
 Mrs. Thayer.....Frances Underwood
 Frank Thayer.....Donald McClelland
 Sally Van Luyk.....Cornelia Otis Skinner
 Tom Gibney.....Robert Craig
SYNOPSIS: Act I—Scene 1: Office of Wil-
 liam Van Luyk. Scene 2: Dining Room in the
 Thayer Flat, on the Upper East Side. Same
 Evening. Act II—Parlor of the Thayer Flat.
 One Month Later. Act III—Scene 1: The
 Thayer Dining Room. Ten Days Later. Scene
 2: The Same. The Same Evening.
 Time—The Present. Place—New York City.
 Catherine Dale Owen replaced Mona Kingsley.
 Chas. Ruggles replaced Clark Silvernail.
 Elinor Ross replaced Rea Martin.
 Edna Brothers replaced Frances Underwood.
 Louise Carter replaced Edna Brothers.
 Leeward Mosker replaced Donald McClelland.
 Moved to Harris Theater May 11, 1925.
 Play taken over by Anne Nichols.
 Dorothy Hall replaced Catherine Dale Owen.
 Marie Curtis replaced Louise Carter May,
 1925.
 James Bradbury, Jr., replaced Chas. Ruggles
 May, 1925.
 Ethel Wilson replaced Cornelia Otis Skinner
 July, 1925.
 Charles C. Wilson replaced Robert Craig
 July, 1925.

D142
GARRICK
 Commencing Monday Evening, February 23,
 1925
THE THEATER GUILD
 —Presents—
ARIADNE
 A Comedy in Three Acts by A. A. Milne
 The Production Directed by Phillip Mosler
 Settings and Costumes by Carolyn Hancock
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Ariadne Winter.....Laura Hope Crews
 John Winter.....Lee Baker
 Mary.....Armina Marshall
 Hector Chadwick.....Orlando Duay
 Heater Chadwick.....Catherine Proctor
 Janet Inghy.....Frieda Innescent
 Horace Meldru.....Harry Mealyer
SYNOPSIS: Act I—Friday. Scene 1: Before
 Dinner. Scene 2: Three Hours Later. Act
 II—Saturday. Late Afternoon. Act III—Mon-
 day. Between Tea and Dinner.
 The Scene is the Drawing Room of the Win-
 ters' House in Melchester
CLOSED APRIL 4, 1925
 48 Performances

D143
SELWYN
 Commencing Monday Evening, February 23,
 1925
JESSY TRIMBLE, INC.,
 —Presents—
TWO BY TWO
 A New Comedy by John Turner and Eugenie
 Woodward
 Directed by Clarence Derwent
CAST OF CHARACTERS
 Mrs. Cleves.....Charlotte Walker
 Elinor Cleves.....Minette Buddecke
 Richard Graham.....Howard Landsay
 Lida Carroll.....Beatrice Herford
 Lord Leighton.....Lawrence D'Orsay
 E. Lorillard Price.....St. Clair Bayfield
 Father Hollister.....Arthur Lewis
 Nehemiah.....Frank I. Frayne
 Sally.....Maud Inrand
 Herbert.....W. Leece Stone
 Frank Phillips.....Lionel Ferrend
 Jim Hoskina.....Robert Ryles
 Jack Eaton.....Almerin M. Gowing
 Pauline.....Elinor Wells
 A Clerk.....H. F. Clares
 Another Clerk.....F. H. Day
 Guard.....Frank Miller
 Also in the Marriage License Bureau—Misses
 Haroldine Humphreys, Una Merkle, Conway
 Sawyer, Wilma Henderson, Lucille Lortel,
 May Donaldson, Audrey St. Clair, Eva Vic-
 tor, Jane Blanchard and Madames Meyers
 and Friedrichson, Messrs. Joseph Mitchell,
 Jack Hamsel, William Parke, Jr., George
 Maxwell, E. L. Hakes, Frank Steinway, M.
 Ratner, Alfred Goldie and Masier Edwin
 Phillips.
SYNOPSIS: Act I—Scene 1: In the Marriage
 License Bureau. Scene 2: Reception Room of
 Mrs. Cleves' House. Scene 3: In the Marriage
 License Bureau. Act II—Scene 1: Living
 Room of the Leap. Scene 2: The Bridal
 Chamber. Act III—Scene 1: Living Room of
 The Leap. Scene 2: In the Marriage License
 Bureau.
 Time—The Present. Place—New York City
 and Nearby.
CLOSED MARCH 7, 1925
 15 Performances

D144
BIJOU
 Commencing Tuesday Evening, February 21,
 1925
CHARLES J. MULLIGAN AND PAUL
M. TREBITSCH
 —Present—
NIGHT HAWK
 A Tense Human Comedy by Roland Oliver
 —With—
MARY NEWCOMB
 Staged by Arthur Hurley
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Agnes Merrill.....Kathleen Lowry
 Dr. Perry Colt.....Byron Beasley
 Walter Colt.....Leonard Doyle
 Maisie Buck.....Mary Newcomb
 Mrs. Hayes.....Kathlyn Tracey
SYNOPSIS: Act I—A Morning in Late Janu-
 ary. Act II—An Afternoon in Early June.
 Act III—Scene 1: 11 a.m., One Month Later.
 Scene 2: Eight o'Clock That Evening.
 The Action of the Play Transpires in the
 Consultation Room of Dr. Colt, New York City.
 Margaret Lee replaced Kathlyn Tracey March,
 1925.
 Flora Daniel replaced Mary Newcomb for
 last day.
CLOSED JUNE 6, 1925
 120 Performances

D145
48TH STREET
 Commencing Tuesday Evening, February 24,
 1925
THE ACTORS' THEATER
 —Presents—
THE WILD DUCK
 By Henrik Ibsen
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Petersen.....George Bratt
 Jensen.....Francis Sadtler
 Old Ekdal.....Ceel Yapp
 Mrs. Sorby.....Pearl Sinderlar
 Chamberlain Flor.....Henry Carvill
 Chamberlain Balles.....Charles Angelo
 Chamberlain Knapsen.....John Brewster
 Werle.....Moffat Johnston
 Gregers Werle.....Tom Powers
 Hjalmar Ekdal.....Warburton Gamble
 Graberg.....Milton J. Bernd
 Gina.....Blanche Yurka
 Hedvig.....Helen Chandler
 Relling.....Thomas Chalmers
 Guests—Oliver S. Putnam, Romney Brent,
 Mischa Auer, Harry Hatch, Warner Tufts,
 Eugene Keltch,
 Walters.....Edgar Henning, Kenneth Dana
 Play Staged by Dudley Digges and Clare Barnes
 Production Designed by Jo Mielziner
SYNOPSIS: Act I—Werle's House, Evening
 Act II—Hjalmar Ekdal's Studio. Same Eve-
 ning. Act III—Hjalmar Ekdal's Studio. Next
 Morning. Act IV—Hjalmar Ekdal's Studio.
 Same Afternoon. Act V—Hjalmar Ekdal's
 Studio. Next Morning.
 Tom Powers out of cast May, 1925
CLOSED MAY 30, 1925
 110 Performances

D146
BOOTH
 Beginning Tuesday Matinee, March 3, 1925
THE REED PRODUCERS, INC.,
 —Presents—
THE COMPLEX
 Staged by Miss Percy Haaswell
 (Cast in Order of Their Appearance)
 Hink.....Robert Montgomery
 Miss Septima Wandle.....Miss Percy Haaswell
 Terry Peters.....George Backus
 Mr. John Weston.....Paule Ripple
 Felicia Wandle.....Dorothy Hall
 Roger Amory Weston.....William A. Williams
 Dr. Hale.....Robert Harrison
 Miss Birch.....Mildred Lee
 Felix Whitledge.....William Halfour

SYNOPSIS: Act I—Room in a Hotel Near
 New York City. Act II—Office of Dr. Hale.
 Act III—Office of Dr. Hale.
 Robert Montgomery, Stage Manager
 Moved to Princess Theater for regular per-
 formances, beginning matinee, March 14, 1925.
CLOSED APRIL 18, 1925
 47 Performances

D147
BROADHURST
 Beginning Tuesday Evening, March 3, 1925
FRANK EGAN
 In Association With
CHARLES FROHMAN, INC.,
 —Presents—
DORIS KEANE
 —In—
STARLIGHT
 A Comedy in Ten Scenes and an Epilog by
 Gladys Ingor
 Based on Abel Hermant's Dialoga
 Production Staged Under the Personal Direc-
 tion of Edith Ellis
 Settings by Frederick W. Jones 3d and Ruth
 Brenner
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Bourgevin, Aurelie's Father.....Stanley Jessup
 Mamma Bourgevin, Aurelie's Mother.....
 Florence Short
 Victorine, Aurelie's Lover.....Charles Meredith
 Monsieur Dupont, Aurelie's Backer.....Frank Dawson
 An Actor.....Philip Wood
 Antoine Carre, Aurelie's Manager.....
 Frederick Vogeding
 Le Copet, His Secretary.....Forbes Dawson
 Truffo, an Author.....Richard Bowler
 An Office Boy and Call Boy.....Kay McKay
 Victorine, Aurelie's Dresser.....Esther Lyon
 Aurelie, Aurelie's Understudy.....Teresa Guerin
 Little Luc, Aurelie's Son (at Seven Years)
 Little Luc (at Twelve Years).....Edwin Mills
 Lucien, Junior.....Horden Harriman
 Clementine, Carre's Cook.....Marion Stephenson
 Cartereau, an Author.....Philip Wood
 Marguils de Belleme, Aurelie's Sultor.....
 Henry Mowbray
 Don Diego, Aurelie's Maecot.....John Knight
 A Manager.....Stanley Jessup
 A Stage Manager.....Leon Brown
 A Reporter.....Allen Vincent
 An Actor.....Martin Berkeley
 Luc's Son.....Leland Chandler
 Aurelie.....Doris Keane
 Guests in Cabaret, Servants, Actors and Stage
 Hands
SYNOPSIS: Act I—Scene 1: Aurelie's
 Father's Cabaret, in Montmartre, 1865. Scene
 2: Aurelie's Manager's Office, 1870. Scene 3:
 Aurelie's Dressing Room at the Carre Theater,
 1871. Act II—Scene 5: Aurelie's Bathroom,
 1880. Scene 6: Aurelie's Bedroom, 1885
 Scene 7: Aurelie's Sultor's Conservatory, 1887
 Scene 8: Aurelie's Manager's Office, 1892. Act
 III—Scene 9: Aurelie's Ex-Husband's Bedroom,
 1894. Scene 10: Aurelie's House, 1900. Epilog
 —Scene 11: Twenty-four Years Later, Aurelie's
 Theater, 1924.
 The curtain of Play Takes Place in Paris
 The curtain is lowered for a few seconds in
 Scenes 1 and 8 to denote the passage of a
 few hours in each
CLOSED MAY 2, 1925
 Moved to Wallace's Theater April 11, 1925.
 71 Performances

D148
PROVINCETOWN
 Beginning Wednesday Evening, March 4, 1925
MICHEL AUCLAIR
 A Play in Three Acts
 By Charles Vildrac
 Directed by Robert Edmund Jones
 Settings by Mr. Jones After Sketches by M.
 Vildrac
CAST OF CHARACTERS
 Michel Auclair.....Edgar Stebb
 Suzanne Catelein.....Helen Freeman
 Madame Catelein.....Alice Chapin
 Louis Catelein.....James Melhan
 Armand Blondeau.....Walter Abel
 Pierrot.....Ian Ballantine
 Colson.....Hugh Kidder
 The action of the play takes place prior to
 1914 in Saint Serge, a village of provincial
 France. Accordingly, Armand Blondeau and
 Louis Catelein wear infantry uniforms of the
 period before the war.
SYNOPSIS: Act I—A garden before the
 Catelein house. A fine afternoon in spring.
 Act II—The home of Blondeau and Suzanne, a
 year and a half later. Act III—The same.
 During this act the curtain will be drawn to
 indicate a short lapse of time.
 Settings Executed by Cleon Throckmorton
 General Stage Manager, Harold Mettee
 Stage Manager of "Michel Auclair", James
 Melhan
CLOSED MARCH 21, 1925
 20 Performances

D149
48TH STREET
 Beginning Friday Afternoon, March 6, 1925
 (For Special Matinees, Tuesdays and Fridays)
THE ACTORS' THEATER
 —Presents—
LAURETTE TAYLOR
 —In—
PIERROT THE PRODIGAL
 (L'Enfant Prodigue)
 A Pantomime by Michel Carre, Fila
 —With—
GEORGE COPELAND
 Interpreting the Piano Score by Andre Wormsw
 Staged by Otokar Herrick of the Metropolitan
 Opera Company. Settings Under the Super-
 vision of Irvington Platt
CAST OF CHARACTERS
 Young Pierrot.....Laurette Taylor
 Mona, Pierrot.....Ivan Lazareff
 Madame Pierrot.....Michelette Bural
 Phrynette.....Gailna Koperak
 The Baron.....Clarence Derwent
 The Negro.....Jack Thornton
SYNOPSIS: Act I—Interior of Mona, Pier-
 rot's Home. Act II—Phrynette's Boudoir.
 Act III—Interior of Mona, Pierrot's Home.
CLOSED APRIL 17, 1925
 14 Performances

D147
BROADHURST
 Beginning Tuesday Evening, March 3, 1925
FRANK EGAN
 In Association With
CHARLES FROHMAN, INC.,
 —Presents—
DORIS KEANE
 —In—
STARLIGHT
 A Comedy in Ten Scenes and an Epilog by
 Gladys Ingor
 Based on Abel Hermant's Dialoga
 Production Staged Under the Personal Direc-
 tion of Edith Ellis
 Settings by Frederick W. Jones 3d and Ruth
 Brenner
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Bourgevin, Aurelie's Father.....Stanley Jessup
 Mamma Bourgevin, Aurelie's Mother.....
 Florence Short
 Victorine, Aurelie's Lover.....Charles Meredith
 Monsieur Dupont, Aurelie's Backer.....Frank Dawson
 An Actor.....Philip Wood
 Antoine Carre, Aurelie's Manager.....
 Frederick Vogeding
 Le Copet, His Secretary.....Forbes Dawson
 Truffo, an Author.....Richard Bowler
 An Office Boy and Call Boy.....Kay McKay
 Victorine, Aurelie's Dresser.....Esther Lyon
 Aurelie, Aurelie's Understudy.....Teresa Guerin
 Little Luc, Aurelie's Son (at Seven Years)
 Little Luc (at Twelve Years).....Edwin Mills
 Lucien, Junior.....Horden Harriman
 Clementine, Carre's Cook.....Marion Stephenson
 Cartereau, an Author.....Philip Wood
 Marguils de Belleme, Aurelie's Sultor.....
 Henry Mowbray
 Don Diego, Aurelie's Maecot.....John Knight
 A Manager.....Stanley Jessup
 A Stage Manager.....Leon Brown
 A Reporter.....Allen Vincent
 An Actor.....Martin Berkeley
 Luc's Son.....Leland Chandler
 Aurelie.....Doris Keane
 Guests in Cabaret, Servants, Actors and Stage
 Hands
SYNOPSIS: Act I—Scene 1: Aurelie's
 Father's Cabaret, in Montmartre, 1865. Scene
 2: Aurelie's Manager's Office, 1870. Scene 3:
 Aurelie's Dressing Room at the Carre Theater,
 1871. Act II—Scene 5: Aurelie's Bathroom,
 1880. Scene 6: Aurelie's Bedroom, 1885
 Scene 7: Aurelie's Sultor's Conservatory, 1887
 Scene 8: Aurelie's Manager's Office, 1892. Act
 III—Scene 9: Aurelie's Ex-Husband's Bedroom,
 1894. Scene 10: Aurelie's House, 1900. Epilog
 —Scene 11: Twenty-four Years Later, Aurelie's
 Theater, 1924.
 The curtain of Play Takes Place in Paris
 The curtain is lowered for a few seconds in
 Scenes 1 and 8 to denote the passage of a
 few hours in each
CLOSED MAY 2, 1925
 Moved to Wallace's Theater April 11, 1925.
 71 Performances

D148
PROVINCETOWN
 Beginning Wednesday Evening, March 4, 1925
MICHEL AUCLAIR
 A Play in Three Acts
 By Charles Vildrac
 Directed by Robert Edmund Jones
 Settings by Mr. Jones After Sketches by M.
 Vildrac
CAST OF CHARACTERS
 Michel Auclair.....Edgar Stebb
 Suzanne Catelein.....Helen Freeman
 Madame Catelein.....Alice Chapin
 Louis Catelein.....James Melhan
 Armand Blondeau.....Walter Abel
 Pierrot.....Ian Ballantine
 Colson.....Hugh Kidder
 The action of the play takes place prior to
 1914 in Saint Serge, a village of provincial
 France. Accordingly, Armand Blondeau and
 Louis Catelein wear infantry uniforms of the
 period before the war.
SYNOPSIS: Act I—A garden before the
 Catelein house. A fine afternoon in spring.
 Act II—The home of Blondeau and Suzanne, a
 year and a half later. Act III—The same.
 During this act the curtain will be drawn to
 indicate a short lapse of time.
 Settings Executed by Cleon Throckmorton
 General Stage Manager, Harold Mettee
 Stage Manager of "Michel Auclair", James
 Melhan
CLOSED MARCH 21, 1925
 20 Performances

D149
48TH STREET
 Beginning Friday Afternoon, March 6, 1925
 (For Special Matinees, Tuesdays and Fridays)
THE ACTORS' THEATER
 —Presents—
LAURETTE TAYLOR
 —In—
PIERROT THE PRODIGAL
 (L'Enfant Prodigue)
 A Pantomime by Michel Carre, Fila
 —With—
GEORGE COPELAND
 Interpreting the Piano Score by Andre Wormsw
 Staged by Otokar Herrick of the Metropolitan
 Opera Company. Settings Under the Super-
 vision of Irvington Platt
CAST OF CHARACTERS
 Young Pierrot.....Laurette Taylor
 Mona, Pierrot.....Ivan Lazareff
 Madame Pierrot.....Michelette Bural
 Phrynette.....Gailna Koperak
 The Baron.....Clarence Derwent
 The Negro.....Jack Thornton
SYNOPSIS: Act I—Interior of Mona, Pier-
 rot's Home. Act II—Phrynette's Boudoir.
 Act III—Interior of Mona, Pierrot's Home.
CLOSED APRIL 17, 1925
 14 Performances

D146
BOOTH
 Beginning Tuesday Matinee, March 3, 1925
THE REED PRODUCERS, INC.,
 —Presents—
THE COMPLEX
 Staged by Miss Percy Haaswell
 (Cast in Order of Their Appearance)
 Hink.....Robert Montgomery
 Miss Septima Wandle.....Miss Percy Haaswell
 Terry Peters.....George Backus
 Mr. John Weston.....Paule Ripple
 Felicia Wandle.....Dorothy Hall
 Roger Amory Weston.....William A. Williams
 Dr. Hale.....Robert Harrison
 Miss Birch.....Mildred Lee
 Felix Whitledge.....William Halfour

D150
39TH STREET
 Commencing Monday Evening, March 9, 1925
SAM COMLY, INC.,
 —Presents—
THE HANDY MAN
 A Comedy Drama in Three Acts
 By Fred Wall and Ralph Murphy
 Staged by Edgar MacGregor and Lawrence Grattan
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 George Graham.....Charles Abbe
 Ella Graham.....Grace Roais
 Willie Weller.....Glenn Burdette
 Nellie Nelson.....Margaret Cusack
 Christopher Hawkins.....Tim Murphy
 Charles Weller.....Elizabeth Allen
 Winnie Chambers.....Eugene Lockhart
 Clancy.....Robert Middlemiss
SYNOPSIS: Act I—Living Room of George Graham. Act II—The Same. Act III—The Same.
 Note—The action of the play is continuous and no lapse of time is indicated by lowering the curtain between acts.
 The locale is a small town in New York and the time late in the afternoon of a fall day. Moved to Punch and Judy Theater, March 30, 1925.
CLOSED APRIL 18, 1925
 48 Performances

D151
WALLACK'S
 Beginning Tuesday Afternoon, March 10, 1925
 (For Special Matinees Only)
THE MUTUAL THEATRICAL SOCIETY, INC.,
 —Presents—
IN THE NEAR FUTURE
 A Comedy Drama in Three Acts and Seven Scenes
 By Abraham Goldknopf
 Staged by the Author
CAST OF CHARACTERS
 Dr. Samuel Broad.....George Farren
 Dr. Cutting.....Earl Craddock
 Dr. Harvey.....Stanley Kalkhrat
 Dr. Green.....Paul McGrath
 Mabel (Mrs. Broad).....Harriet Harbaugh
 Helen (Miss Jones).....Jean Madison
CLOSED MARCH 13, 1925
 3 Performances

D152
SELWYN
 Commencing Monday Evening, March 9, 1925
BROCK PEMBERTON
 —Presents—
PUPPETS
 A Romantic Melodrama by Frances Lightner
 Staged by Brock Pemberton
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Sandro Rubini, Nick's Assistant.....Ralph J. Locke
 Bruno Monte, Nick's Cousin.....Frederic March
 Rosa, Wardrobe Mistress.....Micheleto Burali
 Joe Moretti.....Frank McDonald
 Mike.....Remo Bufano
 Luigi.....Ascanio Spolidoro
 Bianca.....Florence Koehler
 Frank Mohacz, a Piano Player.....Dwight Frye
 Natalia Riccoboni, "Nicki".....C. Henry Gordon
 Mamie Wilson.....Elizabeth Taylor
 Angela Smith.....Miriam Hopkins
 A Messenger.....Stanley Brown
 M. Swoney.....Chas. D. Brown
 "Turkey" Abdullah.....Alexis M. Poljanov
SYNOPSIS: Act I—An Afternoon in the Year 1915. Act II—Three Years Later. Act III—Later That Evening.
 The action of the play takes place in the room behind the stage in Nicki Riccoboni's Marionette Theater on Mulberry street, New York City.
 Moved to Frolic Theater and title changed to "The Knife in the Wall", April 11, 1925.
CLOSED APRIL 25, 1925
 57 Performances

D153
ELTINGE
 Commencing Tuesday Evening, March 10, 1925
THE MESSRS. SHUBERT
 In Association With
GEORGE B. McLELLAN
 —Present—
THE FALL GUY
 A Comedy of New York
 By James Gleason and George Abbott
EARNEST TRUOX
 Staged by the Authors
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Dan Walsh.....Ralph Sipperly
 Bertie Quinlan.....Beatrice Noyes
 Lottie Quinlan.....Dorothy Peterson
 A Collector.....Joseph Baird
 Charles Swinton.....Joseph King
 Jerome Quinlan.....Ernest Truox
 "Nifty" Frank Herman.....Hartley Power
 Koefie.....Joseph R. Garry
 Schultz.....Alf Weinberger
SYNOPSIS: Act I—The Quinlan Flat. Evening. Act II—The Same. Two Weeks Later. Act III—The Same. Immediately After.
 Ann Preston and Frank McHugh joined cast March, 1925.
 Frank McHugh replaced Ralph Sipperly July, 1925.
 Fred Irving Lewis replaced Joseph King July, 1925.

D154
HUDSON
 Commencing Monday Evening, March 16, 1925
ROCK & HORAN, INC.,
 —Present—
THE DEVIL WITHIN
 A Melodrama by Charles Horan
 Production Under the Personal Direction of Edward Elmer and Charles Horan
CAST OF CHARACTERS
 Doctor Armstrong, Coroner.....William Ingersoll
 Chief Driscoll.....Elwood Postwick
 John Blackwood.....Henry W. Pemberton
 Judge Ward.....Coates Gwynne
 Stephen Chetridge.....Harold Moulton
 Willard Delmar.....Walter Pezzi
 The Boy.....Reed Brown
 Plambo, Kafir Servant.....W. Wallace Jones
 Detective Dempsey.....Walter Law
 Officer Dugan.....George Thompson
 Officer Kelly.....T. Morse Koupal
 Murdock, Fingerprint Expert.....Ralph Theadore
 Doris Meade.....Helen Holmes
 The Woman.....Mary Hall
 Nora.....Dorothy Walters
 Phyllis Delmar.....Lenore Soshy
 Rosa Morrell.....Irene Shirley
SYNOPSIS: Act I—Home of John Blackwood at Hillside, Westchester County, N. Y. Act II—The Same. Twenty Minutes Later. Act III—The Same. One Hour Later.
CLOSED APRIL 4, 1924
 24 Performances

D155
GLOBE
 Commencing Monday Evening, March 23, 1925
CHARLES DILLINGHAM
 (By Arrangement With Basil Dean)
 —Presents—
RUTH CHATTERTON
 —In—
THE LITTLE MINISTER
 A Romantic Comedy in Four Acts by Sir James Barrie
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Thomas Whamond.....Thomas Findlay
 Sneaky Hobart.....Robert Drysdale
 Rob Dow.....Walter Roy
 Joe Cruickshanks.....J. M. Kerrigan
 Micah Dow.....William Quinn
 Rev. Gavin Dishart.....Ralph Forbes
 Lady Rabbie.....Ruth Chatterton
 The Earl of Rintoul.....Hubert Druce
 Captain Hallwell.....Kenneth Hunter
 Sergeant Davidson.....W. Boyd Davis
 Nanny Webster.....Molly Pearson
 Felice.....Marjorie Wood
 Jean.....Louie Emery
 Andrew Mealmaker.....Barlowe Borland
 Silva Tosh.....Roy Cochrane
 Thwaites.....Francis Loudon
 Soldiers, Villagers, etc.
SYNOPSIS: Act I—In Caddam Woods—The Scottish Highlands. An Evening in Late Spring. Act II—Scene 1: Nanny Webster's Cottage on the Edge of the Woods. Afternoon Some Days Later. Scene 2: The Manse Garden. Early Evening. Some Days Later. Act III—The Great Hall of Rintoul Castle. The Same Evening. Act IV—The Manse Garden. Later in the Evening.
 The Play Produced by Basil Dean
 Incidental Music by Sir Alexander McKenzie, Bt.
CLOSED APRIL 4, 1925
 16 Performances

D156
SHUBERT
 (Return Engagement)
 Commencing Monday Evening, March 23, 1925
WINTHROP AMES
 —Presents—
BEGGAR ON HORSEBACK
 A Play in Two Parts
 By George S. Kaufman and Marc Connelly
 (Suggested by a play by Paul Apell)
 The Play Staged by Winthrop Ames
 Music by Deems Taylor
 Note—The play begins in the apartment of Neil McRae. After Part I there will be an intermission of 10 minutes. There are no other pauses.
CAST OF CHARACTERS
 Dr. Albert Rice.....Richard Barbee
 Cynthia Mason.....Kay Johnson
 Neil McRae.....Roland Young
 Mrs. Cady.....George W. Barbier
 Mrs. Cady.....Anne Carpenter
 Gladys Cady.....Osgood Perkins
 Homer Cady.....Pascual Cowan
 Jerry.....Malcolm Hicks
 A Business Man.....Percy Murphy
 Miss Hey.....Florence Maye
 Miss You.....Harriet MacGibbon
 A Waiter.....Charles A. Wilton
 A Dancing Teacher.....Clinton Tustin
 A Reporter.....Henry F. Lawrence
 A Juror.....Haynes Trehor
 A Sightseer.....Gordon Earle
 A Novelist.....Henry Parish
 A Songwriter.....James Sumner
 An Artist.....Paul K. Elwell
 A Poet.....Arthur Finegan
 The Pantomime—During Part II
A KISS IN XANADU
 Scene 1: The Royal Bedchamber. Scene 2: A Public Park. Scene 3: The Bedchamber Again.
CAST OF CHARACTERS
 H. R. H., the Crown Prince of Xanadu.....Ivan Kronoff
 H. R. H., the Crown Princess of Xanadu.....Karloya
 First Lady in Waiting.....Spring Bryington
 First Lord of the Bedchamber.....Drake DeKay
 A Lamplighter.....Tom Raynor
 A Policeman.....Malcolm Hicks
 Caesar and Pompey.....L. Dewey and M. Callan
 Heinrich Masterlinck, Pianist
 Eugene Furst, Accompanist
CLOSED APRIL 1, 1925
 10 Performances

D157
52D STREET
 Commencing Tuesday Evening, March 24, 1925
THE STAGERS
 (By Arrangement With Lunnsden Hare)
 —Present—
THE BLUE PETER
 By E. Temple Thurston
 Staged by Edward Goodman
 Set by Gleen Throckmorton
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Edward Formby.....Arthur Hughes
 John.....Albert Hecht
 Serakin Donko.....Clarke Billings
 His Bodyguard.....Alan Flood, Anton Bundsman
 David Hunter.....Warren William
 A Native Girl.....Margaret Love
 Harold Plevin.....Morris Ankrum
 Richard Walmsey.....Peavey Wells
 Mrs. Hunter.....Margaret Wyberly
 Emma.....Marjorie Vonnecut
 The Man From Muggins.....Alan Flood
 A Barmaid.....Margaret Love
 James Callaghan.....George Riddell
 Mr. Lucas.....Alan Flood
 A Street Girl.....Della Gray
 Harry.....Clarke Billings
 A Patron of the Bar.....Herbert Butterfield
 Another.....Peavey Wells
 Rosie Callaghan.....Mary Kennedy
 Mr. Murray.....Albert Hecht
 Another Street Girl.....Halcyone Hargrove
 A Chinese.....Anton Bundsman
SYNOPSIS: Prolog—Mess Room of Hunter's Bungalow at Akwara Camp, Nassarawa Province, Central Africa. Act I—The Sitting Room of the Hunters' House in Liverpool. Six Years Later. Act II—The Bar Parlor of "The Blue Peter" by the Docks Later the Same Evening. Act III—Same as Act I. Later the Same Evening.
CLOSED APRIL 25, 1925
 39 Performances

D158
WALLACK'S
 Commencing Wednesday Evening, March 25, 1925
RAY COLLINS
 —Presents—
EVE'S LEAVES
 A Three-Act Comedy by Harry Chapman Ford
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Robert.....Robt. Finley
 Theodore Corbin.....Ray Collins
 Eve Corbin.....Eiwyn Harvey
 Willetta.....Dorothy Raymond
 Olive Bond.....Perquita Courtney
 Rodney Britton.....A. J. Herbert
 Helen Creed.....Joan Storm
 Ned Bond.....Benedict MacQuarrie
 Conn Bond.....Leonard Parry
SYNOPSIS: Act I—Mrs. Corbin's Living Room at Rye, N. Y. Act II—The Same. Six Months Later. Act III—The Same. Six Weeks Later.
TIME—Present
CLOSED APRIL 4, 1925
 12 Performances

D159
COMEDY
 Commencing Monday Evening, March 30, 1925
WILLIAM A. BRADY, JR.,
 —and—
DWIGHT DEERE WIMAN, INC.,
 —Present—
OSTRICHES
 A New Play in Three Acts
 By Edward Wilbraham
CAST OF CHARACTERS
 George Lorrimer.....Orrin Johnson
 Margaret Charlton.....Janet Beecher
 Kit Charlton.....Katherine Alexander
 William Lorey.....Edward Crandall
 Smith.....Shirley Gale
 Mrs. Parterton.....Amelia Bingham
SYNOPSIS: Act I—About Eleven o'Clock at Night. Act II—About a Week Later. Four-Thirty in the Afternoon. Act III—A Fortnight Later. About Six in the Afternoon.
 The action of the play takes place in the drawing room of Mrs. Charlton's house in New York City at the present time.
CLOSED APRIL 4, 1925
 8 Performances

D160
GREENWICH VILLAGE
 Commencing Tuesday Evening, March 31, 1925
LOVE FOR LOVE
 By William Congreve
 Directed by Robert Edmond Jones and Stanley Howlett
 Settings by Robert Edmond Jones
CAST OF CHARACTERS
 Sir Sampson Legend.....Walter Abel
 Valentine.....Stanley Howlett
 Scandal.....Noel Tearle
 Tattle.....Edgar Stehli
 Ben.....Perry Ivins
 Foresight.....E. J. Ballentine
 Jeremy.....Cecil Clovelly
 Trandam.....Hugh Kiddier
 Backram.....Harold McGee
 Soap.....Clement O'Loghlen
 Servant to Foresight.....Sidney Machtet
 Steward to Sir Sampson.....James Melghan
 A Singer.....John A. Rogers
 Angelica.....Helen Freeman
 Mistress Foresight.....Eve Balfour
 Mistress Frail.....Adrienne Morrison
 Miss Frim.....Rosland Fuller
 Nurse to Miss Frim.....Alys Rees
 Sallors.....Sidney Machtet, James Melghan, Clement O'Loghlen, Samuel Rapport
 Harpist.....Grace Weymer
 Violinist.....Herman Bueller
 Scene—London, 1695.
SYNOPSIS: Act I—Scene 1: Valentine's Lodgings. Scene 2: Foresight's House. Act II—Scene 1: Foresight's House. Scene 2: Foresight's House. Act III—Scene 1: Valentine's Lodgings. Scene 2: Valentine's Lodgings. Scene 3: Same as Scene 1. Scene 4: Same as Scene 2. Act IV—A Room in Foresight's House.
 William Irwin, pianist, replaced Grace Weymer April, 1925.
 Walter Kingsford replaced Walter Abel. Frank Conroy replaced Noel Tearle. Violet Kenble Cooper replaced Adrienne Morrison May, 1925.
 Montagu Rutherford replaced Walter Kingsford May, 1925.
CLOSED JUNE 20, 1925
 96 Performances

D161
NEIGHBORHOOD
 Commencing Tuesday Evening, March 31, 1925
 Third Production of the Eleventh Season
THE LEGEND OF THE DANCE
 A Medieval Interlude by Agnes Morgan
 Music by Lily Hyland
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 The Host.....Harold Minjer
 The Hostess.....Paula Trueman
 Guests.....Lily Lubell, Florence Levine, Paula Trueman, Martin Wolfson, Allan Glen, Philip Mann
 The Jester.....George Heller
 Servitors.....Eddie Trynz, Ada Hackman, Bertha Tuite
 Acrobats.....Sadie Sussman, Lillian Schweitzer, Alexis Rothov
 The Leader of the Strolling Players.....Marc Loebell
 Musa.....Anne Schmidt
 David.....Albert Carroll
 Cherubs.....Children From the Junior Festival Dancers
 Angels.....Tessie Pleva, Shirley Gallup, Sophie Bernohn, Edith Segal, Augusta Krieger
 Saint Cecelia.....Bertha Uhr
 Saint Lucy.....Blanche Talmud
 Saint Peter.....Otto Huliclus
 Martha.....Polaire Weissman
 The Nine Muses.....Vera Allen, Sophie Hurwitz, Ruth Manship, Vera Katz, Helen Mack, Agnes Beidenkapp, Clel Rosenblum, August Vidler, Eppie Epstein, Lucie Jowers, Florence Karp, Nathalia Cooperman
 The Virgin.....Ella Markowitz
 Directed by Agnes Morgan
 Dances Arranged and Directed by Blanche Talmud

D162
DALY'S
 Commencing Wednesday Evening, April 1, 1925
THE ART THEATER
 —Presents—
THE DUNCE BOY
 —With—
GARETH HUGHES
 A Drama by Lulu Vollmer
 (Author of "Sun Top" and "The Shame Woman")
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Ma Huckle.....Antoinette Perry
 Rosie Pierce.....Mary Carroll
 Tude.....Gareth Hughes
 Buck Huckle.....Eric Jewett
 Tom Fink.....Louis Mason
 Alvin Powell.....Jean Clarendon
 Doctor Newton.....Donald Cameron
 Production Designed by David S. Gathier
 Sawmill Effects by Marion Fuller
SYNOPSIS: Act I—Scene 1: Interior of the Huckle Home. Noon on Friday of a Spring Day. Scene 2: The Same. Evening of the Same Day. Scene 3: In the Woods Near the Lumber Yard. An Hour Later. Act II—Same as Scene 1. Afternoon of the following Monday. Act III—Same as Scene 1. An Hour Later.
 Lolita Westman replaced Mary Carroll May, 1925.
CLOSED MAY 9, 1925
 43 Performances

D163
48TH STREET
 Beginning Tuesday Afternoon, April 7, 1925
THE ACTORS' THEATER
 —Presents—
THE SERVANT IN THE HOUSE
 By Charles Rann Kennedy
 A play of the present day, in five acts, scene

indivisible, setting forth the story of one morning in the early spring.

Produced Under the Personal Direction of the Author

Setting Designed by Sheldon K. Vile

CAST OF CHARACTERS

James Ponsoby Makes It, D. D., The Most Rev., the Lord Bishop of Lancashire.

Arthur Lewis

The Rev. William Smythe, Vicar.

William Sauter

Annie, the Vicar's Wife, Violet Kemble Cooper

Mary, Their Niece, Helen Chandler

Mr. Robert Smith, a Gentleman of Necessary Occupation (Courtesy of Messrs. Shubert).

George Russell

Rogers, a Page Boy, Bruce Evans

Manson, a Butler, Pedro de Cordoba

SCENE—A Room in the Vicarage.

NOTE—There will be an interval of five minutes after Acts I and III. Between Acts II and III, IV and V the curtain will descend for a moment only.

CLOSED MAY 8, 1925

10 Performances

D164

PROVINCETOWN

Beginning Tuesday Evening, April 7, 1925

RUIN

A Folk Comedy in Four Acts

By Hatcher Hughes

Directed by James Light

Settings Designed and Executed by Cleon Throckmorton

CAST OF CHARACTERS

(In the Order of Their Appearance)

Mrs. Horton, Jane Burby

Aud. Horton, John Huston

Mrs. Akins, Caroline Newcombe

Mary Jane Horton, William Rigg

Reginald Vanderpeet, J. K. Applebee

Amos Horton, David Landau

Abraham Hollifield, Robert W. Smiley

Lum Crowder, Sam Jaffe

Mrs. Vanderpeet, Anne Sutherland

Pete Dannyhow, Wilbur De Rouse

TIME—A Day in the Summer of 1924.

PLACE—A Remote Section of the North Carolina Mountains.

SYNOPSIS: Act I—The Interior of the Horton Home. Eight-thirty o'clock in the Morning. Two Minutes' Intermission. Act II—The Same. A Few Minutes Later. Ten Minutes' Intermission. Act III—The Same. Two Minutes' Intermission. Act IV—A Lonely Spot on "The Ridge Road". Nine o'clock.

General Stage Manager, Harold McGee.

Stage Manager of "Ruin", Samuel Selden.

CLOSED MAY 2, 1925

26 Performances

D165

LENOX LITTLE

Beginning April 8 and Ending April 18, 1925

THE MANHATTAN LITTLE THEATER CLUB, INC.

CAIN

A Mystery by Lord Byron

For the First Time on the English-Speaking Stage

A Limited Engagement With an All-Star Cast

Mattines on Saturdays Only

DRAMATIS PERSONE

Mortals—

Adam, Charles Gibney

Eve, Alberta Gallatin

Cain, William P. Carlton

Abel, Thais Lawton

Zillah, David Leonard

Immortals—

The Angel of the Lord, John Parrish

Lucifer, Albert Howson

SYNOPSIS: The First Scene is the Land Outside of the Garden of Eden. The Second Scene is in the Abyss of Space. The Third Scene is on the Borderland of Hades. The Fourth Scene is Again the Land Outside of the Garden of Eden.

12 Performances

D166

CHERRY LANE

Beginning Thursday Evening, April 9, 1925

CHERRY LANE PLAYERS, INC.

WILD BIRDS

A Drama by Dan Totheroh

Directed by John Wray

CAST OF CHARACTERS

(In the Order of Their Appearance)

Corie Slag, Mildred Whitney

Mrs. Slag, Mona C. Gleason

George Marshall, Thomas MacLarnie

Mazie, Mildred MacLeod

Sandy Roberts, George Farrer

John Slag, Florence Miller

Milt Pollard, Dodson L. Mitchell

Adam Larson, Laurence Tutch

Preacher's Voice, Donald Duff

Edmund Forde

SCENE—Middle West.

TIME—The Present.

SYNOPSIS: Act I—Scene 1: Before the Slag Homestead on Prairie Land in the Middle West. Early Spring. Scene 2: The Same. A Week Later. The Evening of Carrie Slag's Marriage to Milt Pollard. Scene 3: The Same. About a Month and a Half Later. Act II—Scene 1: Outside the Tent of the Evangelical Camp Meeting That Evening. Scene 2: Far Out on the Prairie. That Night. Scene 3: Midnight. On a High Hill of the Great Prairie. Act III—Scene 1: The Same as Act I Five Months Later. Late Fall. Scene 2: Adam's Room in the Attic a Little Before Dawn the Next Morning. Scene 3: The Outside of the House Again. About Ten Minutes Later. Dawn.

CLOSED MAY 16, 1925

41 Performances

D167

HUDSON

Beginning Saturday Evening, April 11, 1925

MEARS & DICKEY

THE BACKSLAPPER

A Comedy Drama

By Paul Dickey and Mann Page

Staged by the Authors

CAST OF CHARACTERS

(In the Order of Their Appearance)

Gloria Dennis, Lella Frost

Douglas Lane, Roger Pryor

Beth Lane, Mary Fowler

Chick, Joe Duckworth

Slats, Leon Hatton

Lester, Jack Daniels

Ralph, Don Dillaway

Julian, Palmer Finch

John Trainor, Charles Trowbridge

Bob Alden, Harry C. Browne

Dave Kennedy, Malcolm Duncan

Mrs. Kennedy, Lee Patrick

Sarah, Florence Earle

Judge Dennis, Frank Sylvester

Sam, Francis Conlan

Mrs. Dennis, Ruth Lyons

TIME—The Present.

SYNOPSIS: Act I—The Lane Home in a Small Town in the Middle West, in the Evening of the Same Day. Act II—The Same. One Year Later, in the Late Afternoon of a Fall Day. Act III—The Same. One Month Later, at Night.

NOTE—The curtain will be lowered during Act III to denote a lapse of one hour.

Ruth Shelyer replaced Mary Fowler May, 1925.

CLOSED MAY 9, 1925

33 Performances

D168

GLOBE

Commencing Monday Evening, April 13, 1925

CHARLES DILLINGHAM

AREN'T WE ALL?

A Comedy by Frederick Londale

CAST OF CHARACTERS

(In the Order of Their Appearance)

Roberts, F. Gatenby Bell

Hon. Willie Tatham, Hugh Huntley

Lady Pinton, Cynthia Brooke

Anna Wells, Olive Reeves-Smith

Martin Steele, Timothy Huntley

Kitty Lake, Isabel Lamson

Lord Grenham, Cyril Maude

Margot Tatham, Alma Tell

Hon. Mrs. Lynton, Marguerite St. John

Rev. Ernest Lynton, Harry Ashford

John Willocks, Geoffrey Miller

SYNOPSIS: Act I—A Room in the Hon. Willie Tatham's House in Mayfair. Evening.

Act II—A Room in Lord Grenham's House in the Country. An Afternoon Two Weeks Later.

Act III—Same as Act II. The Next Morning.

CLOSED APRIL 25, 1925

16 Performances

D169

TIMES SQUARE

Commencing Monday Evening, April 13, 1925

MYRON C. FAGAN

MISMATES

A Drama of Today

Staged by Rollo Lloyd

CAST OF CHARACTERS

(In the Order of Their Appearance)

Jim Blake, C. Henry Gordon

Judy, Jim's Wife, Clara Joel

Ted Wilson, Minor Watson

Peggy Reed, Beatrice Nichols

Jack O'Grady, Jud's Brother, Frederick Howard

Nancy, Evelyn Livingston

Ed Hellwig, Fred L. Tiden

Hemingway Bourke, Edward Power

Cubertson, Harold Salter

Florence, Leona Hogarth

Jimmy, Edwin Mills

France, Joan Shaw

SYNOPSIS: Act I—Jim Blake's Apartment in the Bronx, New York, an Evening in October, 1919. Act II—Same. Scene 1: Evening. Seven Months Later. Scene 2: The Following Morning. (Curtain descends for a minute to denote lapse of time from seven o'clock in the evening to seven the next morning.) Act III—The Same. About Ten o'clock in the Morning, a Year and a Half Later. Act IV—Jim Blake's Home, Westchester, N. Y. Present Time.

Elizabeth Darling replaced Joan Shaw May, 1925.

A. J. Herbert replaced C. Henry Gordon May, 1925.

CLOSED JUNE 6, 1925

72 Performances

D170

BROADHURST

Commencing Tuesday Evening, April 14, 1925

THE MESSRS. SHUBERT

LIONEL BARRYMORE

TAPS

By Franz Adam Beyerlein

CAST OF CHARACTERS

(In the Order of Their Appearance)

Capt. Von Bannewitz, Edwin Maxwell

Sergeant Volkhardt, Lionel Barrymore

Lieut. Von Lauffen, McKay Morris

Corporal Helbig, Ulrich Haupt

Corporal Quisla, Egon Erber

Private Michael, Milton Stiefel

Lieut. Von Howen, Frederick Marklyn

Major Paschke of the 19th Alastian Artillery, Tharlow Bergen

Capt. Lehdenburg of the 10th Palatinat-Cuirassiers, Herbert Standing

A Doctor, Robert Thorne

Lieut. Hagmeister, 186th Infantry, Lauman Davis

An Orderly, George Gilday

A Secretary, Sydney Smith

Klarhorn Volkhardt, Irene Fenwick

SYNOPSIS: Act I—Scene 1: Troop Headquarters. Scene 2: Lieut. von Lauffen's Quarters. Act II—Squadron Room. Act III—Same as Act I, Scene 2.

LOCALE—Sennheim, a Small Garrison Town in Alsace. Time—1903

CLOSED MAY 9, 1925

31 Performances

D171

GUILD

Beginning Monday Evening, April 13, 1925

Fifth Production of the Sixth Subscription Season

THE THEATER GUILD

CAESAR AND CLEOPATRA

A Page of History by Bernard Shaw

The Production Directed by Philip Moeller

Settings by Frederick Jones

Costumes by Aline Bernstein

CHARACTERS

(In Order of Appearance)

Belzazar, Lawrence Cecil

The Persian, Trevor Bland

Sentine, Maurice McRae

Nubian Sentinel, Harold Harding

Bel Afris, George Baxter

A Woman, Mary Tupper

Cataraeta, Helen Westley

Caesar, Lionel Atwill

Cleopatra, Helen Hayes

Slave, Rupert Bannister

Three Women Slaves, Harriet Atherton

Rufio, Rose Hobart

Chamberlain, Edmund Elton

Ptolemy, Leete Stone

Theodotus, Albert Bruning

Britannus, Maurice Cass

Lucius Septimius, George Baxter

Wounded Roman Soldier, Edwin A. Brown

Roman Sentinel, William Griffith

Apollodorus, Schuyler Ladd

Four Market Porters, James W. Wallace

Centurion, Maurice McRae

First Auxiliary Soldier, Frederick Chilton

Second Auxiliary Soldier, Lewis McMichael

Boatman, Starr Jones

Musician, Leonard Loan

Iria, Helena Simkhovitch

Charmian, Rose Hobart

Palace Official, Charles Cheltenham

Major Domo, Lawrence Cecil

A Priest, James W. Wallace

Egyptians, Couriers, Hand Maidens, Attendants, Slaves, Roman Soldiers, Townspeople, etc.

Harriet Atherton, Joan Marion, Hildegard Halliday, Wilma Henderson, Rose Hobart, Lucille Lortel, Virginia Gregory, Sylvia Shear, Helena Simkhovitch, Marjory Warden and Mary Tupper.

John Burr, Harold Clurman, S. Thomas Gomez, Henry Gelger, Felix Jacoves, William Griffith, Starr Jones, Stanley Lindahl, James Norris, Carlton Nevill, Jack Quigley, Alexander Tiera, Charles Cheltenham, James W. Wallace, Jack Trevor, Peter Arno, Jack Barrie, T. Brewster Board, Edwin A. Brown, Launcelot Baxter, Joe Burns, Albert Boyd, Frederick Chilton, Walton Ford, Clarence Rockwell, Leete Stone, Morris Zirin, Lewis McMichael, Charles Wazensheim, Leroy Montague, Arthur Deering, Joseph Loud, Lawrence Cloe and Jacob Karlin.

PROLOG

Spoken by the God Ra, Albert Bruning

SYNOPSIS: Act I—Scene 1: Courtyard of Palace on Syrian Border, 48 B. C. Scene 2: The Sphinx in the Desert. Same Night. Scene 3: Throneroom of Palace. Act II—Council Chamber of the Chancellors of the King's Treasury in the Palace at Alexandria. Act III—Scene 1: Esplanade Before the Palace. Alexandria. Scene 2: The Lighthouse on Pharos at Edge of Peninsula in the Harbor of Alexandria. Act IV—Scene 1: Apartment in Palace, Alexandria. Scene 2: Roof of the Palace, Six Months Later. Act V—Esplanade Before the Palace, Alexandria.

Jack Quigley out of cast May, 1925.

Francis Verdi replaced A. Trevor Bland.

Sylvia Shear replaced Harriet Atherton.

Marion Hahn replaced Joan Marion.

Jack Trevor replaced Wm. Griffith.

Edwin A. Brown replaced Frederick Chilton May, 1925.

Paul Jones in cast May, 1925.

Francis Verdi out of cast June, 1925.

CLOSED AUGUST 1, 1925

128 Performances

D172

SELWYN

Commencing Wednesday Evening, April 15, 1925

GEORGE CHOOS

THE SAPPHIRE RING

A Portrait of a Woman

By Laszlo Lakatos

Adapted by Isabel Leighton

Staged by Lester Lonergan

CAST OF CHARACTERS

(In the Order of Their Appearance)

Mari, Elizabeth Holman

Josef, Milano Tilden

Krista, Helen Gahagan

Karoly, Frank Conroy

Elsa, Kenneth MacKenna

Garzo, Mured Florence

The Action of the Play Taken Place in Budapest.

TIME—The Present.

Billie Rudell replaced Penelope Hubbard May, 1925. Zita Johann replaced Galina Kopernak June, 1925. Walter Gilbert replaced George Gaul June, 1925. Madeline Davidson replaced Mary Halliday June, 1925. Natalie Browning replaced Billie Rudell June, 1925. William Garcan replaced Arthur Vinton and David Kekal replaced William Garcan June, 1925. Charlotte Wynters replaced Madeline Davidson July, 1925. Mary Ann Denlier replaced Zita Johann July, 1925.

D177 LENOX LITTLE Beginning Thursday Evening, April 23, 1925 ALBERT VON TILZER -Presents- THREE DOORS

An Entertainment in Three Acts By Edward E. Rose and F. S. Merrill CAST OF CHARACTERS Joe Mullins.....Warburton Guilbert Ella.....George West Slattery.....N. R. Cregan Arthur Drake.....Edwin Varney Maudie Doane.....Betty McLean Myrtle Wing.....Ruth MacMullen John Brewster.....John Ferguson Raymond, the Hindu.....John O. Hewitt Abe Pintree.....Pacie Ripple Charles Dare.....Edwin Varney Sulkam.....Betty McLean Ethel Doane.....Allene Loeb Mary Delmaine.....Ethel Stoddard Taylor Jonathan Bold.....Louis Polan Stephen Writwell.....John Lanigan Ike Conave.....Johnny Cantwell Tim Casey.....John Rowan Maggie.....Lillian Wilck Ethelbert Hayes.....Winifred Salisbury Jeremiah Collins.....N. R. Cregan Carlo Masetto.....Lillian Wilck Shivers.....Joe Lanigan Sheriff Manton.....John Rowan Fireman.....George West SYNOPSIS: Act I—Scene 1: Miss Delmaine's Dressing Room at the Gotham Theater. Scene 2: The Stage of the Gotham Theater at the Close of the Second Act of a Play on Opening Night. Scene 3: Before the Curtain of the Gotham Theater, a Few Moments Later, the Same Evening. Act II—Scene 1: The Meeting of the Citizens' Play Jury, Several Days Later. Scene 2: Room in the Hollow House, Somewhere in Westchester, Same Evening. Act III—Room in Hollow House in Westchester. Play Staged by F. S. Merrill CLOSED MAY 2, 1925 12 Performances

Reopened May 14, 1925, at Wallace's Theater, with following cast: Arthur Drake.....Edwin Varney Slattery.....J. R. O'Neill Abe Pintree.....Pacie Ripple Myrtle Wing.....Ruth MacMullen Mary Delmaine.....E. Stoddard Taylor John Brewster.....Harold Moulton Mable Buck.....Betty McLean Ethel Doane.....Ella Landre Jonathan Bold.....Roy Bucklee Stephen Writwell.....Joe Lanigan Ike Conave.....Johnny Cantwell Tim Casey.....John Rowan Maggie.....Lillian Wilck Lura Lee.....Winifred Salisbury Ethelbert Hayes.....J. R. O'Neill Sulkam.....John O. Hewitt Raymond.....Lillian Wilck Carlo Masetto.....Lillian Wilck Shivers.....Joe Lanigan Sheriff Manton.....John Rowan CLOSED MAY 27, 1925 15 Performances Total—27 Performances

D178 HENRY MILLER Commencing Monday Evening, April 27, 1925 PATTERSON McNUTT -Presents- THE POOR NUT

A Comedy of Modern Youth By J. C. Nugent and Elliot Nugent (Authors of "Kempy") Staged by Howard Lindsay CAST OF CHARACTERS (In the Order of Their Appearance) "Colonel" Small.....Joseph Dailey Margerite Blake.....Norma Lee John Miller.....Elliott Nugent Julia Winters.....Florence Shirley "Spike" Hoyt.....Grant Milla "Hub" Smith.....Beach Cooke "Magpie" Welch.....Percy Helton Coach Jackson.....John Webster "Wally" Pierce.....Cornelius Ksefe Professor Deming.....Wright Kramer "Doc" Spurney.....Thomas Shearer A Freeman.....Joseph Mitchell Wisconsin Official.....Joseph London Peggy.....Margaret Fitch Betty.....Jean Mann Ohio State Student.....Wisconsin Student Runners—Wisconsin: Garin O'Rourke, Frank Sulzer and Hamilton Ward, Ohio State: Roger Briner and Lester Nielsen. SYNOPSIS: Act I—The University Book Store. Act II—Scene 1: The Trainer's Tent, Athletic Field. Next Day. Scene 2: Official Boxes, Corner of 13 Stadium. Act III—Living Room "Psi Sigma" House, That Night. Robert Scott replaced Jon. London May, 1925. Cornelius Roddy replaced John Webster May, 1925. John Burns, Jr. replaced Joseph Mitchell July, 1925. Frances Bavier added to cast July, 1925. Munroe Smith added to cast July, 1925.

D179 SELWYN Commencing Tuesday Evening, April 28, 1925 DONALD GALLAHER -Presents- THE GORILLA

A Chilling, Thrilling, Killing Mystery By Ralph Spence Staged by Walter F. Scott CAST OF CHARACTERS

(In the Order of Their Appearance) Jefferson Lee.....Stephen Maley Cyrus Stevens.....Frederick Truesdell Alice Stevens.....Betty Weston Arthur Marsden.....Robert Strange Mr. Mulligan.....Clifford Dempsey Mr. Garrity.....Frank McCormack Simmons.....Harry Southard The Stranger.....Joseph Guhrle A Sailor.....Harry A. Ward Dr. Wilner.....George Spelvin SYNOPSIS: Act I—Living Room Home of Cyrus Stevens, Long Island. Act II—Another Part of the House. Act III—The Garage. Note—The Action of the Play Begins at 11:20 p.m. and is Continuous. Case Hurt replaced Stephen Maley July, 1925.

D180 52D STREET Beginning Tuesday Evening, May 5, 1925 THE STAGERS -Present- ROSMERSHOLM

A Tragedy in Four Acts By Henrik Ibsen Translated by Charles Archer Staged by Edward Goodman Settings by Cleon Throckmorton Women's Costumes by Fania Mindel CAST OF CHARACTERS Rebecca West.....Margaret Wycherly Madam Helseth.....Josephine Hull Doctor Kroll.....Carl Anthony Johanna Rosmer.....Warren William Ilric Brendel.....J. M. Kerrigan Peter Mortensgard.....Arthur Hughes CLOSED JUNE 13, 1925 47 Performances

D181 PRINCESS Beginning Thursday Evening, May 7, 1925 THE UNITED ARCADES, INC. -Presents- FLESH

A Comedy Drama by A. J. Lamb Production Staged by Charles Hanna CAST OF CHARACTERS (In the Order of Their Appearance) Percy.....Donald Leonard Fanny Batcher.....Grace Connell Mrs. Simkins.....Josephine Williams Steve Dowling.....Edwin Guhl Dr. Graham.....George Patton Dell Moreland.....Madeline Davidson Fred Carp.....William Balfour Algy.....Cosette Faustine Officer Ryan.....Henry Kelly SYNOPSIS: Act I—Fanny's Room. Act II—Scene 1: Dell Moreland's Parlor. (Three Months Later.) Scene 2: At the Theater. (Same Evening.) Scene 3: Street Near Dell's Home. (That Night.) Act III—Fanny's Room. (The Same Night.) Act IV—Scene 1: Fanny's Room. (Two Minutes Later.) Scene 2: Same. (One Hour Later.) Scene 3: A Street. CLOSED MAY 9, 1925 4 Performances

D182 NEIGHBORHOOD Commencing Friday Evening, May 8, 1925 The Fourth Production of the Subscription Season Sheridan's Famous Comedy

THE CRITIC -Or- A TRAGEDY REHEARSED

In Three Acts Directed by Agnes Morgan and Ian Maclaren Settings by Aline Bernstein CAST OF CHARACTERS Mr. Dangle.....Whitford Kane Mrs. Dangle.....Dorothy Sands Mr. Sner.....Charles Warburton Mr. Puff.....Jan Maclaren Servant.....Phillip Mann Under Prompter.....Junius Mathews Sir Christopher Hatton.....Martin Wolfson Sir Walter Raleigh.....Charles Webster Governor.....Otto Hulcius Master of the House.....Junius Mathews Earl of Leicester.....Harold Minjer Sentinels.....Wm. Beyer and Geo. Heller Tilburina.....Adele Klier Confidant.....Dorothy Sander Don Ferolo Whiskerandos.....Marc Loebell First Cousin.....Blanche Talmud Uncle.....George Heller Near Relations.....Anne Schmidt, Paula Trueman Constable.....Phillip Mann Justice's Lady.....Vera Allen Beefsteak.....Harold Minjer Lord Bursleigh.....William Beyer First Niece.....Paula Trueman Second Niece.....Anne Schmidt River Thames.....William Beyer Thames Banks.....Anne Schmidt, Paula Trueman Spanish Ships.....Otto Hulcius, Marc Loebell English Ships.....Junius Mathews, Martin Wolfson Briannia.....Adele Klier Lion.....Dorothy Sands Unicorn.....Harold Minjer Rivers.....Vera Allen, Otto Hulcius, George Heller, Marc Loebell, Phillip Mann, Junius Mathews, Blanche Talmud, Charles Webster, Martin Wolfson SYNOPSIS: Act I—Home of Mr. and Mrs. Dangle. Act II—Drury Lane Theater. Act III—The Same. CLOSED JUNE 14, 1925 38 Performances

D183 49TH STREET Beginning Monday Evening, May 11, 1925 THE LOVES OF LULU

"Erdegeist" (Earth Spirit) A Play in Four Acts By Frank Wedekind Staged Under the Direction of Ulrich Haupt

CAST OF CHARACTERS Dr. Ludwig Schoen, Newspaper Owner and Editor.....Ulrich Haupt Alva, His Son, a Writer for the Stage.....John Davidson Dr. Goll, M. D.....J. Seymour Terry Schwarz, an Artist.....Edward Crandall Prince Escarny, an African Explorer.....Paul Boucet Escherich, a Reporter.....Leonard Ide Schigoleh.....Sydney Paxton Rudrigo, an Acrobat.....Forbes Dawson Ferdinand, a Coachman.....Thomas Coffin Cooke Lulu.....Margot Kelly Countess Geschwitz.....Clara Mackin Henriette, a Servant.....Kathlene Niday PROLOGUE The Author, in Guise of an Animal Trainer Charlie, His Assistant.....Stewart Baird SYNOPSIS: Act I—The Studio of Schwarz. (Two Years Later.) Act III—A Theatrical Dressing Room. (Two Years Later.) Act IV—Hall of Dr. Schoen's Home. (One Year Later.) Incidental Music Composed Especially by Frederick Schriemer CLOSED MAY 30, 1925 24 Performances

D184 48TH STREET Beginning Tuesday Afternoon, May 12, 1925 (For Special Matinees, Tuesdays and Fridays) THE ACTORS' THEATER -Presents- A BIT OF LOVE

By John Galsworthy Staged by Robert Milton (Courtesy of Robert Milton, Inc.) Settings by Donald Oenslager CAST OF CHARACTERS Michael Strangway.....O. P. Hoggie Beatrice Strangway.....Chrystal Herne Mrs. Bradmore.....Alice Fischer Jim Here.....Herbert Ranson Jack Cremer.....Ernest Rowan Mrs. Burlacombe.....Beril Mercer Burlacombe.....Alf Helton Trustaford.....St. Clair Bayfield Jarland.....Thomas Chalmers Clyst.....Phillip Leigh Fremam.....Joseph Macaulay Godleigh.....Edward Rigby Sol Potter.....John Brewer Morse.....Roy Cochran Villagers.....Charles Cheltenham, Harry Hatch, Warner Tufts, Oliver Putnam, Charles Bird, Franklin Salisbury, Dorothy Black, Eleanor Johnson, Priscilla York Ivy Burlacombe.....Elaine Temple Condie Trustaford.....Kathleen Middleton Gladys Fremam.....Helen Bergovoy Mercy Jarland.....Neville Westman Tibby Jarland.....Carol Chase Bobbie Jarland.....Alfred Little SCENE—A Village in the West of England. The Action Passes on Ascension Day. SYNOPSIS: Act I—Morning. Strangway's Rooms at Burlacombe's. Act II—Evening. Scene 1: The Village Inn. Scene 2: The Same. Scene 3: Outside the Church. Act III—Later That Evening. Scene 1: Strangway's Rooms. Scene 2: Burlacombe's Bar. CLOSED MAY 29, 1925 6 Performances

D185 HUDSON Beginning Monday Evening, May 11, 1925 OLIVER MOROSCO -Offers- FRANCINE LARRIMORE

In a Fanciful Romance, by John Haatings Turner HIS QUEEN -With- ROBERT WARWICK (In the Order of Their Appearance) Jane Roper.....Minnie Dupree Stock.....Margot Lester Maria Avillon.....Francine Larrimore James Gant.....Charles Brown Dick Coleby.....Harold West Rev. Walter Prundergast.....Frank Hubert Antrike Takaroulos.....Lumsden Hare Countess Phryne Eumaroa.....Marion Vantine Thales.....Robert Warwick Adelman.....Edward Emery A Young Man.....Francis X. Malloy SYNOPSIS: Act I—Somewhere in England. The Dining Room of a Small House. Act II—Zorea, the Capital of Pnyrhos. A Room in the Palace. Two Months Later. Act III—A Room in the House of Thales. Five Miles Outside Zorea. A Fortnight Later. Act IV—Again in the Palace. A Half Hour Later. The play staged by Mr. Morosco. CLOSED MAY 20, 1925 11 Performances

D186 DALY'S 63D STREET Beginning Monday Evening, May 11, 1925 NOD PRODUCTIONS, INC. -Present- FISKE O'HARA

THE BIG MOGUL -With- MISS PAT CLARY

DeWitt Newing's Melodramatic Comedy of Today CAST OF CHARACTERS (In the Order of Their Appearance) Peter Quilt's Office Boy.....Allen York Peter Quilt's Secretary.....Alma Blake Van Cortland Lamb.....Cameron Mathews Marie Lamb.....Miss Pat Clary Peter Quinn Quilt.....Fiske O'Hara Dalrimple.....Charlotte Kent J. Webb Holt.....John Driscoll Mrs. Lamb.....Ada Lytton Barbour Dr. Ferrone.....James E. Miller Jimmy Randolph.....Gilbert Cartland Miss Kearney.....Catherine Downey Beatrice Gilmore.....Dorothy Seegar Mr. Smith.....James Nelson NOTE—During the action of the second act a concert takes place, affording Mr. O'Hara an opportunity to gratify his many patrons with

some new numbers especially written for him in this character. He will be accompanied by Miss Downey. SONGS IN THE PLAY First Act—"Always in Love with Someone", by Ernest R. Ball. Second Act—Miss Seegar: "The Robin's Song", "Chansonette", "Her Town", Mr. O'Hara: "My Arcady", Lillian Strickland: "Mrs. Donegan", arrangement Mary Downey; "Mother Ashore" (Your Bad Boy's Coming Home), by Eddie Dowling. SYNOPSIS: Act I—Peter Quinn Quilt's Office, 10th Floor of the Randolph Building. About 11:30 A.M. Act II—The Music Room, Van Cortland Lamb's Home on Fifth Avenue. About 9 P.M., Three Weeks Later. Act III—Peter Quilt's Office, The Next Day. Act IV—Conference Room of Van Cortland Lamb's Private Suite, Same Day. Play Staged by T. Daniel Frawley. Elizabeth Fachinger replaced Dorothy Seegar May, 1925. CLOSED MAY 30, 1925 24 Performances

D187 NATIONAL Commencing Saturday Evening, May 16, 1925 HENRY BARON -Presents- THE BRIDE RETIRES

A Comedy in Three Acts by Felix Gandera Adapted by Henry Baron LILA LEE CAST OF CHARACTERS Mme. Herbel.....Alice Fischer Claude Herbel.....Stanley Ridges M. Cortinat.....Grant Stewart Raymonde.....Lila Lee Gisala.....Ethel Intropidi Edouard.....Taylor Graves Victorine.....Mrs. Jacques Martin SYNOPSIS: Act I—Claude Herbel's Bachelor Apartment in Paris. Act II—The Bridal Chamber, Two Months Later. Act III—Same as Act I. The Next Morning.

D188 49TH STREET Beginning Tuesday Evening, May 19, 1925 JACOB A. WEISER -Presents- LADY OF THE ROSE

By Martin Flavin (Author of "Children of the Moon") CAST OF CHARACTERS (In the Order of Their Appearance) John Meredith.....Henry Herbert The Lady.....Margaret Mosier Lorraine.....Margaret Mosier Larry Trevelyan.....Howard Lang Peter.....William Podmore Richard Brainerd.....Kenneth Fox Dan.....D. V. Deerli Max Lubin.....Edwin Maxwell Doctor.....George Spelvin SYNOPSIS: Act I—Scene 1: John Meredith's Study. Afternoon. Scene 2: The Stage of a Theater. Same Afternoon. Scene 3: Same as Scene 1. Evening. Act II—John Meredith's Living Room, Night. Act III—Same as Scene 1. Several Weeks Later. Play Directed by Henry Herbert and Jacob Weiser Stage Manager, Sam Baron CLOSED MAY 25, 1925 8 Performances

D189 BROADHURST Beginning Thursday Evening, May 21, 1925 THE MESSRS. SHUBERT -Present- LIONEL BARRYMORE

MAN OR DEVIL

By Jerome K. Jerome The Play Staged by Lawrence Marston CAST OF CHARACTERS (In the Order of Their Appearance) Christina.....Ruth Findlay Burgomaster Haas.....Herbert Standing A Barber.....Milton Stiefel Nicholas Snyder.....Lionel Barrymore An Artist.....Milano Tilden Vrow Molenaar.....Isabelle Winlock A Child.....Georgina Tilden Dame Toelast.....Thurlow Bergen A Peddler.....McKay Morris Janet Bies.....Egon Brecher The action of the play occurs in Zaandam, Holland, early in the 17th century. SCENE—At Nicholas Snyder's. SYNOPSIS: Act I—Late Afternoon. Act II—The Next Morning. Act III—Evening. Art Director, Watson Barratt Setting Designed by Rolfe Wayne CLOSED JUNE 6, 1925 20 Performances

D190 NEIGHBORHOOD PLAYHOUSE Special Matinee May 24, 1925 RUSSIAN CHAMBER THEATER -Presents- THE CRICKET ON THE HEARTH

By Charles Dickens In a Prologue and Four Acts CAST OF CHARACTERS Mrs. Peerybingle.....Barbara Bulgakoff Tilly Slowboy.....Antonina Fechner John Peerybingle.....Ivan Lazareff The Unknown.....Valerian Iavorsky Caleb Plummer.....Leo Bulgakoff Mr. Tickleton.....Andrew Salama Bertha Plummer.....Nina Eliashevitch Mrs. Fielding.....Olga Ivanova May Fielding.....Valentina Kraemer Tickleton's Servant.....Daniel Zaret Performance Repeated May 25 and at Provincetown Playhouse May 28 and 29, June 2 to 6. 9 Performances

D191

BOOTH

Commencing Monday Evening, May 25, 1925
MICHAEL MINDLIN
(Mindreyer Productions, Inc.)

ODD MAN OUT

By Paul Fox and George Tilton
Staged by Joseph Graham
Settings by Cleon Throckmorton
CAST OF CHARACTERS
(In the Order of Their Appearance)
Wilson.....Lewie Baranington
Karl Spalla.....A. E. Anson
Julie Baneroff.....Alma Tell
Jerry Ames.....James Crane
Hickon Baneroff.....Lee Baker
SYNOPSIS: Act I—An Afternoon in July. Act II—That Evening. Act III—The Next Morning.
Time—The Present
Note—The action takes place near New York in the country home of Hickon Baneroff.
CLOSED JUNE 6, 1924
16 Performances

D192

CORT

Commencing Thursday Evening, May 28, 1925
RAYE & CO., INC.

BACHELOR'S BRIDES

A Farce Comedy in Three Acts
By Charles Horace Malcolm
Staged by Melville Burke
CAST OF CHARACTERS
(In the Order of Their Appearance)
Rev. Thomas Blakeney.....Frank Sherlock
Robert.....Walter Kingsford
Lady Ashfield.....Althea McDermott
Captain Percy Ashfield.....Charles Davis
Mary Bowing.....Lee Patrick
Catherine Tweed.....Ann DeLafield
Chauncey Hamner.....Edward Poland
Mrs. Cecil Combemere.....Olivia Reeves-Smith
The Earl of Allerton.....Perry Norman
Cecil Combemere.....Horace Sinclair
Last Post.....George Spelvin
SYNOPSIS: Act I—The Hall, Ashfield House, Before Dinner. Act II—The Same. Enter the Same Evening. Scenes of the Dream Fantasy in Act II—1: Percy's Garden. 2: The Farmers' Ball. 3: Cynthia Combemere's Bedroom. 4: Lord Allerton's Garden. 5: Lewes Race Track. 6: The Village Church.
(Characters in the Dream Fantasy)
Catherine Tweed, Cleopatra, Percy's Temptation
Robert.....Percy's Bodyguard
Mary.....Percy's Guardian Angel
Lady Ashfield.....Percy's Mother
Cynthia Combemere.....Percy's Menace
Cecil Combemere.....Percy's Friend
Lord Allerton.....Percy's Prospector
Mr. Hamner.....Percy's Conscience
Rev. Thomas Blakeney.....Percy's Hookmaker
Last Post.....Percy's Horse
Act III—The Same. The Next Morning.
Time—The Present. Scene—Ashfield House, Sussex, England.
John T. Dwyer replaced Edward Poland June, 1925.

CLOSED JUNE 20, 1925
28 Performances

D193

KNICKERBOCKER

Commencing Monday Evening, June 1, 1925
Continuing Until Saturday Evening, June 6, 1925
THE PLAYERS 4TH ALL-STAR REVIVAL

TRELAWNEY OF THE WELLS

By Arthur Winz Pinero
CAST OF CHARACTERS
Jamea Teller.....Charles Coburn
Augustus Colpoys.....Herbert Corthell
Ferdinand Gadd.....William Courtleigh
Tom Wrench.....Claude King
Mrs. Teller.....Amelia Bincham
Avonia Bunn.....Violet Heming
Rose Trelawney.....Laurette Taylor
Imogen Parrott.....Gladys Hanson
O'Dwyer.....John Cumberland
Vice-Chancellor Sir William Gower.....John Drew
Arthur Gower.....Saxon Kling
Clara De Fenix.....Catherine D. Owen
Captain De Fenix.....Ernest Lawford
Miss Trafalgar Gower.....Mary Elizabeth Forbes
Mrs. Mossop.....Mrs. Thomas Whiffen
Mr. Ablett.....O. P. Hoggie
Charles.....Henry Forsman
Sarah.....Molly Pearson
Mr. Denzil.....John Davenport Seymour
Mr. Mortimer.....Patterson McNutt
Mr. Hunston.....Douglas J. Wood
Miss Brewster.....Amelia Barrett
Miss Adair.....Mary Elizabeth Forbes
Hallkeeper.....John Evans
SYNOPSIS: Act I—At Mr. and Mrs. Teller's Lodgings in No. 2 Brydon Crescent, Clarendon May. Act II—At Sir William Gower's in Cavendish Square, June. Act III—Again in Brydon Crescent, December. Act IV—On the Stage of the Pantheon Theater. A Few Days Later.
Period—Somewhere in the Early Sixties
Scenery by Robert Edmond Jones
Produced Under the Stage Direction of William Seymour
The Production Under the Auspices of the Theater Committee of the Players
Daniel Frohman, Chairman
8 Performances

D194

DALY'S

Commencing Monday Evening, June 1, 1925
HERMANN LIEB

CHARLEY'S AUNT

By Brandon Thomas
CAST OF CHARACTERS
(In the Order of Their Appearance)
Jack Chesney.....Charles B. Forman
Braggett.....Harry Clifford
(Played Braggett, Standard Theater, N. Y., 1893)
Charley Wychem.....Anthony Stanford
Lord Fancourt Babberly....."Rabbs"
Maid to Erotica.....Sam A. Burton
Sir Francis Chesney.....George Sydneyham
Amy Spettigue.....Hope Coxhead
Kitty Verdon.....Grace Vase
Stephen Spettigue.....Karl Stall
Donna Lucia D'Alvarez.....Ruth Chornening

Ella.....Kathleen Middleton
General Understudies.....Evelyn Ann Mercer
.....George Spelvin

Staged by Hermann Lieb
SYNOPSIS: Commemoration Week, Oxford, England. Act I—Jack Chesney's Room, St. Oloes College. "When plious frauds are dispensations."—Hudibras. Act II—Garden Outside of Jack's Rooms. "While there's tea, there's hope."—Anonymous. Act III—Drawing Room in Spettigue's Home. "Dinner lubricates business."—Dowell.
CLOSED JUNE 27, 1925
40 Performances

D195

48TH STREET

Commencing Monday Evening, June 1, 1925
LESTER BRYANT

SPOOKS

Mystery Farce by Robert J. Sherman
CAST OF CHARACTERS
(In the Order of Their Appearance)
Elliot Butterfield.....Roy Gordon
Judy.....Dixie Loftin
Marion Blackwell.....Ethel Wilson
Sam.....Cy Plunkett
Douglas Blackwell.....Grant Mitchell
Laurette Payne.....Marcela Byron
Silas Willoby.....Arthur Omi
Messenger Roy.....Ward MacDonough
Inspector Ryan.....Cecil Owen
Miss Brown.....Emmy Martin
Police Officer.....Harry Buchanan
SYNOPSIS: Act I—The First Night. Act II—The Second Night. Act III—The Third Night.
The Action of the Play Occurs in the Old Mansion of Simon Blackwell
Staged by H. Minturn
Moved to Cort Theater July 6, 1925
Jane Houston replaced Ethel Wilson July, 1925.
Wallace Widdecombe replaced Roy Gordon July, 1925.
Heien Spring replaced Marcela Byron July, 1925.

D196

52D STREET

Beginning Tuesday Afternoon, June 2, 1925
(For Special Matinees Only)
Tuesdays and Fridays

THE STAGERS

The Ram's Head Players of Washington
In—
THE BIRD CAGE
A Pantomime in Three Acts
By Ferdinand Bealer
Music by P. Mario Costa
Directed by Ellen Van Volkenburg
Settings and Costumes by James Reynolds
Musicians: Katherine Ellis and Marjorie Harding
CAST
Lousette.....Josephine Hutehinson
Julot.....Ranald Savery
Pierrot.....Robert Bell
Pochinet.....Richard Ellwell
Eufine.....Ruth Harrison
Petit Pierrot.....Ella Bergling
CLOSED JUNE 12, 1925
4 Performances

D197

GREENWICH VILLAGE

(For Two Special Performances)
Wednesday, June 3; Friday, June 5, at 2:30

A. W. O. L.

(Absence Without Official Leave)
A Comedy in Three Acts by Salisbury Field and Felton Elkins
Directed by Stanley Howlett
CAST OF CHARACTERS
Marlan Hunnewell.....Helen Freeman
Richmond, Her Maid.....Alys Ross
Mrs. Kelly, Her Cook.....Lucy Shreve
Miss Natter, Her Nursery Governess.....
Charles Hunnewell, Her Husband.....Edgar Stehli
Lydia Carson, Her Sister-in-Law.....
ACT I
Joe Carson, Her Brother.....Laurence Cecil
(Courtesy of the Theater Guild)
Capt. Sir Lionel Savage.....Reginald Owen
Tye, a Butler.....Joseph Albenton
SYNOPSIS: Act I—Marlan Hunnewell's Roudolt, Park Avenue, New York City. Toward Noon of a December Morning. Act II—The Music Room at "Villa Reposo", Santa Barbara, Calif. About Eleven o'Clock in the Morning. Two Months Later. Act III—The Same as Act II. Evening, Five Days Later. (During this act the curtain will be lowered to denote the passage of two hours.)
Stage Manager for "A. W. O. L."
Sigourney Thayer

D198

PROVINCETOWN

Commencing Monday Evening, June 8, 1925
(For One Week)
THE LATIN PLAYERS OF LAFAYETTE COLLEGE

THE BROS. MENAECHEMUS

A Roman Comedy of Plautus
Translated by Prof. John E. Crawford
CAST OF CHARACTERS
Prolog.....Leslie Barnes
Frusa, a Parasite.....Eugene Roth
Menaechmus.....Fred Rannell
His Wife.....George Youm
Frotica, a Courtesan.....F. Poole Ryan
Plump, Her Cook.....George Williams
Menaechmus Socrates.....Elmer Fritchfield
Mossento, His Slave.....Eugene Pattberg
Maid to Erotica.....Norman Baylis
Father-in-Law to Menaechmus.....Leslie Barnes
A Doctor.....Paul Morrison
Staves to Menaechmus.....Alfred Morrison
.....Messrs. Harris, Cole, Kerk, Klaser
8 Performances

D199

WALLACK'S

Commencing Monday Evening, June 8, 1923
WALTER O. LINDSEY

THE RIGHT TO LOVE

By Sheldon White
Staged by Roland Rushton
CAST OF CHARACTERS
(In the Order of Their Appearance)
Beasle Barton.....Nellie Burt
Robert Blair.....Robert Lynn

Bellinda Perkins.....Edith King
Tom Carroll.....Owen Cunningham
Martin Gray.....Herbert Dobbins
Frank Preston.....John D. Seymour
Mary Barton.....Leah Winslow
Alice Leigh.....Mary Daniel
Warren King.....William Melville
Jerry.....Henry Rowland
Jackson Strong.....Eugene Laitue
SYNOPSIS: Act I—Afternoon. Act II—The Same Night. Act III—Scene 1: The Following Morning. Scene 2: Ten Minutes Later. (Curtain will be lowered for one minute between Scenes 1 and 2 to denote lapse of time.)
The Place—Falls City, Maryland. The Scene—Living Room in the Cottage Inn. The Time—The Month of September.
Frederick Forrester replaced Wm. Melville June, 1925.
CLOSED JUNE 20, 1925
16 Performances

D200

PRINCESS

(For One Special Performance)
Tuesday Matinee, June 9, 1925
THE FAMILY FAILING

A Comedy of Ordinary People by Elfrida and Clarence Derwent
CAST OF CHARACTERS
(In the Order of Their Appearance)
Brownlow.....Leonie Emery
Pauline.....Highline Humphreys
Martin.....Fairfax Burgher
Mrs. Montessor.....Pearl Sindelar
Veneta.....Sallie Sanford
Mr. Montessor.....Arthur Lewis
Kent.....Thompson Derr
Mr. Miller.....George V. Brooks
Mrs. Frith.....Lillian Booth
SYNOPSIS: Act I—The Montessors' Home in London, England. One Afternoon. Act II—The Friths' Home in Manchester. A Week Later. Act III—Same as Act II. Nine Days Later.
Staged by Clarence Derwent

D201

TIMES SQUARE

Commencing Monday Evening, June 15, 1925
ARCH PRODUCTIONS, INC.

KOSHER KITTY KELLY

A Unique Comedy With Several Singable Songs
By Leon De Costa
Staged by A. H. Van Buren
Musical Numbers Staged by Ralph Rigga
Art Director, Walter Heisey
CAST OF CHARACTERS
(In the Order of Their Appearance)
Kitty Kelly.....Heien Shipman
Morris Rosen.....Basil Loughrane
Mrs. Mary Kelly.....Dorothy Walters
Wang Lee.....Paul Porter
Mrs. Sarah Feinbaum.....Jennie Moscovitz
Patrick O'Reilly.....Fred Santley
Rose Ginsburg.....Beatrice Allen
Moses Ginsburg.....Robert Leonard
Joe Barnes.....Charles F. O'Connor
Zella Barnes.....Dorothy Gay
A Stranger.....William Brainerd
SYNOPSIS: Act I—Scene 1: In Front of Kitty Kelly's Home, at 4 a.m. Scene 2: Kitty Kelly's Bedroom. 15 Minutes Later. Act II—Ginsburg's Kosher Delicatessen Store. Three Months Later. 10:15 p.m. Act III—Scene 1: Mrs. Kelly's Parlor. A Few Weeks Later. Scene 2: In Front of Ginsburg's Delicatessen Store. Seven Weeks Later. Scene 3: Mrs. Feinbaum's Living Room, the Same Day.
Time—The Present. Summer. Place—New York City, Hester Street.
MUSICAL NUMBERS
George Hirst, Musical Director
Overture
ACT I
Dancing Toes.....Kitty and Morris
Kosher Kitty Kelly.....Pat and Kitty
Entr'acte—Kosher Kitty Kelly
ACT II
Specialty.....Joe and Zella
What's in Store for You.....Kitty and Morris
I'll Cuddle Up to You.....Kitty, Pat and Morris
Entr'acte—I'll Cuddle Up to You
ACT III
I Want to Dance With You.....Company
Scene 2
Where We Can Be in Love.....Kitty and Pat
Kosher Kitty Kelly.....Ginnes
Mollie Doherty replaced Dorothy Gay June, 1925.
Albert Hunt replaced Albert Hecht July, 1925.
CLOSED AUGUST 1, 1925
44 Performances

D202

52D STREET

Beginning Thursday Evening, June 18, 1925
THE STAGERS

As the Fourth Production of Their Subscription Season
ENGAGED
A Burlesque by W. S. Gilbert
With Music and Lyrics Found by Brian Hooker
Staged by Edward T. Goodman
Directed by Carroll Weller
Settings by Robert E. Lacher and Cleon Throckmorton
Costumes Designed by Robert E. Lacher
CAST OF CHARACTERS
(In the Order of Their Appearance)
Maggie Macfarlane, a Lowland Lassie.....
Angus Macfarlane, a Lowland Peasant Lad.....
Mrs. Macfarlane, a Lowland Widow.....
Margaret Love

Belvawney, a Gentleman From London..... Jay Fassett
Belinda Treherne, a Lady in Distress.....

Antoinette Perry
Mr. Symperson, a Father.....George Riddell
Chevrot Hill, a Young Man of Property.....J. M. Kerrigan
Major McGillicuddy, an Officer and a Gentleman.....Peaver Wells
Parker, Minnie Symperson's Maid.....Dolle Gray
Minnie, Symperson's Daughter.....Rosamond Whiteside
SYNOPSIS: Act I—Garden of a Cottage Near Greta, on the Border Between England and Scotland. Act II—Drawing Room in Symperson's House in London. Three Months Later. Act III—Same. Three Days Later.
Time—1877

MUSICAL NUMBERS
The music is taken from songs by Sullivan, Mulloy, Rockell, Pinault and others of the period. A few numbers were composed for this production, in the Victorian manner, by Porter Steele. In some cases the original lyrics are used; others were written by Brian Hooker.

ACT I
1. Braes o' Ballachose.....Maggie and Angus
2. Ballad—Love Is Enough.....Belinda, Belvawney
3. Love, I Will Love You Ever.....Chevrot
4. Trio—All for Love.....Maggie, Angus, Chevrot
5. Finale—What Is This I See?.....Belinda, Maggie, Mrs. Macfarlane, Chevrot, Belvawney, Angus and McGillicuddy.

ACT II
1. I'm Going To Be Married Today.....
2. Unrequited.....Minnie with Parker and Symperson
3. Love—A Little Kiss.....Parker and Chevrot
4. Prince Charming.....Minnie and Chevrot
5. The Story of a Sheep.....

ACT III
1. Sometimes.....Minnie, Belinda, Belvawney
2. Duet—Dear, Dear Sisters.....Belinda, Minnie
3. Quartet—A Jury of His Peers.....
4. Minnie, Belinda, Chevrot, Symperson
5. Finale.....Belinda, Minnie, Maggie, Macfarlane, Parker, Chevrot, Belvawney, Symperson, Angus

Moved to 48th Street Theater July 6, 1925

D203

WALLACK'S

Commencing Monday Evening, July 6, 1925
THE PLAYERS

Present Themselves
In the Jolly Oddity

ALL WET

By Willis Maxwell Goodhue
CAST OF CHARACTERS
(In the Order of Their Appearance)
Thomas Finch Ingram.....Charles Brown
Higgins.....Edward Emery
Mac Ingram.....Mary Duncan
Jane Hastings.....Constance Molinoux
Violet Fish.....Elizabeth Dunne
William Archibald Johns.....Howard Freeman
Frederick Vandringham Carter.....Mann Holmer
Lucy Norton.....Beaumont O'Quinn
Captain Amos Ruggles.....James Bahr
Caroline Brewster.....Caroline McLean
SYNOPSIS: Act I—A Morning in May. Act II—Eleven o'Clock, the Same Night. Act III—A Few Minutes Later.

The action of the play takes place in the living room of the residence of Mr. and Mrs. Thomas Finch Ingram, situated in Yonkers.
Staged by Edward Emery, Mrs.
CLOSED JULY 11, 1925
8 Performances

D204

BIJOU

Beginning Monday Evening, July 20, 1925
ROBERT L. MACNABB

WHAT WOMEN DO?

By Lila Longson
CHARACTERS
(As You Meet Them)
Dora.....Henrietta Adams
Mrs. Preston.....Isabel West
Mr. Brockton.....Egon Brecher
Miss Hammersley.....Shona Kingsley
Mrs. Steadman.....Irene Purcell
Dr. Steadman.....Ben Taggart
Mr. Carlton.....William Shelley
Mr. Hammersley.....James T. Ford
Williams.....Milano Tilden
Robert.....Edgar Peck
Patients, Nurses and Attendants

SYNOPSIS: Act I—Dr. Steadman's Receiving Room. Afternoon. Act II—Sitting Room at Hammersley's. Evening. Three Weeks Later. Act III—The Sanitarium. Night. Three and a Half Years Later. Act IV—Same as Act II. Afternoon.
CLOSED AUGUST 1, 1925
16 Performances

D205

HUDSON

Commencing Monday Evening, July 27, 1925
L. M. SIMMONS

THE MORNING AFTER

By Len D. Hollister and Leona Stephens
Staged by Lester Lennox
CAST OF CHARACTERS
(In the Order of Their Appearance)
Will Sumner.....A. H. Van Buren
Heien Sumner.....Anne Morrison
Iola.....Emma Wise
Jimmy Huff.....Donald Foster
Ambrose Guthrie.....Arthur Ackworth
Mrs. Madron.....Verroe Tessdale
Mrs. Lamb.....Gypsy O'Brien
"Paiky" Andrews.....Ray Johnson
Mrs. Guthrie.....Constance Beaumar
Mrs. "Dicks" Deming.....Zola Talma
SYNOPSIS: Act I—Sumner's Bungalow. Morning. Act II—The Same. The Next Morning. Act III—The Same. A Few Moments Later. The Action Taken Place on an Island in Sebago Lake, Maine
Production Designed and Executed by Nicholas Yellenti

Musical Comedy

M1 EARL CARROLL

Commencing Monday Evening, December 31, 1923

F. ZIEGFELD

Offers His Latest Production

EDDIE CANTOR

KID BOOTS

A Musical Comedy of "Palm Beach and Golf" Staged by Edward Royce

MARY EATON

Book by William Anthony McGuire and Otto Harbach; Music by Harry Tierney; Lyrics by Joseph McCarthy

CAST OF CHARACTERS

- 1-Peter Pillsbury... Robert Cummings
Herbert Pondleton... Paul Everett
Harold Logan... John Rutherford
Mable Manville... Harland Dixon

Moved to Selwyn September 1, 1924. 1-Replaced by Phil Ryley September, 1924.

M2 SELWYN

Commencing Monday Evening, April 21, 1924

THE SEYWYNS

ANDREW CHARLETON'S REVUE OF 1924

Beatrice Lillie, Gertrude Lawrence and Nelson Keys

1-Opening-"How D'You Do"
Fred Leslie, Ronald Jeans and Philip Braham

Johns... George Pughe
George... Nelson Keys
Mr. Tripp... Gertrude Lawrence

11-Replaced by Marian Ross.
12-Replaced by Pauline Maxwell.
13-Replaced by Jean McGee.

Beatrice Lillie, Herbert Mundin, Fred Leslie, Irene Russell

8 "I Was Meant for You" (Sissie and Blake)

9 "Tea-Shop Tattle" (Dion Titheradge)

10 "I Don't Know" (Ronald Jeans and Philip Braham)

11 "Brigando" (Nelson Keys and Irene Russell)

12 "Cigaret Land" (R. P. Weston and Bert Lee)

The Dreamer... Herbert Mundin

1 "There's Life in the Old Girl Yet" (Noel Coward)

2 "Incredible Happenings" (Ronald Jeans)

3 "A Change of Treatment" (George Elton)

4 "I Might" (Ronald Jeans and Philip Braham)

5 "I'm in Love With You" (Nelson Keys and Irene Russell)

6 "The Indicator" (Dion Titheradge)

7 "Rough Stuff" (Ronald Jeans and Ivor Novello)

8 Courtship... Nelson Keys

9 "March with Me" (Douglas Furber and Ivor Novello)

10 "Limehouse Blues" (Douglas Furber and Philip Braham)

11 Jazz Impressions (Nelson Keys)

12 "Night May Have Its Sadness" (Collie Knox and Ivor Novello)

Moved to Times Square September 1, 1924.

CLOSED SEPTEMBER 20, 1924

M3 HARRIS

Commencing Monday Evening, June 23, 1924

WALTER BROOKS

PLAIN JANE

The Delightful Musical Comedy in Two Acts

Book by Phil Cook and McElbert Moore; Lyrics by Phil Cook; Music by Tom Johnstone

2-Jane Lee... Lorraine Manville

3-Countess Suzanne D'Arcy... Winifred Lawshe

4-Pierre... Lew Christie

5-Ruth Kingsley... Charles McNaughton

6-Buddy Smith... Lester O'Keefe

7-Happy Williams... Dan Healy

8-Kelly's Second... Jack Gerard

9-Referee... Jack Stanley

10-Stenographer... Pearl Howell

11-Japanese Doll... Edna Colgne

12-Spanish Doll... Lilian Mamet

13-Russian Doll... Pearl Howell

14-Hawaiian Doll... Pauline Williams

15-Liliane Mamet... Edna Colgne

16-Verdi Mill... Pauline Williams

17-Bernard Lassert... Jack Stanley

18-Reporter... Eugene Day

19-Reporter... Eugene Day

M4 CASINO

Commencing Monday Evening, May 19, 1924

JAS. P. BEURY

I'LL SAY SHE IS!

THE MARX BROTHERS

Book and Lyrics by Will B. Johnston; Music by Tom Johnstone; Book Directed by Eugene Sanger; Numbers Staged by Vaughn Godfrey.

CAST OF CHARACTERS (In the Order of Their Appearance)

Theatrical Agent (Richman)... Edward Metcalfe

Office Girl... Crissie Melvin

Doctor... Herbert Marx

Footman... Leonard Marx

Lawyer... Julius H. Marx

Beggarman... Arthur Marx

Chief Merchant... Frank J. Corbett

Thief... Philip Darby

Chorus Girl... Edgar Gardiner

Nanette... Florence Allen

Social Secretary... Florence Hedger

Beauty... Lotta Miles

Pages... Melvin Sisters

White Girl and Hop Merchant... Cecile D'Andrea and Harry Walters

Street Gamins... Lower Sisters

Chinese Boy... Florence Hedger

Bull and Bear... Hazel Gaudreau and Edgar Gardiner

Gold Man... Ledru Stiffler

Pierrots... Jane Hurd and Helene Bradley

Hazel... Hazel Gaudreau

Marcella... Marcella Hardie

SYNOPSIS: Act 1-Scene 1-Theatrical Agency, Scene 2-Art Curtain, Scene 3-Beauty's Reception Room, Scene 4-Art Curtain, Scene 5-Chinatown Street, Scene 6-The Opium Den, Scene 7-The Dream Ship, Scene 8-The Courtroom, Scene 9-Art Curtain, Scene 10-Song-"Rainy Day", Scene 11-Art Curtain, Scene 12-Wall Street, Lotta Miles and Edward Metcalfe

The Tragedy of Gambling

The Gambler... Harry Walters

The Fairy... Mary Melvin

Cards... Maryon Bower

Penny... Mildred Joy

Die... Florence Bower

Dime... Helene Bradley

Roulette... Gladys Laird

Gold Coin... Jane Hurd

The Greed of Gold... Gene Spencer

Silver Ballet... Ledru Stiffler

The Lure of Gambling... Cecile D'Andrea and Harry Walters

John, the Steward... John F. Roche

Percy... Edmond Rickett

Heywood... George Bratt

Kenneth... Junius Mathews

Bob... Dan Walker

Ludwig... Albert Carroll

Stark... Edgar Kent

First Page... Evan Mosher

Last Page... Edia Frankau

3-"The Showing Up of Jo Leblanco"

A Melodrama of Wild Frontier Life Among the Cut-Rates of New York

According to Goe B. Pahaw

(Scene-Basement of Black & White's Drug Store)

B. Brady... Edgar Kent

John Leblanco... Philip Mann

Cohenheimer... John F. Roche

Merlon of the Movies... Albert Carroll

Sadie Thompson... Dan Walker

Minnie, of "Expressing Willie"... Dan Walker

Aline MacMahon

Jurors: Tyson McElrrie, Foreman... Evan Mosher

Cyrano de Bergerac... George Bratt

Kid Boots... George Heller

Doug... John Scott

Mary... Lily Lubell

A Policeman... Junius Mathews

1-A Scrubwoman... Esther Mitchell

4-Not So Long, Long Ago

The Lady... Lily Lubell

The Gentleman... John Scott

5-Sinfonica Brasileira Triangula (Suite: Town and Country)

Performed for the First Time by the Ensemble of the International Impellers' Guild

Conductor-Edmond Rickett

Members of Ensemble: Polaire Weissmann, Edia Frankau, Evan Mosher and Joanna Ross

Soloist-Grace D. Hooper

6-"Play the Queen" or "Old Irish Poker"

A Medieval Musical Comedy Awarded the First Ignoble Prize

As Written by Peter Yeats and Performed by Strolling Players in Ireland During the 14th Century

Showing Unmistakably That There Is Nothing New Under the Sun

Scene 1-A Street at Dusk

Scene 2-Throne Room of the Castle

First Wall Street Poet... George Bratt

Second Wall Street Poet... Philip Mann

The Royal Attorney-General... John F. Roche

Secretary of the Interior of the Castle... Martin Wolfson

The Senators: Junius Mathews, Edgar Kent, George Heller, Evan Mosher, G. D. Hooper

The Maids-in-Waiting: Lily Lubell, Ann Schmidt, Florence Levine, Joanna Ross, Esther Mitchell, Sophie Hurwitz, Sophie Bernohn

The Real Queen... Paula Trueman

The Unicorn... John Scott

The False Queen... Aline MacMahon

The Prince of Ailsa... Albert Carroll

7-A Business Conference

Philip Cruller... Edmond Rickett

Arthur Popkins... Helen Arthur

8-"Who Killed the Ghost?"

The Greatest Mystery Story of the Ages, With This Dazzling Cast:

John Barrymore as Hamlet... Albert Carroll

Fannie Brice as Ophelia... Betty Prescott

David Warfield as Shylock... Edgar Kent

Jane Cowell as Juliet... Esther Mitchell

Louise Closser Hale as Her Nurse... Aline MacMahon

Clare Eames as Lady Macbeth... Agnes Morgan

Ghost of Hamlet's Father

Gallagher and Shan as the Grave Diggers

George Bratt and Junius Mathews

Valentino as the Player King... John Scott

Pola Negri as the Player Queen... Paula Trueman

(Setting by John Corbin)

9-An English Favorite

Gerty... Aline MacMahon

Lyrics by Ann MacDonald

10-The South Sea Islands According to Broadway

The Sailor... Martin Wolfson

Gilded Glida... Ann Schmidt

(Arranged by Dan Walker)

11-A Recital at the Town Hall (By Request)

Elsie Janis... Dan Walker

At the Piano... Edmond Rickett

(Written by Dan Walker)

12-Epilog; the Verdict

(Scene: Interior of the Goddess Cathedral)

Guests of Honor: John T. King, Philanthropist... Edmond Rickett

Emily Stevens... Albert Carroll

Lionel Barrymore... Philip Mann

Joan of Arc... Joanna Ross

Queen Victoria... Polaire Weissmann

Beatrice Lillie... John F. Roche

Jack Buchanan... John F. Roche

Gertrude Lawrence... Aline MacMahon

Eva Le Gallienne... Ann Schmidt

Miller and Lyria... George Bratt and Dan Walker

Two Angels... Florence Levine and Sophie Bernohn

(Music of Finale by Max Ewing; Words by Albert Carroll)

1-Replaced by Adrienne Morrison August, 1924.

CLOSED NOVEMBER 30, 1924

171 Performances

M6 WINTER GARDEN

Commencing Tuesday Evening, May 20, 1924

LEE AND J. J. SHUBERT

INNOCENT EYES

Book by Harold Atteridge; Lyrics by Harold Atteridge and Tot Seymour; Music by Sigmund Romberg and Jean Schwartz; Orchestral Arrangements by Alfred Goodman; Orchestra Under Direction of Alfred Goodman; Dances Arranged by Jack Mason and Seymour Felix; Stage Settings by Watson Barratt.

The Entire Production Under Personal Supervision of J. J. Shubert

All the Costumes of Mile. Marguerite Were Designed by Charles Gosmar, of the Casino de Paris, and Executed by Jean Galot, Paris

CAST OF CHARACTERS (In the Order of Their Appearance)

M5 NEIGHBORHOOD

Commencing Tuesday Evening, May 20, 1924

The Neighborhood Players Present the Second Edition (1924) of

THE GRAND STREET FOLLIES

Music Composed and Arranged by Lily Hyland

Book and Lyrics by Agnes Morgan

Dances Staged by Albert Carroll

1-Opening Remarks

President of the Super-Drama League... Helen Arthur

2-Prolog

(On Board the S. S. Algonquin, Outward Bound for Three-Mile Limit Bar)

ACT I
 Scene 1—Conservatory of the Longuebois Villa
 Rose Longuebois.....Edythe Baker
 Mme. Hortense Longuebois.....Maud Allen
 Prof. Honore Longuebois.....Douglas Leavitt
 Esther.....Marjory Leach
 Aunt Dorothy.....Mabel Carruthers
 Georges Tremeres.....Frank Dobson
 Jules Dubec.....Ted Doner
 Phoebe.....Mildred Manley
 Amie.....Martha Mason
 Harry.....Arthur Appel
 Cyrus Stubbons.....Low Hearn
 Scene 2—In Front of the Moulin Rouge
 A Ballet Girl.....Galle Beverly
 And Moulin Rouge Girls
 Scene 3—Love Is Like a Pinwheel
 Vannessi, Frances Williams, Ted Doner and
 Frank Dobson, Martha Mason
 Scene 4—The Gold Room in the Moulin Rouge
 Lolita.....Vannessi
 Jules.....Ted Doner
 Georges.....Frank Dobson
 Miss Fleetfoot.....Martha Mason
 Tortellini.....Franklyn Byron
 La Truffe.....Grace Bowman
 Chiquette.....Mlle. Marguerite
 Dorothy.....Dorothy Bruce
 Frank.....Frank Gill
 Esther.....Marjory Leach
 Fauvel.....James E. Phillips
 Prof. Longuebois.....Douglas Leavitt
 Nanette.....Mae Cairns
 Berlitz.....Victoria Heigel
 Fan Fan.....Charles Mac
 First Model.....Vannessi
 Second Model.....Peggy Neal
 Third Model.....Carol Miller
 Gaston.....Charles Howard
 Cyrus Stubbons.....Low Hearn
 Phoebe.....Mildred Manley
 Ninon.....Frances Williams
 Scene 5—Organdy Days
 The Prima Donna.....Grace Bowman
 Mlle. Marguerite and Organdy Girls
 Scene 6—The White Room
 Chiquette.....Mlle. Marguerite
 Frank.....Frank Gill
 Phoebe.....Mildred Manley
 France.....Frances Williams
 Georges.....Frank Dobson
 A Ballet Girl.....Galle Beverly
 Jules.....Ted Doner
 Misa Rolla Royce.....Ewing Elton
 Harry.....Eddie Rodgers
ACT II
 Scene 1—Stage of the Moulin Rouge
 African Specialty.....Ted Doner, Frances
 Williams, Frank Dobson, Galle Beverly
 and Radium Mask Girls
 The Dancer.....Vannessi
 Scene 2—Inspiration
 The Singer.....Grace Bowman
 Inspiration Ballet.....Martha Mason
 The Living Tableaux—Mae Cairns, Helene
 Dahlia, Marjory Himes, Peggy Mermont,
 Carol Miller, Loretta Sharpe, Peggy Neal,
 Lenore Hellekson and Flo Sheppard.
 Scene 3—Dance Crier, These Chinese!
 Charles Howard, Marjory Leach and Low
 Hearn
 Scene 4—A Creation From Paris
 Zizi.....Vannessi
 Paul.....Ted Doner
 The Coalheaver.....Jack DeFay
 The Mother.....Mabel Carruthers
 The Father.....Franklyn Byron
 The Dog.....Alfred
 Scene 5—Out Front
 A Few Fast Steppers—Ewing Eaton, Marie
 Warner, Alice Dawson, Norma Gould, Vi
 Watson, Gladys Smith, Alice Boulden,
 Dorothy Mantell, Myrtle Thompson, Flo Courtney,
 Katherine Hill, Peggy Gillespie, Ruth Ham-
 ilton, Billy Williams and Bella Heyman.
 Scene 6—The Main Cabaret
 Tortellini.....Franklyn Byron
 Jules.....Ted Doner
 Gaston.....Charles Howard
 Lolita.....Vannessi
 Chiquette.....Mlle. Marguerite
 Cyrus Stubbons.....Low Hearn
 Rose Longuebois.....Edythe Baker
 Commissionaire.....James E. Phillips
 Aunt Dorothy.....Mabel Carruthers
 Mme. Longuebois.....Maud Allen
 Prof. Longuebois.....Douglas Leavitt
 Ninon.....Frances Williams
 Marie.....Suzanne Bennett
 Georges.....Frank Dobson
 Harry.....Eddie Rodgers
 Scene 7—Venus Arising From the Sea
 Artist Model Tableaux—Mae Cairns, Carol
 Miller, Helene Dahlia, Marjory Himes, Peggy
 Neal, Loretta Sharpe, Peggy Mermont, Lil-
 lian Stone.
 Scene 8
 Mlle. Marguerite and Frank Gill
 Scene 9—Milady's Fan
 Vannessi
 Grace Downman and the French Fan Girls
 Scene 10—Pianolo
 Edythe Baker and Society Girls
 Scene 11—The Garden of the Longuebois Villa
 Georges.....Frank Dobson
 Prof. Longuebois.....Douglas Leavitt
 Mlle. Longuebois.....Maud Allen
 Ninon.....Frances Williams
 Cyrus Stubbons.....Low Hearn
 Esther.....Marjory Leach
 Harry.....Frank Gill
 Gaston.....Charles Howard
 Jules.....Ted Doner
 Rose.....Edythe Baker
 Chiquette.....Mlle. Marguerite
CLOSED AUGUST 30, 1924
 126 Performances

M7

GLOBE

Commencing Monday Evening, July 7, 1924
 (Morocco Theater May 22, 1924, to July 5,
 1924.)
E. K. NADEL
 —Presents—
PAUL GERARD SMITH'S
 Singing, Dancing, Laughing Revue
KEEP KOOL
 —With—
 Hazel Dawn, Charles King and Johnny Dooley
 Book and Lyrics by Paul Gerard Smith;
 Melodies by Jack Frost; Dances and Ensembles
 Staged by Earl Lindsay.
 Entire Production Supervised by Edgar
 MacGregor

ACT I
 Scene 1—"The Broadway Battle Cry"
 Keep Kool Cuties—Dorothy Van Alst, Lillian
 Harnack, Mildred Stewart, Alice Wood, Ethelyn
 Tallman, Dorothy Thattrell, Dorothy Fuller, Ruth
 Laird, Helen Paine, Gertrude Livingston, Ruby
 Stevens, Isabelle Mason, Val De Mar, Mimi
 Tattersall, Lucille Moore, Ethel Bryant.
 Scene 2—"Times Square"
 "The Voice of the People"
 A Leader.....Hal Parker
 First Voice.....Dick Keene
 Second Voice.....James Donnelly
 Third Voice.....Edward Tierney
 A Girl.....Helen Paine
 A Welcome Stranger.....Lon Hascall
 Scene 3—"Justifiable Homicide"
 (In Seven Episodes)
 Introduced by Dick Keene
 Interpreted by Hal Parker, William Redford,
 Lon Hascall, James Kelso, Walter Morrison
 and Ina Williams
 Scene 4—"My Calicoquette"
 Sung by.....Ed Tierney and James Donnelly
 Assisted by Helen Fables and Rita Howard
 and the "Keep Kool Calicoettes"
 Scene 5: "A Protest Is Registered by
 Miss Hazel Dawn"
 Scene 6: "In a Taxicab"
 A Man About Town.....Charles King
 A Girl in a Hurry.....Hazel Dawn
 Scene 7: "At the Stage Door"
 Good Time Charlie.....Charles King
 Straw Hat Johnny.....Johnny Dooley
 A Stage Manager.....Hal Parker
 Scene 8: "Shall I Sing It Now?"
 Sung by.....Ina Williams and Dick Keene
 Scene 9: "Dandelion Time"
 Sung by.....Charles King and Jessie Maker
 Assisted by Dorothy Van Alst, Ruth Laird
 and the Dandelionettes
 Scene 10: "English As It Is Spoke"
 The Boy.....Johnny Dooley
 The Girl.....Ina Williams
 The Walter.....Lon Hascall
 Scene 11: "With Apologies To"
 (A Corner in the Friars' Club)
 George M. Cohan.....Charles King
 Avery Hopwood.....Hal Parker
 Eugene O'Neill.....James Donnelly
 William Squibba.....Walter Morrison
A Kitchen
 (Apologies to Eugene O'Neill)
 Sloppy Jones.....Lon Hascall
 Mrs. Sloppy Jones.....Ann Butler
 Mollie Rayne.....Hazel Dawn
A Room Adjoining a Boudoir
 (Apologies to Avery Hopwood)
 Mr. Jones.....James Kelso
 Mrs. Jones.....Belle De Monde
 A Collector.....Johnny Dooley
 A Business Man.....William Redford
 A Maid.....Claire Miller
 Dora.....Dorothy Van Alst
 Agnes.....Ruby Stevens
A Brooklyn Parlor
 (Apologies to George M. Cohan)
 Nellie.....Jessie Maker
 Jerry.....Dick Keene
 O'Shaughnessy.....Lon Hascall
 A Live Wire.....Edward Tierney
 Scene 12: "Painted Rose"
 Sung by.....Ann Butler
 An Oldtimer.....William Redford
 Sightseers.....Hal Parker and Belle De Monde
 Scene 13: "The White Carnival"
 "How You Gonna Keep Kool"
 Sung by Charles King and Jessie Maker
 Finale: Entire Company
ACT II
 Scene 14: "Gypsy Anna"
 Hazel Dawn and Charles King and Keep Kool
 Cuties
 Scene 15: Dancing Doubles
 Rita Howard and Helen Fables
 Scene 16: "Beautiful But Dumb"
 A Model Evening Gown.....Belle De Monde
 A Model Negligee.....Dorothy Van Alst
 A Model Fur Coat.....Claire Miller
 A Model Sport Suit.....Jessie Maker
 Window Shopper.....Ina Williams and Ann Butler
 A Stroller.....Johnny Dooley
 "In They Go and Out They Come"
 Sung by.....James Kelso, Edward Tierney,
 Walter Morrison and James Donnelly.
 Assisted by "The Poor Little Ritz Girls"
 "The Fifth Avenue Stride"
 Edward Tierney, James Donnelly and Dorothy
 Van Alst
 Scene 17: "The Yellow Peril"
 The Stage Manager.....Hal Parker
 The Author.....Walter Morrison
 Ralph St. Clair.....James Kelso
 Otokleuma.....Johnny Dooley
 Vera Van Vehtan.....Hazel Dawn
 Scene 18: "A Vision of India"
 "Shalimar"
 Sung by.....William Redford
 Danced by Helen Fables and the Maids of the
 Shalimar. Burlesqued by Edward Tierney
 and James Donnelly
 Scene 19: "Fairy Tales"
 Sung by.....Jessie Maker
 "Little Miss Muffet"
 Miss Muffet.....Ann Butler
 The Spider.....Hal Parker
 "Red Ridinghood"
 The Wolf.....Edward Tierney
 Red Ridinghood.....Rita Howard
 Scene 20: "The Bungalow"
 "Out Where the Pavement Ends"
 Sung by.....Charles King, Hazel Dawn and
 Keep Kool Cuties
 Scene 21: "The Dangerous Types"
 Ina Williams and Dick Keene
 Scene 22: "The Irish Sheik"
 Sung by Johnny Dooley, Assisted by Keep Kool
 Cuties
 Scene 23: "Nellie Kelly"
 Sung by.....Charles King
 Scene 24: "Ring in the Jags"
 Sung by.....Edward Tierney, James
 Donnelly, Walter Morrison, Ina Williams,
 Helen Fables, Rita Howard
 Moved to Earl Carroll September 1, 1924
CLOSED SEPTEMBER 27, 1924
 142 Performances

M8

NEW AMSTERDAM

Commencing Tuesday Evening, June 24, 1924
FLORENZ ZIEGFELD
 —Presents—
 The 19th Annual Production Made in America
 of the National Institution
ZIEGFELD FOLLIES
 Glorifying the American Girl
 Staged by Julian Mitchell
 Dialog by William Anthony McGuire and Will
 Rogers. Lyrics by Gene Buck and Joseph
 J. McCarthy. Music by Victor Herbert,
 Raymond Hubbell, Dave Stamper,
 Harry Tierney and Dr. Albert
 Szirmai. Tableaux Devised
 and Staged by Ben Ali
 Haggin.
 Produced by F. Ziegfeld
ACT I
 Scene I: "The Beauty Float"
 Arranged by Ben Ali Haggin
 Martha Lorber, Hilda Ferguson, Betty Compton
 and the Misses Daw, Reveaux, Cambridge,
 Francis, Halley, Benda, Ackerman, Goodwin,
 Rolfe, Wilson, Andrea and Lloyd.
 Scene 2: "The Plot"
 Written by Gene Buck. Music by Raymond
 Hubbell
 Four Guys.....Lambert
 Messrs. Shannon, Brown, Truscott, Gloria Dawn
 The Gal.....Gloria Dawn
 The Hero.....Irving Fisher
 Miss Follies.....Mae Daw
 Scene 3: "Bradbury Ranch", Oklahoma
 Stella.....Imogene Wilson
 Jim Bradbury.....Brandon Tynan
 Percy.....Lupino Lane
 Jim Watts.....Alf James
 Sheriff.....Phil Ryley
 Tom.....Tom Lewis
 Alfalfa Doolittle.....Will Rogers
 Song: "The Great Wide Open Spaces"
 By Gene Buck and Dave Stamper
 Sung by Edna Leedom
 Song: "All Pepped-Up"
 By J. J. McCarthy and Harry Tierney
 Sung by Lupino Lane, Ziegfeld,
 Empire and Tiller Girls
 Dance by Evelyn Law
 Song: "The Old Town Band"
 By J. J. McCarthy and Harry Tierney
 Sung by Edna Leedom and Lupino Lane
 George Olsen's Band
 Scene 4: Washington, D. C.—"A Couple of
 Senators"
 By Will Rogers
 A Girl.....Mae Daw
 Senator Doolittle.....Will Rogers
 Senator Lodge.....Brandon Tynan
 Scene 5: "Biminy"—Song
 By Gene Buck and Dave Stamper
 Sung by Irving Fisher
 Dance—Ann Pennington
 George Olsen's Band
 Scene 6: "A Street"
 "Dance Different"
 Sung by.....Kelo Brothers
 Scene 7: "The Piano Next Door"
 Clarence.....Lupino Lane
 His Wife.....Edna Leedom
 His Landlady.....Glorie Eiler
 His Neighbor.....Alf James
 His Friend.....Phil Ryley
 His Baby.....Himself
 Scene 8: Curtains
 Song: "Adoring You"
 Lyric by J. J. McCarthy. Music by Harry
 Tierney. Sung by Vivienne Segal and
 Irving Fisher
 Scene 9: "Chloride Gas Room Capitol"
 "Investigating Investigations"
 By Will Rogers
 Senator Doolittle.....Will Rogers
 Senator Stall.....Phil Ryley
 Senator Chinebug.....Brandon Tynan
 One of the Help.....Alf James
 Scene 10: "A Garden"—"The Beauty Contest"
 Sung by Irving Fisher, Mae Daw
 Music by Victor Herbert and Harry Tierney
 Lyric by Joseph McCarthy
 Eve.....Miss Halley
 Brunhilde.....Miss Nally, Miss Franca
 Cleopatra.....Miss Lloyd, Miss Boardley
 Gwendolene.....Miss Cambridge, Miss Andrea
 Eloise.....Miss Pierre, Miss McGee, Miss Rasche
 Gabrielle.....Miss McDonald, Miss Burke
 Nell Gwynne.....Miss Ackerman, Miss Sheldon
 DuBarry.....Miss Benda, Miss Littlefield
 Racamier.....Miss Reveaux, Miss McLaughlin
 Lady Hamilton.....Misses Carlton, Wooten, Byron
 Eugene.....Miss Julian, Miss Martin
 The Merry Whirl.....Lina Basquette
 Miss New York.....Imogene Wilson
 The Ziegfeld Girl.....Evelyn Law
 Typical Girl of Today.....Ann Pennington
 Empire and Tiller Girls
ACT II
 Scene I: "Pearl of the East"
 (By Ben Ali Haggin. Arrangement with Special
 Music by Raymond Hubbell)
 The Pearl.....Martha Lorber
 A Mountain Slave.....Hilda Ferguson
 A Tartar Prince.....Doris Lloyd
 Scene 2: "London Empire Girls"
 Cane Dance (Lawrence Tiller)
 Music by Dave Stamper
 Scene 3: Tiller Girls—Rope Dance
 (John Tiller)
 Music by Victor Herbert
 Scene 4: "A Night in June"—Song
 Lupino Lane
 By Gene Buck and Raymond Hubbell
 Scene 5: "Jazzland"
 Song—"Lonely Little Melody"
 By Gene Buck and Dave Stamper
 Sung by Irving Fisher and Vivienne Segal
 Dance by Lina Basquette
 Virginia King, Violin
 Scene 6: Belasco Sketch
 Edna Leedom, Lupino Lane, Brandon Tynan,
 Phil Ryley, Alf James
 Scene 7: Shadow Pantomime
 Scene 8: "A Victor Herbert Fantasy"
 Opening Poem by Gene Buck
 An Old Musician.....Brandon Tynan
 (a) Gypsy Love Song.....Sung by Irving Fisher
 and Gypsy Girls, Misses Carlton, Goodwin,
 Knowlton, McDonald, Nally and Wilson
 (b) "I Can't Do That Sum"
 Sung by Ann Pennington
 (c) "Absentee Frappé"
 The Misses Reveaux, Halley, Lloyd, Cam-
 bridge, Pierre, Calame, Boatwright,

Byron, McLaughlin, Drange, Sheldon and
 Littlefield
 (d) "Kiss Me Again", Sung by Vivienne Segal
 (e) "Toyland", Sung by Berenice Ackerman
 (f) "The March of the Toys", Lupino Lane,
 Mae Daw and the Tiller and Empire Girls
 Scene 9: "Out West"
 Will Rogers
 Scene 10: "Munmart"
 Song.....Irving Fisher, Martha Lorber
 By Gene Buck and Raymond Hubbell
 Dances by Kelo Brothers, Evelyn Law, Lupino
 Lane, Ann Pennington, Hilda Ferguson, Em-
 pire and Tiller Girls, Miss Reveaux, Ribbon
 Girls, Apache Boys and Girls and Hat Box
 Girls.
 Scene 11: "You're My Happy Ending"
 Song.....Irving Fisher and Vivienne Segal
 By Gene Buck and James Hanley
 Phil Ryley replaced by Jack Shannon Sep-
 tember, 1924.
 Left of cast: Gloria Dawn, Imogene Wilson,
 Edna Leedom, Vivienne Segal, Hilda Ferguson,
 Betty Compton and Lina Basquette.
 Added to cast: Dorothy Knapp, Arthur
 Brown, Elsa Petersen, Marjorie Leet, Ethel
 Kelley, Gladys Loftus, Frances Harten, Misses
 Elsworth, Wild, Ansell, Fallowa, Valentine,
 Rylie, Hurley, Kennedy and Two Athenas
 Replaced by "Fall Edition" October 29, 1924
 See Cast M27
 (147 Performances for first 1924 Edition)

M9

APOLLO

Commencing Monday Evening, June 30, 1924
 Sixth Annual Edition
GEORGE WHITE'S SCANDALS
 Costumes and Curtains Made in Paris by Max
 Welly From Designs by "Erte". Book by Wil-
 liam K. Wells and George White. Lyrics by
 B. G. De Sylva and Ballard Macdonald. Music
 by George Gerashwin. Additional Music by
 James Hanley. Orchestration by Maurice De
 Pack.
ACT I
 Scene 1
 Just Missed the Opening Chorus.....
 Williams Sisters
 Scene 2: DON'T BE LAITE
 First Episode.....Harry Morrissey, and Jim Carty
 On Stage.....Will Mahoney
 Passerby.....Will Mahoney
 Second Episode.....Tom Ross
 The Sap.....Tom Ross
 Third Episode.....Oliver Vaughn
 The Wife.....Newton Alexander
 The Lover.....Fred Lyons
 The Husband.....Fred Lyons
 Fourth Episode.....James Miller
 The Wife.....Thea Lightner
 The Husband.....Will Mahoney
 Scene 3: "TILLERS"
 The Misses Fenron, Wilkie, Savage, Cloos,
 Donnelly, Lerch, Brooks, White, Lunny,
 Sebastian, LeCount, H. Costello, Starr, J.
 Cullen, C. Scott, J. Scott.
 Scene 4
 Announced by.....Oliver Vaughn
UPS AND DOWNS IN POGOTOWN
 The Villain.....Lester Allen
 The Heroine.....Winnie Lightner
 The Father.....Will Mahoney
 The Mother.....James Miller
 The Parson.....Newton Alexander
 Deported Wife.....Kitty Williams
 The Baby.....Tom Patricia
 Scene 5: A GARDEN
 Sung by.....Helen Hudson and The Elm City Four
 Danced by.....Alice Weaver
 Scene 6: WILD IRISH ROSE
 Announced by.....Oliver Vaughn
 Abie.....Lester Allen
 Rose.....Winnie Lightner
 The Baby.....Peggy Dolan
 The Stranger.....Will Mahoney
 Scene 7: ARABY
 Sung by.....Richard Bold
 Dances.....The DeMarcos
 Musicians.....DeMarco Sheiks
 Scene 8: SOUTHERN EXPRESS
 Gateman.....James Miller
 Passengers.....Dorothy Sebastian,
 Ruth Wilcox, Violet Anderson, Sally Starr
 Another Passenger.....Fred Lyons
 Another Passenger.....Will Mahoney
 Scene 9: STICHEL
 The Girl.....Winnie Lightner
 The Man.....Newton Alexander
 Scene 10: YEAR AFTER YEAR WE'RE TO-
 GETHER
 Sung by.....Richard Bold and Helen Hudson
 Lace Bride.....Violet Anderson
 Attendants.....Norma Cloos and Edith Nash
 Lace Curtain Girls.....Misses
 Dolan, Carlson, Gray, Case, Smith and Cant
 Silver Attendants.....Claire Miller, Edith Clark
 Attendants.....Claire Miller and Jean Scott
 Silver Curtain Girls.....Misses Kent,
 D. Costello, Pru, Savage, LeCount and Beril
 Gold Bride.....Katherine Chapman
 Attendants.....Jean Darling and Florence O'Neill
 Gold Curtain Girls.....Misses Lerch, Mur-
 ray, Brooks, White, Lunny and H. Costello
 Diamond Bride.....Mildred Klaw
 Attendants.....Sally Starr and Jean Miller
 Diamond Curtain Girls.....Misses Fenron, Wilkie,
 Sebastian, Wilcox, Griffith and Donnelly
 Scene 11: SOMEBODY LOVES ME
 Sung by.....Winnie Lightner
 Romeo.....Tom Ross
 Anthony.....Jim Carty
 Harold Lloyd.....Fred Lyons
 Bill Hart.....Harry Morrissey
 Jackie Coogan.....Tom Patricia
 Scene 12: THE CENSORS
 Cornet.....Newton Alexander
 Obediah Beetleup.....Lester Allen
 Mrs. Beetleup.....Thea Lightner
 Uncle Beetleup.....James Miller
 Dance Bug.....Tom Patricia
 Girl at Window.....Winnie Lightner
 Pedestrians, etc.
 Scene 13: LEAVE IT TO THE AUDIENCE
 Tune In to "JOY".....Winnie Lightner
 Censors.....Lester Allen, Thea Lightner, Jean Miller
 1st Incident—Arm Dance.....By the Girls
 Leg Dance.....By the Girls
 2d Incident—Drama Encensored—
 The Lover.....Will Mahoney
 The Girl.....Helen Hudson
 The Waiter.....Jim Carty
 3d Incident—Drama Censored
 4th Incident—Skirt Dance.....Sally Starr and The Girls
 5th Incident—Charleston Dance.....The Girls
 Polka Bergeret Curtain of 1924
ACT II
 Scene 1: MAH JONGG
 The Mandarin.....Richard Bold

The Kidd The William Sisters
Thow Tom Roas
Dumb Anthony DeMarco
Mah Jongk Nina DeMarco

Season—
Spring Allee Wilkie
Summer Dorothy Fenron
Autum Georgia Lerch
Winter Louise Brooks

East Wind Bee Savage
South Wind Hazel Donnelly
West Wind Dorothy Sebastian
North Wind Mary Carlson

Songs Winnie Lightner
Scene 2
Ann Pennington Lester Allen
Brooke Johns Tom Patricola

Scene 4
Song—"Lovers of Art"
Scene 5: COLORATURE POETRY
Announced by Will Mahoney

Scene 6: ROSE OF MADRID
Sung by Richard Bold
Girls in the Shawl Misses Chapman

Scene 7
I Love You, My Darling Will Mahoney
Scene 8: AH!

The Wife Helen Hudson
The Lover Will Mahoney
The Husband Newton Alexander

Scene 9: IN THE LAND OF CONGO
Congo Kids Winnie Lightner
Congo Nuts Tom Patricola

Scene 10: THE VERSATILE FOUR
Lester Allen, Newton Alexander, Harry Morrissey and Jim Carly

Scene 11: SIEK ORCHESTRA
Scene 12: FINALE—IN ORDER OF APPEARANCE

Winnie Lightner, Lester Allen, Tom Patricola, Will Mahoney, Helen Hudson, Richard Bold, DeMarco, Newton Alexander, Thea Lightner, Quartet, Olive Vaughn, Alice Weaver, Sally Starr, James Miller and the Girls.

CLOSED DECEMBER 13, 1924
196 Performances

M10
SHUBERT
Commencing Monday Evening, August 11, 1924

EMBASSY PRODUCTIONS, INC.,
—Present—
ELIZABETH HINES

In the New Musical Comedy
MARJORIE
—With—
ANDREW TOMBES, RICHARD SKEET GALLAGHER, ROY ROYSTON, ETHEL SHUTTA

Book and Lyrics by Fred Thompson, Clifford Grey and Harold Atteridge. Music by Sigmund Romberg, Herbert Stothart, Philip Kulkun and Stephen Jones. Dialog Directed by W. H. Gilmore. Dances and Ensembles Staged by David Bennett. Art Director, Watson Barratt. Produced Under the Personal Supervision of Rufus R. LeMaire

CAST OF CHARACTERS
(In the Order of Their Appearance)
Luke Calvert Edwin Forsberg
Howard Brindle Alan Allenworth
Henry Donat Gautbier

M11
MOROSCO
Commencing Wednesday Evening, August 13, 1924

A. L. JONES and MORRIS GREEN
In Association With
A. H. WOODS
—Announce—
NO OTHER GIRL

A Charming Musical Comedy
—With—
EDDIE BUZZELL and HELEN FORD

Book by Aaron Hoffman. Lyrics and Music by Bert Kalmar and Harry Ruby. Staged by John Meehan. Dances by Larry Cehalloa.
CAST OF CHARACTERS
(In the Order of Their Appearance)
Joshua Franklin Earle Craddock
Miss Smith Alleen Meehan
Miss Jones Ruth Conley

Amos Trott Francis X. Donegan
Obadiah Bingle Henry Hicks
Molly Lane Doris Eaton
William Frawley William Sully
Hope Franklin Helen Ford
Ananias Jones Eddie Buzzell

1—Thomas Lord Henry Mortimer
Mary Herrington Jane Carroll
2—Bryan John Sheehan
Butler Eddie Girard
Mr. Van Etten Francis X. Donegan
Belles and Beaux of Quakertown—Dorothy Martin, Ruth Conley, Nonnie George, Vera Trett, Rose Stone, Billie Brown, Helen Blair, Trix Taylor, Dorothy Kane, Aileen Meehan, Zita Mae, Sylvia Shawn, Helen Wilson, Jack Grievess, Fred Cowhick, William Hale, Frank Parker, David Brown, Richard Powell, Albert White.

SYNOPSIS: Act I—Quakertown, N. J. End of May. Act II—Scene 1: Ananias Jones' Office, New York City, Three Months Later. Scene 2: Thomas Lord's Home, Long Island, Same Night. Act III—Quakertown, N. J. Nine Months Later.
1—Replaced by Robert G. Pitkin September 1, 1924.
2—Replaced by Grant Erwin September 8, 1924.
Jay Velle replaced Francis X. Donegan.
CLOSED SEPTEMBER 27, 1924
56 Performances

M12
AMBASSADOR
Commencing Wednesday Evening, August 20, 1924

THE MESSRS. LEE and J. J. SHUBERT
—Present—
FAY BAINTER

(By Arrangement with William Harris, Jr.)
—In—
THE DREAM GIRL

A New Musical Play
Score by Victor Herbert. Book by Rida Johnson Young and Harold Atteridge. Lyrics by Rida Johnson Young (Adapted From "The Road to Yesterday")
—With—
WALTER WOOLF

The Play Staged by J. C. Huffman and Laura Hope Crews.
Dances and Ensembles by David Bennett
CAST OF CHARACTERS
Elsbeth Fay Bainter
Malena Vivara
Dolly Polka Wyn Richmond
Wilson Addison George Lemaire
Aunt Harriet Maude Odell
Jimmie Van Dyke Billy B. Van
Elinor Levison Alice Moffat
Nora Clara Palmer
Jack Warren Walter Woolf
Will Levison John Clarke
Bobby Thompkins Frank Masters
Mr. Gillette William Oneal
Ken Paulton Edward Basse
Antonio William Oneal
Cristoforo Edmond Fitzpatrick

Specialty Dancers—Barbara Bennett, Evelyn Grieg, Virginia Shaar, Loretta Duffy, Elizabeth Mears.
American Girls—Kathleen Barrow, Lebanon Hoffa, Rena Miller, Joan Kroy, May O'Brien, Virginia Allen, Aimee Salter, Victoria Reigel.
Artists—Models—Jeanette Dawley, Lida May, Elizabeth Mears, Verma Joffre, Virginia Griffith, Ripplia Covert, Sofia Jackson, Dorothy Cola.

Gentlemen of Ensemble—Chandler Christie, Penn Thornton, Jack Parker, Dan Douglas, Maurice Kuhlman, Thomas Manahan, Frank Kimball, Fred Bush.
SYNOPSIS: Act I—Scene 1: Will Levison's Studio. Late Afternoon. In London, Year 1823. Scene 2: The Road to Long Ago. Act II—Scene 1: The Red Swan Inn. (English Inn of the 15th Century.) Scene 2: A Green Before the Castle. (15th Century.) Scene 3: Room in the Castle of Lord Strangevon. (15th Century.) Act III—Scene 1: Will Levison's Studio. After Midnight, 1923.
Joan Ruth added to cast. Replaced October 15 by Jean Linza.
Harry Ellsworth added to cast October 12, 1924.
Priscilla Todd added to cast October 24, 1924.
Robert Woolsey and Ben Lynn replaced Billy B. Van and George LeMaire October 27, 1924.
Kathryn Waugh joined November, 1924.
Jessie Lewis joined November, 1924.
Jack Stevens joined November, 1924.
CLOSED NOVEMBER 29, 1924
118 Performances

M13
NATIONAL
Commencing Monday Evening, August 25, 1924

ADOLPHE MAYER and THEODORE HAMMERSTEIN, INC.,
—Present—
BYE BYE, BARBARA

A Musical Comedy
Book by Sidney Toler and Alonzo Price. Music and Lyrics by Carlo and Sanders. Staged by Alonzo Price.
CAST OF CHARACTERS
(In the Order of Their Appearance)
Chin Lee Billy B. Greene

Marjorie Palmer Mildred Keats
John Palmer Albert Sackett
Barbara Palmer Janet Velle
Stanley Howard Arthur Burckley
Paulette Lillian Fitzgerald
Fay Fay West
Philip Graham Stanley Ridgeway
Capt. Hal Cuttle Matt Hanley
Tom Wiggins' George Lynch
The Great Karloff Jack Hazard
Sheriff Bisbee Dan Marhie
George Frothingham Colin Campbell
Sparks Charlotte Davis
Phyllis Phyllis Pearce
Ann Ann Nita

Visitors and Guests at the Arlington Hotel, Santa Barbara—Agnes O'Loughlin, Jean Benton, Charlotte Davis, Marian Squire, Marian Dale, Neida Snow, Bernette Hampshire, Mary Mellinger, Lucille Prior, Rita Adams, Madeline Dare, Ruth Jewell, Lillian Day, Hope Minor, Peggy Ellis, May Johnson, Charles Mann, Louis Brown, Jack Spinelly, Harold Spinelly, William Jay Spencer, Joe Bernella.

SYNOPSIS: Act I—Grounds of the Arlington Hotel, Santa Barbara. Late Afternoon. Act II—The Ballroom. Evening.
Time: The Present
CLOSED SEPTEMBER 6, 1924
16 Performances

M14
COLONIAL
Commencing Monday Evening, September 1, 1924

B. C. WHITNEY
—Present—
SISSE and BLAKE

In Their New Musical Comedy
THE CHOCOLATE DANDIES

In Two Acts and Twelve Scenes
Book by Noble Sisse and Lew Payton. Music and Lyrics by Sisse and Blake. Staged by Julian Mitchell.
Entire Production Under Personal Direction of Sisse and Blake.
CAST OF CHARACTERS
At the Piano Eubie Blake
Mandy Green Amanda Randolph
Sammy Gwendolyn Feaster
Black Joe, Jr. Addison Carey
That Comedy Chorus Girl Josephine Baker
Struttin' Drum Major J. Mardo Brown
Bill Spiveens W. A. Hann
Mr. Hez Brown William Grundy
Mrs. Hez Brown Inez Clough
Angeline Brown Lottie Gee
Jessie Johnson Elizabeth Welsh
Manda Valada Snow
Uncle Eph Fred Jennings
Dobby Hicks Noble Sisse
Dan Jackson Ivan H. Browning
Shortly Ferdi Robinson
Johnnie Wise Russell Smith
Mose Washington Lew Payton
Joe Dolka Johnny Hudgins
Silla Green Lee J. Randall
Bookmaker George Jones, Jr.
Snappy Charlie Davis
Sandy Scarecrow's Jockey Curtis Carpenter
Jump Steady John Alexander, Chic Fisher

In the Bank
Bank Policeman Ferdi Robinson
The Porter Fred Jennings
Secretary Valada Snow
Cashier Richard Cooper
Bookkeeper Percy Colston
Draft Clerk Claude Lawson
Auditor Addison Carey
Four Harmony Kings—(Quartet)
Ivan H. Browning, W. H. Berry, George Jones, Jr., W. A. Hann

At the Wedding
Miachief Mildred Smallwood
A Deserted Female Josephine Baker
Her Bunco Attorney Lloyd Keyes
Hamville Opera House Band—Joe Smith, Director; J. M. Brown, Drum Major; E. C. Caldwell, J. W. Mohler, Ferdi Robinson, George Dohog, Horace Langhorne, L. J. Randall, R. Cooper, Willard Sinkford, Henry M. Batchelder.

Jazzy Jasmines—Carmen Marshall, Aimee Bates, Rose Young, Anita Alexander, Virginia Wheeler, Violet Holland.
Bandannaland Girls—Bertha Wright, Ruby Barbee, Mae Cobb, Hilda Perino, Marie Fraine, Mae Fortune, Mildred Hudgins, Marion Gee, Lollita Hall, Viola Jackson, Dorothy Bellis, Gladys Bryant, Thelma McLaughlin, Helen Mitchell, Mabel Nichols, Catherine Parker, Jennie Salmon, Clara Titus, Lucille Smith, May Fanning, May Benjamin, Mildred Smallwood.

Bamville Vamps—Doria Magnotte, Frankie Williams, Jacqueline Williams, Hazel Cole, Dorothy Bellis, Gladys Bryant.
Syncopated Sunflowers—John Alexander, Chic Fisher, Howard Elmore, Alfred Chester, Willie Sheppard, Lloyd Keyes, Earl Crompton, Bournia Brown, Buster Miller, Charlie Davis out of cast account illness August and September.
Johnny Hudgins left cast September, 1924.
CLOSED NOVEMBER 22, 1924
96 Performances

M15
GLOBE
Commencing Monday Evening, September 1, 1924

(Same Theater November 6, 1923 to May 31, 1924)
CHARLES DILLINGHAM
—Present—
FRED STONE

In a Fantastic Musical Play in Two Acts
STEPPING STONES

Music by Jerome Kern. Lyrics by Anne Caldwell. Book by Anne Caldwell and R. H. Burnside. Staged by R. H. Burnside.
CAST OF CHARACTERS
Peter Ping Fred Stone
Prince Silvio Roy Hoyer
Otto DeWolfe Oscar Esland
Renue John Lambert
Richard Cynthia Foley
Captain Paul Frederic Tozer
Antoine William Murray
Gypsy Jan Bert Jordan
Eddie Willie Torpey
The Landlord George Herman
Rougette Hood Dorothy Stone

Widow Hood Allene Stone
Lupina Hazel Grey
Radiola Primrose Caryl
Mary Lucille Elmore
Suzette Marjorie Lydia Scott
Charlotte Francis Malloy
Claire Jet Stanley

THIR Sunshine Girls
SYNOPSIS: Act I—Scene 1: The Nursery. Scene 2: The Puppet Play. (With Tony Sarg's Marionets.) Scene 3: The Corridor. Scene 4: The Sweet Shop. Scene 5: Cherryville Square. Scene 6: The Road to Broughton Woods. Scene 7: The Garden of Roses. Act II—Scene 1: The Haunted Inn. Scene 2: The Mystic Hussara. Scene 3: The Ghost of the Inn. Scene 4: The Dolls' Village. Scene 5: Outside the Inn. Scene 6: The Palace of Prince Silvio.
CLOSED OCTOBER 4, 1924
275 Performances

M16
FULTON
Commencing Monday Evening, September 1, 1924

WILLIAM CARYL
—Present—
TOP-HOLE

The Tip-Top Musical Comedy
—With—
ERNEST GLENDINNING

Book by Eugene Conrad and George Dill. Revised by Gladys Unger. Music by Jayorney. Lyrics by Owen Murphy. "Brandman" and "Golfing" Numbers by Robert Braine. Dances Staged by Seymour Felix and David Bennett.
Production Staged Under Direction of William Caryl
CAST OF CHARACTERS
(In the Order of Their Appearance)
Peggy Corcoran Nina Penn
Dobson Richard Temple
Marcia Willoughby Clare Stratton
Mrs. John Corcoran Leah Winslow
Mrs. Blunt Nellie Graham-Dent
Irving Naith Brandon Peters
Judge John Corcoran Walter Walker
Algernon Van Hooten Charles Brown
Al Smith Earl Redding
Robert Corcoran (Bob) Ernest Glendinning
Aloysious Blunt John Daly Murphy
Theodore Willoughby John Park
A Caddy Billy Kelly
Maureen Ann Milburn
Friends of Peggy and Marcia
Madeline Callina, Lillian Carmody, Sylvia Carr, Teddy Dauer, Frieda Dixon, Lois Dixon, Mary Grace, Eva Marie Gray, Mildred Morgan, Mabel Olsen, Jean Watson, Betty Wright.

SYNOPSIS: Act I—Living Room of Judge Corcoran's Home, Suburban New York. Morning. Act II—Scene 1: On the Top Hole Golf Course, California (Seventh Hole). One Year Later. Scene 2: Locker Room of the Top Hole Golf Club. One Week Later. Act III—Reception Hall of the Club. Same Evening.
Moved to Knickerbocker Theater October 10, 1924.
CLOSED NOVEMBER 29, 1924
104 Performances

M17
IMPERIAL
Commencing Tuesday Evening, September 2, 1924

ARTHUR HAMMERSTEIN
—Present—
ROSE-MARIE

—With—
MARY ELLIS

And a Broadway Cast Including
WILLIAM KENT-DENNIS KING

Book and Lyrics by Otto Harbach and Oscar Hammerstein II. Music by Rudolf Friml and Herbert Stothart. Dances Arranged by David Bonnet. Book Staged by Paul Dickey.
Production Under Personal Supervision of Arthur Hammerstein
CAST OF CHARACTERS
(In the Order of Their Appearance)
Sergeant Malone Arthur Deagon
Lady Jane Dorothy Mackaye
Black Eagle Arthur Ludwig
Edward Hawley Frank Greene
Emile La Flamme Edward Clannell
Wanda Pearl Regay
Hard-Bolled Herman William Kent
Jim Kenyon Dennis King
Rose-Marie La Flamme Mary Ellis
Ethel Brander Lela Bias

LADIES OF THE ENSEMBLE
Almerito Voudry, Nadia Miller, Carol Joyce, Ann Wood, Mabel Martin, Peggy Sletzer, Ruby Poe, Lee Hyrnie, Eva Wood, Kathryn McKinley, Violet McKinley, Lillian Burke, Neron Swinton, Sylvia Stoll, Stella Bolton, Peggy Driscoll, Gladys La Rosche, Janet Lord, Roslee King, Allee Mitchell, Billie Fish, Marjorie Talcott, Mary Morrison, Connie Best, Ellen Rose, Alice Hauler, Virgil Bodi, Julia Strong, Helen Bell, Iva Perrine, Florin Frank, Glada Gray, Billy Armstrong, Owen Gordon, Betty Laristied, Genevieve Therney, Claire Ross, Lillian White, Cynthia Whyte, Mary Walsh, Lenore Corwall and Grace Carlisle.

GENTLEMEN OF THE ENSEMBLE
John Lambie, George James, Patrick Tooney, Ellis Doyle, Edward Gargon, Joseph Ames, Morris Topper, Norman Johnstone, Bill Struber, Jack Lerner, Leslie Ostander, Irwin Arnold, Bert Bowen and Richard Newley.
1—Replaced by Neil Moore October, 1924.

SYNOPSIS: Act I—Scene 1: Lady Jane's Hotel, Fond du Lac, Saskatchewan, Canada. Scene 2: Impression. A Campfire in the Hills. Later That Night. Scene 3: Meanwhile. A Pantomimic Vision of an incident in Black Eagle's Cabin. Scene 4: Same as Scene 2. A Half Hour Later. Scene 5: The Red Fox Lodge. New Kootenay Pass in the Canadian Rockies. A Few Weeks Later. Act II—Scene 1: A Novelty Shop in Quebec. Eight Minutes Have Passed. Scene 2: Grand Ballroom, Chateau Frontenac, Quebec. One Month Later. Scene 3: Impression. A Cafe on the River Front, Quebec. That Night. Scene 4: Impression. The Cellar of the Same Building. Scene 5. "The Castle". One Month Later.
Mary Ellis out of cast on account of illness February 5 to 12.
Marion Alta substituted for Mary Ellis February 5-7.
Madeline Massey substituted for Mary Ellis February 9-12.
Neil Moore substituted for William Kent

for 2 performances February 23. Lucille Morrison joined April 3, 1925. Sam Ash replaced Dennis King July, 1925. Desiree Ellinger replaced Mary Ellis July, 1925.

M18 HARRIS Commencing Wednesday Evening, September 3, 1924 WILMER & VINCENT Present The New American Musical Play BE YOURSELF!

QUEENIE SMITH, JACK DONAHUE, G. P. HUNTLEY AND GEORGIA CAINE

By George S. Kaufman and Marc Connelly. Music by Lewis Gensler and Milton Schwartz. Extra Lyrics by Ira Gershwin. Dances and Musical Numbers Staged by Vaughn Godfrey and Jack Mason.

- CAST OF CHARACTERS 1-Marjorie Brennan...Dorothy Whitmore 2-Joseph Peabody Prescott...G. P. Huntley 3-David Robinson...Barrett Greenwood 4-Bill McLean...Jack Donahue

SYNOPSIS: Act I-The Brennan Cottage in the Tennessee Mountains. A Summer Night. Act II-Outside the House. The Following Morning. Play Staged by William Collier.

M19 WINTER GARDEN Commencing Wednesday Evening, September 3, 1924

THE MESSRS. LEE AND J. J. SHUBERT Present The Winter Garden's 12th Annual Revue JAMES BARTON, GEORGE HASSELL THE PASSING SHOW OF 1924

LULU MCCONNELL, ALLAN PRIOR, JACK ROSE, OLGA COOK, THE LOCKFORDS, BARBETTE, SARITA WATFLE Staged by J. C. Huffmann. Book and Lyrics by Harold Ateridge. Additional Lyrics by Alex Gerber. Music by Sigmond Romberg and Jean Schwartz.

- Scene 1: Gloom...Herbert Ashton 2: The Average Citizen...Grant Simpson 3: Charles Jones' Home...Ben Franklin

Scene 4: Some Club. The Son...William Simpson. The Father...Robert Lee. The Grandfather...Herbert Ashton.

Scene 5: Number-"Gold, Silver and Green". Dan Healy, the Lockfords. Scene 6: An Asylum. The Radio Fiend...William Simpson.

- Mr. White...Allan Prior. Second Man...Ben Franklin. Third Man...Frank Trado. The Husband...Robert Lee.

Scene 10: Two in One. The Manager...Herbert Ashton. The Author...Andrew Jochim. The Maid...Cathleen Healy.

Scene 15: Jack Rose-Specialty. Scene 16: The Garden of the Tuilleries. Scene 17: Crown Finale.

ACT II Scene 1: Number-"Nothing Naughty in a Nightie". Harrington Sisters, Marie Saxon, Bessie Hay.

Scene 2: Flappers. Version of History. A Flapper...Joyce White. The Professor...Andrew Jochim.

Scene 3: A Study in Porcelain. Allan Prior, Dorothy Janice and Porcelain Girls. (1) Old Chelsea (4) Wedgewood (2) Chinese (5) Delft (3) French (6) Old Vienna (7) Dresden

Scene 4: Outward Bound. A Delegate...George Hassell. The Steward...William Simpson. Charles Bryan...Andrew Jochim.

Scene 5: The Wife...Lulu McConnell. The Husband...Grant Simpson. The Brother...William Simpson.

Scene 6: At Home. The Judge...Ben Franklin. A Policeman...Robert Lee. The State's Attorney...Dan Healy.

- Miss Cleveland...Carol Cummings. Page...Betty Vane. Miss Detroit...Frances Rlythe.

Scene 7: The Electrical Laboratory. The Professor...Joe Cook. Another Committeeman...Charles Alexander.

Scene 8: Baritone Duet-"O Dry Those Tears". Scene 9: "Counting the Hours".

Scene 10: Dance. Cheater Fredericks. Scene 11: Sophie Tucker. Scene 12: The 10 Iodine Brothers.

Scene 13: Song-"Tiddlee Tot". Scene 14: The Pyramid of Dance. High Priestess of Pop...Sophie Tucker.

Scene 15: The Diamond Palm Grove. 108 "Vanities" Girls. Chester Fredericks and 108 "Vanities" Girls.

Scene 16: The Mad Musicians. Hawthorne and Cooke. Head Clerk...Johnny Cooke. Hia Assistant...Albert F. Hawthorne.

Scene 17: Dance. Al K. Hall and Chester Fredericks. Scene 18: Ticket Agent...Joe Cook. Tonist...Henry Dunn.

Scene 19: Song-"In the South of France". Scene 20: Silver Lace...Misses Monette, Cummings, Harrison, Osborn, Rlythe, Young, Moorehouse.

Scene 21: "Twelve Little Heels". Cheater Fredericks. Scene 22: "Silver Threads Among the Gold". Frank and Eddie Leslie.

Scene 23: Song-"Frankie and Johnnie". Joe Cook. Scene 24: Captain...Sophie Tucker. Lt. Pnochle...Charles Alexander.

Scene 25: Grand Finale-Temple of Flowers. Entire Company. Entire Production Staged Under the Personal Direction of Earl Carroll.

M21 SHUBERT Commencing Tuesday Evening, September 16, 1924 THE BOHEMIANS, INC. A. L. Jones and Morris Green, Managing Directors

GREENWICH VILLAGE FOLLIES America's Greatest Annual Revue. The Entire Production Devised and Staged by John Murray Anderson.

Scene 1 (A): The Washington Square Arch. George Washington...Donald Ross Lafayette...Jack Brooks.

Scene 2: The Greenwich Village Barber Shop. Manicurist...Hobbe Arns. Manager...George Hale.

Scene 3: The Harpist...Gloria Pleasants. The Long Ago Girl...Julia Silvers. Scene 4: New York City "Service"-By Frances Nordstrom.

Scene 5: The Singers...James Clemens, James Naulty. The Brunets...Vivian Wyndham.

Scene 6: The Court Harpist...Gloria Pleasants. The Little Marquis...Mary Jane. The Queen Mother...America Chedister.

Ludwig Van Hoff.....John Sheehan
John Martin.....George Christie
Hutler.....Floyd English
Scene: (a) Conservatory at the Country Club.
(b) The Van Hoff Home, the Next Afternoon.
(c) The Van Hoff Home, Evening.
Scene 11: In Full Stage
Vincent Lopez and His Pennsylvania Orchestra
Scene 12:
George Moran and Charles Mack
Scene 13: Christmas Eve in the Village
(Costumes Designed by James Reynolds)
(Settings by Herman Rosse)
(A) "Bring Me a Radio"
Sung by Bobbe Arnst
The Postmen.....James Clemons, James Nauty
(B) "Broadcast a Jazz"
Sung by Bobbe Arnst
PART II
Scene 1: In Brittany
Settings and Costumes Designed by Mrs. Ingeborg Hansell
(A) "Brittany"
Sung by George Hale
The Hackensack Girl.....Robbe Arnst
The Brittany Girl.....Ludmilla
And Ensemble
(B) Vega
Scene 2: "Destiny"—In Paris
Settings and Costumes Designed by James Reynolds
"Toy of Destiny"
Sung by Julia Silvera
(A) Spring—In the Bois
The Young Girl.....Rosie Dolly
The Governess.....Meeka Aldrich
The Man.....George Christie
The Chocolate Seller.....Rachel Gould Chester
(B) Summer—The Star's Dressing Room
The Star.....Jennie Dolly
The Maid.....Helene Dalila
The Young Admirer.....Floyd English
The Usher.....Bud Penny
The Man.....George Christie
(C) Autumn—The Cafe De Paris
The Cocotte.....Rosie Dolly
The Man.....George Christie
The Lounge Lizard.....James Nauty
(D) Winter—In Montmartre
The Street Walker.....Jennie Dolly
The Drunk.....James Clemons
The Barman.....Bud Williamson
The Man.....George Christie
The Young Girl.....Rosie Dolly
The Governess.....Meeka Aldrich
Scene 3: Apaches
Scene 3: Before the Portals
"Happy Melody"
Music by Phil Charis. Lyric by Irving Caesar
and John Murray Anderson
Sung by Bobbe Arnst
Dance by Nitz, Vernille, Marjorie Alton, Robert Alton, James Nauty and Ensemble
Scene 4: A New York Apartment House
"Neighbors"
By William K. Wells
Mr. Smith.....Don Barclay
Mrs. Smith.....Rosalie Claire
Mr. Brown.....John Sheehan
Mrs. Brown.....Ethel Davis
Scene 5: James Clemons
Scene 6: Let Us Forget
By Arthur Caesar
At a Railroad Station
By Don Barclay
Scene 7: Au Clair de la Lune
The Singers.....Jennie Dolly, George Rasely
The Dancer.....Rosie Dolly
And Ensemble
Scene 8: Moran and Mack
Scene 9: The Hall of Mirrors
(Settings and Costumes by James Reynolds)
"Make Every Day a Holiday"
Sung by Julia Silvera
Trophy Bearers, The Holidays, May-Pole Girls,
Halloween Revelers
The Follies Baby.....Mary Jane
Rosie Dolly and Jennie Dolly
Resume—The Entire Company
The End
Panline Williams added to cast October, 1924.
Dolly Sisters out of cast November, 1924.
Keene Twins joined cast November, 1924.
James Donnelly joined cast November, 1924.
Edward Tierney joined cast November, 1924.
Moved to Winter Garden and replaced by
mid-winter edition November 24, 1924.
See M21-A
(77 Performances for First Edition)

M21a
WINTER GARDEN
Commencing Monday Evening, November 24,
1924
(Shubert Theater September 16, 1924, to November 22, 1924)
THE BOHEMIANS, INC.
A. L. Jones and Morris Green
Managing Directors
—Announce—
The Sixth Yearly
GREENWICH VILLAGE FOLLIES
Mid-Winter Edition
America's Greatest Annual Revue
The Entire Production Devised and Staged by
John Murray Anderson
Comedy Sketches Directed by Lew Fields.
Lyrics by Cole Porter, Irving Caesar and
John Murray Anderson. Music by Cole
Porter and Jay Gorney. Dances
Staged by Larry Cahalan
Program Subject to Change
PART I
Scene 1: The Washington Square Arch
George Washington.....George Christie
Lafayette.....George Rasely
The Dana Gibson Models
The Kirchner Models
The Theatrical Manager.....John Sheehan
Scene 2: "Sprinkled Flipes of Pan"
Sung by Edward Tierney, James Donnelly and
the Keene Twins
And Ensemble
Scene 3: Toto and His Au-Lo
Scene 4: New York City
"Service"—By Frances Nordstrom
Central Western Union.....Ethel Davis
The Man.....Rosalie Claire
The Girl.....Rosalie Claire
A Jewish Gentleman.....Don Barclay
The Manager.....Bud Williamson
Scene 5: Garden of Used to Be
(Lyrics by Owen Murphy. Music by Jay Gorney)
The Singers.....Dorothy Neville, George Rasely
Scene 6: A New York Apartment House
"Neighbors"—By William K. Wells
Mr. Smith.....Don Barclay
Mrs. Smith.....Rosalie Claire

Mr. Brown.....John Sheehan
Mrs. Brown.....Ethel Davis
Scene 7: Au Clair de la Lune
"When Evening Shadows Fall"
(Lyrics by Owen Murphy. Music by Jay Gorney)
The Singers.....Dorothy Neville, George Rasely
Danced by Ludmilla, Tierney, Donnelly and
the Keene Twins
Scene 8: Fred Allen
Scene 9: Set in Black
"Liebestraum"
An Original Interpretation of Franz Liszt's
Nocturne
By John Murray Anderson
The Singers.....George Rasely, Dorothy Neville
The Dancers.....Ludmilla, Robert Alton
Chickering Ampico
The Statuary Group
Josephine Payne, Marjorie Alton, Catherine
Crandell, Eugenia Repelsky
Played by Ampico in Chickering Piano
Ampico Record and Vocal Arrangement of
"Liebestraum" by Alfred Newman
Scene 10: Before the Curtain
"Do a Little This—Do a Little That"
(Lyrics by Benton Ley. Music by Lee David)
Sung by the Keene Twins
Scene 11:
Valse Caprice
Mikhail Mordkin and Lydia Semyonova
(Music by Rubenstein)
Scene 12: George Moran and Charles Mack
Scene 13: In Full Stage
Vincent Lopez and His Pennsylvania Orchestra
Scene 14: Christmas Eve in the Village
(Costumes Designed by James Reynolds)
(Setting by Herman Rosse)
(a) "Bring Me a Radio"
Sung by Mary Jane
The Postmen.....James Nauty, James Nauty
Christmas Tree
Josephine Karroll, Meeka Aldrich, Millie Shaw,
Rachel Gould Chester
(b) "Bom-Bom-Beedle-um-Bo"
(Lyrics by Irving Caesar and Owen Murphy)
(Music by Jay Gorney)
Sung by George Rasely and Entire Company
PART II
Scene 1: The Happy Prince
Adapted from the Story of Oscar Wilde
By John Murray Anderson
(Settings and Costumes Designed by James
Reynolds)
The Singers.....Dorothy Neville, George Rasely
The Story Teller.....George Christie
Scene (A): The Orangery at Sans Souci
The Little Marquise.....Mary Jane
The Comtesse.....Rachel Gould Chester
The Queen Mother.....America Chedister
The Duchesse.....Maida Palmer
The Princess Royale.....Marjorie Alton
The Happy Prince.....Robert Alton
Ladies of the Court, Courtiers
Scene (B): A Public Square
The Golden Statue of the Happy Prince.....
Terrence Kennedy
The Charity Children
The Poor Seamstress.....Meeka Aldrich
Her Child.....Mary Jane
The Young Playwright.....Bud Penny
The Little Match Girl.....Eugenia Repelsky
The Mayor.....John Sheehan
The Town Councilor.....James Nauty
The Sister of Mercy.....Meeka Aldrich
The Swallow.....Ludmilla
(Musical Setting by Alfred Newman from
Scene 2: Flashback
The Illred Boy—By Don Barclay
At a Railroad Station—By Don Barclay
Scene 3: On a Pullman
"Quips That Pass in the Night"
By A. Seymour Brown
The Porter.....George Moran
The Conductor.....Bud Williamson
The Bride.....Rosalie Claire
The Groom.....Gene Collins
A Drummer.....George Christie
Another Drummer.....James Nauty
The Porter's Wife.....Charles Mack
The Man.....John Sheehan
The Beast.....Ernest D'Amato
Scene 4: Before the Curtain
Toto—The Mechanicals
Scene 5: Zulu Lou
(Lyrics by Owen Murphy. Music by Jay Gorney)
The Singers.....Dorothy Neville, Rosalie Claire
and Marjorie Alton
Danced by Fay Follies Girls
By Permission of Laurence Fay
Scene 6: "A Horror-Toria"
(A Village Choir Rehearsal)
(Written and Arranged by Jack Waller)
(a) Polichinelle (The Jester)
The Jester.....Mikhail Mordkin
The Queen.....Meeka Aldrich
The Chamberlain.....David K. Morric
The Courtier.....Robert Alton
Ladies and Gentlemen in Waiting, Pages
(Music by Rachmaninoff)
(b) The Nightingale.....Lydia Semyonova
(Music by Peter)
(c) Russian Dolls.....Brodislava Fozhitskaya
and Mikhail Arshansky
(Music by Liadoff)
(d) Bacchanale.....Mikhail Mordkin,
Lydia Semyonova and Ensemble
(Music by Glazounoff)
Ballet: Divertissements Created and Produced
by Mikhail Mordkin
Scene 8: Before the Portals
"I'm in Love Again"
The Singers.....Margaret Keene, Elizabeth Keene
The Dancers.....James Nauty, Robert Alton
Scene 9: Moran and Mack
Scene 10: The Hall of Mirrors
(Settings and Costumes by James Reynolds)
"Make Every Day a Holiday"
Sung by Rosalie Claire
The Holidays
Sung by George Rasely
Trophy Bearers, The Holidays, May-Pole Girls,
Revelers
Resume—The Entire Company
CLOSED JANUARY 3, 1925
(51 Performances for Mid-Winter Edition)
Total: 131 Performances

M22
RITZ
Commencing Wednesday Evening, September 17,
1924
HASSARD SHORT'S RITZ REVUE
Dances Arranged by Seymour Felix. Settings
Designed by Clark Robinson. Ballets Arranged
by Chester Hale. Sketches
Directed by Hyde North.
Entire Revue Conceived and Staged by
Hassard Short

PROGRAM
From Cottage to Subway, 1725—1925.
Music by Roy Webb. Lyrics by Kenneth Webb
Girl.....Madeleine Fairbanks
Boy.....William Ladd
Gyp.....Hal Forde
"Broadway's Boudoir"
Music by Frank Tours. Lyrics by Anne Caldwell
Miss Revue.....Lella Ricard
Follies.....Ethel Allis
Passing Show.....Alice Monroe
Greenwich Village Follies.....Sunshine Jarmann
Scandals.....Abbie Kirby
Vanities.....Goodee Montgomery
Grand Street Follies.....Jane Overton
Artists and Models.....Janet Winters
Music Box.....Jackie Huribert
and
Ritz Revue.....Myrtle Schaaf
"The Little Black Cat"
Music by Raymond Hubbell
Lyrics by Anne Caldwell
Novelty Costumes Designed by Max Ree
Sung by Madeleine Fairbanks and William Ladd
Raymond Hitchcock
Crossed Wires—By Harold Atteridge
Operator.....Stanley Rogers
Jay.....Jay Brennan
Madeleine.....Madeleine Fairbanks
"Hello Girls"
Music by Werner Janssen
Book and Lyrics by Roger Gray
Miss Endicott.....Ethel Allis
Miss Bryant.....Jane Overton
Miss Yonkers.....Sunshine Jarmann
Miss Rector.....Goodee Montgomery
Miss Flushing.....Jackie Huribert
Miss Harlem.....Winifred Soldan
Scene 1:
Mr. Vandergraft.....Hal Forde
Mrs. Vandergraft.....Lella Ricard
Scene 2:
Mr. Risenberg.....Eddie Conrad
Mr. Rice.....Elmer Brown
And the Ritz Boys
Music by Roy Webb. Lyrics by Kenneth Webb
Sung by Myrtle Schaaf
The Dancers—Jackie Huribert, Jane Overton,
Ethel Allis, Sunshine Jarmann
And ALBERTINA VITAK
"I Want To Belong"
Music by Jay Gorney. Lyrics by Owen Murphy
Sung by Charlotte Greenwood
"The Precipitation"—By Harold Atteridge
Madeleine Fairbanks, Adele McHatton, Hal Forde
"Sun Girl"
Music by Frank Tours. Lyrics by Anne Caldwell
Sung by Tom Burke
The Sun-Girl.....Lella Ricard
Raymond Hitchcock
"The Question"—By Clyde North
The Master.....William Simpson
The Secretary.....Elmer Brown
The Stranger.....Hal Forde
Place—The Master's Study
Dancing, Wine
Madeleine Fairbanks, Jackie Huribert, Jane
Overton, Goodee Montgomery, Sunshine
Jarmann, Ethel Allis, Grace Robinson
"Her Morning Bath"
By Norma Mitchell and Ralph Bunker
Charlotte.....Charlotte Greenwood
Lella.....Lella Ricard
Messenger Boy.....Elmer Brown
Scene: Charlie's Apartment
"Using the Uke"
Music and Lyrics by W. Franke Harling
Sung by Jackie Huribert and William Ladd
And the Ritz Girls and Boys
"Two for the Ritz"—By Ralph Bunker
Herbie.....Jay Brennan
May.....Stanley Rogers
New Girl.....Lella Ricard
Hazel Dawn.....Dorothy Brown
Emily Stevens.....Adele McHatton
Scene: A Wedding Counter
"Cry a Wedding Day"
Music by Frank Tours. Lyric by Anne Caldwell
Sung by Tom Burke and Myrtle Schaaf
The Bride.....Madeleine Fairbanks
The Groom.....William Ladd
Bridesmaids
Scene: The Crystal Room at the Ritz
ACT II
"The Red Ladies"
Music by Roy Webb. Lyrics by Kenneth Webb
The Man With the Mirror.....Tom Burke
"Camille"
Camille.....Madeleine Fairbanks
Armand.....William Ladd
The Croupier.....William J. Sholar, Jr.
Two Lady Gamblers.....Lella Ricard
"Macbeth"
Lady Macbeth.....Jean Ferguson
"Zaza"
Zaza.....Evelyn Olyphant
Dufresne.....Robert Williams
Zaza's Aunt.....Adele McHatton
"Carmen"
Carmen.....Myrtle Schaaf
The Toreador.....Campbell Hicks
"La Tosca"
Tosca.....Lella Ricard
Scarpia.....Don Knobloch
Salome.....Albertina Vitak
Cleopatra.....Helene Gardner
Antony.....Chester Hale
Slave.....Marshall D. Sullivan
"Du Barry"
Du Barry.....Ruth Hovey
Executioner.....Elmer Brown
The Devil.....Hal Forde
Charlotte Greenwood Will Sing "A Perfect
Day" and "Too Tall"
Music by Martin Brookes
Lyrics by Harry Ruskin and May Tully
Raymond Hitchcock
"Presence of Mind"—By Harold Atteridge
A.....Lella Ricard and Hal Forde
B.....Madeleine Fairbanks and Adele McHatton
C.....Raymond Hitchcock
Jean Ferguson and Elmer Brown
"Beedie Um Bee"
Music by Martin Brookes
Lyrics by Eric Valentine and William Gaxton
Sung by William Ladd
Dances by Charlotte Greenwood, William Ladd
And the Ritz Girls and Boys
Tom Burke, Eddie Conrad
Song—"The Wanderer"
Music by Jay Gorney and Tom Burke
Lyrics by Owen Murphy
"A Midsummer's Night Dream"
Music by Frank Tours. Lyric by Anne Caldwell
Sung by Myrtle Schaaf
The Girl.....Albertina Vitak
The Boy.....Chester Hale
The Rainbow Roses—Sprites
Raymond Hitchcock
"Scandal and a Cup of Tea"

Music by Roy Webb. Lyric by Kenneth Webb
Sung by Charlotte Greenwood
And the Ritz Girls
"When You and I Were Dancing"
Music by H. M. Tennent. Lyrics by Graham John
Fox-Trot
Sung and Danced by Madeleine Fairbanks and
William Ladd
Waltz
Danced by Chester Hale and Albertina Vitak
Dancing
Jackie Huribert, Sunshine Jarmann, Ethel
Allis, Goodee Montgomery, Jane Overton,
Madeleine Fairbanks and William Ladd
and the Ritz Boys
"What the Men Will Wear"
Music by Roy Webb. Lyrics by Kenneth Webb
Sung by Brennan and Rogers
Katherine Spencer
Adele McHatton
Jean Ferguson
Evelyn Olyphant
Helene Gardner
Lulu McGrath
Elmer Brown
Hal Forde
Tom Burke
Raymond Hitchcock
Floyd Jones
Eddie Conrad
"Monsieur Beaucaire"
Music by Frank Tours. Lyrics by Anne Caldwell
Sung by Myrtle Schaaf and Tom Burke
(The costumes in this scene are the original
costumes worn in the Famous Players' picture,
"Monsieur Beaucaire", with Rudolph Valentino)
Finale
Charlotte Greenwood, Raymond Hitchcock and
Entire Company
Orchestra Under the Direction of Louis Silvers
Costumes and Settings Devised and Carried Out
Under the Personal Direction of Hassard Short
Costumes Designed by Charles Le Maire
Raymond Hitchcock out October 18, 1924.
Jimmy Savo added to cast November 17, 1924.
Lorna Somerville added to cast November,
1924.
Myrtle Schaaf replaced by Dorothy Brown
December, 1924.
CLOSED DECEMBER 20, 1924
111 Performances
(Returned to Winter Garden for One Week
February 2, 1925)

M23
TIMES SQUARE
Commencing Tuesday Evening, September 23,
1924
PHILIP GOODMAN
—Presents—
**WALTER CATLETT, GENEVIEVE
TOBIN, OSCAR SHAW**
In a New Musical Comedy
DEAR SIR
Music by Jerome Kern. Book by Edgar Selwyn.
Lyrics by Howard Dietz. Staged by David
Burton. Dances and Ensembles by
David Bennett
CAST OF CHARACTERS
(In the Order of their Appearance)
Oliver Russell.....George Sweet
Lonis, Maitre d'Hotel at Sherry's.....
Arthur Blosson
Laddie Munn.....Oscar Shaw
Dorothy Fair.....Genevieve Tobin
Andrew Blossom.....Walter Catlett
A Waiter.....Francis Murphy
Skele Sewell.....Kathlene Martin
Peters.....Joseph Allen
Glady's Barclay.....Helen Carrington
Clair.....Chair Lace
Pierrot.....Ritchy Craig
LADIES OF ENSEMBLE
Ida Berry, Trudy Lake, Rita Royce, Geraldine
Reavard, Julia Warren, Marion Donnelly, Beth
Meakins, Devah Worrell, Clair Lipton, Madeleine
Janis, Helen Orb, Dorothy Fitzgibbon,
Norman Jefferson, James Johnson, Josephine
Bunn, June Baldwin, Peggy Watts, Evelyn
Plumadore, Dorothea Richmond, Victorie Dutel,
Regina Daw, Margery Martyn, Katherine
Kobler and Hazel Bunting.
GENTLEMEN OF ENSEMBLE
William Boren, Will Wilder, Francis Murphy,
Ray Hall, Ainsley Lambert, Austin Clarke,
Frank Schinze, Billy Wilson, John McEnough,
Norman Jefferson, Cliff Daly and Allen Stevens.
SYNOPSIS: Act I—Scene 1: Sherry's, Park
Avenue, New York. Scene 2: Entrance to Park
Avenue Street Fair. Scene 3: "Park Avenue
Street Fair" Act II—Scene 1: Foyer of Laddie
Munn's Long Island Residence. Scene 2:
"An Old Well on Laddie Munn's Estate".
Scene 3: Garden of Laddie Munn's Residence
on Long Island
CLOSED OCTOBER 4, 1924
13 Performances

M24
GLOBE
Commencing Monday Evening, October 6, 1924
ED WYNN
(The Perfect Fool)
Presents Himself
—In—
THE GRAB BAG
Book, Lyrics and Music by Ed Wynn
Staged by Julian Mitchell
Direction of A. L. Erlanger
ACT I
Scene 1: "The Tent"
Himself.....Ed Wynn
Manager.....Jay Velle
Scene 2: "The Birth of a Chorus Girl"
A Dancer.....Katherine Witbeck
More Dancers.....Violet Vale, Phyllis
Reynolds, Harriet Marned, Joe Schrodte
A Story.....Marion Fairbanks
THE CHORUS GIRLS.....Marion Fairbanks
DANCERS AND CHORUS GIRLS—Violet
Vale, Phyllis Reynolds, Harriet Marned, Bee
O'Quinn, Marge Ferguson, Gertrude Walker,
Frieda Marr, Virginia Ray, Fraun Koski, Marion
Mueller, Trixie Stevlin, Delphine Berry,
Suzanne Shand, Withorn Wayne, Florence
Parker, Bee Singer, Jean Castleton, Virginia
Clark, Sbbil Stuart, Virginia Kelley, Kay
Angela, Gladys Pender, Mildred Sinclair, Betty
Garson and Mae Rena Grady.
Scene 3:
Himself.....Ed Wynn
Sap.....Albert Shaw
Tap.....Samuel Lee
Scene 4: "The Rose"
The Birds.....Miles Reynolds,
Marned, Vale, O'Quinn
The Dreamer.....Jay Velle

The Dream Bride.....Janet Velle
The Dream Petals.....The Green Talis—The Stem
Scene 5:
Himself.....Ed Wynn
Scene 6:
A Southern Girl.....Janet Adair
Scene 7: "The Apartment"
Himself.....Ed Wynn
The Female.....Marion Fairbanks
The Male.....Jay Velle
The Powder Puff—The Surprise Girls
Scene 8:
Himself.....Ed Wynn
First Senior.....William Earl
Second Senior.....Francis Bell
Seniorita.....Alleen Hamilton
Scene 9: "The Scotch Fair"
Himself.....Ed Wynn
Sandy.....Tom Nip
Bandy.....Ralph Riggs
Mary.....Ormond
Jane.....Ormond
Daisy.....Ormond
Pansy.....Miss Le Groh
Handy.....Mr. Le Groh
Dandy.....Mr. Le Groh
Ladies
Scotch Folk Songs.....By Ormond Sisters
Some New Twists.....By the Le Grohs
"Annie Laurie Rag"—Song by Ed Wynn,
Alfred Nathan, Jr., and Ned Weaver
ACT II
Scene 10: "The Lively Stable"
Himself.....Ed Wynn
The Horse.....Jos. Schrode and Ed Fields
The Blacksmith.....William Earl
The Girl.....Janet Velle
The Man.....Jay Velle
The Other Man.....Ralph Riggs
Scene 11: "Abroad"
Himself.....Ed Wynn
And the Volga Boys
Scene 12: "The Woodland"
"Ballet of the North Wind"
By Riggs and Wittche
The Dancing Moth.....Alleen Hamilton
The Fire Fly.....Jay Velle
The Flame Moth.....Janet Velle
The Leaves
The Grass Hoppers.....Misses Koski, Marr
The Wasps.....Misses Shetlin, Walker
The Mantis.....Misses Kay, Miller
The Lace Bugs.....Misses Ferguson, Deery
The Lady Bugs.....Misses Castleton, Shard
The Alley Bodels.....Misses Singer, Garson
The Beetles.....Misses Clark, Parker
The Buffalo Tree Hoppers.....Misses Kellor, Stewart
The Mosquitoes.....Misses Kay, Anis
The Oriole.....Katherine Wittche
The North Wind.....Ralph Riggs
Scene 14: "Some Place"
Himself.....Ed Wynn
Albert Shaw
Tap.....Samuel Lee
Scene 15: "The Grab-Bag Review"
Himself.....Ed Wynn
Powder-Puff Girls
Jay Velle, Janet Velle, The Le Grohs, Alleen
Hamilton, Earl and Bell, Marion Fairbanks,
Riggs and Wittche, Shaw and Lee, Volga Boys,
Ormond Sisters, Janet Adair and Entire Com-
pany.

CLOSED MARCH 16, 1925
194 Performances

M25
ASTOR
Commencing Wednesday Evening, October 15,
1924
THE MESSRS. SHUBERT
Present—
**ARTISTS AND MODELS OF
1924**

Book by the World's Most Famous Artists and
Illustrators as Follows:
Harry Hershfield, Herb Roth, Rube Goldberg,
Dean Cornwell, Cliff Sterrett, C. Allen Gilbert,
Arthur William Brown, Charles D. Williams,
Watson Barratt, C. Willard Fairchild, Lurette
Guld, Flora Nash, Charles Dana Gilbert, David
Robinson, James Montgomery Flagg, Helena
Smith Dayton, Will Johnstone, Louise Bascom
Barratt and Fred Erving Dayton.
Written, Compiled and Staged by Harry
Wagstaff Gribble. Music by Sigmund Romberg
and J. Fred Coots. Lyrics by Clifford Gray
and Sam Coslow. Additional Music and Lyrics
by Seymour Felix, Art Direction, Watson Barratt.
The Entire Production Under the Personal
Supervision of J. J. Shubert
Order of Program Subject to Change
ACT I
The Prolog
(Idea by Louise Bascom Barratt and Helena
Smith Dayton)
A Wood in New Hampshire
Polly Prunes.....Flora Lea
Artie Apple.....Natalia Vestoff
Sally Gump.....Marie Stoddard
Tony Gump.....Alexander Frank
Hiram Stratton.....Joseph Sree
Seth Johnson.....Jack Hines
Jimmy Flag.....Charles Massinger
Arthur Brownie.....Charles Cannefax
Dean Cornflower.....Barnett Parker
Christy Candler.....Frank Gaby
Phyllis Comstock.....Mabel Withee
Scene 1: "Call It What You Like"
Joe Morris and Flo Campbell
Scene 2: "A Model Landress"
(Idea by Lurette Guild)
An Artist Studio in the Village
Lynn.....Ned Norworth
Lita.....Flora Lea
Marion.....Violet Strathmore
Scene 3: "I Love to Dance When I Hear a
March"
Sung by Misses Corvera, Eaton, Marlowe, Man-
ning, Vinton and Roma
March—Dancers: Misses Goldberg, Hanson,
Tully, Adair, Brady, Kissell, Caswell, Lyons,
Merclain, Murray, Karola, Bowman, Wilson,
Messrs. Sinott, Mayo, Murray, Wilson, Dale,
Charmion, Callahan, McElroy.
Scene 4: "A New Indoor Sport"
(Alphabetical Alliteration)
First Club Member.....Frank Gaby
Second Club Member.....Barnett Parker
The Walter.....Joseph Sree
Scene 5: "Good-Night"
The Porch of a Southern Home
The Mother.....Marie Stoddard
The Father.....Jack Hines
The Daughter.....Nancy Gibbs
The Boy.....Charles Massinger
Scene 6: "Past, Present, and Oh, What a
Future—for the American Drama!"
(Idea by C. Allan Gilbert)

Nica Ardayne's Home
Introduced by Charles Cannefax
George.....Joseph Sree
Nina Ardayne.....Flo Campbell
Della Norvell.....Mabel Withee
Mortimer Carruthers.....Jack Hines
Maurice Van Anken.....Barnett Parker
(a) The Laura Juan Libby Period, 1884.
(b) The Sam Shipman Period, 1924.
Scene 7: "The Unwilling"
(Idea by Mitchell Rawson)
"Pull Your Strings"
Sung by Miss Withee and Miss Campbell
Statue Girls
Scene 8: "Shoes"
Composed by Gorney and Murphy
"Shoes"—Sung and Danced by the Misses Vin-
ton, Eaton, Manning, Marlowe and Roma
Scene 9: "Honesty"
Around a Dining Table
The Hostess.....Marie Stoddard
Sally.....Violet Strathmore
Billy.....Frank Gaby
Percy.....Barnett Parker
Jimmy.....Charles Cannefax
A Servant.....Joseph Sree
Guests
Scene 10: "The Model Toddie"
"Model Toddie"—Sung by Mabel Withee
Dance Specially by Mr. Vestoff
Toddle Girls, Model Girls, Model Toddie Boys
Scene 11: "The Lily Pool"
(Idea Conceived by Watson Barratt)
The Girl.....Nancy Gibbs
The Troubadour.....Charles Massinger
The Redactions.....Miss Thompson, Mr. McElroy
Lily Pool Girls
Scene 12: "Insanity"
By Harry Wagstaff Gribble
Doctor's Office in an Insane Asylum
The Doctor.....Jack Hines
The Governor's Wife.....Marie Stoddard
An Inmate.....Barnett Parker
Interlude—"The Midnight Color Ball"
(Idea Conceived by Watson Barratt)
Jimmy Flag.....Charles Massinger
Dean Cornflower.....Barnett Parker
Christy Candler.....Frank Gaby
Gold Ruberg.....Ned Norworth
Arthur Brownie.....Charles Cannefax
VI.....Violet Strathmore
Flo.....Flora Lea
Cita.....Lucia Corvera
Head Waiter.....Ralph Austin
Waiter.....Dave Seed
A Dancer.....Seniorita Trini
The Color Tubes
"Dancing Colors"—Sung by Misses Withee, Lea
and Campbell, Messrs. Massinger, Cannefax,
Hines and Ensemble.
The Palette
Posed by the Misses Edwards, Shiel, Soper,
Osborne, Adair, McKinnon, Kissell, Lynn,
Manning, Brady, Meade and Gray.
ACT II
Scene 13: "Jazz a la Russe"
Composed and Arranged by Gorney and Murphy
Harry White, Alleen Manning and Ensemble
Scene 14:
Assisted by "Jimmy" and "Red" Wynn
Scene 15: "There's Truth in China"
By Harry Wagstaff Gribble
A Bedroom in a Very Old House
Mr. Barratt.....Alexander Frank
Mr. Sullivan.....Barnett Parker
Mrs. Dayton.....Flora Lea
Scene 16
"Mediterranean Nights"
Seniorita Trini and Ensemble
Scene 17: "Everything the Same"
Honeycomb Hall
Richard Elderberry.....Charles Massinger
Emily.....Nancy Gibbs
Hobson.....Joseph Sree
Wedding Guests
Dance Specialty.....Misses Corvera and Lea
Scene 18: "The Tiller Girls"
Sung by Flo Campbell
(Idea by Will B. Johnstone)
Scene 19: "My Riviera Rose"
A Flower Girl.....Seniorita Trini
A Gentleman.....Charles Massinger
A Dancer.....Yalodia Vestoff
Another Dancer.....Lucia Corvera
Ensemble
Scene 20: "Pompador's Pan"
Pompador's Boudoir
Mme. Pompador.....Nancy Gibbs
Jacqueline.....Flora Lea
Le Marquis De Malmonde.....Barnett Parker
Le Capitaine Chamberlin.....Charles Massinger
Louis XV.....Jack Hines
Minaut.....Misses Corvera, Lea and Ensemble
The Pan
(Idea Conceived by Watson Barratt)
Posed by the Misses Lynn, Tully, Christy, Shiel,
Gray, Barkley
Scene 21: "Pata Morgana"
(Or the Mean Shoulder Blade)
By Harry Wagstaff Gribble
A Living Room in Hungary
George.....Barnett Parker
Father.....Alexander Frank
Mother.....Marie Stoddard
Rosalie.....Violet Strathmore
Francisca.....Jean Caswell
Mrs. Fay (From Budapest).....Frank Gaby
The Sister.....Paula Tully
Mr. Fay.....Ned Norworth
Epilog
Back to the Woods
"Under a Parasol"—Sung by Mabel Withee,
Charles Massinger, Charles Cannefax
and Ensemble
Finale
MODELS—The Misses Kate Goldberg, Rena
Manning, Mildred Soper, Ruth Shaw, Mary
Kissel, Jean Gray, Dorothy Donovan, Stella
Shiel, Elleen Adair, Elsie Sims, Paula Tully,
Jacquies Sage, Nolva Clarke, Efcolie Heller,
Nova Lynn, Leona Osborne, Elvina Meade,
Alma Traverser, Dolores Edwards, Ruth Hanson,
Myrtle Thompson, Ruth Brady, Jean Caswell.
DANCERS—The Misses Betty Lyons, Jo-
sephine Mostler, Patsy Costello, Elleen Murray,
Beatrice Roma, Helen Armstedt, Marie Mar-
celain, Dorothy Addison, Thelma Addison, Eva
Ball, Madeline Ball, Buddy Busch, Betty Bow-
man, Norma Nadiene, Minceva Wilson, Evelyn
Jacques, Virginia Moore, Ma Ion Wilson,
Alonva Karofa, Grace McKinnon, Messrs.
Francis X. Sinott, Billy Wilson, George Mur-
ray, Dana Mayo, Jack McElroy, Arthur Char-
mion, Frank Callahan and Alan Dale,
Mae Dooly joined November, 1924;
Eoshee Sisters joined November, 1924; out
of cast December, 1924.
Peggy Nell joined November, 1924.
Harry Ellsworth joined December, 1924.
Sartia Wattle joined December, 1924.

Barbara Lloyd joined December, 1924.
Ned Norworth left cast November, 1924.
Rita English, Ivy St. Clair, Autumn Bur-
tonnic joined November, 1924.
Trini left cast November, 1924.
Dorothy Addison left cast December, 1924.
Hugo Alexander joined December, 1924.
Kitty Daley added to cast December, 1924.
Norma Rossiter added to cast February, 1925.
Alexander Morrison added to cast January,
1925.
Tod White and Ann Caldwell added to cast
March, 1925.
Helene Dahlla joined cast March, 1925.
Chas. Cannefax replaced by Hugh Alexander
May, 1925.
Moved to Casino Theater February 9, 1925.
CLOSED MAY 23, 1925
258 Performances

M26
BROADHURST
Midnight Performance Tuesday
Commencing Wednesday Evening, October 29,
1924
LEW LESLIE
Presents—
FLORENCE MILLS
The Sensation of Two Continents
—In—
DIXIE TO BROADWAY
—With—
**SHELTON BROOKS, HAMTREE HAR-
RINGTON, CORA GREEN**
—and—
WILL VODERY'S PLANTATION ORCHESTRA
With Johnnie Dunn

Lyrics by Grant Clarke and Roy Turk. Book
by Walter De Leon, Tom Howard, Lew
Leslie and Sidney Lazarus. Music
by George W. Meyer and
Arthur Johnston
Entire Production Staged and Conceived by
Lew Leslie
ACT I
Scene 1: Prolog—Evolution of the Colored Race
Scene 2: "Put Your Old Bandanna On"
Danny Small, Maud Russell, the Plantation
Chocolate Drops and the Plantation Steppers
Scene 3: "Dixie Dreams"
Florence Mills and Company
Scene 4: "A Few Steps in Front of the Curtain"
The Plantation Steppers
Scene 5: "Treasure Castle"
By Tom Howard
Sam.....Hamtree Harrington
Silm.....Shelton Brooks
Charlie.....Danny Small
Svengali.....William De Mott
Scene 6: "He Only Comes to See Me Once
in a While"
Cora Green
Scene 7: "Jungle Nights in Dixieland"
Florence Mills and the Plantation Chocolate
Drops
Scene 8: "Prisoners Up to Date"
Johnny Nit, Byron Jones, Lew Keene
Scene 9: "The Right of Way"
By Walter De Leon and Lew Leslie
The Cop.....Walter Crumpley
The Victim.....Hamtree Harrington
Mr. and Mrs. Shelton Brooks, Maud Russell
Miss High Hat.....Cora Green
Scene 10: "Mandy, Make Up Your Mind"
The Groom.....Florence Mills
The Bride.....Alma Smith
Bridesmaids—Billy Cain, E. Moses, Gwend-
olyn Graham, Anita Rivera, Jerry Clarke,
Marlan Tyler.
Four Maids of Honor—Maud Russell, Lillian
Brown, Eva Metcalf, Alda Ward.
Four Best Men—Danny Small, Juan Harrison,
Ralph Love, Charles Foster.
Scene 11: "Hanging Around"
Hamtree Harrington and Cora Green
Scene 12: "Jazz Time Came From the South"
Florence Mills, Billy Cain
Scene 13: "Jazz Time Came From the South"
Entire Company
ACT II
Scene 14: "If My Dream Came True"
Juan Harrison
Scene 15: "If My Dream Came True"
First Episode
"Georgia Cobans"—Willie Coran, Byron Jones,
Charlie Walker
Second Episode
Eva Tanguays—Alma Smith, Billy Cain, E.
Moses, L. Moses, Gwendolyn Graham, Anita
Rivera.
Third Episode
Gallagher and Shean—J. S. Thompson, Lew
Keene, Danny Small, Ralph Love, Brown and
William De Mott.
Fourth Episode
Belasco's Kiki—Marlan Tyler, Theresa West,
E. Meadows, Jerry Clarke, Anita Rivera,
Alda Ward, Eva Metcalf, Natalie Caldwell.
Fifth Episode
George Walker.....Johnny Nit and Dick Whalen
Sixth Episode
Bert Williams, Shelton Brooks, Sam Vanderhurst
Scene 16: "Darkest Russia"
Scene 17: "Darkest Russia"
Katinkas—Danny Small, and the Plantation
Chocolate Drops
Wooden Soldiers—Florence Mills and Plantation
Steppers
Scene 18: "The Sailor and the Chink"
Winifred and Brown
Scene 19: "Dixie Whiteflowers"
Cora Green and the Plantation Chocolate Drops
Scene 20: "I'm a Little Blackbird Looking for
a Blue Bird"
Florence Mills
Scene 21: "A Nice Husband"
By Sidney F. Lazarus
The Maid.....Maud Russell
Georgette.....Cora Green
Proddy.....Hamtree Harrington
Jimmy.....Shelton Brooks
Scene 22: "Dance Specialty"
F. S. Thompson and Willie Coran
Scene 23: "Trotlin' to the Land of Cotton
Melodies"
Danny Small, Alma Smith, Billy Cain and
Entire Company
Scene 24: "Finale"
Entire Company
CLOSED JANUARY 3, 1924
82 Performances

M27 NEW AMSTERDAM
Commencing Thursday Evening, October 30,
1924
FLORENZ ZIEGFELD
Presents—
The 19th Annual Production Made in America
of the National Institution
New Fall Edition
ZIEGFELD FOLLIES
Glorying the American Girl
Staged by Julian Mitchell
Dialog by William Anthony McGuire and
Will Rogers. Lyrics by Gene Buck and Joseph
J. McCarthy. Music by Victor Herbert, Ray-
mond Hubbard, Dave Stamper and Harry Tier-
ney. Tableaux Devised and Staged by Ben
All Haggan.
Produced by F. Ziegfeld

ACT I
Scene 1: "Bradbury Ranch", Oklahoma
Stella.....Bernice Akerman
Jim Bradbury.....Brandon Tynan
Percy.....Lupino Lane
Jim Watts.....Alf James
Sheriff.....Jack Shannon
Tom.....Tom Lewis
Alfalfa Goodfellow.....Will Rogers
The Target.....Dorothy Knapp
Song—"The Great Wide Open Spaces"
By Gene Buck and Dave Stamper
Sung by Arthur Brown
Song—"All Popped Up"
By J. J. McCarthy and Harry Tierney
Sung by Lupino Lane, Ziegfeld and Tiller Girls
Dance by Evelyn Law
Scene 2:
Song—"The Old Town Band"
By J. J. McCarthy and Harry Tierney
Sung by Arthur Brown and Lupino Lane
George Olsen's Band
Scene 3: "The Piano Next Door"
Clarence.....Lupino Lane
His Wife.....Martha Lorber
His Landlady.....Glole Eiler
His Neighbor.....Alf James
His Friend.....Frank Lamberg
His Baby.....Himself
Scene 4: A Street
"Dance Different"
Kelo Brothers
Scene 5: Song—"Ever-Loving Bee"
By Gene Buck and Dave Stamper
Sung by Vivienne Segal and Irving Fisher
The Bees
Mae Daw, the Tiller Girls and Follies Girls
Scene 6: Celebrated Russian Troupe of Lilli-
putians of Mr. Ratocheff
"Story of the Paris Night"
Classical Ballet by Mr. Ratocheff
(Music by Russian and French Composers)
Dolls.....Aemulinsky
Spanish.....A. Ratocheff
First Pierro.....Nedkman
Second Pierro.....Iauschukova
Arlekin.....Rishina
Marquis.....Kouras
Pasha.....Sandrak
Servant.....Herezina
Scene 7: "Pearl of the East"
The Two Athenas
(By Ben All Haggan. Arrangement with Special
Music by Raymond Hubbard)
The Pearl.....Martha Lorber
A Ping Slave.....Beryl Halley
A Mountain Slave.....Dorothy Knapp
A Dancer.....Doris Lloyd
A Tartar Prince.....Mr. Pernikoff
The Two Strongest Artists in the World
Direct from Europe
(By Arrangement with E. Ray Goetz)
Scene 8: Washington, D. C.—"A Couple of
Senators"
By Will Rogers
A Girl.....Mae Daw
Senator Doolittle.....Will Rogers
Senator Lodge.....Brandon Tynan
Scene 9: "Bimby"—Song
By Gene Buck and Dave Stamper
Sung by Irving Fisher
Dance—Ann Pennington
George Olsen's Band
Scene 10: "Chloride Gas Room Capitol"
"Investigating Investigations"
By Will Rogers
Senator Doolittle.....Will Rogers
Senator Uselca.....Jack Shannon
Senator Small.....Brandon Tynan
Senator Clunchbug.....Tom Lewis
One of the Help.....Alf James
Scene 11: "The Phantom Ship"
By Jacques Charles
Music by Fred Mele and Laurant Hallet
Original Dances by Mitty and Thilo
Staged by Julian Mitchell
ACT II
Scene 1: "The Chase"
By Lupino Lane
Note—Patrons are requested to notice that
the world's record is broken at every per-
formance and if they wish to do so are invited
to count and time same.
77 Traps in 10 Minutes
Mr. Lane is the only living person turning a
complete Herrot out of star trap with
only a 22-inch opening
Scene 2: "A Victor Herbert Fantasy"
Opening Poem by Gene Buck
An Old Musician.....Brandon Tynan
(a) Gypsy Love Song.....Sung by Irving Fisher
and Gypsy Girls
(b) "I Can't Do That Sum"
(c) "Kiss Me Again"
(d) "Toyland"
(e) "The March of the Toys"
Lupino Lane,
Mae Daw and the Tiller Girls
Celebrated Russian Troupe of Lilliputians of
Mr. Ratocheff
Parade of the Wooden Soldiers
Staged by Mr. Ratocheff
Scene 3: "A Night in June"—Song
By Gene Buck and Raymond Hubbard
Scene 4: "Jazzland"
Song—"Laney Little Melody"
By Gene Buck and Dave Stamper
Sung by Irving Fisher and Vivienne Segal
Dance by Marjorie East, Virginia King, Violin
Scene 5:
Ann Pennington and George Olsen's Band
Scene 6: Tiller Girls—Rope Dance
(Lillian Tiller)
Music by Victor Herbert
Scene 7: "The Shadowgraph"
Scene 8: "The Mirage"
By Jacques Charles
Music by Borel Cler and Laurant Hallet
Original Dance by Mitty and Thilo
Scene 9: Will Rogers
Scene 10: "A Garden"—"The Heanty Contest"
Sung by Irving Fisher, Mae Daw

Music by Victor Herbert and Harry Tierney
 Lyric by Joseph McCarthy
 Pages Misses Valentine, Drange
 Paris Crown Miss Kennedy
 Eve Miss Hurley
 Brunhilda Miss Nally
 Cleopatra Misses Lloyd, Fallows
 Gwenivere Misses Cambridge, Andrea
 Eloise Misses Pierre, Metree, Rasche
 Isabella Misses McDonald, Burke
 Gabrielle Misses Harten, Sheldon
 Nell Gwynne Misses Ackerman, Calame, Ansell
 DuBarry Misses Benda, Wild
 La Camille Misses Reveaux, McLaughlin
 Lady Hamilton Misses Francis, Byron, Wooten
 Eugenie Misses Loftus, Ellsworth
 Sherazade Misses Beryl Halley
 Beautiful Lady Dorothy Knapp
 The Ziegfeld Girl Evelyn Law
 The Typical Girl of Today Ann Pennington
 Tiller Girls and Mitty and Tilly
 Final

Horton Spurr substituted for Kelo Bros. for opening performance.
 Ruth Wardell added to cast November, 1924.
 Mary Mulhern added to cast December, 1924.
 Yvonne Grey added to cast December, 1924.
 Mae Daw left cast December, 1924.
 Nina Pierson added to cast December, 1924.
 Irma Schubert added to cast December, 1924.
 Hussian Lilliputians left cast January, 1925.
 Lucie Fay joined cast January, 1925; left February, 1925.
 Alf James left cast February, 1925.
 No performance March 9, 1925.
 Replaced by "Spring Edition" March 10, 1925.
 See Cast M27-A
 (148 Performances for Fall Edition)

M27a NEW AMSTERDAM
 (Commencing Tuesday Evening, March 10, 1925)
FLORENZ ZIEGFELD
 —Presents—
 The 19th Annual Production Made in America
 of the National Institution
 Staged by Julian Mitchell

ZIEGFELD FOLLIES
 Glorifying the American Girl
 Staged by Julian Mitchell
 Dialog by J. P. McEvoy, Will Rogers and
 W. C. Fields. Lyrics by Gene Buck. Music
 by Raymond Hubbell, Dave Stamper and
 Werner Janssen. Tableaux Devised and Staged
 by Ben All Haggin.

Produced by F. Ziegfeld
 ACT I—Scene 1: "A City Square"
 Miss Mischief Martha Lorber
 Song—"Everyone Knows What Jazz Is"
 By Gene Buck and Werner Janssen
 Sung by Clarence Nordstrom
 With Jazz Girls, Follies Girls and Tiller Girls
 Scene 2: "The Curtains"
 Song—"Someone, Someday, Somewhere"
 By Gene Buck and Rudolf Friml
 Sung by Irving Fisher, with Dorothy Knapp
 Scene 3: "The Drug Store"
 By J. P. McEvoy
 Myrtle Clarence Nordstrom
 Milk Man Naomi Johnson
 Pa W. C. Fields
 Phone Lady Elise Cavanna
 Stamp Man Tom Lewis
 Italian Jack Shannon
 Gertie Ray Dooley
 A Customer Frank Lambert
 Nurse Frances Reveaux
 As Officer Brandon Tynan
 Scene 4: "A Street"
 "Dance Different"
 Scene 5: "Biminy"
 Song—"Biminy"
 By Gene Buck and Dave Stamper
 Sung by Irving Fisher
 Dance—Ann Pennington
 And Hoop Girls and George Olsen's Band
 Scene 6: "A Senator—Tom Lewis"
 Scene 7: "A Back Porch"
 By J. P. McEvoy
 Pa W. C. Fields
 Milk Man Jack Shannon
 Newsboy Arthur Brown
 Rag Man Frank Lambert
 Gertie Ray Dooley
 Ma Martha Lorber
 Myrtle Ann Pennington
 Mrs. Favor Elise Cavanna
 Mrs. Fuchwartz Frances Reveaux
 Fruit Vendor George Spelvin
 Seltzer Grinder Serge Perkinoff
 Ice Man Mark Truscott
 Song—"I'm Going To Wait Until the Right
 One Comes Along"
 By Gene Buck and Werner Janssen
 Sung by Ann Pennington and Tray Girls
 George Olsen's Band
 Scene 8: "A City Park"
 By J. P. McEvoy
 The Girl Vivienne Segal
 The Boy Clarence Nordstrom
 The Thug Arthur Brown
 A Citizen Serge Perkinoff
 A Cop Tom Lewis
 Another Cop Jack Shannon
 Song—"Toddle Along"
 By Gene Buck and Werner Janssen
 Sung by Vivienne Segal and Clarence Nordstrom
 with Follies Girls and Bora
 Scene 9: "Out West"—Will Rogers
 Scene 10: "The Ranch"
 Song—"I'd Like To Corral a Gal"
 By Gene Buck and Raymond Hubbell
 Sung by Irving Fisher
 Will Rogers, George Olsen's Band,
 Follies Girls and the Tiller Girls
 ACT II—Scene 1: "The Bee Hive"
 Song—"Ever-Loving Bee"
 By Gene Buck and Dave Stamper
 Sung by Vivienne Segal and Irving Fisher
 The Bees The Tiller Girls and Follies Girls
 Queen Bee Helen Sheldon
 Scene 2: "Pearl of the East"
 (By Ben All Haggin, Arrangement With Special
 Music by Raymond Hubbell)
 The Pearl Martha Lorber
 A Pink Slave Beryl Halley
 A Dancer Dorothy Knapp
 The Mongolian Giant Al Ochs
 Slaves Marion Benda, Bobby Stone
 Dancers—Edith Babson, Katherine Burke,
 Frances Reveaux, Evelyn Goodwin,
 Musicians—Marjorie Leet, Flo Kennedy,
 Bernice Ackerman,
 A Tartar Prince Serge Perkinoff
 His Warriors Frank Lambert, Mark Truscott
 Scene 3: "A Curtain"
 Scene 4: "A Country Store"
 "A Friend of Calvin's"
 By Will Rogers
 Lem Will Rogers
 Hiram Brandon Tynan
 Zeke Jack Shannon

Scene 5: "Jazzland"
 Song—"Lonely Little Melody"
 By Gene Buck and Dave Stamper
 Sung by Irving Fisher and Vivienne Segal and
 Jazz Girls
 Dance by Marjorie Leet
 Ann Pennington and George Olsen's Band
 "The Waltz of Love"
 By Ray Dooley and W. C. Fields
 Scene 6: "Tiller Girls' Rope Dance"
 (John Tiller)
 Scene 7: "The Beach"
 Song—"Titina"
 By Gene Buck and Leo Danierff
 Sung by Irving Fisher
 Dorothy Knapp and Follies Girls
 Scene 8: "A Road"
 By W. C. Fields
 Pa W. C. Fields
 Ma Martha Lorber
 Gertie Ray Dooley
 A Motor Cop Tom Lewis
 Scene 9: "The Picnic"
 By J. P. McEvoy
 Scene 10: "George Olsen's Trumpeters"
 Scene 11: "A Garden"—"The Beauty Contest"
 Sung by Irving Fisher, Vengie Valentine
 Music by Victor Herbert and Harry Tierney
 Lyric by Joseph McCarthy
 Pages Misses Valentine, Drange
 Paris Crown Miss Kennedy
 Eve Miss Hurley
 Brunhilda Miss Nally
 Cleopatra Misses Babson
 Gwenivere Misses Cambridge, Andrea
 Eloise Misses Pierre, Basch, Magee
 Isabella Misses McDonald, Burke
 Gabrielle Misses Harten, Sheldon
 Nell Gwynne Misses Ackerman, Calame, Ansell
 Eugenie Misses Loftus, Ellsworth
 Racamier Misses Reveaux, McLaughlin
 Lady Hamilton Misses Waddell, Johnson, Wooten
 DuBarry Misses Benda, Wild
 Sherazade Beryl Halley
 Beautiful Lady Dorothy Knapp
 The Typical Girl of Today Ann Pennington
 Final

M27b NEW AMSTERDAM
 Beginning Monday Evening, July 6, 1925
FLORENZ ZIEGFELD
 Presents the 20th of the Series
ALL MADE IN AMERICA
 —Of—
 The National Institution
SUMMER
ZIEGFELD FOLLIES OF 1925
 Glorifying the American Girl
 Staged by Julian Mitchell
 Dialog by J. P. McEvoy, Will Rogers, W. C.
 Fields and Gus Weinberg
 Lyrics by Gene Buck
 Music by Raymond Hubbell, Dave Stamper and
 Werner Janssen
 Orchestra Under Direction of Louis Greas
 —Produced by—
F. ZIEGFELD

ACT I
 SCENE 1—"A TRANSATLANTIC PIER AT
 NEW YORK"
 (Scene Designed by Duke Merra and Jack
 Savage. Painted by Robert Law Studios)
 Opening Song—"Home Again"
 (By Gene Buck and Raymond Hubbell)
 Sung by Dorothy Knapp, Dorothy Van Alst,
 Peggy Fears, Louise Brooks, Barbara New-
 berry and Noel Francis
 Emigrant Dance—Tiller Girls (John Tiller)
 SCENE 2—"THE DRUG STORE"
 (By J. P. McEvoy and W. C. Fields)
 (Designed by Norman Bel-Geddes)
 George Clarence Nordstrom
 Myrtle Naomi Johnson
 Pa W. C. Fields
 Ma Bertha Bolmore
 Phone Lady Elise Cavanna
 Stamp Man Brandon Tynan
 Russian Jack Shannon
 Gertie Ray Dooley
 A Customer Frank Lambert
 Nurse Frances Reveaux
 A Little Guy Chaz Chase
 SCENE 3—"A BOUDOIR"
 Song—"Syncoating Baby"
 (By Gene Buck and Dave Stamper)
 Sung by Clarence Nordstrom, Hilda Ferguson,
 Louise Brooks, Dorothy Van Alst, Barbara
 Newberry, McPadden and the Ziegfeld
 Girls
 SCENE 4—"TILLER ROPE DANCE"
 SCENE 5—"A BACK PORCH"
 (By J. P. McEvoy and W. C. Fields)
 (Designed by Norman Bel-Geddes)
 Pa W. C. Fields
 Milk Man Jack Shannon
 Newsboy Arthur Brown
 Rag Man Frank Lambert
 Gertie Ray Dooley
 Ma Martha Lorber
 Myrtle Bertha Bolmore
 Fruit Vendor Jack Shannon
 Seltzer Grinder Tommy Mack
 Ice Man Mark Truscott
 SCENE 6—"A STREET"
 Dance Different Kelo Brothers
 SCENE 7—"A CITY PARK"
 By J. P. McEvoy
 (Designed by Norman Bel-Geddes)
 The Girl Vivienne Segal
 The Boy Clarence Nordstrom
 The Thug Arthur Brown
 A Citizen Serge Perkinoff
 A Cop Brandon Tynan
 Another Cop Arthur Brown
 Song—"Toddle Along"
 (By Gene Buck and Werner Janssen)
 Sung by Miss Segal and Mr. Nordstrom, With
 Follies Girls and Boys
 SCENE 8
 Edna Leedom
 Dare Stamper at Piano
 SCENE 9
 "Out West" Will Rogers
 (Painted by Ludwig Kalner)
 Song—"In the Shade of the Alamo"
 (By Gene Buck and Raymond Hubbell)
 Sung by Irving Fisher and Vivienne Segal
 Dance by Lina Basquette, Follies Girls, Tiller
 Girls
 Rope Dance—Will Rogers and Adelaide Seaman
 FINALE

ACT II
 SCENE 1—"PEARL OF THE EAST"
 (By Ben All Haggin, Arrangement With
 Special Music by Raymond Hubbell)
 The Pearl Dorothy Knapp
 A Pink Slave Marion Hurley
 A Dancer Gladys Loftus
 A Golden Slave Evelyn Goodwin
 The Mongolian Giant Al Ochs
 Slaves Marion Benda, Bobby Stone, Doris Loyd
 Dancers Katherine Burke, Frances
 Reveaux, Harriet Cherwynd, Mary Mulhern
 Musicians Marjorie Leet, Flo
 Kennedy, Helen Henderson, Virginia Magee
 His Warriors Frank Lambert, Mark Truscott
 SCENE 2—"THE ZIEGFELD LIVING CURTAIN"
 SCENE 3—"A STAGE DOOR"
 Song—"Eddie, Be Good"
 (By Gene Buck and Dave Stamper)
 Sung by Ethel Shutta With Olsen's Band and
 Follies Girls
 SCENE 4—"A BEDROOM"
 "THE NAGGER"
 By Gus Weinberg
 The Ball and Chain Edna Leedom
 Her Husband Wm. C. Fields
 SCENE 5—"THE CURTAINS"
 SCENE 6—"A BALLROOM"
 (Painted by Ludwig Kalner)
 "The Waltz of Love"
 and Wm. C. Fields, With George Olsen's Band
 SCENE 7—"THE BEACH"
 (Designed by Norman Bel-Geddes)
 Song—"Titina"
 (By Gene Buck and Leo Danierff)
 Sung by Irving Fisher, Dorothy Knapp, Beryl
 Halley and Follies Girls
 SCENE 8—"A ROAD"—"JOY RIDE"
 (Scrambled "Bill Boards" courtesy of Leslie-
 Julke Company)
 Pa W. C. Fields
 Ma Bertha Bolmore
 Gertie Ray Dooley
 A Motor Cop Brandon Tynan
 By Sigmund Romberg and Clifford Grey
 Sung by Clarence Nordstrom, Vangie Valentine
 and Paloma Girls
 SCENE 10—"THE PICNIC"
 (Designed by Norman Bel-Geddes)
 By J. P. McEvoy and W. C. Fields
 SCENE II
 Green Horns Dare and Wall
 SCENE 12—"A GARDEN"
 "FINE FEATHERS MAKE FINE BIRDS"
 (Painted by Ludwig Kalner)
 Song—"I'd Like To Be a Gardener in a Gar-
 den of Girls"
 (By Gene Buck and Raymond Hubbell)
 Sung by Irving Fisher
 Final
 Vee Aller added to cast July, 1925.
 Lina Basquette out of cast July, 1925.
 Lois Bennett replaced Vivienne Segal July,
 1925.
 Edna Corey, Amy Revere, Norma Dyle, Ad-
 rienne De Salee, Ebba Erikson and Doro-
 thy Wagan added to cast July, 1925.
 M28

M29 NEW AMSTERDAM
 Commencing Tuesday Evening, November 4,
 1924
**FLORENZ ZIEGFELD'S PRODU-
 CTION**
BILLIE BURKE
 In a Musical Comedy
ANNIE DEAR
 The Entire Production Staged by Edward Royce
 —With—
ERNEST TRUOX
 —and—
**MARION GREEN, BOBBY WATSON,
 MAY VOKES**

Book, Music and Lyrics by Clare Kummer.
 Dances and Additional Numbers by Sig-
 mund Romberg and Clifford Gray
 CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Mariel Darling Marjorie Peterson
 Alec Spencer Bentley
 Westensius Wickham May Vokes
 James Ludgate Edward Allen
 George Wimbeldon Ernest Truox
 Theomb John Hyam
 Twilly Bobby Watson
 Ethel Deane Phyllis Cleveland
 Wilbur Jennings Alexander Gray
 Gwen Morley Mary Lawler
 Alfred Weatherby Jack Whiting
 John Rawson Frank Kingdon
 Harry Murchison Gavin Gordon
 Annabelle Leigh Billie Burke
 The Brown Girls—Anastasia Reilly, Gertrude
 McDonald, Dorothy Brown, Marguerite Boat-
 right, Pearl Eaton, Catherine Littlefield.
 The Jones Boys—Ahner Barnhart, Gavie Mays,
 Norman Knox, Ned Hamlin, Russell Smith,
 William May
 The Twilly Girls—Kathleen Harrow, Gladys
 Coburn, Joan Clement, Katherine Sacker,
 Rona Lee, Nyo Lee, Edna Johnson, Peggy
 Steele, Virginia Crane, Betty Nevils, Helen
 Herenden, Evelyn Grieg.
 The Guests at Hotel—Mary Almonti, Lella Mc-
 Guire, Edith Babson, Charles Schenck, Harold
 Honnessy, George Ferguson, Barton Hep-
 burn, Edgar Eastman, Lawrence Crowe, Al-
 fred Wyrat.
 The Page Boys at Hotel—Jason Bauer, James
 Shelton, Fred Arnold.
 Dancers—Florentine Gosnova, Eslier and Hazle-
 ton.
 John Hyam replaced by Norman Sweetser
 December, 1924.
 Sweetser left cast January, 1925.
 Warren Crosby joined cast December, 1924.
 CLOSED JANUARY 31, 1925
 103 Performances

M30 VANDERBILT
 Commencing Monday Evening, November 24,
 1924
LYLE D. ANDREWS
 —Introduces—
MY GIRL
 A Musical Farce
 Book and Lyrics by Harlan Thompson
 Music by Harry Archer
 Staged by Walter Brooks
 CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Mary White Jane Taylor-
 Lily Gertrude Clemens
 Betty Brown Russell Saxon
 Bob White Marcell Mack
 Oliver Green Harry Puck
 Cynthia Redding Helen Bolton
 Harold Gray Edward H. Weyer
 Nathaniel D. Green Harry G. Keenan
 Mrs. Green Margaret Armstrong
 "Pinkie" Roger Gray
 Judge Black Patrick Rafferty
 Mrs. Brown Harriet Ross
 Violet Lucella Mendes
 Cerise Frances Upton
 Coral Blanche O'Brien
 Rose Rose Adaire
 Heliotrope Llane Alame
 Ruby Sebil Bursk
 Olive Peggy Watts
 Orchid Marie Shea
 Goldie Josephine Bryce
 SYNOPSIS: Act I—Living Room in the Subur-
 ban Home of the Whites. Evening. Inter-
 lude—Judge Black's Court Room and the Rain-
 bow Club. Some Months Later. Afternoon.
 Act II—At the Whites'. That Evening.
THE HARRY ARCHER ORCHESTRA
 Director Ernest Cutting
 Piano George Schelhas
 Trombone Reginald Child
 Violin Arthur Child
 Saxophones and Wood Winds
 Clarence Doonoh, Archy Slater, Cecil Moore
 Trumpet and Cello Hayden Shepard
 Trombone Charles Ens
 Trumpet William Azmus
 Percussion Charles Dowski
 Edward H. Weyer replaced by Jack Hart-
 ley December 1, 1924
 Jack Hartley replaced by John Hyam De-
 cember, 1924.
 Peggy Watts and Marie Shea replaced by
 Mary Grace and Thelma Holiday December,
 1924.
 Sebil Bursk replaced by Isobel Graham Janu-
 ary, 1925.
 Peggy Watts replaced Josephine Bryce Janu-
 ary, 1925.
 Rina Dewey replaced Mary Grace Marob,
 1925.
 Texas Monroe replaced Rina Dewey.
 George Sweet replaced Bobby Watson Mar,
 1925.
 Carolyn Lilja replaced Helen Bolton May,
 1925.
 Edna Morn replaced June Taylor May, 1925.
 Frances Upton replaced Marie Saxon.
 Barbara Grace replaced Peggy Watts.
 Marcia Kerns replaced Texas Monroe.
 Ann Kelly replaced Rose Adaire.
 Evelyn Kandler replaced Blanche O'Brien
 June, 1925.
 Dorothy Wahl joined June, 1925.
 Jayne Auburn replaced Carolyn Lilja June,
 1925.
 Jos. Wagstaff replaced Harry Puck June,
 1925.

M31 SHUBERT
 Commencing Tuesday Evening, November 25,
 1924
HENRY MILLER
 —Presents—
RUTH CHATTERTON
 In
THE MAGNOLIA LADY
 —With—
RICHARD GALLAGHER
 Book and Lyrics by Ann Caldwell. Music by
 Harold Levay. Based Upon "Come Out of
 the Kitchen" by A. E. Thomas and
 Alice Duer Miller. Numbers and
 Ballet Arranged by Chester Hale
 Stage Setting by William E. Castle

CAST OF CHARACTERS
 Madame la Marquise de Pompadour
 Wilda Bennett
 The King, Louis XV Frederick Lewis
 Rene, the Count D'Esirades John Quinlan
 Madeleine Eva Clark
 Belotte Wanda Lyon
 Joseph Calicot Florenz Ames
 Maurepas, Minister of Police Oscar Figman
 Poulard Louis Harrison
 Frunier Edgar Kent
 Goucher Henry Vincent
 Tourelle Raymond Cullen
 The Austrian Ambassador Curt Peterson
 The Lieutenant Elgar Kent
 Pamela Pauline Miller
 Felice Margaret Greville
 Caroline Janet Stone
 Leonie Elaine Palmer
 Amelle Irma Irving
 Artists, Bohemians, People of the Court,
 Soldiers
 Betty Wilson, Leonora Darcy, Anne Makara,
 Rose Maynard, Marie Lambert, Mabel Knight,
 Ursula Dale, Mildred Mindell, Betty Lawrence,
 Joan Lindsey, Florence Fitzwallter, Berte
 Aiden, Marjorie Flynn, Pauline Miller, Margot
 Greville, Beatrice Hughes, Pauline Hall, Eileen
 Seymour, Alice Brady, Margaret Morris, Leo
 Moran, Zachary Caull, Fred Burke, DeWitt
 Mathews, Ivan Frank, Richard Allen, John
 Barney, Elliott Stewart, Raymond Cullen, Curt
 Peterson, Walter Costello, Herbert Pickett,
 John Fulco, Christian Holton, Rene Vanryhu,
 Alexis Havrilla.
 Scenes—Paris and Versailles.
 Time—The Reign of Louis XV.
 SYNOPSIS: Act I—Cellar of the "Stable of the
 Muses". Converted into a Cabaret and
 frequented by Bohemian Paris. A Night in
 Spring. Act II—Boudoir of Madame la Mar-
 quise de Pompadour at Versailles. Late After-
 noon of Following Day. (A curtain will be
 lowered during this act to denote the lapse of
 one hour.)
 1—Replaced by Leeta Corder November, 1924
 CLOSED JANUARY 17, 1925
 79 Performances

M32 NEW AMSTERDAM
 Commencing Tuesday Evening, November 4,
 1924
**FLORENZ ZIEGFELD'S PRODU-
 CTION**
BILLIE BURKE
 In a Musical Comedy
ANNIE DEAR
 The Entire Production Staged by Edward Royce
 —With—
ERNEST TRUOX
 —and—
**MARION GREEN, BOBBY WATSON,
 MAY VOKES**

Book, Music and Lyrics by Clare Kummer.
 Dances and Additional Numbers by Sig-
 mund Romberg and Clifford Gray
 CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Mariel Darling Marjorie Peterson
 Alec Spencer Bentley
 Westensius Wickham May Vokes
 James Ludgate Edward Allen
 George Wimbeldon Ernest Truox
 Theomb John Hyam
 Twilly Bobby Watson
 Ethel Deane Phyllis Cleveland
 Wilbur Jennings Alexander Gray
 Gwen Morley Mary Lawler
 Alfred Weatherby Jack Whiting
 John Rawson Frank Kingdon
 Harry Murchison Gavin Gordon
 Annabelle Leigh Billie Burke
 The Brown Girls—Anastasia Reilly, Gertrude
 McDonald, Dorothy Brown, Marguerite Boat-
 right, Pearl Eaton, Catherine Littlefield.
 The Jones Boys—Ahner Barnhart, Gavie Mays,
 Norman Knox, Ned Hamlin, Russell Smith,
 William May
 The Twilly Girls—Kathleen Harrow, Gladys
 Coburn, Joan Clement, Katherine Sacker,
 Rona Lee, Nyo Lee, Edna Johnson, Peggy
 Steele, Virginia Crane, Betty Nevils, Helen
 Herenden, Evelyn Grieg.
 The Guests at Hotel—Mary Almonti, Lella Mc-
 Guire, Edith Babson, Charles Schenck, Harold
 Honnessy, George Ferguson, Barton Hep-
 burn, Edgar Eastman, Lawrence Crowe, Al-
 fred Wyrat.
 The Page Boys at Hotel—Jason Bauer, James
 Shelton, Fred Arnold.
 Dancers—Florentine Gosnova, Eslier and Hazle-
 ton.
 John Hyam replaced by Norman Sweetser
 December, 1924.
 Sweetser left cast January, 1925.
 Warren Crosby joined cast December, 1924.
 CLOSED JANUARY 31, 1925
 103 Performances

M33 NEW AMSTERDAM
 Commencing Tuesday Evening, November 11,
 1924
**CHARLES DILLINGHAM - MARTIN
 BECK PRODUCTION**
 A Play With Music in Two Acts
MADAME POMPADOUR
 Music by Leo Fall. Book and Lyrics by
 Rudolph Schanzer and Ernst Welisch.
 Adaptation by Clare Kummer
 —With—
WILDA BENNETT
 Produced Under the Direction of R. H. Burnside
 Musical Numbers Arranged by Julian Alfred
 Orchestra Under the Direction of Oscar Badin

CAST OF CHARACTERS
 Madame la Marquise de Pompadour
 Wilda Bennett
 The King, Louis XV Frederick Lewis
 Rene, the Count D'Esirades John Quinlan
 Madeleine Eva Clark
 Belotte Wanda Lyon
 Joseph Calicot Florenz Ames
 Maurepas, Minister of Police Oscar Figman
 Poulard Louis Harrison
 Frunier Edgar Kent
 Goucher Henry Vincent
 Tourelle Raymond Cullen
 The Austrian Ambassador Curt Peterson
 The Lieutenant Elgar Kent
 Pamela Pauline Miller
 Felice Margaret Greville
 Caroline Janet Stone
 Leonie Elaine Palmer
 Amelle Irma Irving
 Artists, Bohemians, People of the Court,
 Soldiers
 Betty Wilson, Leonora Darcy, Anne Makara,
 Rose Maynard, Marie Lambert, Mabel Knight,
 Ursula Dale, Mildred Mindell, Betty Lawrence,
 Joan Lindsey, Florence Fitzwallter, Berte
 Aiden, Marjorie Flynn, Pauline Miller, Margot
 Greville, Beatrice Hughes, Pauline Hall, Eileen
 Seymour, Alice Brady, Margaret Morris, Leo
 Moran, Zachary Caull, Fred Burke, DeWitt
 Mathews, Ivan Frank, Richard Allen, John
 Barney, Elliott Stewart, Raymond Cullen, Curt
 Peterson, Walter Costello, Herbert Pickett,
 John Fulco, Christian Holton, Rene Vanryhu,
 Alexis Havrilla.
 Scenes—Paris and Versailles.
 Time—The Reign of Louis XV.
 SYNOPSIS: Act I—Cellar of the "Stable of the
 Muses". Converted into a Cabaret and
 frequented by Bohemian Paris. A Night in
 Spring. Act II—Boudoir of Madame la Mar-
 quise de Pompadour at Versailles. Late After-
 noon of Following Day. (A curtain will be
 lowered during this act to denote the lapse of
 one hour.)
 1—Replaced by Leeta Corder November, 1924
 CLOSED JANUARY 17, 1925
 79 Performances

Henry Miller Production Staged by Hassard Short
CAST OF CHARACTERS
 Lily-Lou Ravenel.....Ruth Chatterton
 Virginia Ravenel.....Muriel Stryker
 Betty Fane.....Berta Donn
 Mrs. Hallett.....Ethel Martin
 Stella Hallett.....Nellie Filmore
 Liza Ravenel.....Lorey Lee
 Kenneth Craig.....Ralph Forbes
 Robert Ravenel.....Minor Watson
 Jefferson Page.....Worth Faulkner
 Luther Hallett.....Frank Doane
 Wash Brimpage.....Billy Taylor
 Cyril Brent.....Blair O'Connell
 Dancer.....Billie Taylor
 Members of the Ensemble:
 Ladies—Virginia Beardsley, Bernice Farrow,
 Virginia Sharp, Harriet Chetwynd, Lucille
 Osborne, Mary Adams, Catherine Kohler, Hal-
 concine Harcourt, Emma Wyche, Hazel Clayton,
 Sara Johnson, Julia Lane, Helen Hayes,
 Gentlemen—George O'Brien, Carl Rose, Louis
 Sears, Tom Chadwick, Tom Morrison, Edward
 McCullough, George Jefferson, John Munster,
 Ward Van Ness.
SYNOPSIS: Act I—Scene 1: The Living Hall
 of "The Magnolia"; the Ravenel Mansion, in
 Virginia. Scene 2: At the Station. Scene 3:
 The Terrace at "The Magnolia". Act II—
 Scene 1: The Kitchen. Scene 2: The Ballroom
 at "The Magnolia".
CLOSED JANUARY 3, 1925
 49 Performances

M32
AMBASSADOR
 Beginning Monday Evening, December 1, 1924
BARRY TOWNLY
 —Offers—
TESSA KOSTA
 —In—
PRINCESS APRIL

A Musical Comedy of Youth
 Vitalizing "The American Girl"
 Book by William Cary Duncan and Lewia
 Allen Browne. Adapted From a Story
 by Frank R. Adams. Lyrics and
 Music by Carlo and Sanders.
 Authors of "Tangerine"
 Staged by Oscar Eagle
 Dances and Ensemble Staged by Raymond
 Midgley. Entire Production Under the Per-
 sonal Supervision of Mr. Townly
 Orchestra Under Direction of Louis Kroil
AS YOU MEET THEM
 Flo.....Louise Mele
 Lisabeth.....Stanley Reynolds
 Sam Barry.....Stanley Forde
 A. Sharpe Quill.....Harry Clarke
 Roger Utley.....Nathaniel Wagner
 Patrick Daly.....Harry Allen
 Kathryn Utley.....Audrey Maple
 Mrs. Swift.....May Boley
 Marjorie Hale.....Dorothy Appleby
 April Day.....Miss Kosta
 Robert Ballou.....Alexis Luce
 Dancer.....Sibylla Bowman
APRIL GIRLS—Edith Shaw, Ardath DeSales,
 Dorothy Brown, Jane Sels, Blanche O'Donohue,
 Ann Langdon, Pauline Huss, Kitty Huss, Dor-
 thy Jordan, Betty Myers, Marjorie Ross, Jane
 Nefferty
WHERE IT HAPPENED: Act I—Floating
 Pier, Summer Resort, Saksanet, N. J. Act
 II—Living Room of Day Suite in Hotel. Act
 III—Foyer Same Hotel.
CLOSED DECEMBER 20, 1924
 24 Performances

M33
MUSIC BOX
 Commencing Monday Evening, December 1, 1924
SAM H. HARRIS
 —Presents—
IRVING BERLIN'S
 Fourth Annual
MUSIC BOX REVUE
 Lyrics and Music by Irving Berlin
 Staged by John Murray Anderson
 Settings Designed by Clark Robinson. Cos-
 tumes Designed by James Reynolds. Dances
 Arranged by Carl Randall and Madame Sorova.
 All of the Numbers Conceived by Irving Berlin
 and Carried Out Under the Supervision of John
 Murray Anderson.
 All of the Sketches Directed by Sam H. Harris
 Scene 1: (A) The Catskills
 Rip Van Winkle.....Joseph Macaulay
 A Mountain Climber.....Oscar Shaw
 (B) Times Square
 Miss Bronx.....Margaretta
 Miss Riverside Drive.....Helen Lyons
 Miss Fifth Avenue.....Phyllis Pearce
 Miss Tenth Avenue.....Pansy Maness
 Miss Broadway.....Claire Luce
 Miss Greenwich Village.....Tamiris
 (C) Little Old New York
 A Lady of Quality.....Marian Gunn
 A Colonial Sailor.....Wally Crisban
 The Sailor's Sweethearts.....Dorothy Sisters
 A Tavern Girl.....Vivian Doyle
 A Quaker Lady.....Peggy Fitch
 A Young Man.....Lawrence K. Downey
 First Lady.....Claire Hooper
 Second Lady.....Katherine Walsh
 Market Woman.....June Elkin
 Link Boys.....Jerome Clifford, William Boron
 Children.....Frances Mann, Mary Bay
 Scene 2: In Front of the Curtains
 "Sixteen Sweet Sixteen"
 Scene 3: At Home—"The Motive"
 By Bert Kalmar and Harry Ruby
 The Maid.....Pansy Maness
 The Inspector.....Joseph Macaulay
 Assistant Inspector.....Paul McCullough
 Carlton.....Oscar Shaw
 Mrs. Carlton.....Helen Lyons
 The Inspector's Wife.....Katherine Walsh
 Scene 4: In Front of the Curtains
 "Ritoretto a la Danse"
 Danced by Bud and Jack Pearson
 Scene 5: At the Window
 Song—"Listening"
 Sung by Grace Moore and Oscar Shaw
 Scene 6: In Tokio
 (Originally Conceived by Hassard Short. Cos-
 tumes Designed by Adrian)
 Song—"Tokio Blues".....Sung by Brox Sisters
 The Dancers.....Tamiris and Margarita
 Scene 7: In Front of the Curtains
 Song—"A Couple of Senseless Censors"
 Sung by Bobby Clark and Paul McCullough
 Miss Inquisitive.....Helen Lyons

The Bathing Beauty.....Claire Luce
 Scene 8: New York Harbor
 "The Immigrant"
 Song—"Don't Send Me Back"
 Sung by Fannie Brice
 Scene 9: "Ballet Dancers at Home"
 Mrs. Ballerinas.....Ula Sharon
 Her Bally Husband.....Carl Randall
 Scene 10: The Garden Club
 "The Kid's First and Last Fight"
 By Clark and McCullough and Bard and Pearl
 Young Hamburger.....Bobby Clark
 Hamburger's Friend.....Paul McCullough
 A Fight Promoter.....Frank Allworth
 A Trainer.....Irving Rose
 Kid Taylor.....Henri Permane
 Two Lightweight.....Joseph Weiner, Jules Leon
 The Lightweight Seconds.....Tom O'Brien
 Battling Bearcat.....W. Cathart, T. O'Brien
 Bearcat's Second.....Hal Sherman
 Referee.....Joseph Macaulay
 Scene 11: In Front of the Curtains
 Song—"Unlucky in Love"—Sung by Oscar Shaw
 Scene 12: In Front of the Curtains
 "Moving Picture Baby"
 By Blanche Merrill and Leo Edwards
 Sung by Fannie Brice
 Scene 13: "Springtime"
 Song—"Tell Her in the Springtime"
 Sung by Grace Moore
 The Dancer.....Ula Sharon
 Scene 14: Hal Sherman
 Dancing to Mr. Berlin's Old Song
 Scene 15: The Garden of Eden
 "Adam and Eve"
 By Bert Kalmar and Harry Ruby
 Eve.....Fannie Brice
 Adam.....Bobby Clark
 Cain.....Harold Boyd
 Abel.....Jack Pearson
 Scene 16: (A) In Front of the Tableau Curtain
 Song—"The Call of the South"
 Sung by Oscar Shaw and Grace Moore and the
 Deuel Sisters, June Elkin, Evelyn Darville,
 Wynne Bullock, Joseph Macaulay, Leh-
 man Byck, L. Downey
 Song—"Bandanna Ball"
 Sung by Fannie Brice and Company
Wynna's Panorama of Immortals
PART II
 Scene 1: Alice in Wonderland
 Song—"Come Along With Alice"
 Sung by Brox Sisters
 (A) Before the Looking Glass
 Ula Sharon
 (B) Behind the Looking Glass
 Carl Randall
 The Mad Hatter.....Dawn Allen
 The Dormouse.....Frances Mann
 The March Hare.....Viola Bolea
 The White Rabbit.....George Clifford
 The Walrus.....Pansy Maness
 The Carpenter.....Pansy Maness
 Tweedledum and Tweedledee.....Bud and Jack Pearson
 The Coquette.....Patty Parrish
 The Sailor.....George Childa
 The Duchess.....Dorothy Durland
 The Red Queen.....Margarita
 The White Queen.....Helen Lyons
 The Queen of Hearts.....Tamiris
 The King of Hearts.....Irving Rose
 Scene 2: A Living Room
 "What'll I Do"
 By Bert Kalmar and Harry Ruby
 The Butler.....Bobby Clark
 First Caller.....Ha Sherman
 Mr. Brown.....Oscar Shaw
 Second Caller.....Irving Rose
 Mrs. Brown.....Katherine Walsh
 The Woman.....Dorothy Durland
 The Cyclist.....Paul McCullough
 Scene 3: In Front of the Curtains
 Song—"I Want To Be a Ballet Dancer"
 Sung by Fannie Brice
 Aided by Bobby Clark and Corps de Ballet
 Scene 4: A Lullaby
 Song—"Rock-a-Bye Baby".....Grace Moore
 At the Age of Four.....Peggy Hastings
Schooldays
 The School Girl.....Patty Parrish
 Her First Party.....Kathleen Ardelle
 The Debutante.....Kathleen Ardelle
 The Wedding
 The Bride.....Marian Gunn
 The Groom.....Wally Crisban
 The Best Man.....George Clifford
 The Young Mother.....Evelyn Darville
 Scene 5: At the Circus
 "Foola Rush"
 By Clark and McCullough
 Man Who Waits the Bear Trained.....Frank Allworth
 Man Who Wants To Train the Bear.....Paul McCullough
 Man Who Does Train the Bear.....Bobby Clark
 The Bear That Should Have Been Trained.....Helen Lyons
 The Bear That Was Trained.....By Himself
 The Man Who Should Have Trained the Bear.....F. T. Stevens
 Scene 6: In Front of the Curtains
 Song—"Wild Cats".....Sung by Carl Randall
 Danced by.....Claire Luce and Ensemble
 Scene 7: The Battery
 "Another Good Girl Gone Wrong"
 By Gilbert Clark
 The Girl.....Fannie Brice
 The Man.....Oscar Shaw
 Scene 8: In Front of the Curtains
 Song—"Who".....Sung by Brox Sisters
 Scene 9: The Tree
 Song—"In the Shade of a Sheltering Tree"
 Sung by Oscar Shaw and Grace Moore
 The Palm.....Elizabeth North
 Under the Palm.....Helen Lyons and Joseph Macaulay
 The Pine.....Kathleen Ardelle
 Under the Pine.....Phyllis Pearce and Lawrence Downey
 The Apple Tree.....Dorothy Fenton
 Under the Apple Tree.....Claire Luce and Wynne Bullock
 The Bamboo.....Billie Rlythe
 Under the Bamboo.....Patty Parrish and Lehman Byck
 The Weeping Willow Tree
 Scene 10: A Salon of Louis' Palace
 "The King's Gal"
 By Ned Joyce Heaney
 La Pompadour.....Fannie Brice
 Her Gentleman-in-Waiting.....Jack Pearson
 Louis XV.....Bobby Clark
 Scene 11: The Runaway Four
 Scene 12: The Banquet
 T. O'Brien and W. Cathart out of cast
 January, 1925.
 Mildred Brown in cast December, 1924.
CLOSED MAY 9, 1925
 187 Performances

M34
LIBERTY
 Beginning Monday Evening, December 1, 1924
**ALEX. A. AARONS AND VINTON
 FREDLEY**
 —Present—
LADY, BE GOOD

The New Musical Comedy
 Book by Guy Bolton and Fred Thompson
 Book Staged by Felix Edwards
 Music by George Gershwin
 Lyrics by Ira Gershwin
 Dances and Ensembles Staged by Sammy Lee
 The Settings Designed by and Executed Under
 the Direction of Norman Bel-Geddes
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Dick Trevor.....Fred Astaire
 Susie Trevor.....Adele Astaire
 Jack Robinson.....Alan Edwards
 Josephine Vanderwater.....Jayne Auburn
 Daisy Parke.....Patricia Clark
 Bertie Bassett.....Gerald Oliver Smith
 J. Watterson Watkins.....Walter Catlett
 Shirley Vernon.....Kathlene Martyn
 Cliff Edwards
 Manner Estrada.....Bryan Lyan
 Flunkey.....Edward Jephson
 Victor Arden.....Victor Arden
 Phil Ohman.....Phil Ohman
 Rufus Parke.....James Bradbury
LADIES OF THE ENSEMBLE
 Mary Hutchinson, Lillian Mitchell, Esther
 Morris, Tony Otto, Peggy Hart, Dorothy, Hollis,
 Paulette Winston, Sylvia Shaw, Gertrude
 Livingston, Janice Johnson, Jessie Payne,
 Edna Farrell, Dorothy Hughes, Madeline Janis,
 Mildred Stevens, Dorothy Donovan, Frances
 Lindell, Peggy Pitou, Doris Waldron, Peggy
 Quinn, Ethel Lind, Elmira Lahmann, Irene
 Willey, Grace Jones and Maxine Henry.
GENTLEMEN OF THE ENSEMBLE
 Dan Sparks, Richard Devonshire, Alfred
 Hale, Jack Fraley, Harry Howell, Charles Ban-
 nister, Lionel Maclyn, Richard Renaud, Hal
 Crusins, Ward Arnold, Francis Murphy and
 Chas. LaValle.
SYNOPSIS: Act I—Scene 1: Sidewalk in
 Front of the Old Trevor Homestead, Vander-
 Hill, R. I. Scene 2: Entrance of the Vander-
 water Estate. Scene 3: The Vanderwater
 Garden Party. (Three days elapse between
 Acts I and II.) Act II—Scene 1: The An-
 chorage Hotel, Eastern Harbor, Conn. Scene 2:
 Garden of the Hotel. Scene 3: The Eastern
 Harbor Yacht Club.
 Gladys Lloyd replaced Kathlene Martyn
 Jan., 1925.
 Cliff Edwards out June, 1925.
 Barney Barnum and Bill Bailey joined June,
 1925.
 Horace Lintz replaced Bryan Lyan June,
 1925.
 Dena Sperry replaced Jayne Auburn July,
 1925.
 Edw. H. Weaver replaced Alan Edwards July,
 1925.
 Sam Critcherson replaced Edward H. Weaver
 July, 1925.
 Dorothy Fletcher replaced Dena Sperry July,
 1925.

M35
JOLSON'S
 Beginning Tuesday Evening, December 2, 1924
THE MESSRS. SHUBERT
 —Present—
THE STUDENT PRINCE

In Heidelberg
 Book and Lyrics by Dorothy Donnelly
 Music by Sigmund Romberg
 Book and All Ensembles Staged by J. C.
 Huffman
 Dances by Max Scheck
 Settings by Watson Barratt
 Entire Production Under the Personal Super-
 vision of J. C. Shubert
THE CAST
 First Lackey.....Frank Kneeland
 Second Lackey.....William Neetum
 Third Lackey.....Lawrence Wells
 Fourth Lackey.....Harry Anderson
 Von Mark.....Fuller Mellich
 Dr. Engel.....Greek Evans
 Prince Karl Franz.....Howard Marsh
 Ruder.....W. H. White
 Gretchen.....Violet Carlson
 Toni.....Adolph Link
 Detlef.....Raymond Marlowe
 Lucaea.....Frederic Wolff
 Von Asterberg.....Paul Kieeman
 Nicolas.....Fred Wilson
 Kathie.....Hise Marvenga
 Hubert.....George Hassell
 Grand Duchess Anastasia.....Florence Morrison
 Princess Margaret.....Roberta Beatty
 Captain Tarnitz.....John Coast
 Countess Leyden.....Dagmar Oakland
 Baron Arnhem.....Robert Calley
 Premier Dancer.....Martha Mason
 Rudolph Winter.....Lucius Metz
 Freshman of the Guard.....Elmer Pichler
 Captain of the Guard.....C. Sparin
FLOWER GIRLS
 Misses Alice Bussy, Edith Alexander, Viola
 Green, Sylvia LaMarde, Cleo Lombard, Florence
 Turner, Gertrude Clifford, Rosemary Otter,
 Patricia O'Connell.
WAITRESSES
 Misses Marion Barclay, Peggy Hansel,
 Miriam Stockton, Jane Wayne, Olive Thornton,
 Isabelle Allen, Madeline Parker, Ann Webber,
 Phyllis Newkirk, Martha McDonald.
LADIES IN WAITING
 Peggy Hansel, Isabelle Allen, Olive Thornton,
 Jane Waje, Phyllis Newkirk, Marion Barclay.
MAIDS
 Rosemary Otter, Edith Alexander, Alice
 Bussy, Martha McDonald.
GUESTS AT THE PALACE
 Marion Barclay, Miriam Stockton, Cleo Lam-
 bard, Jane Wayne, Rosemary Otter, Olive
 Thornton, Peggy Hansel, Patricia O'Connell,
 Isabelle Allen, Ann Webber, Madeline Parker,
 Viola Green, Edith Alexander, Florence Turner,
 Gertrude Clifford, Sylvia LaMarde, Phyllis
 Newkirk, Alice Bussy, Martha McDonald.
WAITERS
 Cliff Whitecomb, James Bitman, Michael
 Kavanaugh.
STUDENTS AT HEIDELBERG
 SAXONS: M. C. Scott, Jerry Merrick, Harry
 Anderson, William Gaipen, George Elliott, Ar-
 thur Singer, James Carrier, O. A. Olson.

Charles Packer, Arthur King, Willard Fry, A.
 Gellert, J. Spira, Jack Jordan, Elmer Pichler,
 Chester Bennett.
STUDENTS AT HEIDELBERG
RHEINISHERS: Donald Jackson, William
 Clark, William Rogers, Harvey Howard, Wil-
 liam Ehlers, C. Sparin, Frank Miller, Tom
 Ryan, Eric Henning, John Merkle, John Hein-
 ken, Maurice Antler, F. Rasmussen, Clarence
 Scott, O. Pichler, Lawrence Wells, James Hall-
 green.
GUESTS AT PALACE
 Ambassadors, Officers, Soldiers, Gentlemen of
 the Court, Ladies of the Court, Ladies in Wait-
 ing, etc.
 Time—Spring, 1900

SYNOPSIS OF SCENES: Prolog—Antecham-
 ber in the Palace at Karlsruhe. Act I—Garden
 of the Inn of the Three Golden Apples. At
 the University of Heidelberg. Act II—Sitting
 Room of Prince Karl at Inn, Four Months
 Later. Act III—A Room of State in the Royal
 Palace at Karlsruhe. Two Years Later. Act
 IV—Same as Act I. (Garden of the Inn.) The
 Next Day.
 Lillian Carlson added to cast December, 1924.
 Harry Bettman added to cast January, 1925.
 Dorene Dukar added to cast March, 1925.
 Donald Jackson replaced Lucius Metz March
 28, 1925.
 Viola Leach joined April, 1925.
 Peggy Neal joined May, 1925.
 James P. Judge replaced Chas. Williams
 May, 1925.
 Robert Lee Allen replaced George Hassell
 June, 1925.
 Allan Prior replaced Howard Marsh July,
 1925.
 Mary Burns replaced Hise Marvenga July,
 1925.
 James Jolley replaced John Coast July, 1925.
 Sylvia La Marde out of cast July, 1925.
 Hazel La Mont, Alice Kennedy and Gertrude
 Toole added to cast July, 1925.
 Eliz. Gergely replaced Mary Burns July, 1925.

M36
HARRIS
 Beginning Tuesday Evening, December 23, 1924
TOM WILKES
 —Presents—
THE DUNCAN SISTERS
 —In—
 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
 Musical Numbers Staged by Jack Holland
 Settings Designed by Dickson Morgan
 Costumes Designed by Madam Keeler
 Musical Numbers Under Direction of Jerome
 Stewardson
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Chloe.....Almee Torriani
 Harry.....Glory Minehart
 Uncle Tom.....Basil Ruyssael
 George Shelby.....Robert Halliday
 Mrs. Shelby.....Helen Cane
 Helen.....Renee Lowrie
 Ann.....Lea Swan
 Bessie.....Edith Maybaum
 Augustine St. Clare.....Antoinette Boots
 Henrique.....William Cushman
 Simon Legree.....Frank K. Wallace
 Gee Gee.....Davis Goodman
 Eliza.....Florence Martin
 Mariette.....Nydia D'Arnell
 Erasmus Marks.....Ashley Conper
 Ophelia St. Clare.....Myrtle Ferguson
 Topsy.....Rosetta Duncan
 Eva St. Clare.....Vivian Duncan
 Rastus.....Harriet Hector
 Rastus's Wife.....Russ Himes
PLANTATION QUARTET—Philip Ryder,
 Harry Franey, Roy Collins and Floyd Carder.
OLD-FASHIONED GIRLS—Ernay Goodleigh,
 Alice Averill, Dixie Harkins, Renee Lowrie,
 Lea Swan, Antoinette Boots, Shirley Beau-
 ford, Jessie Pollard, Edith Maybaum, Natsaba
 Verova, Lorraine Ray, Patricia Pattison and
 Hazel Cushman.
PICKANINNIES—London Palace Theater Danc-
 ers especially contracted for the Duncan Sis-
 ters in "Topsy and Eva", direct from the Pal-
 ace Theater, London, England—Billie Bart,
 Hettie Ward, Teresa McSpirt, Rosie Sweet-
 sonham, Violet Little, Rosa Thompson, Ethel
 Sweetstam, Minnie Shaw, Estie Thompson
 and Kitty Dolan.
SYNOPSIS: 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 Ken-
 tucky. Early Evening.
TIME—In the Fifties.
 Margaretta Curry replaced Glory Minehart
 February, 1925.
 Harriet Hector out of cast February 7 to 17,
 account injury.
 Bradford Kirkbride substituted for Robert
 Halliday, out on account of injury, February
 7 to 18.
 Hal Sands, Elaine Palmer and Dan Brennan
 replaced Davis Goodman, Florence Martin and
 Ashley Conper, respectively.
 Roy Collins joined cast April, 1925.
 Wilbur Cushman out of cast April, 1925.
CLOSED MAY 9, 1925
 165 Performances

M37
44TH STREET
 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
CAST OF CHARACTERS
 (In the Order of Their Appearance)
 Doc.....Jack Kearns
 Slim.....Ed. Poole
 Hypo.....William Brandt

Silent Pete.....Harry Sievers
Stover.....Howard Boniden
Willie Wolf.....James S. Barrett

THE BETTY LEE GIRLS
Dorothy E. Fitzgibbon, Grace M. Smith, Olive Lindsay, Edna Luce, Ada Winston, Helen Orh, Betty Colker, Madeleine Dare, Verdi Millie, Lucille Arden, Kay Karyll, Florence Courtney, Nona Snow, Isabel Graham, Yvonne Kent, Claire Daniels, Frieda Fitzgerald, Kathleen McLaughlin, Ann Page, Elizabeth Wallace, Margaret Bailey, Harriet Hashbrook, Nancy Lay, Marion Swords, Pearl Bennett, Jeanne West, K. Lily Brown and Penelope Rowland.

CLOSED MARCH 21, 1925
98 Performances

M38 PROVINCETOWN

Beginning Monday Evening, December 29, 1924
THE EXPERIMENTAL THEATER, INC., -Presents-

PATIENCE

Or "Bunthorne's Bride"
A Comic Aesthetic Opera
Written by W. S. Gilbert
Composed by Arthur Sullivan

CAST OF CHARACTERS
Patience, a Dairymaid.....Rosalind Fuller
Reginald Bunthorne, an Idyllic Poet.....Edgar Stehli

TIME-1881.
SYNOPSIS: Act I-Exterior of Castle Bunthorne, (Intermission, Eight Minutes.) Act II-A Glade.
Settings by Cleon Throckmorton and Mr. Jones, in the Manner of E. Burne-Jones.

CLOSED MARCH 28, 1925
104 Performances

M39 FROLIC

Beginning Monday Evening, December 29, 1924
Engagement Extraordinary!

WENDELL PHILLIPS DODGE

Has the Honor To Present, for the First Time in America

YUSHNY'S SEENIAYA PTITZA

(Blue Bird Theater of Moscow and Berlin)
IN REPERTORY SEASON

Direct From Sensational Triumphs in European Capitals-Moscow, Berlin, Budapest, Vienna, London
Mons. Yasha Yushny, Conferencier

LAST THREE PERFORMANCES JANUARY 9 AND 10, AND 16 PERFORMANCES JANUARY 30 TO FEBRUARY 9, ACCOUNT OF ILLNESS OF JOHNSON
CLOSED MARCH 14, 1925
(On Account of Illness of Johnson)
66 Performances

M39a FROLIC

Beginning Thursday Evening, January 29, 1925
S. HUROK, INC., Has the Honor To Present

YUSHNY'S THE BLUE BIRD

(The Russian Musical Revue of Moscow and Berlin)
IN REPERTORY SEASON

Second Edition
Mons. Yasha Yushny, Conferencier

- PROGRAM
1. "La Dame de Pique", Tableau From the Opera of Tchaikovsky. Mmes. V. Arenzwari, N. Sussanina, J. Sharel, L. Kosmowskaya, E. Nienatschalewa, E. Porfiriewa, O. Valeri, M. Mariewa, T. Taridina.
2. "Russian Inn", Victor Chenkin or J. Riabinine and Ensemble.
3. "Old Dutch Porcelain", Dance Duet. Mmes. L. Kosmowska, Porfiriewa.
4. "There is a Life Everywhere", Russian Prison Songs. Mme. Mariewa; Messrs. Chenkin, N. Dobrinine, E. Wachinoff, Riabinine.
5. "The Lady, the Coachman and Cupid", Mmes. Arenzwari, Valeri; Mrs. E. Shein.
6. "Death of Swan Dance", Mme. M. Yuriewa.
7. "Warrior Dance", V. Svoboda.
8. "Russian Peasant Girls", Mmes. Arenzwari, Sussanina, Kosmowskaya, Nienatschalewa, Porfiriewa, Mariewa, Sharel; Mr. Shein.
9. "The Princess Who Never Smiled", a Fairy Tale. Mmes. Taridina, Sussanina, Kosmowskaya, Nienatschalewa, Sharel, Porfiriewa; Messrs. G. Nelidoff, P. Donaskoy, D. Libidina, P. Oukrainaky, E. Wadimoff, Riabinine, Dobrinine.
10. "Minuet Velasquez", Mme. Yuriewa, Mr. Svoboda.
11. "The Evening Bells", Based on the Poem by Thomas Moore. Wachinoff.
12. "Tchastushky", Russian Factory Workers' Song. Mme. Arenzwari; Messrs. Nelidoff, Oukrainaky.
13. "In the Merry Month of May", Mme. Sussanina, Mr. Chenkin.
14. "The Loving Hairdresser", Mme. Porfiriewa; Messrs. Nelidoff, Donaskoy.
CLOSED MARCH 7, 1925
82 Performances

M40 WINTER GARDEN

Beginning Wednesday Evening, January 7, 1925

MESSRS. LEE AND J. J. SHUBERT Present the World's Greatest Entertainer

AL JOLSON

In the New Musical Comedy

BIG BOY

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

CAST OF CHARACTERS
(In the Order of Their Appearance)
Mrs. Bedford.....Maude Turner Gordon
Phyllis Carter.....Edythe Baker
Joe Warren.....Hugh Banks
Tessie Forbes.....Flo Lewis
Annabelle Bedford.....Patil Harold
Jack Bedford.....Frank Beaton
"Cooley" Reid.....Ralph Whitehead
"Doc" Withner.....Franklin Batie
Jim Redding.....George Gilday
Steve Leslie.....Cohn Campbell
Gus.....Al Jolson
Caroline Purdy.....Edith Scott
Dana.....Irving Carter
"Silent" Ransom.....George Spelvin
Tucker.....Franklin Batie
Manager.....L. C. Sherman
Wainwright.....William L. Thorne
Legrande.....William Bonelli
Dana.....Irving Carter
Mr. Gray.....Charles Moran
Dolly Graham.....Frankie James
Tont.....Charles Moran
Dancers.....George Andre, Dorothy Rudac

DANCERS

Peggy Bernier, Elsie Carroll, Lee Cutler, Jewel Dalorea, Helen Doyle, Millie Dupree, Ethel Fuller, Peggy Gillespie, Janice Glenn, Mabel Grete, Alma Hookey, Naoc Kondo, Dottie Mae, Dinky Ozmont, Thelma Robinson, Ruth Savoy, Rose Stone, Esther Tanney, Helen Wallace, Minnie White.

SHOW GIRLS

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

MEN

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

JUBILEE SINGERS

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

SYNOPSIS: Act I-Scene 1: The Grounds of the Bedford Home, Kentucky. Scene 2: Bedford Stables on the Estate. Scene 3: Portion of the Grounds. Scene 4: A Flashback of the Bedford Home and Plantation in the Year 1850. Scene 5: Portion of the Grounds. Scene 6: A Garden Fete. Act II-Scene 1: The Night Before the Kentucky Derby at Brown's Cafe, Louisville, Ky. Scene 2: Bedford Stables at Churchill Downs, Race Track. Scene 3: A Portion of the Grand Stand at Churchill Downs. Scene 4: The Kentucky Derby. Scene 5: Jockey's Locker Room. Scene 6: The Hunt Rail.

Lost three performances January 9 and 10, and 16 performances January 30 to February 9, account of illness of Johnson
CLOSED MARCH 14, 1925
(On Account of Illness of Johnson)
66 Performances

M41 CENTURY

Beginning Tuesday Evening, January 13, 1925
THE MESSRS. SHUBERT -Present-

THE LOVE SONG

A New Operetta of the Second Empire. Based on Offenbach's Life and Music From the Hungarian and German by Eugene Persgo, Michael Sadof, James Klein and Carl Bretschneider

The Adaptation and Lyrics by Harry B. Smith
Offenbach's Music Selected and Arranged, and Original Music Composed by Edward Kunneke

Staged by Fred G. Latham
Ballet by Alexis Kosloff

Dances and Ensembles by Max Scheck
Settings by Watson Barratt

Orchestra Under the Direction of Alfred Goodman

The Entire Production Under the Personal Direction of J. J. Shubert

CAST OF CHARACTERS

(In the Order of Their Appearance)
Pierre.....Cooper Lawley
Lizette.....Zella Russell
Hermine.....Evelyn Herbert
Petipas.....Harry K. Morton
Horstense.....Odette Myrtil
Offenbach.....Allan Prior
Bonbon.....William St. James
Colonel Bengeant.....John Dunsmuir
Eugenie De Montijo.....Dorothy Francis
Countess De Montijo.....Eda Von Bulow
Gypsy Girl.....Zola Talma
Spanish Dancer.....Isabelle Rodriguez
The Duke De Persigny.....John Moore
Prosper Merimee.....Harry Glover
Victorian Sardon.....J. W. Hull
The Emperor, Napoleon III.....

Constance Castiglione.....Grace Carlisle
Lackey.....Walter Kelly
Duroc.....James Alderman
Babette.....Edna Starck
Margot.....Camille Robenette
Mme. De Marsac.....Vivian Marlowe
Mlle. Marceau.....Vera Hoppe
Jacques d'Alcalin.....Master Charles Walters

GIRLS FROM THE BOUFFES PARISIENNES

Fanchette.....Adele Howard
Corinne.....Laura Hastings
Lieutenant.....Donald Kipling
1st Officer.....Paul Keast
2d Officer.....W. L. Robertson
PEASANTS-Messrs. Stone, Moore, Gordon, Dettinger, Whited, Kelly, Moate, SOLDIERS-Messrs. Harold, Moran, Archer, Ismailov, Delta, Van Rhy, Norman, Greenwood, Burns, Miller, Hull, Clifford, Evans, Klug, O'Neil, Robertson, Keast, Webb, Doctoroff, Willis, Vescey, Glover, Caruso, Snyder, Black, Townsend, Beck, Jacobson, Conway, Rennie, Raymond and Keller.

LADIES OF HONOR-Bobby Howard,

more, Julia Strong, Evelyn Stone, LADIES IN WAITING-Edna Starck, Margaret Draper, Eleanor Whitmore, Nancy Corrigan, Mary Arnold, Adele Howard, Jeanne Voltaire, Laura Hastings, Charlotte Sprague, Nikola Cunningham, Eleanor Wilson, Ethel Darcy.

GUESTS AT THE COURT-Vivian Marlowe,

Germa Deane, Doria Stewart, Miriam Franklin, Alvin Lutz, Louise Farrar, Beatrice Durant, Lunita Arnold, Catherine Smith, Marie Lavelle, Mary Graham, Antoinette LaFarge, Nita Lamahrid, Vera Hoppe, Dorothy Harrington, Ila McCall, Virginia Allen, Camille Robinette, Inga Neilson, Florence Cazelle, Sophie Lubin, Helen Allerton, Shelton Bentley.

GIRLS FROM THE BOUFFES PARISIENNES

The Messrs Corrigan, Whitmar, Farrar, Deane, Starck, Arnold, Voltaire, Hastings, Arnold, Strong, Draper, Howard, more, SYNOPSIS: Act I-A Vineyard Near Prades in the Pyrenees. Act II-The Ballroom of the Tuileries. Act III-Offenbach's Studio.

Percy Hlemus replaced John Dunsmuir February, 1925.

Miriam Fine and Leonore Darcy joined cast February, 1925.

Francis Fay replaced Master Charles Walters February, 1925.

Vivian Bell, Muriel Seeley, Betty Lawrence added to cast March, 1925.

Ivan Arbuckle replaced John Moore April, 1925.

Irene Bennett joined May, 1925. Marie Robmers joined May, 1925.
CLOSED JUNE 6, 1925
157 Performances

M42 49TH STREET

Beginning Tuesday Evening, January 13, 1925
(First Public Performance January 13)

F. RAY COMSTOCK AND MORRIS GEST

Have the Honor To Present

BALIEFF'S CHAUVÉ-SOURIS

(The Rat Theater of Moscow)
In triumphant return to America with an entirely new program after extraordinary success at the Theatre Femina in Paris and the Strand Theater in London.

Engagement Limited to Eight Weeks

PROGRAM

- 1. STENKA RAZIN-A Famous Legend of the Volga.
Mmes. Deykharanova and Tchoukleva; Messrs. Anfmoff, Dalmatoff, Ermoloff, Marlevsky, Okorotchenko, Sheffel, Stoianovsky, Tounchnoff, Wurzel, Zottoff and Davidoff.
2. THE RENDEZVOUS OF LOVE-An Old Folk Song Based on the Embroidered Pattern of an Old Russian Cushion.
Mme. Karabanova and M. Gorodetsky.
3. A WINTER EVENING-A Musical Tableau.
Mmes. Birse and Ershova.
4. AMOUR ET HIERARCHIE (Love in the Ranks)-A Buffoonery of Ancient St. Petersburg.
Mme. Fechner and Messrs. Dalmatoff, Gorodetsky, Ermoloff, Marlevsky and Stoianovsky.
5. AN ANCIENT CAMEO-From Nikita Balieff's Collection.
Mmes. Birse, Ershova, Karabanova, Kommissarjevskaya, Sperantseva and Tchoukleva.

6. THE SHEPHERDESS INTERLUDE-From Tchaikovsky's Opera, "The Queen of Spades".

Mmes. Birse, Ershova, Fechner, Karabanova, Kommissarjevskaya and Zlatina and Messrs. Tounchnoff and Gorodetsky.

7. THE ZAPOROZHTSI (The Dnieper Cossacks)-Based on the famous painting by Ilya Repin.

Messrs. Anfmoff, Dalmatoff, Gorodetsky, Ermoloff, Marlevsky, Okorotchenko, Sheffel, Stoianovsky, Tcherniarsky, Tounchnoff, Wurzel, Zottoff and Davidoff.

INTERMISSION

8. THE ARRIVAL AT BETHEHEM-Taken From "The Golden Legends" of Yvette Guilbert.
Mmes. Deykharanova, Kommissarjevskaya and Karabanova and Messrs. Dalmatoff, Okorotchenko and Wurzel.

9. SICILIANA-An Italian musical farce.
Mme. Birse and Messrs. Anfmoff, Stoianovsky, Wurzel and Zottoff.

10. THE KING ORDERS THE DRUMS TO BE BEATEN-An Old French Ballade.
Mmes. Deykharanova, Karabanova and Kommissarjevskaya and Messrs. Dalmatoff and Zottoff.

11. A COUNTRY PICNIC IN A DISTANT PROVINCE OF RUSSIA.
Mmes. Birse, Ershova, Savina, Tchoukleva and Zlatina and Messrs. Marlevsky, Okorotchenko, Tounchnoff, Sheffel, Wurzel and Zottoff.

12. THE BARNYARD.
Entire Company.

13. THE FOUR CORPSES - A Tragi-Comic Opera.
Mme. Klatina and Messrs. Anfmoff, Stoianovsky and Zottoff.
CHEF D'ORCHESTRE-M. ZLATIN.
CLOSED MARCH 7, 1925
69 Performances

M43 MARTIN BECK

Commencing Monday Evening, January 19, 1925
JOHN CORT

CHINA ROSE

(An Original Operetta)
Libretto by Harry L. Cort and Geo. E. Stoddard
Score by A. Baldwin Sloane
Staged by R. H. Burnside

CAST OF CHARACTERS
(In the Order of Their Appearance)
Bang Bang.....Alfred Kappeler
O.....Viola Gillette
Flu Wu.....Mitt Menley
Wi Lee.....Geo. E. Mack
1-Pa Pa Wu.....Robinson Newbold
Sing Sing.....Billy Taylor
2-Lo.....Harry Clarke
Cha Ming.....J. Harold Murray
Ro See.....Olga Steck
2-Hi.....Harry Short
Wee Wee.....Alice Bell
3-Sia Ta.....Kathryn Milby

Misses Leona, Lee, Seeley, George, Francis, Phillips, Abernathy, Gray, Joy, Reed, Rider, Barry, Hardy, Mercer, Steiner, Price, Meyers, Lewis, Gallagher, Merrill, Britton, Le Vines, Hennesy, Douglas, Hawkes, Martin and Messrs. Logan, Lessman, Martin, Kessler, Douglass, Monty, Byrnes, Johnston, Eastman, Corley, Sheldon, Werner, Niles, Whitner, Mario, Treggett, Carmin, Rice, Cross, Finn

SYNOPSIS: Act I-Exterior of Pagoda of Pa Pa Wu, Chinese Gardens, Morn. Act II-Scene 1: Slim Bamboo Forest, a Mountain Pass. Next Eve. Scene 2: Throne Room, Prince Cha Ming, Manchuria, Next Day.

Nita Martan will appear in role of Ro See at matinees.

1-Replaced by Jefferson DeAngella February, 1925.

2-Harry Clark and Harry Short replaced by Joe McCarthy and Bobbie Moore February, 1925.

3-Replaced by Beth Hardy February, 1925.

Misses Leona, Lee, Francis, Phillips, Steiner, Price, Meyers, and Messrs. Rice, Carmin, Whitney, Niles, Sheldon, Lessman out of cast February, 1925.

Closed at Martin Beck Theater February 14, reopened at Waldorf February 23, 1925.

Moved to Knickerbocker Theater March 16, 1925.

Beth Hardy left cast, Mary Jeffrey taking her place.

Viola Gillette replaced by Henrietta Leo April, 1925.

Alice Bell out of cast May, 1925.
CLOSED MAY 9, 1925
120 Performances

M44 FULTON

Commencing Monday Evening, February 2, 1925
CHARLES DILLINGHAM

-Presents-

ELSIE JANIS

In Her Bird's Eye Revue

PUZZLES OF 1925

-With-

JIMMY HUSSEY

Musical Numbers Staged by Julian Alfrea

ACT I
Scene 1: Opening
Scene 2: "We Beg To Announce".....Cyril Ritchard
Scene 3: "The Undecided Blues".....Elsie Janis and Jimmy Hussey
Written by Elsie Janis
Scene 4: "It Served Her Right"
By Bert Kalmar and Harry Ruby

The Stenographer.....Dorothy Appleby
The Doctor.....Lester Crawford
The Social Worker.....Helen Frederick
First Patient.....Jimmy Hussey
Second Patient.....Edward Hickey
Third Patient.....Herman Hyde
Fourth Patient.....Milton Bloom
Fifth Patient.....Phil Saxe
Sixth Patient.....Harold Saliers
Seventh Patient.....C. Roscoe Stanley

Scene 4: "Titina"
Written by Leo Danieroff
Cyril Ritchard, Irma and Dorothy Irving and Shirley Vernon

Scene 5: "Apres Zuloaga"
Settings and Costumes by James Reynolds
Litanaas...Helen McDonald and Eileen Seymour
Lita Hanadas...
Misses Morris, Brady, Greville and Errol

Pilar Janet Stone
Torero William Holbrook
 Ballerinas Irma and Dorothy Irving
 Scene 6: Cortez and Peggy
 Scene 7: "The Sailors' Trundle"
 A Policeman Walter Pidgeon
 Liza Elsie Janis
 Anti Prohibitionist George Hale
 A Musician Borrah Minnevelth
 Scene 8: "Just a Flower from an Old Bouquet"
 Walker Pidgeon
 Written by Lucien Denn
 A Modern Miss Dorothy Appellby
 Wild Rose Janet Stone
 Cupid Mollie Dodd
 Scene 9
 Irish-Jewish Jubilee Jimmy Hussey
 By Bert Kalmar and Harry Ruby
 Scene 10: "You've Got to Dance"
 Cyril Richard, Irma and Dorothy Irving and
 the Entire Company
 ACT 11
 Scene 1: The Commanders
 Under the Direction of Irving Aaronson
 Scene 2: Helen McDonald and Eileen Seymour
 Scene 3: De Haven and Nice
 Scene 4: "Judge Not"
 By Bert Kalmar and Harry Ruby
 Judge Not Jimmy Hussey
 Attorney for Prosecution Lester Crawford
 Attorney for Defense Edward Hickey
 Prisoner Helen Broderick
 Stenographer Shirley Vernon
 Attendants of the Court
 Herman Hyde, Milton Bloom
 Jury John
 D'Alessandro, Mack Walker, Stanley Johnston,
 C. Roscoe Stanley, Phil Saxe, Harold
 Sellers, Jimmy Taylor, Sal Chibell, Thomas
 Neary, Charles Andrews, William Schecky
 Scene 5
 "When the Cat's Away" Dorothy Appellby
 Written by Blanche Merrill
 Scene 6
 "Give the Little Kids a Chance"
 Doree Leslie, Mollie Dodd, Yvette
 Du Bois, Lucille Moore, Bobby Breslau,
 Jeanette Dietrich, Peggy Doran, Viola Clarens
 Music by Raymond Hubbell
 Scene and Costumes Designed by Max Rec
 Scene 7
 Helen Broderick Meets Lester Crawford
 Scene 8: Song
 "The Lady Osteopath" Helen Broderick
 Written by Blanche Merrill
 "Je Vous Aime" Elsie Janis and Walter Pidgeon
 Written by Arthur Belmer
 Scene 9
 "Old Established Firm" Jimmy Hussey
 Written by Blanche Merrill
 Scene 10
 "We're Jumping into Something"
 Jimmy Hussey and Helen Broderick
 Written by Blanche Merrill
 Scene 11
 "The Plasterers" O'Donnell, Blair and Company
 Scene 12
 "Doo-Dah" Misses Appellby, Stone and Ver-
 non, and Messrs. Richard, Hale and Holbrook
 Written by Bert Kalmar and Harry Ruby
 Scene 12a Elsie Janis
 Scene 12b Entire Company
 Godee Montgomery added to cast February,
 1925.
 Danz Goodell and Betty Gayle added to cast
 March, 1925.
 CLOSED MAY 2, 1925
 104 Performances

M45
KNICKERBOCKER
 Beginning Monday Evening, February 16, 1925
B. C. AND F. C. WHITNEY
 Present the Operella
NATJA
 Score Adapted From
TSCHAIKOWSKY
 By Karl Hajos
 Book and Lyrics by Harry B. Smith
 Staged by Edgar MacGregor
 Max Hirschfeld, Musical Director
CAST OF CHARACTERS
 Catherine II, the Czarina Mary Mellish
 Prince Potemkin, Governor of the Crimea
 George Reinherz
 Count Pavin, a Courtier Alexander Clark
 Lieut. Vladimir Stroganoff of the Royal Guard
 Natja Narishkin Madeline Collins
 Madame Mellin, Colonel of Hussars
 Claire Grenville
 Princess Lubina, Major of Artillery
 Marguerite Austin
 Baron Wronsky, Manager of the Imperial Opera
 All a Crimean Peasant John Willard
 The Czarina's Maid Jamie Zucca
 A Crimean Peasant Leon Kartwin
 A Peasant Girl Theresa Fellogi
 Pages Betty Archer
 Anne Tunney
 Ladies in Waiting Laura Saunders
 Theola Vincent
 Alternate for Natja, Vera Jeanne
 Alternate for Catherine, Fannie Davies
 Court Ladies, Courtiers, Pages, Officers,
 Cossacks, Men and Women of the Crimea,
 Period—The Reign of Catherine II.
 The visit of the Czarina to the Crimea and
 the city built of scenery is founded on history.
SYNOPSIS: Act I—Reception Room in the
 Winter Palace in St. Petersburg. Act II—
 in the Crimea on the Banks of the Dnieper.
 Act III—The Same.
 CLOSED MARCH 14, 1925
 32 Performances

M46
SHUBERT
 Beginning Monday Evening, March 2, 1925
THE MESSRS. SHUBERT
 (In Association With Eugene Howard)
 Present
WILLIE HOWARD
 —In—
SKY HIGH
 A New Musical Play by Harold Atteridge and
 Captain Harry Graham
 Music by Robert Stolz, Alfred Goodman, Carl-
 ton Kelsey and Maurie Rubens
 Additional Lyrics by Clifford Grey
 Staged by Fred G. Lalham and Alexander
 Leftwich
 Dances Staged by Seymour Felix
 Settings by Watson Barratt
 Orchestra Under the Direction of Alfred
 Goodman
 Entire Production Under the Personal Direction
 of J. J. Shubert

CAST OF CHARACTERS
 (In the Order of Their First Appearance)
 Cloakroom Girl Dorothy McNulty
 Barmaid Lily McNeil
 Florence Horridge Joyce Barbour
 Helen Marcella Swanson
 Marian Emily Miles
 Attendant Walter Johnson
 Montague Lush Roland Hogue
 Patricia Devore Dorothy Hathaway
 Lord Brancaster Edward Douglas
 Aggie Ann Milburn
 Sammy Myers Willie Howard
 Ratwell of Scotland Yard Bert Shadow
 Mr. Gray Thomas Whitely
 Delphine de Lavalliere Vanessa
 Howard Deveridge James R. Liddy
 Alfred Horridge, Esq. Lorenz Amer-
 Dr. Carter Thomas Whitely
 Mrs. Horridge Violet Englefield
 Duke of Dulchester Roland Hogue
 Duchess of Dulchester Stella Shiel
 Lily, a Manicurist Betty Pecan
 Phillips Walter Johnson
 Ushers, Manicure Girls, Guests and Dancing
 Girls—Lucille Vink, Elsie Frank, Norma Gould,
 Bella Heyman, Billie Smart, Billie Wagner,
 Carol Grey, Margy Lane, Ysabel Cayer, Glad-
 y Smith, Mildred Morgan, Catherine Huth, Lorene
 Mumma, Betty Sheldon, Jeanne Tanny, Lucille
 Osborne, Emma Wyche, Margy Whitely, Emily
 Sherman, Emory Mar, Gene Phillips, Ethel
 Guerdard, Beatrice Belis, Marie Warner, Marcia
 Mack, Betty Lee, Ruth Mayon, Peggy Brown,
 Helen Veronika, Hazel Beamer, Edith Pierce,
 Dorothy McNulty, Charlotte Ayres, Dorothy
 Hathaway.
 Johnnies, College Boys, Guests and Patrons—
 Wallace Milam, Allen Blair, Freddie Murray,
 Albert Royal, Joe Hughes, William Birdie,
 Arthur Appel, Jack Baker, John Creighton,
 William Brown, Hal Gibson, Charlie Dodge.
 Specialty Dancers—Margy Whitely, Emma
 Wyche, Peggy Brown, Freddie Murray.
 The Six Little Dippers—Ruth Mayon, Dorothy
 Hathaway, Ysabel Cayer, Dorothy McNulty,
 Hazel Beamer, Charlotte Ayres, Marjorie Lane.
SYNOPSIS OF SCENES: Act I—"Foyer of the
 Majestic Music Hall, London. Act II—"The
 Horridges' House, "The Pines" at Grouch End.
 Act III—Antoine's beauty shop in Bond Street.
 Chas. Purcell replaced Jas. R. Liddy April,
 1925.
 Betty Pecan out of cast April, 1925.
 Freddie Bond, Tawla Smirnova, Dorothy Cola
 and Mazie White joined April, 1925.
 Lily McNeil replaced Vanessa for several
 performances week of April 27, 1925.
 Moved to Winter Garden March 19, 1925.
 Moved to Casino June 15, 1925.
 John Quinlan replaced Charles Purcell June,
 1925.
 Sherley Sherman replaced Joyce Barbour
 July, 1925.
 Bert Shadow out of cast July, 1925.
 Joe Tinsley added to cast July, 1925.

M47
COSMOPOLITAN
 Beginning Tuesday Evening, March 3, 1925
 Ziegfeld Production Presenting
LEON EROL
 —In—
 The Musical Comedy
LOUIE THE 14TH
 Staged by Edward Royce
 American Adaptation and Lyrics by Arthur
 Wimperis From the German Book by
 Frank and Julius Wilhelm
 Music by Sigmund Romberg
THE CAST
 (In the Order of Their First Appearance)
 The Hon. Harold Bingham, D. S. C.
 M. C. Hugh Wakefield
 The Village Cure Frederick Graham
 Captain Gallifet, French Cavalry Officer
 Joseph Lertora
 Colette De Cassagnac, a Village Fruitster
 Bill Doris Paston
 Spud Charles Mast
 Bob Al Baron
 Francois Pochard, Landlord of Little Blue
 Pig Edward Durand
 Captain William Brent, A. E. F. Harry Fender
 Sergeant, A. E. F. Chas. Mast
 Louie Ketchup, the Army Cook Leon Erol
 Gabrielle Trappmann Ethel Shutta
 General Chanson Alfred James
 The Comtesse De Bellac, a Parisienne
 Judith Vosselli
 Marie Pochard Simone DeBouvier
 Patricia Brent Pauline Mason
 Paul Trappmann, Newly Rich Oil Magnate
 J. W. Doyle
 Madame Trappmann Catherine Calhoun Doucet
 Dominique Dindon, a French Oil Magnate
 Frederick Graham
 Aristide Brissac, a French Oil Magnate
 Alfred James
 Florence Florentine Gosnowa
 Evelyn Evelyn Law
 The Major Domo Louis Casavant
 The Ziegfeld Cosmopolitan Girls—Virginia
 King, Marguerite Boatwright, Catherine Little-
 field, Gertrude McDonald, Louise Brooks,
 Mamie Griffith, Peggy Pears, Louise Scott,
 Pearl Soddara, Ida Barry, Jessale Madison,
 Julia Warren, Lilyan Dawn, Dorothy Dahm,
 Margaret Langhorne, Florence O'Neill, Ethel
 Kelly and Dorothy Brown.
 The Gentlemen—Billy Walsh, George Plank,
 Carmine DiGiovanni, Sam Gunchoroff, Albert
 Koulznetzoff, Robert Walker, John Fluco,
 Robert Moan, Moria Rubin, Al Small, Jack
 Rouger, Frank Vonne, Richard Powell, Norman
 Colvin, Murray Minchart, Hal Hennessey,
 Warren Crosby, Lawrence Chow, Carl Rose,
 Morton Crowell, Owen Hervey, Leslie King-
 don, Jack Cronin, Al Wyatt, Ned Hamlin, Jack
 Leahy, William May, Al Stevens, Morris Wag-
 man, Walter Costello, Al Havrilla and Al
 Baron.

(American, British and French Officers, Con-
 tinental Tourists, Doughboys, Tommies, Poilus,
 French Villagers, Market Women, Flower
 Girls, Gypsies, Waiters, Maids, etc., etc.)
SYNOPSIS: Act I—Scene 1: The Market
 Place of Saint Julien. Scene 2: Country Lane
 Near Saint Julien. Scene 3: Exterior of "The
 Little Blue Pig". Act II—Scene 1: The Ban-
 quet Hall of the Chateau Trappmann. Scene 2:
 An Arbor in the Garden. Scene 3: The Garden
 of the Chateau.
 Time—July, 1919 (After the Armistice)
 Place—France
 Line Basquette replaced Evelyn Law May,
 1925.
 Evelyn Law replaced Lina Basquette June,
 1925.
 Elsa Erol replaced Judith Vosselli July, 1925.
 Tom Lewis replaced John T. Doyle July, 1925.
 Alois Havrilla replaced Harry Fender July,
 1925.
 Glen Dale replaced Alois Havrilla July, 1925.

M48
44TH STREET
 Commencing Monday Evening, March 23, 1925
 (Return Engagement)
THE MESSRS. SHUBERT
 —Present—
EDDIE DOWLING
 —In—
SALLY, IRENE AND MARY
 A Joyous Musical Comedy of Youth, With the
 Original New York Cast, Including
LOUISE BROWN
 Two Acts and Nine Scenes
 Book by Eddie Dowling and Cyrus Wood
 Lyrics by Raymond Klages
 Music by J. Fred Coots
 Musical Numbers Staged by Allan K. Foster
 Staged by Frank Smithson
 The Entire Production Under the Personal
 Supervision of J. J. Shubert
CAST OF CHARACTERS
 Jimmie Dugan Eddie Dowling
 Mrs. Dugan Josie Intropodi
 Mary O'Brien Edna Moran
 Mrs. O'Brien Ida Fitzhugh
 Sally Louise Brown
 Mrs. Clancy Kathleen Mulqueen
 Rodman Jones George Elsing
 Mrs. Jones Grace Studford
 Clarence Edwards Herbert Hoey
 Mr. Myers Patrick Henry
 Percy Fitzgerald Burford Hampden
 Al Cleveland Frank Connor
 Sully D. J. Sullivan
 Tony D. J. Sullivan
 Mr. Mulcahey Eddie D' Connor
 Dinly Moore Fred Packard
 Frank William Mason
 First Dresser to Girls Lois Arnold
 Second Dresser to Girls Rebecca Ryeford
 Detective of Hotel Astor Fred Stanton
 Carriage Man Thomas Weldon
 Kitty Kelly Monica Boulais
 Mahel Riley Hazel Vernon
 Marguerite Hoban Grace Disney
 Mrs. Pomeroy Gilberth Frances Dewey
 Mrs. Kelly Pool Rebecca Ryeford
 Mrs. Fitzgibbons Pomeroy Lois Arnold
 Mrs. Carter Smith Betty Dupre
 Mrs. De La Croix Hazel Vernon
 CLOSED APRIL 4, 1925
 16 Performances

M49
LYRIC
 Beginning Monday Evening, March 30, 1925
GEORGE MC MANUS'
 Cartoon Musical Comedy
BRINGING UP FATHER
 A Travesty on Breaking Into Society
 Book by Nat LeRoy. Lyrics by R. P. Carroll.
 Music by Seymour Furth. Dances and
 Ensembles Staged by Wm. Koud.
 Staged by Richard E. Carroll
 Orchestra Under the Personal Direction of Sey-
 mour Furth
 The Orchestration by Chas. H. Smith
CAST OF CHARACTERS
 Jeeva Mahoney Himself in Person
 Danny Simmons
 Maggie, His Better Than Half
 Beatrice Harlowe
 Kitty, a Chip of the Old Block
 Gertrude Lavella
 Patsy Moore, Kitty's Sweetheart Leo Henning
 Dinty Moore, Imprudent But Faithful
 James Collins
 Eugenia Mendoza, a Lady of Title
 Mary Marlowe
 Sandy MacPherson, a Brawny Scot
 Wm. Cameron
 Captain Steve McKenna Ollie Mack
 Commander of the Ship Wm. Tomkins
 Captain of the Ship Jas. Sullivan
 Dancers Gertrude and Mann
LADIES OF THE ENSEMBLE
 Iris Navarro, Kary Renard, Ethel Jones,
 Gloria Sylvia, Yvonne Bacon, Ruth Rider, Lee
 Arnold, Eva Barborik, Margaret Gordon, Marion
 Meredith, Jayne Pillat, June Preston, Marion
 Currie, Margie Henley, Babe Joyce, Charlotte
 Keat and Carol Rogers.
 ACT II—Scene 1: On Board Yacht En Route
 for Spain. Scene 2: In Poppysland. Scene 3:
 Royal Purple. Scene 4: Interior of Castle in
 Spain.
 CLOSED APRIL 18, 1925,
 24 Performances

M50
44TH STREET
 Week Beginning Monday Evening, April 13, 1925
THE MESSRS. SHUBERT
 —Present—
THE MIKADO
 By Arthur Sullivan
 With English Text by W. S. Gilbert
 Entire Production Staged by Milton Abarn
 Conductor, Alfred Goodman
 Art Director, Watson Barratt
 Settings by Rollo Wayne
CAST
 The Mikado of Japan William Danforth
 Nanki Poo, His Son, Disguised as a Wander-
 ing Minstrel, and in Love With Yum-
 Yum Tom Burke
 Ko-Ko, Lord High Executioner of Tittip
 Lupino Lane

FOOH-BAH, LORD HIGH EVERYTHING ELSE
 Stanley Forda
FISH-TUN, A NOBLE LORD Leo de Hierapolla
A NOBLE John Willard
YUM-YUM, THREE SISTERS { Marguerite Namara
 { Barbara Mauroi
PITTI-SING { Wards
PEEP-BO { of Ko-Ko { Elsie Petersen
 { Nanki-Poo { Sarah Edwards
 Attendants to Ko-Ko Masiera Schumazuni, Kushihi
 Attendants to Yum-Yum Misses Yamardani, Miramuna
 Ladies of the Mikado's Suite—Evelyn Stone,
 Faye Gilmore, Florence Poyet, Kathleen
 Talbot, Jane Waye and Hedda Albrecht.
 Ensemble of Schoolgirls, Nobles, Guards, Coolies
 Lillian Clinton, Florence de Bardi, Hedda Al-
 brecht, Cathleen Strickland, Clarice Olsen,
 Caroline Cantlon, Pola Sheva, G. Rossi, Marie
 Kehar, Mildred Windell, Zenada Nicolina,
 Evelyn Stone, Irma King, Travia Thames, Slou
 Scarborough, Claudia Ivanova, Annette Hawley,
 Lillian Sanders, Adele Savaya, Phillis Laurelle,
 Eugenie Gregory, Faye Gilmore, Henrietta Mer-
 riman, Elizabeth Pease, Collene Cavan, Martha
 Fiesell, Clarice Anderson, Rose Maynard,
 Margery Mackay, A. Talbot, Marion Cara, An-
 Joinette La Farge, Annette Lang, Florence
 Poyet, Katherine Thompson, Jane Weye, Freda
 Leary, Margaret Hoase, Jean Ackerman and
 Mignon Spence.
 B. Flack, G. L. Mortimer, Pat McCarthy,
 Elton Calkins, H. P. Cooke, Francis Roemer,
 Frank Baker, Isolf Flane, J. E. Bardin, H.
 Roberts, B. O. Wally, Arthur Curran, Eugene
 Ring, Leater Niles, John Willard, Louis Olari,
 Hans Hama, Harry Lundquist, W. Dorman,
 Alex Bowman, Fred Burke, Imre Vescey, Victor
 Rosales, I. Bogart, Byron Irving, Wm. Baden,
 Louis Smelensky, Charles Mansfield, Leon Kar-
 tavlin, Geo. Foran, Marty Reese, S. A. Sabro,
 Sointri Syrjala, Jos. Wolf and Donald Murray.
SYNOPSIS: Act I—Court-yard of Ko-Ko's Of-
 ficial Residence. Act II—Ko-Ko's garden
 Zenada Nicolina added to cast May, 1925.
 Ada Landis added to cast May, 1925.
 Pierre Remington replaced Leo de Hierapolla
 May, 1925.
 Paula Sheva replaced Elsie Petersen for a
 few performances May, 1925.
 Sonia Shepard joined cast May, 1925.
 Edward Orchard replaced Pierre Remington
 May, 1925.
 CLOSED JUNE 6, 1925
 65 Performances

M51
SHUBERT
 Beginning Monday Evening, April 13, 1925
LAWRENCE J. ANHALT
 —Present—
 Gilbert and Sullivan's Comic Opera
PRINCESS IDA
 —With—
TESSA KOSTA
 Cast of Characters in Order of Appearance
 Florina Bertram Peacock
 King Hildebrand Bertram Peacock
 Cyril Scott Welsh
 Hilariou, King Hildebrand's Son
 Sudworth Frazier
 Arac Jerome Uhl
 Guron Jack Abbott
 Scenthius Carl Stall
 King Gama Robinson Newbold
 Melissa, Lady Blanche's Daughter
 Rosamond Whiteside
 Lady Psyche, Professor of Humanities
 Virginia O'Brien
 Lady Blanche, Professor of Abstract Science
 Bernice Merston
 Princess Ida, Gama's Daughter Tessa Kosta
 Sacharisa Anne Meyer
 Chloe Agusta Spette
 Ada Paula Ayers
And A VOCAL ENSEMBLE
 Sopranos—Anne Tunney, Anue Austin, Clare
 Lipton, Bessie Mulligan, Ethel Pastor, Mabel
 Zwickler, Sue Lake, Lorraine Brink, Betty
 Archer, Marian Francis, Olga Brounoff, Gertrude
 Toule, Fannie Davies, Maise Thomas, Estelle
 Heiler and Roberta Curry. Contraltos—Virginia
 Webb, Helen Evans, Gertrude Otto, Ethel
 Myers, Grace Strassburger, Theola Vincent,
 Sidonie Suro, Evelyn Stockton, Alva McGill,
 and Ruth Bluber. Tenors—Walter Dahl, Jay
 Carr, Walter Holmes, Bert Crane, B. Carman,
 John O'Bar, John Ray, Mortimer Lincoln and
 Ted Ambrose. First Bass—John Mealey, John
 Wainman, Francis Baldwin and Cliff Daltley.
 Second Bass—Armin Eames, Carl Savage, Stan-
 ley Clark, Milton Karniol, Fred Frances, Sam
 Goodman and George Averill. Soldiers, Coun-
 ters and Girl Graduates.
 Scenery Especially Designed for This Produc-
 tion by John Wenger.
SYNOPSIS: Act I—Parlour in King Hilde-
 brand's Palace. Act II—Gardens of King
 Gama's Castle Adamant. Act III—Court-yard
 of King Gama's Castle Adamant.
 Symphony Orchestra Under Direction of Max
 Hirschfeld
 CLOSED MAY 18, 1925
 40 Performances

M52
GAIETY
 Commencing Monday Evening, April 13, 1925
AL AARONS
 —Present—
 A Spring Musical Comedy
TELL ME MORE
 Book by Fred Thompson and Wm. K. Wells.
 Music by George Gershwin. Lyrics by B.
 G. De Sylva and Ira Gershwin. Book
 Staged by John Harwood. Dances
 and Ensembles Staged by Sam-
 my Lee
CAST OF CHARACTERS
 Gertrude Ruth Raymond
 Harry Eddie Dowling, Jr.
 Kenneth Dennison Alexander Gray
 Peggy Van De Leur Phyllis Cleveland
 Bill Smith Andrew Tompkins
 Bonnie Reeves Emma Hest
 Estelle Charlotte Esmond
 Lucy Nita Jacques
 Heather Marlon Mueller
 Tools Dolla Hurlins
 Edith Vivian Glenn
 Pages Mary Jane, Dorothy Wilson
 Mrs. Pym Florence
 Monty Skinkin Lon Hold
 Jane Wallace Esther Howard
 Mrs. Wallace Maud Andrew
 George B. Wallace Robert C. Ryan
 Monsieur Cerise Eugene Redding

M53
SHUBERT
 Beginning Monday Evening, April 13, 1925
THE MESSRS. SHUBERT
 —Present—
WILLIE HOWARD
 —In—
SKY HIGH
 A New Musical Play by Harold Atteridge and
 Captain Harry Graham
 Music by Robert Stolz, Alfred Goodman, Carl-
 ton Kelsey and Maurie Rubens
 Additional Lyrics by Clifford Grey
 Staged by Fred G. Lalham and Alexander
 Leftwich
 Dances Staged by Seymour Felix
 Settings by Watson Barratt
 Orchestra Under the Direction of Alfred
 Goodman
 Entire Production Under the Personal Direction
 of J. J. Shubert

M54
SHUBERT
 Beginning Monday Evening, April 13, 1925
THE MESSRS. SHUBERT
 —Present—
WILLIE HOWARD
 —In—
SKY HIGH
 A New Musical Play by Harold Atteridge and
 Captain Harry Graham
 Music by Robert Stolz, Alfred Goodman, Carl-
 ton Kelsey and Maurie Rubens
 Additional Lyrics by Clifford Grey
 Staged by Fred G. Lalham and Alexander
 Leftwich
 Dances Staged by Seymour Felix
 Settings by Watson Barratt
 Orchestra Under the Direction of Alfred
 Goodman
 Entire Production Under the Personal Direction
 of J. J. Shubert

Cashier.....Cecil Brunner
 Waiters.....Cowan and Ruffin
 Doorman.....Morton McConachie
 Specialty Dancers—Vivian Glenn, Mary Jane
 Dorothy Wilson and Messrs. Cowan and Ruffin
 Debutantes and Shop Girls—Rosa Howard, Mildred
 Brown, Maxine Marshall, Blossom Vreeland,
 Penelope Rowland, Gay Worrell, Jane
 Brew, Portland Hoffa, Betty Whitney, Margaret
 Lee, Ruth Mosley, Betty Waxton, Trudy
 Lake, Polly Luce, Virginia McCune, Betty
 Wright and Edna Locke.
 Escorts—Frank Gullen, Richard Oakley, Robert
 Gohhardt, Robert Samuels, Kenneth Smith,
 George Hughes, Daniel Oltash and Willie
 Scholer.
 SYNOPSIS: Act 1—Scene 1: The Three Arts'
 Ball, Sutton Hall, New York City. Scene 2:
 A Corridor, Sutton Hall. Scene 3: Maison
 Ellis, Fifth Avenue. Act 11—Scene 1: The
 Baisama, Viewport, N. H. A Week Later.
 Scene 2: Lobby of the Hotel. Scene 3: Gardens
 of the Hotel.
 Florence Auer out of cast May, 1925.
 Mary Jane and Dottie Wilson out of cast
 June, 1925.
 Geo. Ridgwell replaced Robt. C. Lyles June,
 1925.
CLOSED JULY 11, 1925
 100 Performances

M53
LONGACRE
 Commencing Monday Evening, April 13, 1925
L. LAWRENCE WEBER
 —Presents—
 A New Musical Comedy
MERCENARY MARY
 Music and Lyrics by William B. Friedlander
 and Con Conrad. Book by Isabel Leighton
 and William B. Friedlander. Based on
 a farce by E. Nyltroy and H. H.
 Winslow. Dances Created by
 William Seabury
 Entire Production Staged by William B. Fried-
 lander
CAST OF CHARACTERS
 Jerry.....Allen Kearns
 Norah.....Nellie Breen
 Edith Somers.....Madeleine Fairbanks
 Patrick O'Brien.....Jere Delaney
 Lyman Webster.....John Boles
 Judge Somers.....Frank Kingdon
 June.....Margaret Irving
 Mary Skinner.....Winnie Baldwin
 Chris Skinner.....Louis Simon
 Grandpa Skinner.....Sam Hearn
 Bellamy Shepard.....G. Dawson Clark
 A Dancer.....Monya
 The Guests—Joyce Booth, Shirley Dahl,
 Sally Doran, Florence Forman, Mary
 Grace, Madelyn Killean, Virginia Marchant,
 Frances Marchant, Elizabeth Mears, Louise
 Mele, Blanche O'Donahoe, Anita Pam,
 Dorothy Roy, Cecelia Romeo, Clara Stone
 and Joan Carter-Waddell.
THE AMBASSADORS
 Ira Jacobs, Conductor
 The famous orchestra recording exclusively for
 Vocalion Red Records especially engaged
 for this production
 Score arranged by Louis Katzman
 SYNOPSIS: Act I—Scene 1: Outside the
 Gate of the Somers Estate. A Summer After-
 noon. Scene 2: Inside the Gate. The Same
 Afternoon. Act II—Scene 1: Apartment. An
 Evening. Several Days Later.
 Betty Wright joined May, 1925.
 Louise Mele replaced Madelyn Killean May,
 1925.
 Eleanor Griffith replaced Winnie Baldwin
 June, 1925.
 Juliette Day replaced Eleanor Griffith July,
 1925.

M54
COLONIAL
 Midnight Performance Every Wednesday
 Commencing Saturday Evening, June 6, 1925
HARLEM PRODUCTIONS, INC.
 —Presents—
LUCKY SAMBO
 A Musical Mirthquake of Laughter in Two
 Shocks and Thirteen Shivers
 Book, Lyrics and Music by Porter Grainger and
 Freddie Johnson. Book Staged by Leigh
 Whipper. Numbers Staged by
 Freddie Johnson
CAST OF CHARACTERS
 John Whitby.....Wesley Hill
 Mrs. Whitby.....Gertie Moore
 June.....Annette Moore
 "Doc" August.....Arthur Porter
 Rufus Johnson.....Joe Byrd
 Sambo Jenkins.....Tim Moore
 Jack Stafford.....Freddie Johnson
 Edith Simpson.....Lena Wilson
 John Law.....Harry Williams
 Jim Nightingale.....Billy Ewing
 Hilt Keys.....Clarence Hobson
 Vera Blues.....Porter Grainger
 Nibble Foote.....Jean Starr
 Minnie Tree.....Amelia Loomis
 Twilight Gadsden.....Mildred Brown
 Sho Nuff.....Anna White
 Bangers.....Johnny Hudgins
 Singer.....Louis Keene, Mae Barnes
 Place—Boley, Oklahoma Time—Present
 Ladies of the Ensemble: Misses Julie San-
 chez, Roberta Lowry, Edith Oliver, Dorothy
 Wilson, Edna Young, Grace Michael, Anna
 Moore, Alice Salmons, Cecelia Mays, Lottie
 Ames, Evelyn Keyes, Margaret Hall, Elizabeth
 Smith, Florence Laster, Jerry Wiley, Adelaide
 Jones.
 Gentlemen of the Ensemble: Messrs. James
 Gaines, James Harison, Edward Shiantu, Al-
 den M. Alt, Charles Salinas, Herbert Walker,
 David Robinson, Brownie Campbell.
 SYNOPSIS: Act 1—Scene 1: Front of Whit-
 by's Hotel. Scene 2: Strivers' Row. Scene 3:
 Aunt Jiminia's Cabin on Magnolia Plantation.
 Scene 4: Same as Scene 2. Scene 5: Hokum
 Oil Wells. Scene 6: Oil Boulevard. Scene 7:
 Lobby of Whitby Hotel. Act 11—Scene 1:
 Lobby of Whitby Hotel. Scene 2: Same as
 Scene 6. Act 1. Scene 3: The Jail at Boley.
 Scene 4: Running Thru Oklahoma. Scene 5:
 Same as Scene 2. Act 1. Scene 6: Nightingale
 Cabaret.
 Jean Starr, Amelia Loomis, Mildred Brown
 out of cast.
 Louis Keene, Louis Metcalf and Leigh Whip-
 per joined.
CLOSED JUNE 13, 1925
 7 Performances

M55
GARRICK
 Beginning Monday Evening, June 8, 1925
 (Previously Presented for Special Performances
 May 17, 24, 29, 30, June 3, 5)

THE THEATER GUILD
 —Presents—
THE THEATER GUILD JR. PLAYERS
 in the
GARRICK GAITIES
 Music by Richard Rodgers
 Lyrics by Lorenz Hart
 Production Directed by Philip Loeb
 Settings and Costumes Designed by Carolyn
 Hancock
 Orchestra Directed by Richard Rodgers
ACT I
 "Soliciting Subscriptions"
 In which we let you into one of the business
 secrets of an art theater. Sterling Holloway,
 James Norris, Romney Brent, June Cochrane.
 "Gilding the Guild"
 In which we introduce you to Betty Star-
 buck and the Guild Gaeties Chorus (the girls
 are all college graduates and have undergone
 a course in the higher mathematics, which
 accounts for their keeping time so well).
 Betty Starbuck and Chorus
 "The Fundraiser"
 By B. M. Kaye
 (With apologies to Franz Molnar, Alfred
 Lunt, Lynn Fontanne and Dudley Digges).
 Alfred Lunt, the Actor.....Romney Brent
 Lynn Fontanne, the Actress.....Edith Meiser
 Dudley Digges, the Critic.....Philip Loeb
 "Romantic You and Sentimental Me"
 June Cochrane, James Norris, Edith Meiser
 and Sterling Holloway
 "Working With a Scarf"
 Eleanor Shaler
 "Mr. and Mrs."
 With apologies to Briggs and other American
 institutions—by Arthur Sullivan and Morrie
 Ryskind.
 Edith Meiser and House Jamieson
 "Butcher, Baker, Candlestick Maker"
 (Scientific exposition of a remarkable case of
 pre-natal influence.)
 Music by Anna-Zucca
 Lyrics by B. M. Kaye
 Staged by Edith Meiser
 Marie.....Dorothea Chard
 The Butcher.....Starr Jones
 The Baker.....Felix Jacovae
 The Candlestick Maker.....James Norris
 The Little Man.....Willard Tohlaa
 Song by Harold W. Conklin
 "Sh! Sh!"
 By Louis Sorin and Sam Jaffe
 Mabel.....Mary Marsh
 Her Husband.....House Jamieson
 Jack.....Edward Hogan
 Maid.....Peggy Conway
 "An Old-Fashioned Girl"
 A song dealing with an extinct species, writ-
 ten by the Guild's antiquarian in femininia,
 Miss Edith Meiser.
 "April Fool"
 One of those little things about spring which
 the children just can't resist.
 Betty Starbuck, Romney Brent and Chorus
 "Ruth Draper"
 (Marble)
 Hildegarde Halliday
 "Rancho Mexicano"
 Music by Tatanacho. Settings and costumes
 by Covarrubias. Mexico is famous for its
 bot tamales, oil wells, revolutions, bandits and
 Covarrubias, who is now in New York engaged
 in putting Mexico on the map of Manhattan.
 In this sketch are two drunkards, indicating
 that the scene is not laid in the United States.
 Two Drunkards.....Lee Strasberg and House Jamieson
 Two Women Singing.....Louise Richardson and Frances Hyde
 Three Men Singing.....Lee Stras-
 berg, Harold W. Conklin and Edward Hogan
 A Policeman.....Paul Jones
 Two Dancers.....Rose Roanida and Starr Jones
ACT II
 "And Thereby Hangs a Tail"
 By Morrie Ryskind and Philip Loeb
 Lyrics by Lorenz Hart
 Judge.....Lee Strasberg
 District Attorney.....James Norris
 Defendant.....Sterling Holloway
 Special Counsel.....Philip Loeb
 "Scene—An African Courthouse."
 "Ladies of the Box Office"
 In which we let you into more secrets of
 the American theater.
 Betty Starbuck, Elizabeth Holman and June
 Cochrane
 "Where Credit Is Due"
 A Sketch by Milton Hocky and Howard J.
 Green
 (Thru the courtesy of "The New Yorker")
 Julia.....Peggy Conway
 Jim.....Lee Strasberg
 Fred.....Starr Jones
 Marie, a Maid.....Sally Bates
 "Manhattan"
 With acknowledgment to Mayor Hylan for the
 use of New York and to "The Subway Sun".
 June Cochrane, Sterling Holloway
 "They Didn't Know What They Were
 Getting"
 Awarded the Pulitzer Prize for debating the
 morals of the community, with apologies to
 the subject, "They Knew What They Wanted".
 Mr. Sidney Howard, Mr. Richard Bennett, Miss Pauline
 Lord, Mr. Glenn Anders and Mr. Tazewell.
 By B. M. Kaye
 Tony.....House Jamieson
 Amy.....Peggy Conway
 Joe.....Edward Hogan
 The Doctor.....Alvah Bessie
 "Do You Love Me"
 We have consulted all the classical au-
 thorities on the subject, and find that no
 revue is complete without some reference to
 the rapidly disappearing emotion known as
 love. We how to the tradition.
 Louis Richardson, Edward Hogan and Girl
 Chorus
 "Three Musketeers"
 Romney Brent, Sterling Holloway, Philip Loeb
 "On With the Dance"
 June Cochrane and Chorus
 Specialty Dances by Eleanor Shaler
 "Fate in the Morning"
 An example of the Buda-Pestiferous drama,
 inspired by "Fata Morgana". Miss Emily
 Stevens, Mr. Morgan Farley and "The Dogs!
 The Dogs!"
 Miss Emily Stevens, Mathilde
 Mr. Morgan Farley, George.....James Norris
 The Dogs! The Dogs!.....Romney Brent

"The Guild Gilded"
 Six Directors—Peggy Conway, Edward Hogan,
 Edith Meiser, House Jamieson, Alvah
 Bessie, Lee Strasberg and Company
OTHER PARTICIPANTS
 Henriette Woodruff, Barbara Wilson, Brewster
 Board, Henry Geiger, William Johnston,
 Sanford Meisner and Jack Quigley
 The "Garrick Gaeties" acknowledges with
 gratitude the valued assistance of Mr. Herbert
 Feida in preparing this production.
 Stage Manager, Harold E. Clurman
 Assistant Stage Manager, Lillian Harris
 Chorusea Arranged by Eleanor Shaler

M56
NEIGHBORHOOD
 Commencing Thursday Evening, June 18, 1925
THE GRAND STREET FOLLIES
 Third Edition (1925)
 Book and Lyrics by Agnes Morgan. Music by
 Lily Hyland. Settings by Russell Wright
 Costumes by Russell Wright and
 Allie Bernstein. Dances Staged
 by Albert Carroll
1—A COMMITTEE MEETING
 A Summer Winters.....Edgar Kent
 Mrs. Longfellow Lowell.....Irene Lewisohn
 Patrick McCall.....Whitford Kane
 Malise Maloney.....Helen Arthur
 Mrs. Higgins.....Esther Mitchell
2—THEY KNEW WHAT THEY WANTED
 UNDER THE ELMS
 The Mothers of Ward 13, Borough of Manhat-
 tan.....Polaire Weissman, Blanche Talmud,
 Madeline Ross, Helen Mack and Mae Noble
3—THEY KNEW WHAT THEY WANTED
 UNDER THE ELMS
 Walter Huston, as Ephraim Cabot.....
 ".....Dorothy Sands
 Mary Morris, as Abbie.....Vera Allen
 Ray Dooley, as the Baby.....Lola Shore
 The Gortilla (in Person).....George Bratt
 Louis John Bartels, as the Showoff.....
 Junius Matthews
 Vivienne Osborne, as Aloma.....Lily Lubell
 Helen Hayes, as Cleopatra.....Paula Trueman
 George Arliss, as Old English.....Blake Scott
 Lenore Urie, as Carla.....Ann Schmidt
 Robert Armstrong, as the Fugillar.....George Hoag
 Pauline Lord, as Amy.....Dorothy Sands
 Holbrook Blinn, as Don Jose.....Marc Loebell
 Joseph Schildkraut, as Benvenuto Cellini.....
 Albert Carroll

3—AT CIRO'S
 Clifton Webb.....William Beyer
 Mary Hay.....Sadie Sussman
 Spanish Dancers.....Ann Schmidt, Blanche Talmud
4—"AMERICANA"
 Gloria Swanson.....Lily Lubell
 The Marquis.....Allen Vincent
 Lillian Gish.....Paula Trueman
 George Jean.....Phillip Mann
5—DUNCAN SISTERS
 Topay.....Lola Shore
 Eve.....Dorothy Sands
6—WHAT PRICE MORNING GLORIES?
 The Captain.....Marc Loebell
 The Sergeant.....Albert Carroll
 The Girl.....Esther Mitchell
7—MR. AND MRS. GIARDMAN
 (Illustrating the Difficulties of Keeping in the
 Character When One is Playing En Famille)
 Lyon Fontanne, as the Actress.....Albert Carroll
 Alfred Lunt, as the Prince.....Otto Hulticus
 Helen Westley, as Mama.....Irene Lewisohn
 (Written by Albert Carroll)
8—LALA PERFORMANCE OF THE OPERA
 "L'IRLANDESA ROSA DELL' ABIE"
 With an All-Star Cast in Honor of the Con-
 solidation of the Irish Free State and
 Palestine
 Gigg, as Able.....Thomas Tilton
 Jeritza, as Rose.....Michele Barry
 Chaitlapin, as the Jewish Father.....Junius Matthews
 Scott, as the Irish Father.....George Bratt
 Gail-Curch, as Mrs. Cohen.....Lily Lubell
 Pavlova.....Albert Carroll
 Mordkin.....J. Blake Scott
 The Twins.....Paula Trueman, George Heller
 Corps de Ballet.....Sadie Suss-
 man, Paula Trueman, Ann Schmidt, Edla
 Frankau, Blanche Talmud, Esther Mitchell
 Village Maidens.....Polaire Weissman,
 Madeline Ross, Helen Mack, Mae Noble,
 Vera Allen, Lola Shore, Dorothy Sands
 Village Men.....Harold Minjer,
 Dan Walker, Marc Loebell, Geo. Heller,
 Wm. Beyer, Lewis McMichael, Geo. Hoag
 (Words by Marc Loebell)
9—MIDNIGHT SHOW
 Othello.....Ian MacLaren
 Epporion Jones.....Otto Hulticus
 Charleste Stepper.....Sadie Sussman
 Cabaret Cloggers.....Lily Lubell
 Al at Jolson.....Dan Walker
 Florence Mills.....Albert Carroll
 (Jazz Girls, Waitresses, Grets)
 (Words and Music of the Al Jolson Song and
 Finale by Dan Walker)
ENSEMBLE
 Lily Hyland.....Piano
 Bela Lublov.....Violin
 Lajos Shack.....Cello
 Salvatore Crostano.....Trumpet
 Leo Walker.....Percussion
 The Stage Is Under the Technical Direction of
 Stanley R. McDaniel
 Stage Manager, Ruth Vickers
 Irene Lewisohn, Polaire Weissman and Ann
 Schmidt replaced by Agnes Morgan, Joanna
 Ross and Catherine Murphy July, 1925.

M57
APOLLO
 Beginning Monday Evening, June 22, 1925
 Seventh Annual
GEORGE WHITE'S SCANDALS
 Book by William K. Wells and George White
 Music by Ray Henderson
 Lyrics by B. G. DeSylva and Lew Brown
 Costumes and Curtains Made in Paris by
 Max Weldy From Designs by Eric
 Additional Costume Materials by Dazian
 Additional Costumes by Juliet
 Orchestration by Maurice De Paek
 Scenes Painted by W. Odan Waller
 Construction by T. B. McDonald Building
 Company
 Additional Costume Sketches by Hugh Willoughby
 Art Director, Gustave Weidhaus
 Orchestra Under the Direction of William Daly
 Perfume by Robert
 Entire Production Staged by George White
ACT I
 Scene 1
 Prolog.....Norman Phillips, Jr.

Scene 2—"READ WHAT THE PAPERS SAY"
 The Girl.....Dorothy McCarthy
 The Boy.....Norman Phillips
 Scene 3—DRAMA MIXED WITH REVUE
 Maxwell Zunner.....Harry Fox
 Kathryn, His Wife.....Helen Morgan
 Irving Yates, Alias Borden.....Harry Morrissey
 Mrs. Brown.....Mrs. Norman Phillips
 Dr. Brown.....Tom Patricola
 Temptation.....Chris Crane
 Gold.....Marjorie Shaw
 Flaming Passion.....Marjorie Murray
 Fruit.....Marion Courtney
 Cupid.....James Miller
 Scene 4—"THE WHOIS WHOIS"
 Sung by.....McCarthy Sisters
 And the Scandal Beauties
 Dance by.....Helen Wehrle
 Scene 5—"HOME COMING"
 (In Three Episodes)
 Announced by.....Alice Weaver
First Episode
 The Boss.....Jim Carty
 First Workman.....Gordon Dooley
 Second Workman.....Fred Lyon
 Workman's Wife.....Mrs. Norman Phillips
Second Episode
 Husband.....Harry Fox
 His Friend.....James Miller
Third Episode
 Mother.....Mrs. Norman Phillips
 Father.....Norman Phillips
 Daughter.....Martha Morton
 Mibey Lender.....Jim Carty
 Scene 6—"FLY BUTTERFLY"
 Sung by.....Helen Hudson and the Elm City Four
 Butterfly.....Alice Weaver
 Dance by.....Albertina Rasch Ballet
 Scene 7—"ALL ALONE"
 Announced by.....Alice Weaver
 Irving Berlin.....Gordon Dooley
 Scene 8—"I WANT A LOVABLE BABY"
 Sung by.....Helen Morgan
 Heavy Spending Baby.....Fred Lyon
 Fleckie, Fleckie Baby.....Joe Sullivan
 Prehistoric Baby.....Jim Carty
 Old-Fashioned Baby.....Harry Morrissey
 Lovable Baby.....Tom Patricola
 Scene 9—"ROSETIME"
 Sung by.....Arthur Ball
 The Girl Overhead.....Alice Weaver
 Sixty Rosebuds.....The Girls
 Dance by.....Helen Wehrle
 Scene 10—"EVEN AS YOU AND I"
 Sung by.....Harry Fox
 Actor.....James Miller
 Drake.....Fred Lyon
 Statler.....Joe Sullivan
 Ritz.....Jim Carty
 Biltmore.....Norman Phillips
 Mills.....Gordon Dooley
 Scene 11—"ROOM ENOUGH FOR ME"
 Sung by.....Arthur Ball
 A Girl.....George Lerch
 Clasp on Old-Fashioned Bag.....Lean Williams
 Looking Glass.....Marjorie Murray
 Clasp on New Bag.....Clare and Jean Scott
 And the Albertina Rasch Ballet
 Scene 12—"THE LAST SHOT"
 Col. Lord Baconfat.....Gordon Dooley
 Maida, His Wife.....Martha Morton
 Capt. Twinklepink.....Fred Lyon
 Private.....Norman Phillips
 Messenger.....James Miller
 Sheik Ali Yip.....Harry Morrissey
 Scene 13—"MILLER AND LYLES"
 "A SENSIBLE CONVERSATION"
 Scene 14—"BEWARE OF THE GIRL WITH
 A FAN"
 Sung by.....Helen Hudson and the Elm City Four
ACT II
 Scene 1—"THE GIRL OF TOMORROW"
 Sung by.....Arthur Ball
 With the Albertina Rasch Girls
 Scene 2—"THE JONESSES"
 Mrs. Jones.....Helen Hudson
 Mr. Jones.....Harry Fox
 Scene 3—"LOVELY LADY"
 Sung by.....Gordon Dooley
 Chorus Boys—Harry Fox, Norman Phillips,
 Arthur Ball, Fred Lyon, Jim Carty, Joe Sulli-
 van, Harry Morrissey, Tom Patricola and
 James Miller
 Scene 4—"DANCING TEACHERS' CONVENTION"
 Chairman.....Norman Phillips
 Delegate From Hoboken.....Helen Wehrle
 Delegates From Paris
 Mlle. Mayonnabe.....Martha Morton
 Monsieur De Brie.....Gordon Dooley
 Delegate From the South.....Tom Patricola
 Song—"We Want the Charleston"
 Sung by.....McCarthy Sisters
 Dance by.....Tom Patricola
 Charleston Dance by the Sixty George White
 Girls
 Scene 5—"THE NEW DIRECTOR"
 The Director.....Norman Phillips, Jr.
 The Wife.....Mrs. Norman Phillips
 The Husband.....Norman Phillips
 Scene 6—"SAY IT WITH A SMILE"
 Sung by.....Helen Hudson
 Salesman.....Fred Lyon
 Rabbit.....Dolly Donnelly
 Fox.....Kathryn Chapman
 Panther.....Mary Chandler
 Monkey.....Helen Titus
 Sable.....Marjorie Murray
 Seal.....Mildred Klaw
 Ermine.....Marion Courtney
 Chinchilla—The Misses Alice White, Chris
 Crane, Myrtle Hammerstead, Muriel Le Connt,
 Mary Murray and Roberta Haynes.
 Scene 7—"WHAT A WORLD THIS WOULD
 BE"
 Sung by.....Harry Fox and Helen Morgan
 First Episode—The New Cook
 Cook.....Vada Alexander
 Madame.....Mrs. Norman Phillips
 Second Episode—Magie Hair Restorer
 Barber.....Tom Patricola
 Customer.....James Miller
 Third Episode—The Pill of Youth
 The Doctor.....Jim Carty
 The Patient.....Norman Phillips and Junior
 Fourth Episode—Two Good to Be True
 The Husband.....Gordon Dooley
 The Wife.....Martha Morton

Scene 5—STOCK COMPANY FROM CHARLES-TON, S. C.

Announced by... Alice Weaver The Lover... Jim Carly The Daughter... Sally Starr The Father... Tom Patricia The Mother... Dorothy McCarthy

Scene 9—MILLER AND LYLES "CHIEF OF POLICE AND HIS HONOR THE MAYOR"

Scene 10—NEW RHYTHM BALLET

Solo Dancers—Jane Sels, Edna Bowman, Peggy Gallimore, Janet Flynn. Dancers—Mary Parsons, Mildred Turner, Marion Dickson, Kathleen Lambly, Viola Hage, Ethel Sager, Anita Gordon, Betty Dillon, Harriet Dillon, Mary Norris, Dorris Bryant, Alice Thalman, Laura Phillips, Emily Johns, Dorothy Elliott and Ruth Gordon

Scene 11—"CHEAP GUY"

In Order of Their Appearance—Tom Patricia, Harry Fox, Martha Morton, Gordon Dooley, Helen Hudson and Helen Morgan. Dance by... Tom Patricia

Scene 12—"THE ACTORS' PRAYER"

Scene 13—"THE GIRLS' PRAYER"

By the Sixty White Girls FINALE By the Entire Company

Scene 16—THE GERTRUDE HOFFMAN GIRLS Specialties

1 Buck Dance... Margaret 2 Flicker Dance... Ruth 3 Top Jazz... Fernal 4 Ballet... Catherine 5 Peacock's Mirror... Emma 6 Shimmy... Harriett 7 Leopard's Dance... Florence

Scene 17 Phil Baker, Assisted by Sid Silvers

Scene 18—"THE MAGIC GARDEN OF LOVE"

Walter Woolf With Beatrice Swanson, Ensemble and Models Intermission ACT I Scene 1—"SPRING"

Scene 2—"THE REWARD OF CRIME"

The Cast Prisoner 642... Billy B. Van Alora... Jane Carroll Alora... Thelma Carlton Guard... Andrew Joachim The Governor... Herbert Ashton Maids to Prisoner 642... Agatha Phillips, Ada Landis, Julia Barker and Yvonne Bacon

Scene 3—"POI BALL"

Scene 4—"USED EVERY AUTHOR"

The Cast A Playwright... George Rosener An Actor... Walter Woolf Scene 5—"THE ROTISSERIE"

Scene 6—"YOU NEVER KNOW"

The Cast The Father... Herbert Ashton Elise, the Maid... Jane Carroll The Mother... Lulu McConnell The Daughter... Beatrice Swanson Percy... Teddy Claire

Scene 7—"THE PASTELS"

The Cast Lora Hoffman, Leon Barie and the Gertrude Hoffman Girls Scene 8—"WHAT WIVES MAY LOOK FORWARD TO IN THE NEAR FUTURE"

The Cast The Lover... Walter Woolf The Wife... Aline MacMahon The Husband... Phil Baker Scene 9—"THE PROMENADE WALK AT THE BEACH"

Scene 10—"ORIENTAL MEMORIES"

The Cast Scene 11 The Girls' Brothers Scene 12—"SINE OR CENSOR"

The Cast Hot Stuff... Herbert Ashton His Secretary... Andrew Joachim Pamela Bogwrat... Jane Carroll Sol Vitals... Jay Brennan Trixie DisGruntle... Stanley Rogers Wm. Monday Brimstone... George Rosener Tom Peepers... Herby Corthell Caroline Bluesox... Lora Hoffman The Tired Business Man... Joseph Cais An Actor... Harry Cais An Actress... Aline MacMahon

Scene 13—"LUCITA"

The Cast Phil Baker, Hoffman Girls, Ensemble and Models Scene 14—"WHAT THE WELL-DRESSED MAN WILL WEAR"

The Cast Alice... Stanley Rogers Fred... Jay Brennan John... Herbert Corthell Scene 15—"FENICING"

The Cast "THE 18 GERTRUDE HOFFMAN GIRLS" Louise Blackburne, Elleen Culshaw, Alberta Faust, Tools Gregory, Claire de Figanieri, Gladys Granzan, Ruth Zackey, Emma Kleigze, Harriett Fowler, Florence Kolinsky, Charlotte Suddalith, Dottie Ellis, Ferral Dewees, Dorothy Van Hest, Catherine Garthmore, Margaret Sloan, Sara Granzan, Thelma Kay. (These girls are pupils of the Hoffman-Hermann School, Century Theater, New York.)

Scene 16—"CHARLESTON"

The Cast Scene 17—"WHAT WE SAY AND WHAT WE REALLY THINK"

The Cast Announcer... Andrew Joachim A Hostess... Stanley Rogers The Daughter... Aline MacMahon The Father... Herbert Ashton The Son... Teddy Claire The Mother... Lora Hoffman

Scene 18—"CELLINI'S DREAM"

The Cast In the Box... Mildred Douglas, Jane Dobbins and Pudge Duker Lavalier... Yvonne Bacon, Gloria Christie and June Rogers Fountain... Maxine Morton, Margaret Dalby and Alice Fontaine Engrings... Ada Landis and Agatha Phillips Comb... Jean English, Dorothy Drum, Kathleen Karr, Mary Kissell and Famous Models

Scene 19—"HELP WANTED"

The Cast The Cook... Stanley Rogers Mrs. Gray... Lulu McConnell Mr. Gray... George Rosener Mr. Jones... Billy B. Van

Scene 20—"MOTHERS OF THE WORLD"

The Cast Irish... Margaret Merle Japanese... Gene Wallin Russian... Carol Maybury Hawaiian... Miriam Fine Jewish... Shari Hockman Negro... Betty Lawrence

Scene 21—"WE'RING"

The Cast The Old New Yorker... George Rosener The Young Fellow From the West... Teddy Claire Scene 22—"THREE EPISODES OF LIFE"

Scene 23—"THE STAR"

The Cast Song by Lora Hoffman and the Entire Ensemble

Additional Sketches and Dialog by Jimmy Duffy.

Arthur ("Bugs") Baer, Blanche Merrill, Julius Tannen, Lester Allen, Owen Murphy, Jay Gorney, Ted Healy, Tom Lindley and Harry Denton

Scene 24—"GENTLEMEN OF THE CAST"

The Cast Julius Tannen, Ted Healy, Jack Norton, Wallace McCutcheon, M. De Jari, Oscar Lorraine, Van Lowe, M. Senia Gluck, Dave Chasen, Harold Yates, The Three Whirlwinds (Harry Avers, Frank Wisner, Buddy Carr), Dave Jones, Ross Gorman, Milton Suskind, Jack Harris, Sam Sharrow, Tony Colicchio, Jules Klein, Bernard Aquilino, Nicholas Koufoukis, Al Evans, Harold Noble, William McGill, Red Nichols, Don Lindley, Jack Kozza, Milford Mole, Dave Grupp, Warren Hill, Basil Aliss, Ross Hertz, Francis Thorne, Sid Daish, Herman Hoover, Pat Brown, Earl Tancy, Kenneth Lackey and Richard Warren.

Scene 25—"THE DOORS OPEN"

Scene 26—"THE ACROBATS"

Scene 27—"TWO SOLDIERS"

Scene 28—"THREE RING CIRCUS"

Scene 29—"DOWN THE AISLE WITH A DRUM"

Scene 30—"PANGO-PANGO"

Scene 31—"THE HANGING GARDENS"

Scene 32—"A BIT OF DEAMA"

Scene 33—"HITTING ON ALL SIXTEEN"

Scene 34—"THE STEWENT PRINCE BOYS"

Scene 35—"THE ROSE-MARIE MOUNTED"

Scene 36—"THE WHIRLWINDS"

Scene 37—"PICK UP YOUR HAT"

Scene 38—"AT THE AMPICO"

Scene 39—"THE FLORIDA LAND AND WATER COMPANY"

Scene 40—"ADVANCEMENT MILITAIRE"

Scene 41—"THE MAD MUSICIAN"

Scene 42—"UNDER THE TREES"

Scene 43—"DOWN THE AISLE WITH A DRUM"

Scene 44—"PANGO-PANGO"

Scene 45—"THE HANGING GARDENS"

Scene 46—"A BIT OF DEAMA"

Scene 47—"HITTING ON ALL SIXTEEN"

Don't Bother Mother

In the Near Future... 3 Amoureuse and Un Caprice... 4 The Bird Cage... 4 Flesh... 4 Ghosts... 4 Dr. David's Dad... 5 A Bit o' Love... 6 Paolo and Francesca... 6 Artistic Temperament... 6 Clubs Are Trumps... 7 Jack in the Pulpit... 7 All Wet... 8 Blind Alleys... 8 The Brothers Menaceamus... 8 Lady of the Rose... 8 Laiglon... 8 Naked... 8 Ostriches... 8 The Stork... 8 Trelawney of the Wells... 8 The Cricket on the Hearth... 9 The Servant in the House... 10 The Habitual Husband... 11 His Queen... 11 The Man in Evening Clothes... 11 Cain... 12 Easy Street... 12 Eve's Leaves... 12 Nocturne... 12 Thrills... 12 The Mask and the Face... 13 Beyond... 14 The Emperor Jones... 14 Pierrot the Prodigal... 14 The Sapphire Ring... 14 Comedienne... 15 The Red Falcon... 15 Two by Two... 15 Allov... 16 Aren't We All?... 16 Cyrano De Bergerac... 16 Hassan... 16 The Little Minister... 16 Made for Each Other... 16 Nerves... 16 Old Man Out... 16 The Right to Love... 16 The Rising Son... 16 That Awful Mrs. Eaton... 16 Thoroughbreds... 16 Two Married Men... 16 What Women Do?... 16 The Salt... 17 The Virgin of Bethulia... 17 Man or Devil... 20 The Emperor Jones... 20 Michel Auclair... 20 Out of Step... 21 Episode... 22 The Crime in the Whistler Room... 23 Diffrent and The Triumph of the Egg... 23 Tangletoes... 23 Ashes... 24 The Big Mogul... 24 Blushing Bluffers... 24 Close Harmony... 24 Cock of the Roost... 24 The Devil Within... 24 The Emperor Jones and The Dreamy Kid... 24 Firmin Gemier Repertory... 24 The Loves of Lulu... 24 Madame Sans-Gene... 24 Schemers... 24 The Steam Roller... 24 The Undercurrent... 24 Runt... 26 Bachelor's Brides... 27 Lass o' Laughter... 28 Legend of the Dance and Sooner and Later... 28 Shipwrecked... 28 The Tantrum... 28 Switched... 29 Exiles... 29 O Nightingale... 30 The Depths... 31 The Desert Flower... 31 The Far Cry... 31 Houses of Sand... 31 Isabel and Shall We Join the Ladies?... 31 Taps... 31 The Backslapper... 33 Carnival... 33 The Mongrel... 34 The Sap... 35 The Bully... 38 The Critic... 38 The Blue Peter... 39 Charley's Aunt... 40 In His Arms... 40 The Valley of Content... 41 Wild Birds... 41 Judy Drops In... 43 The Piker... 43 The Dunce Boy... 43 Engaged... 44 Great Music... 44 The Complex... 47 Rosmersholm... 47 The Small Timers... 47 Ariadne... 48 Dawn... 48 The Handy Man... 48 Havoc... 48 Tiger Cats... 48 The Little Angel... 49 Othello... 51 Parasites... 53 Puppets... 57 All God's Chillun Got Wings... 62 The Green Beetle... 63 The Dark Angel... 64 The Busbybody... 65 The Four-Flusher... 65 Milgrim's Progress... 66 Sweeney Todd... 67 The Little Clay Cart... 69 Loggerheads... 70 Izzy... 71 Starlight... 72 Mismates... 72 Lazybones... 73 The Second Mrs. Tanqueray... 73 She Had to Know... 78 New Brooms... 88 The Fake... 93 Simon Called Peter... 96 Love for Love... 98 S. H. Glencarm... 81 The Farmer's Wife... 100 The Haunted House... 103 Badges... 104

M58 WINTER GARDEN

Beginning Wednesday Evening June 24, 1925 THE MESSRS. SHUBERT

The World's Most Famous Revue

ARTISTS AND MODELS

PARIS EDITION

Skills and Sketches by Harold Atteridge and Harry Wagstaff Gribble

Lyrics by Clifford Grey

Music by Alfred Goodman, J. Fred Coats and Maurice Rubena

Art Direction by Watson Barratt

Dialogue Arranged by Alexander Lewfwich

Dances Staged by Jack Haskell

Orchestra Under Direction of Alfred Goodman

The Entire Production Staged and Produced by Mr. J. J. Shubert

The Cast Including the Incomparable EIGHTEEN GERTRUDE HOFFMAN GIRLS

Direct From a Year at the Moulin Rouge, Paris, and a Year at the Hippodrome, London

(All Numbers by the Gertrude Hoffman Girls Staged by Miss Hoffman)

And Fifty Models From the Studios

ACT I

"ARTISTS AND MODELS"

Prolog... Phil Baker

Scene 1—"MAH OF THE MILKY WAY"

Walter Woolf, Dorothy Van Hest and Gertrude Hoffman Girls

Scene 2—"LET ME DANCE"

Teddy Claire and the Misses Willems, Jarman and Ensemble of Girls and Boys

Scene 3—"THE ANNOUNCER"

The Cast

What Follows... Eric Titus

The Announcer... Billy B. Van

His Assistant... Murray Brown

Professor... Andrew Joachim

Man in the Moon... Teddy Claire

Mame... Beatrice Swanson

Queen of the Air... Lora Hoffman

Happiness Boys... Cais Brothers

The Talker... Phil Baker

Scene—Broadcasting Room

Scene 4—"A FAST STEPPER"

Teddy Claire

Scene 5—"CHARLESTON"

By the Gertrude Hoffman Girls

Scene 6—"WHAT WE SAY AND WHAT WE REALLY THINK"

The Cast

Announcer... Andrew Joachim

A Hostess... Stanley Rogers

The Daughter... Aline MacMahon

The Father... Herbert Ashton

The Son... Teddy Claire

The Mother... Lora Hoffman

M59 EARL CARROLL

Beginning Monday Evening, July 6, 1925

1925—THIRD EDITION—1924

EARL CARROLL VANITIES

An Utterly Unique and Different Form of Amusement

Music by Clarence Gaskill

Dialog by William A. Grew

Dances and Ensembles by David Bennett

Decorations by Willy Pogany

Costume Designing by Charles LeMaire

Art and Technical Direction by Bernard Lohmuller

Special Effects by Max Tanber

Special Ballets by M. Senia Gluck

PLAYS WITH LENGTH OF RUNS

Exclusive of Plays That Had Not Closed Up to August 1, 1925

Dramatic

Name of Play Performances

The Family Felling... 1

A. W. O. L... 2

Cape Smoke (The Witch Doctor) ... 105
 Processional ... 105
 The Youngest ... 106
 The Wild Duck ... 110
 The Werewolf ... 112
 The Way of the World ... 119
 The Easy Mark ... 120
 High Stakes ... 120
 Night Hawk ... 120
 Peter Pan ... 120
 Caesar and Cleopatra ... 128
 Grounds for Divorce ... 130
 Conscience ... 134
 The Rat ... 137
 Hell's Bells ... 139
 The Wonderful Visit ... 141
 The Best People ... 144
 S. This Is Politics ... 144
 Mrs. Partridge Presents ... 146
 Candida ... 148
 Minick ... 154
 The Dove ... 159
 Quarantine ... 163
 Old English ... 187
 Silence ... 199
 Ladies of the Evening ... 203
 Beggar on Horseback ... 224
 The Harem ... 225
 Fashion ... 226
 Cobra ... 240
 Fata Morgana ... 247
 The Guardsman ... 254
 My Son ... 255
 The Swan ... 285
 Expressing Willie ... 286
 The Firebrand ... 287
 Dancing Mothers ... 311
 Pies ... 347
 The Show-Off ... 585
 Rain ... 741

BIJOU
 The Mask and the Face ... Sep. 10, 1924
 The Busybody ... Sep. 29, 1924
 Clubs Are Trumps ... Oct. 14, 1924
 Comedienne ... Oct. 21, 1924
 Minick ... Nov. 24, 1924
 Episode ... Feb. 4, 1925
 Night Hawk ... Feb. 24, 1925
 What Women Do? ... July 20, 1925

BOOTH
 Dancing Mothers ... Aug. 11, 1924
 Minick ... Sep. 24, 1924
 The Guardsman ... Nov. 24, 1924
 Paolo and Francesca ... Dec. 2, 1924
 The Complex (spec. mats.) ... Mar. 3, 1925
 Odd Man Out ... May 25, 1925

BROADHURST
 Beggar on Horseback ... Feb. 12, 1924
 Izzy ... Sep. 16, 1924
 The Red Falcon ... Oct. 7, 1924
 Dixie to Broadway ... Oct. 29, 1924
 Simon Called Peter ... Jan. 5, 1925
 The Depths ... Jan. 27, 1925
 Badges ... Feb. 23, 1925
 Starlight ... Mar. 3, 1925
 Taps ... Apr. 14, 1925
 Man or Devil ... May 21, 1925

EARL CARROLL
 Kid Boots ... Dec. 31, 1923
 Keep Kool ... Sep. 1, 1924
 Great Music ... Oct. 4, 1924
 Desire Under the Elms ... Jan. 12, 1925
 Earl Carroll Vanities of 1925 ... July 6, 1925

CASINO
 I'll Say She Is! ... May 19, 1924
 Artists and Models of 1924 ... Feb. 9, 1925
 Sky High ... June 15, 1925

CENTURY
 The Miracle ... Aug. 18, 1924
 Cyrano de Bergerac ... Dec. 22, 1924
 The Love Song ... Jan. 13, 1925

CHANIN'S 46TH ST.
 Is Zat So? ... Feb. 7, 1925

CHERRY LANE
 The Way of the World ... Nov. 17, 1924
 Loggerheads ... Feb. 9, 1925
 Wild Birds ... Apr. 19, 1925

GEORGE M. COHAN
 The Haunted House ... Sep. 2, 1924
 Hell's Bells ... Mar. 2, 1925
 Desire Under the Elms ... June 1, 1925

COLONIAL
 The Chocolate Dandies ... Sep. 1, 1924
 The Rat ... Feb. 10, 1925
 Lucky Sambo ... June 6, 1925

COMEDY
 Nerves ... Sep. 1, 1924
 The Easy Mark ... Sep. 22, 1924
 The Farmer's Wife ... Oct. 9, 1924
 Lass o' Laughter ... Jan. 8, 1925
 A Good Bad Woman ... Feb. 9, 1925
 Professional ... Feb. 23, 1925
 Ostriches ... Mar. 30, 1925
 Thrills ... Apr. 16, 1925

CORT
 Fashion ... July 14, 1924
 The Tantrum ... Sep. 4, 1924
 The Far Cry ... Sep. 30, 1924
 The Second Mrs. Tanqueray ... Oct. 27, 1924
 Carnival ... Dec. 5, 1924
 The Stork ... Jan. 26, 1925
 The Undercurrent ... Feb. 3, 1925
 "?" (spec. mats.) ... Feb. 10, 1925
 White Collars ... Feb. 23, 1925
 Bachelor's Brides ... May 23, 1925
 Spooks ... July 6, 1925

COSMOPOLITAN
 Louie the 14th ... Mar. 3, 1925

DALY'S 63RD ST.
 White Cargo ... Dec. 24, 1923
 Hell's Bells ... Jan. 26, 1925
 The Duncie Boy ... April 1, 1925
 The Big Mogul ... May 11, 1925
 Charley's Aunt ... June 1, 1925

MAXINE ELLIOTT
 Havoc ... Sep. 1, 1924
 Dancing Mothers ... Sep. 22, 1924

ELTINGE
 Plain Jane ... Aug. 25, 1924
 High Stakes ... Oct. 6, 1924
 Dawn ... Jan. 3, 1925
 The Piker ... Jan. 15, 1925
 The Fall Guy ... Mar. 10, 1925

EMPIRE
 The Swan ... Aug. 25, 1924
 Grounds for Divorce ... Sep. 23, 1924
 Isabel and Shall We Join the Ladies? ... Jan. 13, 1925
 The Dove ... Feb. 11, 1924

44TH STREET
 Marjorie ... Sep. 15, 1924
 Betty Lee ... Dec. 25, 1924
 Sally, Irene and Mary ... Mar. 23, 1925
 The Mikado ... Apr. 13, 1925

48TH STREET
 Expressing Willie ... Apr. 16, 1924
 Candida ... Dec. 12, 1924
 The Rabbitual Husband ... Dec. 24, 1924
 The Wild Duck ... Feb. 24, 1925
 Pierrot the Prodigal (spec. mats.) ... Mar. 6, 1925
 The Servant in the House (spec. mats.) ... Apr. 7, 1925
 A Bit o' Love (spec. mats.) ... May 12, 1925
 Spooks ... June 1, 1925
 Engaged ... July 6, 1925

49TH STREET
 The Werewolf ... Aug. 25, 1924
 Badges ... Dec. 3, 1924
 Balleff's Chauve-Souris ... Jan. 13, 1925
 Professional ... Mar. 9, 1925
 O Nightingale ... Apr. 15, 1925
 The Loves of Lulu ... May 11, 1925
 Lady of the Rose ... May 19, 1925

52ND STREET
 Made for Each Other ... Sep. 29, 1924

The Easy Mark ... Oct. 11, 1924
 The Emperor Jones and The Dreamy Kid ... Feb. 11, 1925
 The Blue Peter ... Mar. 24, 1925
 Rosmersholm ... May 5, 1925
 The Bird Cage (spec. mats.) ... June 2, 1925
 Engaged ... June 18, 1925
 FRAZEE (See also Wallack's)
 Sweeney Todd ... July 18, 1924
 The Little Angel ... Sep. 27, 1924
 Shipwrecked ... Nov. 12, 1924

FROLIC
 Yushny's Seenlaya Ptitza (Blue Bird) ... Dec. 29, 1924
 Puppets (The Knife in the Wall) ... Apr. 11, 1925

FULTON
 Top Hole ... Sep. 1, 1924
 In His Arms ... Oct. 13, 1924
 New Brooms ... Nov. 17, 1924
 Puzzles of 1925 ... Feb. 2, 1925

GAIETY
 Rain ... Sep. 1, 1924
 Close Harmony ... Dec. 1, 1924
 The Youngest ... Dec. 22, 1924
 Loggerheads ... Mar. 6, 1925
 Tell Me More ... Apr. 13, 1925

GARRICK
 Fata Morgana ... Mar. 3, 1924
 The Guardsman ... Oct. 13, 1924
 They Knew What They Wanted ... Nov. 24, 1924
 Professional ... Jan. 12, 1925
 Ariadne ... Feb. 23, 1925
 Professional ... Apr. 6, 1925
 The Guardsman ... Apr. 20, 1925
 Garrick Gaeties (spec. mats.) ... May 17, 1925
 Garrick Gaeties ... June 8, 1925

GLOBE
 Keep Kool ... July 7, 1924
 Stepping Stones ... Sep. 1, 1924
 The Grab Bag ... Oct. 6, 1924
 The Youngest ... Mar. 16, 1925
 The Little Minister ... Mar. 23, 1925
 Arent We All? ... Apr. 13, 1925

GREENWICH VILLAGE
 Fashion ... Mar. 31, 1924
 All God's Chillun Got Wings ... Aug. 18, 1924
 The Saint ... Oct. 11, 1924
 Desire Under the Elms ... Nov. 11, 1924
 Patience ... Jan. 15, 1925
 Love for Love ... Mar. 31, 1925
 A. W. O. L. (spec. mats.) ... June 3, 1925

GUILD
 Caesar and Cleopatra ... Apr. 13, 1925

HARRIS
 Plain Jane ... June 23, 1924
 Be Yourself ... Sep. 3, 1924
 Dawn ... Nov. 24, 1924
 Topsy and Eva ... Dec. 23, 1924
 White Collars ... May 11, 1925

HUDSON
 Cobra ... Apr. 22, 1924
 High Stakes ... Sep. 9, 1924
 The Fake ... Oct. 6, 1924
 The Bully ... Dec. 25, 1924
 Out of Step ... Jan. 29, 1925
 Houses of Sand ... Feb. 17, 1925
 The Devil Within ... Mar. 16, 1925
 The Backslapper ... Apr. 11, 1925
 His Gun ... May 11, 1925
 The Morning After ... July 27, 1925

IMPERIAL
 Rose-Marie ... Sep. 2, 1924

JOLSON
 Firmin Gemler Repertory ... Nov. 10, 1924
 The Student Prince ... Dec. 2, 1924

KLAW
 The Green Beetle ... Sep. 2, 1924
 The Rising Son ... Oct. 27, 1924
 Simon Called Peter ... Nov. 10, 1924
 They Knew What They Wanted ... Jan. 12, 1925

KNICKERBOCKER
 Hassan ... Sep. 22, 1924
 Top Hole ... Oct. 13, 1924
 Peter Pan ... Nov. 6, 1924
 Natja ... Feb. 16, 1925
 China Rose ... Mar. 16, 1925
 Trelawney of the Wells ... June 1, 1925

LENOX LITTLE
 Cain ... Apr. 8, 1925
 Three Doors ... Apr. 23, 1925

LIBERTY
 Cock o' the Roost ... Oct. 13, 1924
 Lady, Be Good ... Dec. 1, 1924

LITTLE
 Pigs ... Sept. 1, 1924
 Don't Bother Mother (spec. mats.) ... Feb. 3, 1925

LONGACRE
 Cobra ... Aug. 18, 1924
 The Desert Flower ... Nov. 18, 1924
 The Mongrel ... Dec. 15, 1924
 Two Married Men ... Jan. 13, 1925
 Milgrim's Progress ... Jan. 26, 1925
 The Dark Angel ... Feb. 10, 1925
 Mercenary Mary ... Apr. 13, 1925

LYCEUM
 Fata Morgana ... Apr. 14, 1924
 The Best People ... Aug. 19, 1924
 Ladies of the Evening ... Dec. 23, 1924

LYRIC
 Bringing Up Father ... Mar. 30, 1925
 Aloma of the South Seas ... Apr. 20, 1925

HENRY MILLER
 So This Is Politics (Strange Bedfellows) ... June 16, 1924
 Mme. Simone Repertory ... Oct. 20, 1924
 The Man in Evening Clothes ... Dec. 5, 1924
 Quarantine ... Dec. 16, 1924
 The Poor Nut ... Apr. 27, 1925

MOROSCO
 Keep Kool ... May 22, 1924
 No Other Girl ... Aug. 13, 1924
 That Awful Mrs. Eaton! ... Sept. 29, 1924
 The Firebrand ... Oct. 15, 1924

MUSIC BOX
 Earl Carroll Vanities of 1924 ... Sept. 10, 1924

Music Box Revue ... Dec. 1, 1924

NATIONAL
 Bye Bye, Barbara ... Aug. 25, 1924
 Bewitched ... Oct. 1, 1924
 Ashes ... Oct. 20, 1924
 Silence ... Nov. 12, 1924
 The Bride Retires ... May 16, 1925

NEIGHBORHOOD
 The Grand Street Follies of 1924 ... May 26, 1924
 The Little Clay Cart ... Dec. 5, 1924
 Exiles ... Feb. 19, 1925
 The Legend of the Dance and Sooner and Later ... Mar. 31, 1925
 The Critic ... May 8, 1925
 The Cricket on the Hearth (spec. perfs.) ... May 24, 1925
 The Grand Street Follies of 1925 ... June 18, 1925

NEW AMSTERDAM
 Plain Jane ... May 1, 1924
 Ziegfeld Follies ... June 24, 1924

PLAYHOUSE
 The Show-Off ... Feb. 5, 1924
 A Good Bad Woman ... June 22, 1925

PLYMOUTH
 What Price Glory? ... Sept. 5, 1924

PRINCESS
 The Wonderful Visit ... May 14, 1924
 My Son ... Sept. 17, 1924
 Alloy ... Oct. 27, 1924
 The Steam Roller ... Nov. 10, 1924
 Jack in the Pulpit ... Jan. 6, 1925
 S. S. Glencairn ... Jan. 12, 1925
 Ghosts (spec. mats.) ... Feb. 9, 1925
 The Complex ... Mar. 14, 1925
 Flesh ... May 7, 1925
 The Family Failing (spec. mats.) ... June 9, 1925

PROVINCETOWN
 Fashion ... Feb. 3, 1924
 The Crime in the Whistler Room ... Oct. 9, 1924
 S. S. Glencairn ... Nov. 3, 1924
 The Emperor Jones ... Dec. 15, 1924
 Patience ... Dec. 29, 1924
 Beyond ... Jan. 26, 1925
 Different and The Triumph of the Egg ... Feb. 10, 1925
 Michel Aucclair ... Mar. 4, 1925
 Ruin ... Apr. 7, 1925
 The Cricket on the Hearth ... May 28, 1925
 The Brothers Menechmus ... June 8, 1925

PUNCH AND JUDY
 Judy Drops In ... Oct. 4, 1924
 Blind Alleys ... Nov. 17, 1924
 S. S. Glencairn ... Dec. 6, 1924
 The Emperor Jones ... Jan. 12, 1925
 The Small Thera ... Jan. 17, 1925
 Nocturne (spec. mats.) ... Feb. 16, 1925
 Nocturne ... Mar. 9, 1925
 The Handy Man ... Mar. 30, 1925

REPUBLIC
 Able's Irish Rose ... July 17, 1922

RITZ
 Hassard Short's Ritz Revue ... Sep. 17, 1924
 Old English ... Dec. 23, 1924

SFLWYN
 Charlot's Revue of 1924 ... Apr. 21, 1924
 Kid Boots ... Sept. 1, 1924
 Two by Two ... Feb. 23, 1925
 Puppets (The Knife in the Wall) ... Mar. 9, 1925
 The Sapphire Ring ... Apr. 15, 1925
 The Gorilla ... Apr. 28, 1925

SHUBERT
 Marjorie ... Aug. 11, 1924
 Greenwich Village Follies ... Sept. 16, 1924
 The Magnolia Lady ... Nov. 25, 1924
 Othello ... Jan. 10, 1925
 Sky High ... Mar. 2, 1925
 Beggar on Horseback ... Mar. 23, 1925
 Princess Ida ... Apr. 13, 1925

39th STREET
 Easy Street ... Aug. 14, 1924
 The Easy Mark ... Aug. 26, 1924
 Havoc ... Sept. 22, 1924
 Izzy ... Oct. 6, 1924
 Parasites ... Nov. 19, 1924
 Is Zat So? ... Jan. 5, 1925
 Milgrim's Progress ... Feb. 9, 1925
 Tangletoes ... Feb. 17, 1925
 The Handy Man ... Mar. 9, 1925
 White Cargo ... Mar. 30, 1925

TIMES SQUARE
 Charlot's Revue of 1924 ... Sept. 1, 1924
 Dear Sir ... Sept. 23, 1924
 The Busybody ... Oct. 11, 1924
 Annie Dear ... Nov. 4, 1924
 She Had To Know ... Feb. 2, 1925
 Mismates ... Apr. 13, 1925
 Kosher Kitty Kelly ... June 15, 1925

VANDERBILT
 Dr. David's Dad ... Aug. 13, 1924
 Thorobreds ... Sept. 8, 1924
 Lazybones ... Sept. 22, 1924
 My Girl ... Nov. 24, 1924

WALLACK'S (See also Frazee)
 Artistic Temperament ... Dec. 9, 1924
 Milgrim's Progress ... Dec. 22, 1924
 China Rose ... Feb. 14, 1925
 Hell's Bells ... Feb. 24, 1925
 In the Near Future (spec. mat.) ... Mar. 10, 1925
 Eve's Leaves ... Mar. 25, 1925
 Starlight ... Apr. 11, 1925
 Three Doors ... May 14, 1925
 The Right To Love ... June 8, 1925
 All Wet ... July 6, 1925

WINTER GARDEN
 Passing Show of 1924 ... Sept. 3, 1924
 Greenwich Village Follies ... Nov. 24, 1924
 Big Boy ... Jan. 7, 1925
 Sky High ... Mar. 19, 1925
 Artists and Models, Paris Edition ... June 24, 1925

Musical Comedy

Name of Play Performances
 Lucky Sambo ... 9
 Dear Sir ... 15
 Bye Bye, Barbara ... 16
 Sally, Irene and Mary ... 16
 Bringing Up Father ... 24
 Princess April ... 24
 Natja ... 32
 Princess Ida ... 40
 The Magnolia Lady ... 49
 Big Boy ... 56
 No Other Girl ... 56
 The Mikado ... 65
 Balleff's Chauve-Souris ... 69
 Madame Pompadour ... 79
 Dixie to Broadway ... 82
 Yushny's Seenlaya Ptitza (The Blue Bird) ... 82
 Be Yourself ... 92
 The Chocolate Dandies ... 96
 Betty Lee ... 98
 Tell Me More ... 100
 Annie Dear ... 103
 Patience ... 104
 Puzzles of 1925 ... 104
 Top-Hole ... 104
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 Hassard Short's Ritz Revue ... 111
 The Dream Girl ... 118
 China Rose ... 120
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 Ziegfeld Follies (First 1925 Edition of 1924 Series) ... 127
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 The Love Song ... 157
 Topsy and Eva ... 165
 Plain Jane ... 168
 Grand Street Follies of 1924 ... 171
 The Grab Bag ... 184
 Music Box Revue ... 187
 George White's Scandals ... 196
 Artists and Models of 1924 ... 258
 Stepping Stones ... 275
 My Girl ... 291
 Charlot's Revue of 1924 ... 298
 I'll Say She Is! ... 313
 Kid Boots ... 479

THEATERS WITH PLAYS PRESENTED

Play Opening Date
AMBASSADOR
 The Dream Girl ... Aug. 20, 1924
 Princess April ... Dec. 1, 1924
 Bluffing Bluffers ... Dec. 22, 1924
 The Virgin of Bethulia ... Feb. 23, 1925
 Candida ... Mar. 9, 1925
APOLLO
 George White's Scandals (6th Edition) ... June 30, 1924
 The Sap ... Dec. 15, 1924
 The Valley of Content ... Jan. 13, 1925
 The Four-Fliasher ... Apr. 13, 1925
 George White's Scandals (7th Edition) ... June 22, 1925
ASTOR
 Havoc ... Oct. 6, 1924
 Artists and Models of 1924 ... Oct. 15, 1924
 O Nightingale ... May 4, 1925
 The Rat ... May 11, 1925
NORA BAYES
 Schemers ... Sep. 15, 1924
 My Son ... Oct. 27, 1924
MARTIN BECK
 Madame Pompadour ... Nov. 11, 1924
 China Rose ... Jan. 19, 1925
 Cape Smoke (The Witch Doctor) ... Feb. 16, 1925
BELASCO
 Tiger Cats ... Oct. 21, 1924
 The Harem ... Dec. 2, 1924
BELMONT
 Conscience ... Sep. 11, 1924
 Mrs. Partridge Presents ... Jan. 5, 1925

EMPIRE
 The Swan ... Aug. 25, 1924
 Grounds for Divorce ... Sep. 23, 1924
 Isabel and Shall We Join the Ladies? ... Jan. 13, 1925
 The Dove ... Feb. 11, 1924
44TH STREET
 Marjorie ... Sep. 15, 1924
 Betty Lee ... Dec. 25, 1924
 Sally, Irene and Mary ... Mar. 23, 1925
 The Mikado ... Apr. 13, 1925
48TH STREET
 Expressing Willie ... Apr. 16, 1924
 Candida ... Dec. 12, 1924
 The Rabbitual Husband ... Dec. 24, 1924
 The Wild Duck ... Feb. 24, 1925
 Pierrot the Prodigal (spec. mats.) ... Mar. 6, 1925
 The Servant in the House (spec. mats.) ... Apr. 7, 1925
 A Bit o' Love (spec. mats.) ... May 12, 1925
 Spooks ... June 1, 1925
 Engaged ... July 6, 1925
49TH STREET
 The Werewolf ... Aug. 25, 1924
 Badges ... Dec. 3, 1924
 Balleff's Chauve-Souris ... Jan. 13, 1925
 Professional ... Mar. 9, 1925
 O Nightingale ... Apr. 15, 1925
 The Loves of Lulu ... May 11, 1925
 Lady of the Rose ... May 19, 1925
52ND STREET
 Made for Each Other ... Sep. 29, 1924

GREENWICH VILLAGE
 Fashion ... Mar. 31, 1924
 All God's Chillun Got Wings ... Aug. 18, 1924
 The Saint ... Oct. 11, 1924
 Desire Under the Elms ... Nov. 11, 1924
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 Love for Love ... Mar. 31, 1925
 A. W. O. L. (spec. mats.) ... June 3, 1925

HUDSON
 Cobra ... Apr. 22, 1924
 High Stakes ... Sep. 9, 1924
 The Fake ... Oct. 6, 1924
 The Bully ... Dec. 25, 1924
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 The Devil Within ... Mar. 16, 1925
 The Backslapper ... Apr. 11, 1925
 His Gun ... May 11, 1925
 The Morning After ... July 27, 1925

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 Rose-Marie ... Sep. 2, 1924

JOLSON
 Firmin Gemler Repertory ... Nov. 10, 1924
 The Student Prince ... Dec. 2, 1924

KLAW
 The Green Beetle ... Sep. 2, 1924
 The Rising Son ... Oct. 27, 1924
 Simon Called Peter ... Nov. 10, 1924
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KNICKERBOCKER
 Hassan ... Sep. 22, 1924
 Top Hole ... Oct. 13, 1924
 Peter Pan ... Nov. 6, 1924
 Natja ... Feb. 16, 1925
 China Rose ... Mar. 16, 1925
 Trelawney of the Wells ... June 1, 1925

LENOX LITTLE
 Cain ... Apr. 8, 1925
 Three Doors ... Apr. 23, 1925

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 Cock o' the Roost ... Oct. 13, 1924
 Lady, Be Good ... Dec. 1, 1924

LITTLE
 Pigs ... Sept. 1, 1924
 Don't Bother Mother (spec. mats.) ... Feb. 3, 1925

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 Cobra ... Aug. 18, 1924
 The Desert Flower ... Nov. 18, 1924
 The Mongrel ... Dec. 15, 1924
 Two Married Men ... Jan. 13, 1925
 Milgrim's Progress ... Jan. 26, 1925
 The Dark Angel ... Feb. 10, 1925
 Mercenary Mary ... Apr. 13, 1925

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 Fata Morgana ... Apr. 14, 1924
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 Bringing Up Father ... Mar. 30, 1925
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 So This Is Politics (Strange Bedfellows) ... June 16, 1924
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 Quarantine ... Dec. 16, 1924
 The Poor Nut ... Apr. 27, 1925

MOROSCO
 Keep Kool ... May 22, 1924
 No Other Girl ... Aug. 13, 1924
 That Awful Mrs. Eaton! ... Sept. 29, 1924
 The Firebrand ... Oct. 15, 1924

MUSIC BOX
 Earl Carroll Vanities of 1924 ... Sept. 10, 1924

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 Able's Irish Rose ... July 17, 1922

RITZ
 Hassard Short's Ritz Revue ... Sep. 17, 1924
 Old English ... Dec. 23, 1924

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 Charlot's Revue of 1924 ... Apr. 21, 1924
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 The Gorilla ... Apr. 28, 1925

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 Marjorie ... Aug. 11, 1924
 Greenwich Village Follies ... Sept. 16, 1924
 The Magnolia Lady ... Nov. 25, 1924
 Othello ... Jan. 10, 1925
 Sky High ... Mar. 2, 1925
 Beggar on Horseback ... Mar. 23, 1925
 Princess Ida ... Apr. 13, 1925

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 Easy Street ... Aug. 14, 1924
 The Easy Mark ... Aug. 26, 1924
 Havoc ... Sept. 22, 1924
 Izzy ... Oct. 6, 1924
 Parasites ... Nov. 19, 1924
 Is Zat So? ... Jan. 5, 1925
 Milgrim's Progress ... Feb. 9, 1925
 Tangletoes ... Feb. 17, 1925
 The Handy Man ... Mar. 9, 1925
 White Cargo ... Mar. 30, 1925

TIMES SQUARE
 Charlot's Revue of 1924 ... Sept. 1, 1924
 Dear Sir ... Sept. 23, 1924
 The Busybody ... Oct. 11, 1924
 Annie Dear ... Nov. 4, 1924
 She Had To Know ... Feb. 2, 1925
 Mismates ... Apr. 13, 1925
 Kosher Kitty Kelly ... June 15, 1925

VANDERBILT
 Dr. David's Dad ... Aug. 13, 1924
 Thorobreds ... Sept. 8, 1924
 Lazybones ... Sept. 22, 1924
 My Girl ... Nov. 24, 1924

WALLACK'S (See also Frazee)
 Artistic Temperament ... Dec. 9, 1924
 Milgrim's Progress ... Dec. 22, 1924
 China Rose ... Feb. 14, 1925
 Hell's Bells ... Feb. 24, 1925
 In the Near Future (spec. mat.) ... Mar. 10, 1925
 Eve's Leaves ... Mar. 25, 1925
 Starlight ... Apr. 11, 1925
 Three Doors ... May 14, 1925
 The Right To Love ... June 8, 1925
 All Wet ... July 6, 1925

WINTER GARDEN
 Passing Show of 1924 ... Sept. 3, 1924
 Greenwich Village Follies ... Nov. 24, 1924
 Big Boy ... Jan. 7, 1925
 Sky High ... Mar. 19, 1925
 Artists and Models, Paris Edition ... June 24, 1925

MANAGERS WITH PLAYS PRESENTED

AARONS, AL
 Tell Me More

AARONS, ALEX. A. and VINTON FREEDLEY
 Lady, Be Good
ACTORS' THEATER, THE (Equity Players)
 A Bit o' Love
 Candida
 Expressing Willie
 The Habitual Husband
 Pierrot the Prodigal
 The Servant in the House
 The Wild Duck
ALLOY PRODUCTIONS, INC. (Lee Kugel)
 Alloy
ALL WET COMPANY
 All Wet
AMES, WINTHROP
 Beggar on Horseback
 Minick
 Old English
AMES & BOSTWICK, INC.
 Jack in the Pulpit
ANDREWS, LYLE D.
 My Girl
ANHALT, LAWRENCE J.
 Princess Ida
ARCH PRODUCTIONS, INC.
 Kosher Kitty Kelly
ART THEATER, THE
 The Dunce Boy
 Nocturne
 The Small Timers
BACKER, GEORGE
 Great Music
 The Steam Roller
BARON, HENRY
 The Bride Retires
 Comedienne
BARRIE, INC.
 The Undercurrent
BECK, MARTIN, and CHARLES
DILLINGHAM
 Madame Pompadour
BELASCO, DAVID
 The Dove
 The Harlem
 Ladies of the Evening
 Tiger Cats
BELMORE PRODUCTIONS, INC.
 Dr. David's Dad
BENDER AND STORM
 Don't Bother Mother
BEURY, JAMES P.
 Bluffing Bluffers
 I'll Say She Is
BLUM, GUSTAV, INC.
 My Son
BOHEMIANS, THE, INC.
 Greenwich Village Follies
BOOTHIE, EARLE
 (In association with Shuberts)
 Is Zat So?
BRADY, WILLIAM A.
 Simon Called Peter
 That Awful Mrs. Eaton!
 A Good Bad Woman (in association with A. H. Woods)
BRADY, WILLIAM A., JR.
 Nerves
 Ostriches (in association with Dwight Deere Wiman)
BROADHURST, GEORGE
 Izzy
 The Red Falcon
BROOKS, WALTER
 Plain Jane
BRYANT, LESTER
 Spooks
CARROLL, EARL
 The Rat
 Vanities of 1924
 Vanities of 1925
 White Cargo
CARYL, WILLIAM
 Top-Hole
CHERRY LANE PLAYERS
 The Way of the World
 Wild Birds
CHOOS, GEORGE
 The Busybody
 The Sapphire Ring
COLLINS, RAY
 Eve's Leaves
COMLY, SAM, INC.
 The Handy Man
COMSTOCK, F. RAY, and MORRIS GEST
 Ballet's Chauve-Souris
 The Miracle
CORT, JOHN
 China Rose
COSMOS STAGE AND SCREEN PRODUCTIONS, INC.
 Paolo and Francesca
CRAVEN, FRANK
 New Brooms
CROMWELL, JOHN, INC.
 Bewitched
DERWENT, CLARENCE
 The Family Falling
DILLINGHAM, CHARLES
 Aren't We All?
 The Little Minister
 Madame Pompadour (in association with Martin Beck)
 Peter Pan
 Puzzles of 1925
 Stepping Stones
DISABLED AMERICAN VETERANS
 Blind Alleys
DODGE, WENDELL PHILLIPS
 Sweeney Todd
 Yushny's Seeniaya Ptitza (Blue Bird)
DRAMATISTS' THEATER, THE, INC.
 Cock o' the Roost
 Out of Step
DUGAN, WILLIAM F., and JOHN MEEHAN
 (In association with A. J. Jones and Morris Green)
 The Tantrum
DUGAN PRODUCING CORPORATION
 Thrills
EGAN, FRANK
 Starlight (in association with Charles Frohman, Inc.)
 White Collars
EMBASSY PRODUCTIONS, INC.
 Marjorie

EQUITY PLAYERS, INC.
 (See The Actors' Theater)
ERLANGER, A. L.
 Hassan
EXPERIMENTAL THEATER, THE
 Beyond
 Patience
FAGAN, MYRON C.
 Mismates
FROHMAN, CHARLES, INC.
 The Best People
 Carnival
 Grounds for Divorce
 Isabel and Shall We Join the Ladies?
 The Swan
 Starlight (in association with Frank Egan)
GAIGE, CROSBY
 Silence
GALLAHER, DONALD
 The Gorilla
GANTVOORT, HERMAN
 Hell's Bells
GEORGE, GRACE
 She Had to Know
GEST, MORRIS, and F. RAY COMSTOCK
 The Miracle
GOLDEN, JOHN
 Pigs
GOODMAN, PHILIP
 Dear Sir
GORDON, CHARLES K.
 Cape Smoke
GORDON, KILBOURN
 The Green Beetle
GREENWICH VILLAGE PLAYHOUSE
 Love for Love
HAMMERSTEIN, ARTHUR
 Rose-Marie
HAMMERSTEIN, THEODORE, and ADOLPHE MAYER, INC.
 Bye Bye, Barbara
HAMPDEN, WALTER
 Cyrano de Bergerac
HARCASTLE, B. T.
 The Wonderful Visit
HARLEM PRODUCTIONS, INC.
 Lucky Sambo
HARRIS, MRS. HENRY B.
 The Bully
HARRIS, WILLIAM, JR.
 Two Married Men
HARRIS, SAM H.
 In His Arms
 Lazybones
 Music Box Revue
 Rain
 Thoroughbreds
HAST, WALTER
 Clubs Are Trumps
HERNDON, RICHARD
 "7"
HILL, GUS
 Bringing Up Father
HILLIARD, MACK
 The Four-Flusher
HILL-STRAUSS, INC.
 (In association with J. M. Welch)
 Milgrim's Progress
HOPKINS, ARTHUR
 Close Harmony
 The Second Mrs. Tanqueray
 What Price Glory?
HOWARD, EUGENE
 (In association with Shuberts)
 Sky High
HUROK, S., INC.
 Yushny's Seeniaya Ptitza (Blue Bird)
HURTIG, JULES
 Badges
INDEPENDENT THEATER, THE, INC.
 The Easy Mark
JONES, A. L., and MORRIS GREEN
 No Other Girl (in association with A. H. Woods)
 The Tantrum (in association with William F. Dugan and John Meehan)
KANE, WHITEFORD, and BARRY MACOLLUM
 Loggerheads
KELLY, MARGOT
 The Loves of Lulu
KETTERING PRODUCTIONS, THE, INC.
 Easy Street
KLAUBER, ADOLPH
 (In association with Arch Selwyn)
 The Depths
KLAW, MARC, INC.
 The Rising Son
KUGEL, LEE, (Alloy Productions, Inc.)
 Alloy
KUSSELL, DANIEL
 Shipwrecked
LATIN PLAYERS OF LAFAYETTE COLLEGE, THE
 The Brothers Menaechmus
LE MAIRE, RUFUS
 Betty Lee
LESLIE, LEW
 Dixie to Broadway
LEWIS and GORDON
 The Haunted House
LIEB, HERMAN
 Charley's Aunt
LINDSEY, WALTER O.
 The Right to Love
MCCLINTIC, GUTHRIE
 Mrs. Partridge Presents
MCLELLAN, GEORGE B.
 The Fall Guy (in association with Shuberts)
 The Werewolf
MENUTT, PATTERSON
 The Poor Nut
MACNABB, ROBERT L.
 What Women Do?
MACOLLUM, BARRY, and WHITFORD KANE
 Loggerheads
MANHATTAN LITTLE THEATER CLUB, THE
 Cain
MAYER, ADOLPHE, and THEODORE HAMMERSTEIN, INC.
 Bye Bye, Barbara
MEARS, JOHN HENRY
 Judy Drops
MEARS and DICKEY
 The Backslapper

MEEHAN, JOHN, and WILLIAM F. DUGAN
 (In association with A. J. Jones and Morris Green)
 The Tantrum
MILLER, HENRY
 The Magnolia Lady
 The Man in Evening Clothes
MILTON, ROBERT
 The Dark Angel
 The Far Cry
 The Youngest
MINDLIN, MICHAEL
 Houses of Sand
 Odd Man Out (Mindreyer Productions, Inc.)
MOROSCO, OLIVER
 Artistic Temperament
 His Queen
MULLIGAN, CHARLES J., and PAUL M. TREBITSCH
 Night Hawk
MUNSELL, WARREN P.
 The Mongrel
MUTUAL THEATRICAL SOCIETY, THE, INC.
 In the Near Future
NADEL, E. K.
 Keep Kool
NEIGHBORHOOD PLAYHOUSE
 The Critic
 Exiles
 Grand Street Follies of 1924
 Grand Street Follies of 1925
 The Little Clay Cart
 The Legend of the Dance and Sooner and Later
NICHOLS, ANNE
 Able's Irish Rose
 Mine, Simone Repertory
 White Collars
NICOLAI, GEORGE H., and JACK M. WELCH
 The Sap
NOD PRODUCTIONS, INC.
 The Big Mogul
PEMBERTON, BROCK
 The Little Angel
 Puppets
 The Mask and the Face
PROVINCETOWN PLAYHOUSE
 All God's Chillun Got Wings
 A. W. O. L.
 The Crime in the Whistler Room
 Desire Under the Elms
 Different and the Triumph of the Egg
 The Emperor Jones
 Fashion
 Michel Auclair
 Ruin
 The Saint
S. S. Glencairn
PLAYERS, THE
 Trelawney of the Wells
PLAYERS' ALLIANCE, THE
 Ghosts
PLOHN, EDMUND
 Tangletoes
RAYE and COMPANY, INC.
 Bachelor's Brides
REED, CARL
 Aloma of the South Seas
 So This Is Politics (Strange Bedfellows)
REED, FLORENCE
 Ashes
REED PRODUCTIONS, INC.
 The Complex
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 The Devil Within
ROSE, UPSON
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SAVAGE, HENRY W.
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 The Firebrand
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 The Stork
SELWYNS, THE
 Andre Charlot's Revue of 1924
SELWYN, ARCH
 (In association with Adolph Klauer)
 The Depths
SELWYN, EDGAR
 Dancing Mothers
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SHUBERTS, THE
 Artists and Models of 1924
 Artists and Models, Paris Edition (1925)
 Big Boy
 The Desert Flower (In association with A. H. Woods)
 The Dream Girl
 The Fall Guy (In association with George B. McLellan)
 Havoc
 Is Zat So? (In association with Earle Boothe)
 The Love Song
 Man or Devil?
 The Mikado
 The Passing Show of 1924
 Sally, Irene and Mary
 Sky High (In association with Eugene Howard)
 The Student Prince
 Taps
SHUBERT, LEE
 Episode
 The Farmer's Wife
 Firmin Genier Repertory
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 The Virgin of Bethulia
SHORT, HASSARD
 Ritz Revue
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 The Morning After
STAGERS, THE
 The Bird Cage
 The Blue Peter
 Engaged
 Rosmersholm
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 The Show-Off
STILLMAN, HENRY
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THEATER GUILD, THE
 Ariadne
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 Garrick Galettes
 The Guardsman

Processional
 They Knew What They Wanted
TIMBERG, HERMAN
 Schemers
TOWNLY, BARRY
 Princess April
TREADWELL, SOPHIE
 O Nightingale
TRIMBLE, JESSY
 Two by Two
UNITED ARCADES, INC.
 Flesh
VON TILZER, ALBERT
 Three Doors
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 Quarantine
WEBER, L. LAWRENCE
 Cobra
 Mercenary Mary
WEINBERGER, HARRY
 The Emperor Jones and the Dreamy Kid
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 Lady of the Rose
WELCH, JACK M., and GEORGE H. NICOLAI
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WELCH, J. M.
 (In association with Hill-Strauss, Inc.)
 Milgrim's Progress
WHITE, GEORGE
 Scandals (6th Edition)
 Scandals (7th Edition)
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 The Chocolate Dandies
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WIMAN, DWIGHT DEERE, and WILLIAM A. BRADY, JR.
 Ostriches
WILKES, TOM
 Topsy and Eva
 The Valley of Content
WILMER and VINCENT
 Be Yourself
 Dawn
WOODS, A. H.
 Conscience
 The Desert Flower (In association with Shuberts)
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 A Good Bad Woman (In association with William A. Brady)
 High Stakes
 No Other Girl (In association with A. L. Jones and Morris Green)
 The Piker
WYNN, ED
 The Grab Bag
ZIEGFELD, FLORENZ
 Annie Dear
 Kid Boots
 Louie the 14th
 Ziegfeld Follies

AUTHORS WITH PLAYS PRODUCED

ABBOTT, GEORGE, and JAMES GLEASON—The Fall Guy.
ANDERSON, MAXWELL, and LAURENCE STALLINGS—What Price Glory?
ANDERSON, SHERWOOD, and RAYMOND O'NEILL—The Triumph of the Egg.
ARMONT and BOSQUET—Comedienne.
BAHR, HERMAN—The Mongrel.
BAKER, MELVILLE—The Swan.
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BARRY, PHILIP—The Youngest.
BARRY, TOM—Dawn.
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BENET, STEPHEN VINCENT, and JOHN FARRAR—Nerves, That Awful Mrs. Eaton!
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BEYERLEIN, FRANZ ADAM—Taps.
BISCH, LOUIS E.—The Complex.
BOLTON, GUY—Grounds for Divorce (Translation).
BOSQUET and ARMONT—Comedienne.
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CARTER, EDITH, and NAN MARRIOTT WATSON—Lass o' Laughter.
CHATTERTON, RUTH—The Man in Evening Clothes (Translation).
CHIBRELLI, LUIGI—The Mask and the Face.
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 DE MUSSET, ALFRED—Un Caprice.
 DE PORTO-RICHIE, GEORGES—Amoureuse.
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 GERALDY, PAUL—She Had to Know.
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 GLEASON, JAMES, and GEORGE ABOTT—The Fall Guy; with RICHARD TABER—Is Zat So?
 GOETZ, CURT—Isabel.
 GOLDKNOPF, ABRAHAM—In the Near Future.
 GOODE, REGINALD—Ashes.
 GOODHUE, WILLIS MAXWELL—All Wet.
 GOODMAN, JULES ECKERT, and EDWARD KNOBLOCK—Simon Called Peter.
 GORDON, LEON—The Piker, White Cargo.
 GREW, WILLIAM A.—The Sap.
 GROPPER, MILTON HERBERT—Ladies of the Evening.
 GOULDING, EDMUND, and EDGAR SELWYN—Dancing Mothers.
 GRAY, DAVID, and AVERY HOPWOOD—The Best People.
 HAMILTON, COSMO—Parasites.
 HAMMOND, EDWARD, and MAX MARCIN—Badges.
 HASENCLEVER, WALTER—Beyond.
 HAWTHORNE, RUTH, and MARY KENNEDY—Mrs. Partridge Presents.
 HECHT, BEN—The Stork.
 HICKSON, LESLIE, and W. LEE DICKSON—Clubs Are Trumps.
 HOLLISTER, LEN D., and LEONA STEPHENS—The Morning After.
 HOOKER, BRIAN—Cyrano De Bergerac.
 HOPWOOD, AVERY—The Harlem (Translation); with DAVID GRAY—The Best People.
 HORAN, CHARLES—The Devil Within.
 HOWARD, SIDNEY—They Knew What They Wanted; with EDWARD SHELDON—Bewitched.
 HUGHES, HATCHER—Ruined.
 HYMER, JOHN B., and LE ROY CLEMENS—Aloma of the South Seas.
 IBSEN, HENRIK—Ghosts, Rosmersholm, The Wild Duck.
 JACOBUS, J.—The Little Angel (Adaptation).
 JEROME, JEROME K.—Man or Devil.
 JESSE, F. TENNYSON—Quarantine.
 JOYCE, JAMES—Exiles.
 KAUFMAN, GEORGE S., and MARC CONNELLY—Bogart on Horseback; KAUFMAN and EDNA FERBER—Minick.
 KELLY, GEORGE—The Show-Off.
 KENNEDY, CHARLES RANN—The Servant in the House.
 KENNEDY, MARY, and RUTH HAWTHORNE—Mrs. Partridge Presents.
 KETTERING, RALPH THOMAS—Easy Street.
 KLINE, A. A.—Out of Step.
 KNOBLOCK, EDWARD, and JULES ECKERT GOODMAN—Simon Called Peter.
 LAKATOS, LASZLO—The Sapphire Ring.
 LAMB, A. J.—Flesh.
 LARIC, JACK—The Easy Mark.
 LAWRENCE, VINCENT—Two Married Men.
 LAWSON, JOHN HOWARD—Processional.

LEIGHTON, ISABEL—The Sapphire Ring (Translation).
 LENORMAND, M. H. R.—L'Homme Et Ses Fantomes.
 L'ESTRANGE, DAVID—The Rat.
 LEWISOHN, IRENE—Sooner and Later.
 LIGHTNER, FRANCES—Puppets (The Knife in the Wall).
 LONGSON, LILA—What Women Do?
 LONSDALE, FREDERICK—Aren't We All? The Fake.
 LOTHAR, RUDOLPH—The Werewolf.
 MCCORMICK, LANGDON—Shipwrecked.
 McMASTERS, WILLIAM H.—The Undercurrent.
 McNALLY, WILLIAM J.—A Good Bad Woman.
 McNUTT, PATTERSON, and ANNE MORRISON—Pigs.
 MACK, WILLARD—The Dove, High Stakes.
 MALCOLM, CHARLES HORACE—Bachelor's Brides.
 MARCIN, MAX—Silence; with EDWARD HAMMOND—Badges.
 MAYER, EDWIN JUSTUS—The Firebrand.
 MEEHAN, JOHN, and WILLIAM F. DUGAN—The Stork; MEEHAN and THOMPSON BUCHANAN—Bluffing Bluffers.
 MERLIN, F. S., and EDWARD E. ROSE—Three Doors.
 MERZ, LOUIS, and ARMIN FRIEDMAN—Dr. David's Dad.
 MILNE, A. A.—Ariadne.
 MIRANDE, YVES, and ANDRE PICARD—The Man in Evening Clothes.
 MOLIERE—Le Bourgeois Gentilhomme.
 MOLNAR, FERENC—Carnival, The Swan.
 MOLNAR, FRANZ—The Guardsman.
 MONTGOMERY, VICTORIA, and ALICE F. SIDMAN—Blind Alleys.
 MOREAU, ADRIEN, and VICTORIEN SARDOU—Madame Sans-Gene.
 MORGAN, AGNES—The Legend of the Dance.
 MORRIS, GORDON—Jack in the Pulpit.
 MORRISON, ANNE, and PATTERSON McNUTT—Pigs.
 MOWATT, ANNA CORA—Fashion.
 MUELLER, HANS—The Depths.
 MULLALLY, DON—Conscience, The Desert Flower.
 MURPHY, RALPH, and FRED WALL—The Handy Man.
 NEWING, DEWITT—The Big Mogul.
 NICHOLS, ANNE—Able's Irish Rose.
 NORTH, CARRINGTON, and JOSEPH J. GARRIN—Dr. David's Dad (Translation).
 NUGENT, J. C., and ELLIOTT—The Poor Nut, The Rising Son.
 OLIVER, ROLAND—Night Hawk.
 O'NEILL, EUGENE—All God's Chillun Got Wings, Desire Under the Elms, The Dreamy Kid, The Emperor Jones, S. S. Glencairn.
 O'NEILL, RAYMOND, and SHERWOOD ANDERSON—The Triumph of the Egg.
 ORKOW, B. HARRISON—Pilgrim's Progress.
 ORME, MICHAEL—Tiger Cats.
 PAGE, COURTENAY, and A. B. DEWING—Don't Bother Mother.
 PAGE, MANN, and PAUL DICKEY—The Backslapper.
 PARKER, DOROTHY, and ELMER RICE—Close Harmony.
 PERCIVAL, JULIE HELENE, and CALVIN CLARK—The Bully.
 PHILLIPOTS, EDEN—The Farmer's Wife.
 PICARD, ANDRE, and YVES MIRANDE—The Man in Evening Clothes.
 PINERO, ARTHUR WING—Second Mrs. Tanageray, Trelawney of the "Wells".
 PIRANDELLO, LUIGI—Naked.
 PITT, GEORGE DUBIN—Sweeney Todd.
 PLAUTUS—The Brothers Menaechmus.
 PURCELL, GERTRUDE—Tangles.
 RANDOLPH, CLEMENCE, and JOHN COLTON—Rain.
 RICE, ELMER L.—The Monkrel; with DOROTHY PARKER—Close Harmony.
 RICHMAN, ARTHUR—The Far Cry, Isabel.
 RITZ, ROBERT—Alloy.
 ROBERTSON, MARGUERITE—Paolo and Francesca.
 ROBINSON, THOMAS P.—Artistic Temperament.
 ROSE, EDWARD E., and F. S. MERLIN—Three Doors.
 ROSTAND, EDMUND—Cyrano De Bergerac, L'Algon.
 SARDOU, VICTORIEN, and ADRIEN MOREAU—Madame Sans-Gene.
 SELWYN, EDGAR, and EDMUND GOULDING—Dancing Mothers.
 SHAKESPEARE—Merchant of Venice, Othello, Taming of the Shrew.
 SHAW, GEORGE BERNARD—Caesar and Cleopatra, Candida.
 SHELDON, EDWARD, and SIDNEY HOWARD—Bewitched.
 SHERIDAN, RICHARD BRINSLEY—The Critic.
 SHERMAN, ROBERT J.—Spooks.
 SHUDRAKA, KING—The Little Clay Cart.
 SIDMAN, ALICE F., and VICTORIA MONTGOMERY—Blind Alleys.
 SIROVICH, DR. WILLIAM IRVING—Schemers.
 SPENCE, RALPH—The Gorilla.
 STANLEY, MARTHA—My Son.
 STARLING, LYNN—In His Arms.
 STALLINGS, LAURENCE, and MAXWELL ANDERSON—What Price Glory?
 STEPHENS, LEONA and LEN D. HOLLISTER—The Morning After.
 STILLMAN, HENRY—Nocturne.
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 THOMAS, BRANDON—Charley's Aunt.
 THURSTON, E. TEMPLE—The Blue Peter.
 TILTON, GEORGE, and PAUL FOX—Odd Man Out.
 TOTTERO, DAN—Wild Birds.

TREADWELL, SOPHIE—O Nightingale, TREVELYAN, H. B.—The Dark Angel.
 TURNER, JOHN HASTINGS—His Queen.
 TURNER, JOHN, and EUGENIE WOODWARD—Two by Two.
 UNGER, GLADYS—Starlight, The Virgin of Bethulia, The Werewolf (Translation).
 UPRIGHT, BLANCHE—The Valley of Content.
 VADJA, ERNEST—Grounds for Divorce, The Harlem, The Little Angel, Fata Morgana.
 VADJA, JOHN S.—The Little Angel (Translation).
 VILDRAC, CHARLES—Michel Auclair, VOLLMER, LULA—The Dunce Boy.
 VOLLMOLLER, KARL—The Miracle.
 WALL, HARRY—Havoc.

WALL, FRED, and RALPH MURPHY—The Handy Man.
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 WEDERKIND, FRANK—The Loves of Lulu.
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 WESTERVELT, P. L., and JOHN CLEMENTS—Made for Each Other.
 WHITE, SHIELDON—The Right to Love.
 WILBRAHAM, EDWARD—Ostriches.
 WILLARD, JOHN—The Green Beetle.
 WILSON, EDWARD—The Crime in the Whistler Room.
 WOODWARD, EUGENIE, and JOHN TURNER—Two by Two.
 YOUNG, RIDA JOHNSON—Cock o' the Roost.
 YOUNG, STARK—The Saint.

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Bostwick, Elwood F.—D107	Dodge, Jessie—D48	Harris, Ira—D25, D108	Kirkpatrick, John—D173	Riggs, Ralph—D201
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Table listing names and show numbers (e.g., Ayers-M1, Thornton Penna-M12, M38) in alphabetical order.

The Billboard Index

OF BURLESQUE SHOWS SEASON 1924-1925

Compiled By ALFRED NELSON

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The Billboard Index of Burlesque Shows aims to present the roster of the Burlesque Shows which appeared in New York City during the past season. A list of these shows arranged by circuits and in the order of their showing at certain theaters is presented, together with a complete list of players who appeared in these shows.

HOW TO USE THE BILLBOARD INDEX OF BURLESQUE SHOWS

If you wish information about a Burlesque Show presented in New York City during the past season, consult the ALPHABETICAL LIST OF BURLESQUE SHOWS, where it will be found in its alphabetical order, under the heading of the Circuit it played on.

If information about a player in Burlesque is desired, consult the ALPHABETICAL LIST OF BURLESQUE PLAYERS, where the player's name will be found listed in its proper alphabetical order.

ALPHABETICAL LIST OF BURLESQUE SHOWS

Arranged alphabetically and by circuits

Table listing show titles and circuit codes (e.g., Barney Gerard's New Show... C 9, Bathing Beauties... C25).

Table listing show titles and circuit codes (e.g., Bobbed-Hair Bandits... M23, Frank Harcourt's Red-Hot Show... M18).

BURLESQUE SHOWS

Arranged by Circuits and in Order of Opening Date

COLUMBIA CIRCUIT

Shows Arranged in Order of Their Opening Date at the Columbia Theater, New York, Unless Otherwise Noted

Table listing show titles and circuit codes (e.g., Peek-a-Boo... C1, Jean Bedini... M19).

Table listing show titles and circuit codes (e.g., The "Jazz-A-Ganza" dancing girls... C2, Happy Moments... C5).

HAPPY MOMENTS

Produced by SIM WILLIAMS. Week of August 25, 1924. THE CAST: Frank Cook, Pauline Glenmar, Gertrude Avery and Her Boya, Floyd F. Hailley, Piny Ruddle, Florence Allison, Lew White, Herman Fay, Cleora and Bono, Bobby Fay, Lucille Dermott.

MOLLIE WILLIAMS AND HER SNAPPY REVUE

Produced by MOLLIE WILLIAMS. Week of September 1, 1924. THE CAST: Mollie Williams, Fred Harper, Bobby Wilson, Ray Loreton, John Mack, Lillian Pearl, Al Morton, Andrew Mayo, Eve Mack, Ella Corbett and Bebe Almond.

FRED CLARK'S LET'S GO

Produced by FRED CLARK. Week of September 8, 1924. THE CAST: Manny King, Nan Polan, Walter (Pep) Smith, Mae Jaunes, Jim Buckley, Florence Kane, Andy Price, Helen Flynn, Rosalie

Brumm and George Stevens with his wrestling bear, "Little Jim". THE CHORUS: Marge Mason, Eva Beechey, Mary Carney, Rose Price, Anna Mack, Peggy Newman, Polly Hyatt, Ethel Wayne, Jewel Sexton, Kay Ellis, Mabelle Lord, Betty Myers, Rosalie Brumm, Billie Clark, Peggy Marshall, Paulette Lorayne, Jean Swanson and Ethel Maye.

COME ALONG

Produced by JAMES C. MORTON. Week of September 15, 1924. THE CAST: James C. Morton, Alice Lawler, Sidney Green, Alfred Morton, Betty Burroughs, Burton Carr, Mamie Morton, Edna Morton, Josephine Les Gellis, Mary Seville, Lucia Seville, Les Gellis Brothers, Lillian McDonald, Joe Benn, Elsie Cobb and Bee Loudie.

HARRY STEPPE AND HIS BIG SHOW

Produced by CAIN & DAVENPORT. Week of September 22, 1924. THE CAST: Harry Steppe, Harry O'Neal, Vic Casmore, Solly Hite, Mabel Reflow, George Rose, Rose Duffin, Lola Pierce, Rubie Walman, Carmen Sisters and George McCleanon. THE CHORUS: Edna Williams, Anita White, Nettie Walman, Dolly Brannagan, Beatrice Sheer, Carlin Connolly, Dixie Simmons, Ray Fox, Toots Steward, Vivian Powell, Rose Carmen, Josie Carmen, Hilda Eller, Madeline Aldridge, Mammie Burns, Francis Gracer, Ida Davis, Stella Godin.

THE MARION SHOW

Produced by DAVE MARION. Week of September 29, 1924. THE CAST: Dave Marion, Charles McNally, Dave Burt, Richie Corey, Ed Begley, Frank Parish, Steve Peru, Abe Gore, Frank Du Tell, Ben Grinnell, Bobby Taylor, Jr., Emmanuel Kramer, Frank Hilderbrand, Charles Pierce, Josephine Sabek, Winnie Clifton and Irene Cornell.

THE CHORUS:
Helen Logan, Helen Page, Nellie Mack, May Curay, Mae Kramer, Mary Rinkis, Geraldine Stratford, Jacqueline Gillette, Dolly Adams, Lillian Howard, Trixie Stewart, Alice Stewart, Mildred Bloommond, Juanita Evans, Anna Hall, Pauline Claire, Gladys Norton and Marjell Clark.

C8 "SLIDING" BILLY WATSON SHOW

—Presented by—
"SLIDING" BILLY WATSON
Week of October 6, 1924
THE CAST:
Franz Marie Texas, Mlle. Babette, Marie Vernon, Clare Evans, Paul H. West, Murray Harris, Frank Mallahan, Oliver De Grant, Jasper Stroupe, Crendon and Tare, Tiny Eddie, Chas. Eddie, Chick Eddie, Little Anna Propp and "Sliding" Billy Watson.
THE CHORUS:
Constance Walker, Mary Murray, Mildred Doyle, May Gilmore, Jane Stroupe, Agnes Evans, Margie Wilkins, Ann Marsh, Marion Paulson, Buddy Hindson, Stella Gray, Kitty Durand, Helen Thompson, Betty Clarke, Rose Freeman, Frances Betgere, Evelyn May, Ella Germaine, Jeanne White and Louise Perry.

C9 BARNEY GERARD'S NEW SHOW

Week of October 13, 1924
THE CAST:
Jos. K. Watson, Will H. Cohan, Walter Johnson, Bob Manning, Gladys Darling, Ada Linn, Olive DeClair, Rastus Wilson, Casey Jones, Diamond and Wallman and Joseph Murphy.
THE CHORUS:
Jackie Sanders, Julia Douglas, Abbe Doklstrom, Wanda Dudley, Gloria Fay, Violet Fay, Peggie White, Dorothy Manning, Louise Russell, Ann Greeley, Lillian Howard, Amy Douglas, Charlotte Middlemore, Elsie Grossman, Dorris Green, Betty Orr, Geraldine Dempsey and Marcella Kurdy.

C10 TOWN SCANDALS

—Presented by—
IRONS & CLAMAGE
Week of October 20, 1924
THE CAST:
Harry Le Van, Lettie Bolles, Estelle (Arab) Mack, Manny Kohn, Thelma Harris, Jim De Pinto, Johnny Kane, Helen Curtis, Corinne Wilson, Joe Van, Joe Yule, Angelo Armento, Herman Equill, Alfred Equill and James Rooney.
THE CHORUS:
Ruth Kelly, Florence West, Hazel Bernard, Joyce Barke, Margie Le Van, Mildred Powers, Hinda Wasau, Florence Well, Kitty Lamont, Mae Shaw, Joan Allen and Wanda Devon.
THE SIX ENGLISH THRILLERS:
Mickey Sweeney, Leona White, Elsie Regan, Hazel Hansen, Flo Winters and Nell Carter.

C11 JIMMIE COOPER REVUE

—Presented by—
JIMMIE COOPER
Week of October 27, 1924
THE WHITE CAST:
Jimmie Cooper, Jack Reddy, Harry Myers, Hal Willis, Sam Aero, Jean Vernon, Midgie Gibbons, Helen Davis, Betty Delmonte and Jene Conroy.
SPECIALTIES:
The Seven Pashas, whirlwind Arabian acrobats; Julian Arthur's Band, 10 jazzy jazz musicians.
THE COLORED CAST:
Jazz Lips Richardson, Octavia Sumler, Sam Cross, John Dancer, Dandy Brown, Jennie Dancer, Man Tan, Moreland and Susaye Brown.
THE CHORUS:
Doris Erickson, Billie Millscot, Florence Marshall, Ruby La Marr, Ruth Barker, Harriet Emerson, Martha Wallace, Rose Morford, Ann Wallace, Dolly Clark, Josephine Tully, Cecilia Healy, Babe Mason, Margie Page, Patsy Simonds, Ethel Edwards and Helen Gibson.

C12 GOOD LITTLE DEVILS

—Presented by—
BARD & PEARL
Week of November 3, 1924
THE CAST:
Mary Ellis, Bobby Vail, Allan Mackenzie, Mae Daly, Edward Bissland, Jewel Servany, Anthony Ambrose, Charlie Abot, Leona Earl, Eddie Akin, Edna Green, Harry May and Garnet Servany.
THE CHORUS:
Toots Heldt, Irene Heldt, Flo Morgan, Gladys Reid, Jane Pilet, Louise Tichen, Lucille Vogt, Loraine Pogo, Selvia Abotte, Jean Wood, Frieda Mack, Bobbie McCarron, Maud Burness, Theresa Barron, Louise Mattie, Darline Stoddard, Zoe Garland and Dolly Hale.

C13 COLLINS AND PILLARD

—Produced by—
JOSEPH HURTIG
Week of November 10, 1924
THE CAST:
Marty Collins, Jack Pillard, Al Stern, Jimmy Connors, Jacque Wilson, Juliet Belmont, Mae Kennedy, Margie Williams, Ray Vee, Joe Bush, Fred Adolson, Paddy Cliff and William Biley.
THE CHORUS:
Jerry Hodgson, Ruth Hallam, Kitty Smith, Edna Zarra, Irene Zarra, Pearl Morris, Yvonne La Tour, Florence Adonia, Rose Collins, Estelle Pillard, Margie Williams, Mickey Meade, Betty Roub, Ruth Lee, Nora Peat, Beulah Hollin, Billie Lamona, Winifred Weston, Anna Britton, Eva Brown, Vic Guyer, Geraldine Corry, Mabel Lyzant and Irene Newman.

C14 GEORGE NIBLO AND HELEN SPENCER

—Presented by—
STEP ON IT
—Presented by—
HURTIG & SEAMON
Week of November 17, 1924
THE CAST:
George Niblo, Marty Semon, Jim Hall, Harry Bart, Morris Lloyd, Ben Joss, Peggy Durac, Jessie Rice and Helen Spencer.
THE CHORUS:
Pillard, Hall, Casner, Rnsso, Bart, Baron, Kirby, Phillips, Goodale, Grue, Williams, Steele, Johnston Sisters, Lu Due and Herman Martin.

C15 LENA DALY and Her MISS TOBACCO COMPANY

—Presented by—
LENA DALEY
Week of November 24, 1924
THE CAST:
Lena Daley, Lou Denny, Eddie Shubert, Billy (Bumps) Mack, Sid Gold, Jimmy Van, Martha White, Hazel Miller, Rita and Doris.
THE CHORUS:
Viola Wilson, Flo Cox, Peggy Waldeck, Agnes Anderson, Betty Whitart, Edith Fleener, Emma Earle, Margie Kay, Patricia Jackson, Loretta Mullinger, Eba Mack, Rebe Markert, May West, Buster Brown, Nina Stevens, Josephine Winters and Arline Truppel.

C16 RUNNIN' WILD

—Presented by—
ED. E. DALEY
Week of December 1, 1924
THE CAST:
John O. Grant, Edith Bates, Bernie Green, Babe Healy, Jimmie Gallivan, Sam Micals, Audrey McVey, Mildred Holmes, Tommy Seymour, Billy Foster and Loretta Bayes.
THE CHORUS:
Loretta Bayes, Mae Finch, Eva Brown, Mildred Gilmore, Audrey McVey, Esther Brandon, Betty Blakely, Lillian Gordon, Agatha LaFoon, Emerita Belmont, Josephine Achard, Flo McDonald, Gene Gray, Peggy DeRemer, Dottie Mason, Ester Dodge, Anita Barlow and Cecelle Driscoll.

C17 THE FAST STEPPERS

Presented Week of December 8, 1924
THE CAST:
Eddie Dale, Charles Daley, Mark Germaine, Dorothy Alexander, Vic Kennedy, Fred Taylor, Eddie McKenna, Tommy Gordon, Marie Bergman, Billy Peterson, Evelyn Cunningham, Ethel McLean, Olive La Compte, Budde Cort and Billie Walker.
THE CHORUS:
Ethel McLean, Mabel Poore, Marie Williams, Helen Leroy, Billie Walker, Dorothy Johnson, Betty Rubens, Budde Cort, Edith Black, Hedge Gallagher, Helen Dundin, Rita Bowers, Helen Kaplan, Louise Russell, Ethel McAdams, Buster Green, Dorothy Boasche and May Burns.

C18 STEP THIS WAY

—With—
I. B. HAMP
—Presented by—
JACOBS & JERMON
Week of December 15, 1924
THE CAST:
I. B. Hamp, Gertrude Beck, Al Golden, Benlah Venitta, Bernice La Barr, Fred Binder, Arthur Young, Ben Fox, Le Van Sisters and the Six Rockets.
THE CHORUS:
Irene Canter, Irene Clark, Mae Le Van, Lilly Le Van, Sylvia Bradre, Elizabeth Rocket, Nanie Rocket, Erna Rocket, Loretta Rocket, May Osborn, Bee Ford, Gerlie Rocket, Nita Noto, Peggy Hollis, Helen Dundon, Anna Rocket, Kitty Roth and Edna Pierce.

C19 BILLY ARLINGTON

—With—
GOLDEN CROOKS
—Presented by—
JACOBS & JERMON
Week of December 22, 1924
THE CAST:
Billy Arlington, Walter La Foye, Billy Joseph, Carl Taylor, Gerlie Knight, Edie Mae, Louise Wright, Cliff Clifford, Pete Frazier, Frank Auterassi, Joseph Hendricks, Winnie Fimmel and John Trellas.
THE CHORUS:
Florence Collins, May Winters, Mabel Lynn, Marion Johnson, Bernice Gilbert, Jean Spooner, Genevieve Phillips, Billy Dugane, Winnie Fimmel, Hazel Griffin, Pauline Homler, Marion Nevins, Millie Evans, Elizabeth La Foye, Lillian Brooks, Daisy Ford, Helen Long and Charlotte Lewis.

C20 WINE, WOMAN AND SONG

—Presented by—
LEWIS TALBOT
Week of December 29, 1924
THE CAST:
Bert Bertrand, Harry (Shuffle) Le Van, Nate Busby, Charles Cole, Eddie Welsh, Edgar Rand, Ralph Pepper, Gertrude Kalston, Agnes Dempsey, Dotty Bates and Hattie Telford.
THE CHORUS:
George Miller, Jane Parks, May Anderson, Ethel Purdy, Jerry Rogers, Kitty Rogers, Billy Zorn, Olive Bliss, Iria Evans, Marie Wilson, Hattie White, Kitty Fields, Bebe Hedlock, Pearl Smith, Edna Bernard, Alma Montague, Kiki Brazil, Ruby Vaughan, Marie Nugent, Georgine Smyth, Fern Dennis, Elvira Reab, Pauline Russell and Ida Roberts.

C21 RED PEPPER REVUE

—Presented by—
WILLIAM K. WELLS
Week of January 5, 1925
THE CAST:
Jack T. Edwards, Eddie Beck, Ralph Singer, James Holly, Morton Beck, Frankie La Braek, Nellie Dunn, Mabel Best, Ruth Rosemond, Mabel Haley, Arthur Page and William E. Browning.
THE CHORUS:
Cleo Pennington, Olga Williams, Belle Dixon, Mary Maeklin, Elsie Berzer, Billie Gallagher, Vivian Hope, Rita Armour, Iona Thurston, Hazel Burt, Mary Walton, Kitty Gilbert, Virginia Haven, Vera Keyes, Grace Moxer, Rose Prevost, Helen Raymond, Dorothy Jay, Dorothy Friel and Peggy Long.

C22 HIPPIITY HOP

—Presented by—
PECK & KOLB
Week of January 12, 1925
THE CAST:
Abe Reynolds, Lew Lewis, Duke Rogers, Thad De Monica, Andy White, Lui Ring, Kay Norman, Lora Carol, Betty O'Day and Grace Cameron.
THE CHORUS:
Catherine Scott, Thelma Mattson, Betty O'Day, Germaine Faire, Violet Dale, Viola Sues, Beasie Shaw, Irene Perry, Dora Mason, Odetta Vladimir, Carmen Devero, Mae Russell, Joy Roseland, Evelyn De Mont, Babe Arnold, Grace Tyson, Flo Lewin and Helen May.

C23 JACK REID'S RECORD BREAKERS

—Presented by—
JACK REID
Week of January 19, 1925
THE CAST:
Jack Reid, Kitty Warren, Helen Kay Booth, Rose Sharon, Frank Tannev, Joe Lang, Joe Melino, Billy Cumby, Billy Roscoe and Lew Howard.
THE CHORUS:
Peggy Williams, Marie Tinnicy, Jarvis Kern, Edna James, Catherine Seecamp, Peggie Lewis, Norline O'Connor, Catherine Hunt, Marguerite Cook, Mae Ritchie, Kathryn Merrill, Beatrice LeRoy, Dovey Arlor, Violet Lester, Estelle Rogers, Pearl McTerry, Babe Hart and Elsie Clark.
THE SPECIALTIES:
Johaan Fraanks and Models; Ray Comedy Circus, with William Donabne, international clown, and bucking mules, ponies and dogs; Naomi and her Brazilian Nuts.

C24 GO TO IT

—Presented by—
WILLIAM S. CAMPBELL
Week of January 26, 1925
THE CAST:
Athea Barnes, Louise Gardner, Helen Du Ross, Gene Shuler, Tommy Levene, Wally Jackson, Jack Keane, Violet Sharp, Jake Kogan, John Marshall, Andy Francis, John Ross, Robert Sandberg, Peggy Moran and Tereta Schaffer.

C25 BATHING BEAUTIES

—Presented by—
RUBE BERNSTEIN
Week of February 2, 1925
THE CAST:
Jack Hunt, Clyde Bates, Dudley Farnsworth, Ray Walzer, Marie Hart, Hazel Romaine, Vinnie Phillips and Kittle Madison.
THE SPECIALTIES:
Kathleen French and Dorothy Barrett, "French Airplane Girls".
THE CHORUS:
Anns Trotman, Kate Morriey, Helen Dillon, Marie Hunt, Shirley Doyle, Margaret Solomon, Margaret Bird, Louise Baldwin, Anna Meesler, Billy Dove, Mae Foley, Vera Holmes, Jackie Newton, Violet Devere, Teddy Smith, Flo Allen, Helen Walzer and Alene Green.

C26 TAKE A LOOK

—Featuring—
CY PLUNKETT, EYVLEEN RAMSAY, GEORGE SCHRECK
Presented Week of February 9, 1925
THE CAST:
Cy Plunkett, Eyvleen Ramsay, George Schreck, Charles Harris, Jack Erickson, Helen Mason, Flossie De Vere, Salvator Zito, Dave Perry and Bill Perry.
THE CHORUS:
Rose Wells, Harriet White, Arline MacDonaid, Diana Manor, Anna Reben, Claire Morton, Violet Kreis, Peggy Morris, Alice Wells, Virginia Parks, Dorothy Wells, Edith Howard, Margie Knight, Katherine Kennedy, Heater Van Cor, May Kennedy, Maud Kirby and Frankie Dale.

C27 MONKEY SHINES

—With—
GEORGE SHELTON, AL TYLER, WALLY SHARPLES
—Presented by—
CLARK & MCCULLOUGH
Week of February 16, 1925
THE CAST:
George Shelton, Al Tyler, Wally Sharples, Babe Shaw, Maybelle York, Cy Landry, Beatrice Tracey, Lloyd Pedrick and George Hazzard.
THE CHORUS:
Violet Pardue, Corrie Deltrauw, Peggie Trevor, Poppy Robbins, Marie Wilson, Estelle Johnson, Nancy Kaye, Anna Aherns, Lillian Elliott, Gertrude Delaney, Marie Ansell, Adele Sidler, Evelyn Gordon, Alberta Brock, Helen Raymond, Margie Warren, Maude Fields, Evelyn Dalton.

C28 STOP AND GO

—With—
JOHN BARRY
—Presented by—
JOHN G. JERMON
Week of February 23, 1925
THE CAST:
John Barry, Burton Carr, Jean Bodent, Helen Carlson, Ethel DeVaux, Anne Myers, Mabel Clifford, Bob Startzman, Dick Erford, Mr. Simmons, Veoletta and Raymond's Dancers.

C29 SILK STOCKING REVUE

—With—
FRANK X. SILK
—Produced by—
THE LATE HARRY HASTINGS
—Presented by—
MRS. HARRY HASTINGS
Week of March 2, 1925
THE CAST:
Frank X. Silk, Paul Orth, Joe Lock, Armand Monte, Johnny Dove, Busch Sisters, Bob Carney, Jean Carr, Helen Kennedy, Ruth Gibbs and Frank Martin.

C30 FOLLIES OF THE DAY

—With—
TOMMY (BOZO) SNYDER
ELSA MAY, SAM GREEN, HARRY SEYMOUR
—Presented by—
BARNEY GERARD
Week of March 9, 1925
THE CAST:
Tommy (Bozo) Snyder, Elsa May, Sam Green, Harry Seymour, Bert Matthews, Wallace Nash, Clyde Tedford, Al Bohne, Ernest Holder, John B. Williams, Scotty Weston, Frank Juhan, Joseph Murphy, Beth Clark, Marie Tyler and Avalon Four.
THE CHORUS:
Fanny Snyder, Lola Daniels, Bertha Waldo, Dorothy De Palmer, Gladys Curry, Vivian White, Helen Darrington, Billie West, Annetta Harper, Beasie Lesse, Hilda Mack, Fay Stone, Aedine Cornell, Helen Walsh, Eline Thomas, Nell Kelly, Sally McNish and Kathryn Fredericks.

C31 BROADWAY BY NIGHT

—With—
JOE WILTON
—Presented by—
JOE WILTON
Week of March 16, 1925
THE CAST:
Joe Wilton, Bob Tapron, Jack Cameron, Mildred Cecil, Leo Lee, Phil Fletcher, Bob Bennett, Ella Johnson, Carrie Allen.
Specialists—Jim and Jack, dancing demons.

C32 THE TALK OF THE TOWN

—With—
EDDIE HALL
—Presented by—
HARRY M. STROUSE
Week of March 23, 1925
THE CAST:
Eddie Hall, Charles J. Fagan, Harry Welch, Sid Easton, Britt Stegall, Walter T. Deering, Red Davenport, Ed Bigelow, Nora Billings, Etna Moore, Patsy Gilson, Kitty Glasco.
THE CHORUS:
Ponice—Harriet (Frisco) Lee, Trixie Welch, Peggy Stegall, Estelle Marcelle, Claire Moran, Billie White, Mediana—Kitty Sheridan, May Gibson, Lora Reeves, Elenor Mullen, Jean Miller, Dot Williams, Show Girls—Julia Ryan, Dorothy Maxwell, Marie West, Alice Ray, Mazie Hunt, Edna Robie.

C33 FRANK HUNTER

—With—
BEST SHOW IN TOWN
Production and Numbers Staged by William Brandell
A Brandell & Traversa Attraction
Week of March 30, 1925
THE CAST:
Frank Hunter, Walter ("Boob") McManna, Inez de Verdier, Lydia Harris, Rose Bernard, Mae Prevost, Shirley Belmont, George C. Mack, Harry Kilby and the Six Sunshower Girls.
THE CHORUS:
Tiny Bine, Ruth Bennett, Bobby McManus, Una Chadwick, Irma Holden, Ella Merer, Peggy Delmar, Kathryn Thorne, Alma Breaull, Ethel Swanson, Dolly Velds.
SIX SUNSHOWER GIRLS—Eva Belmont, Bunny Newlin, Allen Raddran, Eva Davenport, Peggy Satler, Grace Wyotte.

C34 NIFTIES OF 1925

—With—
DANNY MURPHY
—Presented by—
HURTIG & SEAMON
Week of April 6, 1925
THE CAST:
Danny Murphy, Jack Corle, Sam Bramsky, Will Rogers, Harry Left, Violet McKee, Mabel White, Elsie Gregory, Lillian Frier.
Specialists—Honor and Smiles.
THE CHORUS:
Misses Marshall, Jackson, Amber, Kirtland, O'Connor, Phillips, Miller, Gilbert, Alderson, Clark, Griffin, Beauty, Dobbs, Livingston, Allen, Bernard, Lamont, Hall.

C35 SEVEN-ELEVEN

—Presented by—
HURTIG & SEAMON
Week of April 13, 1925
Hesekiah Jones, a Policeman, Horace Fredericks, Rufus Brown, Baggaga Master, Billy Mitchell, Tindy Grey, Baggaga Smasher, Al Young, Hotstuff Jackson, Financier, Garland Howard, Mose Brown, Steward of The Natchee, John Turner, Lillian Green, Telephone Operator, Franca Smith

Choo Zell, a Jazz Baby Doll.....Mae Brown
 (Luna Din, a Hindu Faker.....Al Young
 (a Kum, a Chinese Laundry Man.....Sam Cook
 Diamond Joe, a Bookmaker.....John Kinneybrew
 Sweet Singing Eddie.....Eddie Grey
 Jack Stovall, Dumb But Lucky.....Speedy Smith
 Lieutenant Haywood, of the Home Guard.....
 James Rutherford
 Betty Ware, a Cigaret Girl.....Mary Scott
 Little Blue, Cashier.....Elvira Johnson
 Shaker Foot, a Bellboy.....Cecil Graham
 Shaker Hip, a Bellboy.....Billy Mitchell
 Bright Eyes.....Lola Waters
 Hotel Maid.....Nellie Jones
 Passengers, Roustabouts, Highyellows and
 Browns, Dancers and Clowns.....Dorothy Brown,
 Ratta Bell, Rebecca Richardson, Mary Evans,
 Marie Rich, Ruth Johnson, Naomi Watson, Mae
 Cooper, Elizabeth Jackson, Billy King, Beatrice
 Rutledge, Peggy Waters, Hazel Diaz, Viola
 Wilson, Leon Morgan, Bessie Williams, Estelle
 Brown, Mickey Ferguson, Laura Elliot, Rose
 Somerville, Celeste Allen, Percy Wade, Slick
 Chester, George Myrick, Earl West, John Gil-
 lard, Thomas Newby, Raymond Campbell, Wm.
 Clark.
 "Seven-Eleven" Quartet—John V. Turner,
 Eddie Grey, Mary Scott, Elvira Johnson.
 Scene 1: Boat Landing, New Orleans. Early
 Morning. Scene 2: Sweet Singing Eddie and
 Bright Eyes. Scene 3: Street Leading to Need-
 more Hotel. Scene 4: Lobby of the Needmore.

C36
HAPPY GO LUCKY
 —Presented by—
BERNARD & LORRAINE
 Week of April 20, 1925
 THE CAST:
 Jean McCoy, Ralph Walton, Sid Lorraine,
 Emily Keller, Dubert Armstrong, William
 Turner, Nell Gilbert, Willie McCabe, Dick
 Turner, Eleanor Van.
 SPECIALTIES—Nell Gilbert and Eleanor Van,
 Ralph Walton, Turner Brothers, Nell Gilbert
 and Emily Keller, Walton and McCabe, Dubert
 Armstrong and the Gilbert Sisters, Jean Mc-
 Coy, Jean McCoy and Warren Hewitt, Ralph
 Walton and Dick Turner.
 THE CHORUS:
 Jean Carlyle, Dorothy Lyons, Helen Drew,
 Pauline Berg, Edna Hale, Marion Baum, Jessie
 Lorraine, Babe Bernard, Rosalie Fanstall.

MUTUAL CIRCUIT
 Shows Arranged in Order of Their
 Opening Date at the Prospect
 Theater, New York, Unless
 Otherwise Noted

M1
**MAX FIELDS AND HIS
 KUDDLING KUTIES**
 —Produced by—
FIELDS & WEST
 Week of August 25, 1924
 THE CAST:
 Max Fields, Ed Griffin, Florence Drake,
 Frank Anderson, Pep Bedford, Frank McKay,
 Geo. Wallace, Wm. Sexton, Harry West and
 Anna Fink.

M2
MISS NEW YORK, JR.,
 —Produced by—
BILLY (GROGAN) SPENCER
 Week of September 1, 1924
 THE CAST:
 Billy Spencer, Art Mayfield, Anna Arm-
 strong, Ida Blanchard, Babe Quinn, Fred
 Reese, Nat Anson.
 THE CHORUS:
 Marie Lambert, Isabel Lambert, Ella May-
 field, Florence Costello, Agnes Geztes, Billy
 Hickey, Nadine Boyd, Gladys Reese, Rose
 Minder, Madge Nettleton, Jo Keenan, Dolly
 Ashton, Jane Hamon, Peggy Freeman, Julie
 La Shane, Elsie Valentine, Jackie Revord,
 Dorothy Brown.

M3
SPEEDY STEPPERS
 —Produced and Presented by—
THAYER & SACKS
 Week of September 15, 1924
 THE CAST:
 Mike Sacks, Lee Hickman, Tom Briskey,
 Billy Dale, Dave Harris, Claire Volpi, May
 Thayer, Marie Gerard, Gladys Dale, Edna
 Thayer and Thelma Benton.
 THE CHORUS:
 Edna Thayer, Marie Gerard, Thelma Benton,
 Gladys Dale, Anna Devoe, Margaret O'Neil,
 Edith Forbes, Eleanor Mitchell, Irene Harold,
 Bertha Lloyd, Lea Sherman, Lou Henley,
 Devina MacKenzie, Doris Gilbert, May Newman
 and Flo Walker.

M4
MAIDS FROM MERRYLAND
 Produced and Presented Under the Direction of
SAM RAYMOND
 Week of September 15, 1924
 THE CAST:
 Lew Rose, Harry Harrison, Tom Fairclough,
 Ed DeVell, Mlle. Valaska, Grace Harvard,
 Grace Tremont and Frances Browlie.
 THE CHORUS:
 Geraldine Berdeau, Anna Jordan, June White,
 Bessie Evans, Bunnie Le Fort, Marion Tucker,
 Eleanor Munay, Eva Hellesnes, Jane Young,
 Margaret Munsey, Rose Argo, Jean Argo, Ger-
 trude Christie, Billie Claire, Madeline McEvoy
 and Flo Walter.

M5
**GUS FAY AND HIS
 GAYETY GIRLS**
 Week of September 22, 1924
 THE CAST:
 Gus Fay, Joe Moss, Henri Kellar, Harry
 Watson, Evelyn Butler, Fanny Vedder and
 Madeline Rice.
 THE CHORUS:
 Babe Le Vere, Gertrude LeBrena, May Allen,
 Daisy Russell, Betty Lewis, Edna Dayton,
 Paty Woods, Vivian Jewel, Leonore Clark,
 Alma Bedell, Bebe White, Florence Wooder,

Toddy Stone, Poppy Stone, Jessie Clarke and
 Little Gertie Sanders.
M6
SMILES AND KISSES
 —Presented by—
BEN A. LEVINE
 Week of September 29, 1924
 THE CAST:
 Jessie Gay, Rose Hemley, Tloy Hemley,
 Hubert McDonald, Harry Young, Morey Barton
 and George Leon.

M7
HELLO, JAKE, GIRLS
 —Presented by—
AL SINGER
 Staged by Harry (Hello, Jake) Fields
 Week of October 6, 1924
 THE CAST:
 Harry Jones, Violet Hilton, James Rooney,
 Tom McKenna, Harry Fields, Frances Ryer,
 Harry Jones, McGilley, Dixie Mason, Jodie
 Boy.
 THE CHORUS:
 Beatrice Jowett, Vivian Robinson, Pearl
 Fisher, Leota McLaughlin, Violet Gillett, Hazel
 Harmon, Peggy Kennedy, Helen Linea, Sedel
 Mansfield, Micky Lockhart, Dorothy White,
 Kathryn Kravita, Mary Iszley, Helen Brice,
 Mary Monahan and Kathryn Day.

M8
NAUGHTY NIFTIES
 —Presented by—
GUS KAHN
 Week of October 13, 1924
 THE CAST:
 Ed Jordan, Dick Hahn, James X. Francis,
 Jack Holiday, Edna Somera, Pearl Briggs and
 Helen Harris.
 THE CHORUS:
 Rose Allen, Helen Gillis, Frances Murphy,
 Lorraine Deland, Lillian Paulise, Elizabeth
 Lashonen, Helen Ritts, Peggy Daniels, Billie
 Williams, Daisy Wayne, Rhea Burk, Mabel
 Andrus, Maud Gray, Fay Andrus, Ethel Clark
 and Bernice Gillis.

M9
MOONLIGHT MAIDS
 —Presented by—
SAM KRAUS
 Week of October 20, 1924
 THE CAST:
 Billy Hagan, Anna Toebe, Kitty Siarr, Diane
 Morgan, Harry Levine, George B. Hall, Art
 Brooks.
 THE CHORUS:
 Carrie Strong, Irene Samuels, Ada Schwarzl,
 Dolly Ward, Dot Williams, Elsie Dainton, Flo
 Stockwell, Toots Hall, Cleo Dumont, Ruth
 Levine, Annie Smith, Anna King, Alice Car-
 lton, Frances Kaye and May Brooks.

M10
HURRY UP
 —Presented by—
OTTO KLIEVES
 Week of October 27, 1924
 THE CAST:
 Harry Pepper, George Brennan, Bernie Clark,
 Jackie Addison, Jessie MacDonald, Amark
 All, Al H. Fox, Vi Penny and Frank Devitt.
 THE CHORUS:
 Marie Clifford, Lucy All, Ethel Fox, Fannie
 Adams, Anna Gordon, Jean La Ve, Eileen
 Sweeney, Bobbie Everett, Margery Mann, Ruth
 Taylor, Jerry Signor, Susan Vernon, Zea
 Valencia, Bobby Maynard, Juanita Bonney, May
 Rose.

M11
**BILLY GILBERT AND HIS
 WHIZ BANG BABIES**
 —Presented by—
BILLY GILBERT
 Week of November 3, 1924
 THE CAST:
 Ruth Shepard, Jack Guth, Alice Carmen,
 Harry Guth, Belle Barron, Steve Mills, Sam Bo
 Cohen, Jack Leonard and Billy Gilbert.
 THE CHORUS:
 Myra Byrnes, Rae Shattuck, Violet Hart,
 Mabel Sutton, Vera Walters, Dot Marshall,
 Jacqueline Ford, Belle Thompson, Dot Mills,
 Flo Cohen, Loretta Lee, Frances Valentine,
 Alice Lee, Blanche Brown, Pinky Holmes and
 Ethel Alberta.

M12
KANDY KIDS
 —With—
 Johnny Weber and Sammy Spears
 —Presented by—
JAKE POTAR
 Week of November 10, 1924
 THE CAST:
 Syd Burke, Mattie DeLoce, Elsie Raynor,
 Billy Reed, Warren Boyd, George Bray, Sammy
 Spears and Johnny Weber.
 THE CHORUS:
 Flo Bennett, Billie Boyett, Margie Boyd,
 Louise Cramer, Adele Cormier, Jackie Diamond,
 Rose Lee, Elsie Garring, Irma Garring, Susie
 Lee, Babe Russell, Dorothy Taylor, Gladys
 Taylor, Babe Spears, Elene Walker and Edna
 Warren.

M13
STOLEN SWEETS
 —With—
 Marjorie Penetti and Frank Penny
 —Presented by—
EDDIE SULLIVAN
 Week of November 17, 1924
 THE CAST:
 Marjorie Penetti, Frank Penny, Morris Le-
 vine, Billy Watwright, Andy Smith, Marion
 La Mar and Lila Dalton.
 THE CHORUS:
 The Misses Jackson, Woodall, Childs, Flau-
 bert, Clinton, Lauer, King, Ruby, Manrine,
 Brown, Conroy, McNab, Lawry, Mills, Daly and
 Sparrow.

M14
**LEW KELLY AND HIS
 NEW SHOW**
 —Presented by—
LEW KELLY
 Week of November 24, 1924
 THE CAST:
 Lew Kelly, Cress Hillary, Caroline Ross,
 Billy Maxwell, Mary Lane, Frank Flynn,
 Gertrude Lynch, Al Sherwood, Frank Young,
 Dot La Mont and Pauline Hartman.
 THE CHORUS:
 Edna Seward, Peggy Murphy, Rita Kelly,
 Billy Dudley, Mabel Whalen, Babe Nord,
 Jaque Bradley, Pee Wee Powers, Pauline Hart-
 man, Elmo Snoen, Jeanette Dyer, Thelma
 Miller, Fanny Mulaney, Maxine Cross, Sadie
 Willis and Dorothy James.

M15
THE MERRY MAKERS
 —With—
HARRY STRATTON
 Week of December 1, 1924
 THE CAST:
 Harry Stratton, Charles (Red) Marshall,
 Harry Hollis, John Quigg, Ruth Olsen, Alice
 Gullmelte and Rae Le Anse.
 THE CHORUS:
 Max Coleman, Bennie Moore, Mina Bernard,
 Claire Stone, Virginia Beattie, Chester Griffin,
 Peter Wells, Marion O'Neil, Bee Wilson, Bea-
 trice Jowett, Rose DeMarr and Ruth Southern.
 THE CHORUS:
 Marion O'Neil, Beatrice Jowett, Ruth South-
 ern, Marie Amery, Helen Griffin, Walter DeMarr,
 Jean Alpine, Beatrice Wilson, Dottie Reed,
 Mabel Marsh, Helen Ridgeway, Ruth Keenan,
 Dixie Renault, Billie Ward, Jessie Clark and
 Madge Daly.

M16
STEP ALONG
 —Presented by—
MORRIS & BERNARD
 Week of December 8, 1924
 THE CAST:
 Max Coleman, Bennie Moore, Mina Bernard,
 Claire Stone, Virginia Beattie, Chester Griffin,
 Peter Wells, Marion O'Neil, Bee Wilson, Bea-
 trice Jowett, Rose DeMarr and Ruth Southern.
 THE CHORUS:
 Marion O'Neil, Beatrice Jowett, Ruth South-
 ern, Marie Amery, Helen Griffin, Walter DeMarr,
 Jean Alpine, Beatrice Wilson, Dottie Reed,
 Mabel Marsh, Helen Ridgeway, Ruth Keenan,
 Dixie Renault, Billie Ward, Jessie Clark and
 Madge Daly.

M17
STEPPING OUT
 —With—
 Frank (Rags) Murphy, Jack Quinn and Bob
 Robinson
 —Presented by—
I. M. WEINGARDEN ENTERPRISES
 Week of December 15, 1924
 THE CAST:
 Frank (Rags) Murphy, Jack Quinn, Bob
 Robinson, Trixie Saul, Florence King, Opal
 Taylor and Earl R. Miller.
 THE CHORUS:
 Edith Shaefer, Marian Currie, Catherine
 Kelly, Alberta Summers, Adeline Cease, Pearl
 Shaefer, Dorothy Lyons, Enza Coudy, Bobby
 Weir, Louise Creamer, Thelma Hane, Eva
 West, Bonnie Ford.

M18
RED HOT
 —Produced and Presented by—
FRANK HARCOURT
 Week of December 22, 1924
 THE CAST:
 Frank Harcourt, Libbie Hart, Vivian Law-
 rence, Dolly LaSalle, Mattie Sullivan, Francis
 T. Reynolds, Abe Gore, Bert Lester.
 THE CHORUS:
 Mary Carrino, Viola Sallin, Shirley King,
 Margaret Evers, Billie Williams, Dot Martin,
 Marietta Sharkey, Ida Spelman, Babe Law-
 rence, Margy Henley, Frances Rosa, Mathilda
 Sully, Mildred Sharkey, Winona Lawaba,
 "Toots" Charlea, Ethel Blum.

M19
AL REEVES BEAUTY SHOW
 —Presented by—
AL REEVES
 Week of December 29, 1924
 THE CAST:
 Al Reeves (himself), Stella Morrissey, Jack
 Ormsby, Charles (Bimbo) Davis, Mark Thomp-
 son, Bobby Dixon, Jackie Mason, Bebe Mon-
 claire.
 THE CHORUS:
 Cecile Wayne, Henrietta Manzella, Marie
 Mason, Violet Mason, Carolyn Logan, Jimmie
 Gay, Esther Crane, Loretta Love, Babe Brooks,
 Cathryn Harkins, Mildred Hill, Cathryn Clark,
 Rosalyn Manzella, Agnes Logan and Marie
 Gundie.

M20
BANDBOX REVUE
 —With—
 Mitty De Vere and the Morette Sisters
 —Presented by—
MANHEIM PRODUCTIONS, INC.,
 Week of January 5, 1925
 THE CAST:
 Mitty De Vere, the Morette Sisters, Chuck
 (Slaps) Wilson, Gus Flaig, Roy Sears, Arlene
 Johnson, Ann Darling and Jeanne Wilson.
 THE CHORUS:
 Peggy McCarthy, Aris Whitefield, Grace
 Keeler, Peggy Mason, Gertrude Omond, Atha
 Howard, Isabelle Darling, Nellie Pearl, Harriet
 McAllister, Rose Gordon, Kitty Harkins, Vivian
 LaTino, Ester Crane, Alice Green.

M21
LAFFIN' THRU
 —With—
 Charles (Kiutz) Country and Joe Penner
 —Sponsored by—
S. W. MANHEIM
 Week of January 12, 1925
 THE CAST:
 Merrill Sevier, Cecil Phelps, Irene Dixon, Dot
 Sevier, Ruth Ellis, Joe Penner and Charles
 (Kiutz) Country.
 THE CHORUS:
 Margaret Conroy, Evelyn Williams, Mickey
 Stevens, Peggy Paine, Hannah Lange, Norma
 Lents, Marion Andrews, Lula Schorder, Teddy
 Schorder, Tess Heffner, Frances Gray, May

Hogan, Irene Wealth, Vera Devere, Elmer
 Davis and Helen Miller.
M22
GIGGLES
 —Produced and Presented by—
JOSEPH LEVITT
 Week of January 19, 1925
 THE CAST:
 Edgar Bixley, Bert Marks, Lew Harris, Ike
 Wallinan, Emma Kohler, Beasie Rosa and Flo
 Hapman.
 THE CHORUS:
 Rose Sullivan, Margie Armer, Bessie O'Day,
 Loretta Griffin, Naomi Garrett, Catherine
 Exton, Gussie Goldberg, Jane Phillips, Rene De
 Marse, Gladys Gilbert, Isabelle Wiles, Grace
 Wallace, Marie Garden, Theresa Arnold, Sara
 Barley and Violet Gadwill.

M23
BOBBED-HAIR BANDITS
 —Produced and Presented by—
CHESTER (RUBE) NELSON
 Week of January 26, 1925
 THE CAST:
 Chester (Rube) Nelson, Lou Newman, Ger-
 trude M. Parish, Wee Mary McPherson, Walter
 Austin, Tommy Donnelly and Hope Emerson.
 THE CHORUS:
 Helen Johnson, Helen Gladding Lee Bowers,
 Dot Gray, Mildred Heller, Violet Underwood,
 Anna Ward, Gertrude Scanlon, Nellie Stanley,
 Dell Evans, Sadie Hudson, Elsie Pedrick,
 Helen Livingston, Peggy Cleveland, Essie
 Ferrill and Bobby Spencer.

M24
THE LOVE MAKERS
 —Presented by—
**SAM HOWE THEATRICAL PRO-
 DUCING COMPANY, INC.,**
 Week of February 2, 1925
 THE CAST:
 Sam Howe, Jules Jacobs, Geo. Hamilton,
 Happy W. Smith, Tim Benson, Helen Dale,
 Dolly Lewis, Pauline Elliott, Irene Foy, Wil-
 liam Colton.
 THE CHORUS:
 Rose White, Alys Hird, Mae Stevenson,
 Eleanor Stanton, Beatrice Reese, Mildred
 Hamlin, Cinderella Wilson, Jeanne Slater,
 Juanita Carroll, Lee Gorman, Muriel Clark,
 Kitty Durand, Ruth Boyd, Mildred Ferguson
 and Josephine Keller.

M25
STEP LIVELY GIRLS
 —Presented by—
**JULIUS MICHELS AND HARRY
 BENTLEY**
 Week of February 9, 1925
 THE CAST:
 Harry Bentley, George Fares, Bud Purcell,
 Jack Ryan, May Belle, Myrtle Andrews and
 Elsie Burgher.
 THE CHORUS:
 Mabel Maynard, Rae Wilder, Ethel Mershon,
 Inez Clifford, Frances Peters, Dorothy Lee,
 Kate Francis, Ernie Murphy, Danna White,
 Anna Romalin, Cella Ryan, Jessie White,
 Florence Koster, Hazel Nelson, Kate Rauch
 and Bettye Rhodes.

M26
**VIOLA ELLIOTT AND
 HER BASHFUL BABIES**
 —Presented by—
JOE PERRY
 Week of February 16, 1925
 THE CAST:
 Viola Elliott, Ethel Bartlett, Mary Delight,
 Jimmy Lennon, Harry N. Rose, Lloyd Collyer
 and Bob Nugent.
 THE CHORUS:
 Emily Austin, Mary Anderson, Margie Carrou,
 Buddy Damsy, Marian Farnham, Tootsie Kurna,
 Sally Martin, Betty Richter, Helen Harris,
 Jackie Keller, Vera McGovern, Billy Whitney,
 Dolly Purcell, Ruth Harmon and Evelyn White.

M27
**MINNIE BUD HARRISON AND
 HER BEAUTY PARADERS**
 —Presented by—
EDWARD F. RUSH
 Week of February 23, 1925
 THE CAST:
 Minnie Bud Harrison, Hap Fryer, Joe Forte,
 Bobby Ryan, Alene Rogers, Bernice Bernard,
 Velma Dean and Fay Shirley.
 THE CHORUS:
 Blanche Du Bain, May Leona, Madline
 Brown, Billie Geard, Peppy Lewis, Kathrine
 Blair, Adele Grove, Viola Dean, Mary Victoria,
 Stella Davis, Pauline Harvey, Ena Fields, Daisy
 Belford, Rose Bell, Mary Sanboy and Edna
 Moore.

M28
'ROUND THE TOWN
 —Presented by—
ED RYAN
 Week of March 2, 1925
 THE CAST:
 Pauline Russell, May Raymond, Mabel Lee,
 Gladys Clark, Lottie Lee, Henri Kellar, Al
 Martin and Sam Raynor.

M29
SNAP IT UP
 —With—
 Art Mayer, Bill Davis and Bunny Dale
 —Staged and Directed by—
BILL DAVIS
 Week of March 9, 1925
 THE CAST:
 Arthur Mayer, Bill Davis, Bunny Dale,
 George Bartlett, Dottie Bennett, Vera Seamon
 and Johnny Baker.
 THE CHORUS:
 Rubye De Milo, Helen Watson, Hilda Wat-
 son, Rene Turner, Irene Young, Grace Burke,
 Gladys Bartlett, Jane Collins, Sophia Babitz,
 Kitty Doraine, Babe Ward, Helen Brown,

Peggy Carlton, Ethel Spears, Mary White and 2123 West.

M30 FRANCES FARR MAKE IT PEPPY Produced and Presented by FRANK DAMSEL Week of March 16, 1925 THE CAST: Frances Farr, Dorothy Owens, Jeanette Buckley, Frank Damsel, Eddie M. Lloyd, Edward Johnson and Al Hillier. THE CHORUS: Helen Brundage, Betty Hurley, Allma Hendrix, Peggy Moore, Helen Dean, Margie Thomas, Betty Dean, Patsy Wallace, Rosemary Wigmore, Grace Noel, Adice Blackburn, Frances Hanes, Irene North, Mary Pieloch, Mabel Funston and Mabel Boyer.

M31 GIRLS FROM THE FOLLIES Presented by HARRY ROSE Week of March 23, 1925 THE CAST: Irene Cassini, Ethel Bernard, Mabel McCloud, Gene Dover, Bill Pitzer, Lew Lederer and Billy Kelly.

THE CHORUS: Misses McGovern, Carr, Murray, Weisse, Rinaldo, Grossman, De Von, Pearson, Aldridge, O'Boyle, Brody, Hart, Edward, La Rose, Latham and Clark.

M32 SPEED GIRLS With Nellie Nice Presented by THE VENUS COMPANY Week of March 30, 1925 THE CAST: Harry Seyon, Henel Manning, Bee Bell, Nellie Nice, Date Curtis, Ed Douglas and Ray Road.

THE CHORUS: Anna Lang, Bobby White, Dot Read, Cleo Douglas, Billie Roades, Babe Mayson, Ruth Seyon, Violet Kaplin, Buddy Blake, Laura Masner, Louis Wiswell, Alma King, Alice Manning, Ruth Hyatt, Tillie Hart and Jean Netter.

ALPHABETICAL LIST OF BURLESQUE PLAYERS

Table listing burlesque players under various letter headings (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z). The table includes names and associated numbers or stage names.

Octrod Margarete Matzenauer
The King's Herald Carl Schlegel
Four Pages Louise Hunter, Minnie Egner, Charlotte Ryan and Mary Bonetti
Conductor, Artur Bodanzky

M11
ANDREA CHENIER. Presented November 12.
Charles Gerard Giuseppe Danise
Comtesse de Coligny Kathleen Howard
Madeleine, Her Daughter Florence Easton
Bersi, a Mulatto Ellen Dalossy
Fleurie Lawrence Tibbett
The Abbe Giordano Patriniieri
Andrea Chenier Beniamino Gigli
Major-Domo Vincenzo Reschiglian
Mathieu Adamo Didur
A Governmental Spy Angelo Bada
Roucher Millo Picco
An Old Woman Marlon Telva
Fouquier Paolo Ananlian
Dumas Louis D'Angelo
Schmidt, a Jailer Pompilio Malatesta
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M12
THE TALES OF HOFFMANN. Presented November 13.
Olympia Nina Morgana
Giulietta Lucrezia Bori
Antonia Kathleen Howard
Nicklausse Henriette Wakefield
Hoffmann Miguel Pieta
Coppelius Giuseppe De Luca
Dappertutto Giuseppe De Luca
Miracle Giuseppe De Luca
Spalanzani Paolo Ananlian
Schemil Lawrence Tibbett
Lindorf James Wolfe
Crespel Louis D'Angelo
Andrea Angelo Bada
Cochenille Angelo Bada
Franz Max Altglass
Pitichinaccio William Gustafson
Nathanael William Gustafson
Hermann Millo Picco
Luther Millo Picco
Conductor, Louis Hasselmanns.

M13
FEDORA. Presented November 14.
Princess Fedora Maria Jeritza
Comtesse Olga Nanette Gullford
Count Loris Giovanni Martinelli
De Sirlex Antonio Scotti
Dimitri Ellen Dalossy
Desire Giordano Patriniieri
Baron Rouvel Angelo Bada
Ciriilo Giovanni Martino
Bohoff Millo Picco
Grech Louis D'Angelo
Doctor Loreck Paolo Ananlian
Boleslao Laslansky Wilfrid Pelletier
Sergio Sante Mandelli
A Little Savoyard Merle Aleock
Conductor, Gennaro Papi.

M14
MEFISTOFELE. Presented November 14.
Margherita Frances Alda
Elena Frances Peralta
Pantalla Mary Bonetti
Maria Kathleen Howard
Mefistofele Feodor Chaliapin
Faust Beniamino Gigli
Wagner Angelo Bada
Nereo Giordano Patriniieri
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M15
DIE MEISTERSINGER. Presented November 15.
Eva Elizabeth Reibegger
Magdalene Marlon Telva
Walther von Stolzing Rudolf Laubenthal
Hans Sachs Paul Bender
Beckmesser Gustav Schützendorf
Fogner Leon Rothier
Kothner Lawrence Tibbett
Vogelgesang Max Bloch
Zorn Angelo Bada
Moer Max Altglass
Eiselbayer Giordano Patriniieri
Nachtigall Louis D'Angelo
Ortel Paolo Ananlian
Foltz James Wolfe
Schwartz William Gustafson
David George Meader
A Night Watchman Arnold Gabor
Conductor, Artur Bodanzky.

M16
RIGOLETTO. Presented November 15.
The Duke Miguel Pieta
Rigoletto Giuseppe De Luca
Gilda Queensa Mario
Sparafucile Jose Mardones
Maddalena Jeanne Gordon
Giovanna Minnie Egner
Montorone Paolo Ananlian
Marullo Millo Picco
Borsa Giordano Patriniieri
Ceprano Vincenzo Reschiglian
The Countess Nanette Gullford
A Page Paolina Tomisani
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M17
STATE SYMPHONY SOCIETY. Presented November 16.
Conductor, Josef Stransky.

M18
SUNDAY EVENING CONCERT. Presented November 16, with Martin Ohman, Vicente Ballester, Carl Schlegel, Margarete Matzenauer.
Chorus.
Conductor, Giuseppe Bamboschek.

M19
LA GIOCONDA. Presented November 17.
La Gioconda Florence Easton
Laura Adorno Jeanne Gordon
Alvise Badoero Jose Mardones
La Cleca Merle Aleock
Enzo Grimaldo Beniamino Gigli
Barnaba Giuseppe Danise
Zuane, a Singer Vincenzo Reschiglian
Isepo Giordano Patriniieri
A Monk Louis D'Angelo
A Steersman Pompilio Malatesta
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M20
BORIS GODUNOFF. Presented November 19.
Boris Feodor Chaliapin

Teodoro Raymonde Delaunoy
Xenia Ellen Dalossy
The Nurse Kathleen Howard
Schoulsky Angelo Bada
Tchekaloff Lawrence Tibbett
Brother Pimenn Leon Rothier
Dimitri Marlon Chamlee
Marina Ina Bourskaya
Vikram Paolo Ananlian
Missal Max Altglass
The Innkeeper Henriette Wakefield
The Simpleton Giordano Patriniieri
A Police Official Louis D'Angelo
Lovitzky Millo Picco
Tcherniakowsky Vincenzo Reschiglian
Conductor, Gennaro Papi.

M21
AIDA. Presented November 20.
The King Louis D'Angelo
Amneris Margarete Matzenauer
Aida Elizabeth Reibegger
Radames Giovanni Martinelli
Ramfis Jose Mardones
Amonasro Giuseppe Danise
A Messenger Giordano Patriniieri
A Priestess Phradie Wells
Incidental Dances by Florence Rudolph and the Corps de Ballet.
Conductor, Tullio Serafin.

M22
ROSENKAVALIER. Presented November 20.
The Princess Florence Easton
Baron Ochse Paul Bender
Octavian Maria Jeritza
Von Faninal Gustav Schützendorf
Sophie Queensa Mario
Marianne Marcella Roseler
Valzacchi Angelo Bada
Annina Kathleen Howard
Commissary of Police Carl Schlegel
The Princess' Major-Domo Max Altglass
Von Faninal's Major-Domo Ramondo Diello
Notary William Gustafson
Inkeeper George Meader
A Singer Ralph Errolle
Three Orphans Nanette Gullford
Charlotte Ryan and Mary Bonetti
Millner Phradie Wells
Leopold, a Flunky Ludwig Burgstaller
Animal Vendor Raffaele Lipparini
A Negro Boy Caroline Phillips
Conductor, Artur Bodanzky.

M23
THE TALES OF HOFFMANN. Presented November 21.
Olympia Nina Morgana
Giulietta Lucrezia Bori
Antonia Kathleen Howard
Nicklausse Merle Aleock
Hoffmann Miguel Pieta
Coppelius Giuseppe De Luca
Dappertutto Giuseppe De Luca
Miracle Giuseppe De Luca
Spalanzani Paolo Ananlian
Schemil Lawrence Tibbett
Lindorf James Wolfe
Crespel Louis D'Angelo
Andrea Angelo Bada
Cochenille Angelo Bada
Franz Max Altglass
Pitichinaccio William Gustafson
Nathanael William Gustafson
Hermann Millo Picco
Luther Millo Picco
Conductor, Louis Hasselmanns.

M24
FAUST. Presented November 22.
Faust Giovanni Martinelli
Mephistopheles Feodor Chaliapin
Valentin Lawrence Tibbett
Wagner Paolo Ananlian
Marguerite Frances Alda
Siebel Ellen Dalossy
Marthe Henriette Wakefield
Conductor, Louis Hasselmanns.

M25
MADAMA BUTTERFLY. Presented November 22.
Cio-Cio-San Thalia Sabanleva
Suzuki Marlon Telva
Kate Pinkerton Phradie Wells
R. F. Pinkerton Beniamino Gigli
U. S. Consul Sharpless Antonio Scotti
Goro Giordano Patriniieri
Yamadori Vincenzo Reschiglian
The Uncle-Priest James Wolfe
Yakuside Paolo Quintina
The Imperial Commissary Millo Picco
Conductor, Tullio Serafin.

M26
VINCENT LOPEZ AND ORCHESTRA. Presented November 23, with Borrah Minnevitich, harmonica; Yvette Ruzel, soprano.
Conductor, Vincent Lopez.

M27
SUNDAY EVENING CONCERT. Presented November 23 (Evening), with George Lieblich, pianist; Jeanne Gordon, Ralph Errolle, Millo Picco, Queensa Mario.
Conductor, Paul Elster.

M28
MEFISTOFELE. Presented November 24.
Margherita Frances Alda
Elena Frances Peralta
Pantalla Mary Bonetti
Maria Kathleen Howard
Mefistofele Feodor Chaliapin
Faust Beniamino Gigli
Wagner Angelo Bada
Nereo Giordano Patriniieri
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M29
CARMEN. Presented November 26.
Carmen Florence Easton
Micaela Queensa Mario
Frasquita Joan Ruth (Debut)
Mercedesa Henriette Wakefield
Escamillo Miguel Pieta
Dancalre Jose Mardones
Remendado George Meader
Zuniga Giovanni Martinelli
Morales Lawrence Tibbett
Incidental Ballet by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Louis Hasselmanns.

M30
PARSIFAL. Presented November 27.
Amfortas Clarence Whitehill
Titurel Paolo Ananlian
Gurnemanz Paul Bender
Parsifal Rudolf Laubenthal
Klingsor Gustav Schützendorf
Kundry Margarete Matzenauer
A Voice Marlon Telva
1st Knight of the Grail Angelo Bada
2d Knight of the Grail Carl Schlegel
1st Esquire Ellen Dalossy
2d Esquire Louise Hunter
3d Esquire George Meader
4th Esquire Max Altglass
Solo Flower Maidens Marcella Roseler
Grace Anthony, Raymonde Delaunoy, Laura Robertson, Charlotte Ryan and Marlon Telva
Conductor, Artur Bodanzky.

M31
IL BARBIERE DI SIVIGLIA. Presented November 27.
The Count of Almaviva Mario Chamlee
Dr. Bartolo Pompilio Malatesta
Rosina Elvira de Hildato
Figaro Giuseppe De Luca
Basilio Adamo Didur
Florello Vincenzo Reschiglian
Berta Marie Mattfeld
An Official Giordano Patriniieri
Conductor, Gennaro Papi.

M32
DER ROSENKAVALIER. Presented November 28.
The Princess Florence Easton
Baron Ochse Paul Bender
Octavian Maria Jeritza
Von Faninal Gustav Schützendorf
Sophie Queensa Mario
Marianne Marcella Roseler
Valzacchi Angelo Bada
Annina Kathleen Howard
Commissary of Police Carl Schlegel
The Princess' Major-Domo Max Altglass
Von Faninal's Major-Domo Ramondo Diello
Notary William Gustafson
Inkeeper George Meader
A Singer Ralph Errolle
Three Orphans Nanette Gullford
Louise Hunter and Mary Bonetti
Millner Phradie Wells
Leopold, a Flunky Ludwig Burgstaller
Animal Vendor Raffaele Lipparini
A Negro Boy Madeleine Leweck
Conductor, Artur Bodanzky.

M33
ANDREA CHENIER. Presented November 29.
Charles Gerard Giuseppe Danise
Comtesse de Coligny Kathleen Howard
Madeleine, Her Daughter Rosa Ponselle
Bersi, a Mulatto Ellen Dalossy
Fleurie Lawrence Tibbett
The Abbe Giordano Patriniieri
Andrea Chenier Beniamino Gigli
Major-Domo Vincenzo Reschiglian
Mathieu Adamo Didur
A Governmental Spy Angelo Bada
Roucher Millo Picco
An Old Woman Marlon Telva
Fouquier Paolo Ananlian
Dumas Arnold Gabor
Schmidt, a Jailer Vincenzo Reschiglian
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M34
LA BOHEME. Presented November 29.
Rodolfo Giovanni Martinelli
Schaunard Millo Picco
Benoit Pompilio Malatesta
Mimi Lucrezia Bori
Marcello Antonio Scotti
Colline Leon Rothier
Alcindoro Pompilio Malatesta
Musetta Louise Hunter
Conductor, Giuseppe Bamboschek.

M35
STATE SYMPHONY ORCHESTRA. Presented November 30, Guilomar Novaes, pianist.
Conductor, Weston Celen.
Conductor, Josef Stransky.

M36
SUNDAY EVENING CONCERT. Presented November 30 (Evening), with Rene Chemet, violinist; Arthur Loesser, pianist; Ina Bourskaya, Queensa Mario, Lawrence Tibbett, Jose Mardones, Armand Tokatyan.
Conductor, Giuseppe Bamboschek.

M37
DIE MEISTERSINGER. Presented December 1.
Eva Elizabeth Reibegger
Magdalene Marlon Telva
Walther von Stolzing Rudolf Laubenthal
Hans Sachs Clarence Whitehill
Beckmesser Gustav Schützendorf
Fogner Leon Rothier
Kothner Lawrence Tibbett
Vogelgesang Max Bloch
Zorn Angelo Bada
Moer Max Altglass
Eiselbayer Giordano Patriniieri
Nachtigall Louis D'Angelo
Ortel Paolo Ananlian
Foltz James Wolfe
Schwartz William Gustafson
David George Meader
A Night Watchman Arnold Gabor
Conductor, Artur Bodanzky.

M38
LA GIOCONDA. Presented December 3.
La Gioconda Florence Easton
Laura Adorno Jeanne Gordon
Alvise Badoero Adamo Didur
La Cleca Merle Aleock
Enzo Grimaldo Beniamino Gigli
Barnaba Giuseppe Danise
Zuane, a Singer Vincenzo Reschiglian
Isepo Giordano Patriniieri
A Monk Louis D'Angelo
A Steersman Pompilio Malatesta
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M39
CARMEN. Presented December 4.
Carmen Ina Bourskaya
Micaela Queensa Mario
Frasquita Joan Ruth
Mercedesa Henriette Wakefield
Don Jose Giovanni Martinelli
Escamillo Jose Mardones
Dancalre Paolo Ananlian
Remendado George Meader
Zuniga Giovanni Martinelli
Morales Lawrence Tibbett
Incidental Ballet by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Louis Hasselmanns.

Moraice Lawrence Tibbett
Incidental Ballet by Rosina Galli, Premiere Danseuse.
Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Louis Hasselmanns.

M40
MARTA. Presented December 5.
Lady Harriet Frances Alda
Nancy Kathleen Howard
Lionel Beniamino Gigli
Plunkett Adamo Didur
Sir Tristan Pompilio Malatesta
The Sheriff Louis D'Angelo
A Servant Vincenzo Reschiglian
Conductor, Gennaro Papi.

M41
LUCIA DI LAMMERMOOR. Presented December 5.
Lucia Tullio Serafin (Debut)
Alisa Minnie Egner
Lord Enrico Ashton Mario Chamlee
Ramondo Giuseppe De Luca
Arturo Jose Mardones
Normanno Angelo Bada
Conductor, Gennaro Papi.

M42
JENUFA. Presented December 6.
Grandmother Hurlya Kathleen Howard
Stewa Hurlya Her Martin Ohman
Laca Klemen Grandchildren Rudolf Laubenthal
The Sexton's Widow Margarete Matzenauer
Jenufa, Her Adopted Daughter Maria Jeritza
The Mill Foreman Gustav Schützendorf
The Village Judge James Wolfe
Hia Wife Laura Robertson
Karolka, Their Daughter Ellen Dalossy
A Maid Grace Anthony
Barena, a Servant Maid Charlotte Ryan
An Aunt Marie Mattfeld
Incidental Dances by the Corps de Ballet.
Conductor, Artur Bodanzky.

M43
AIDA. Presented December 5.
The King Louis D'Angelo
Amneris Ina Bourskaya
Aida Frances Peralta
Radames Miguel Pieta
Ramfis Leon Rothier
Amonasro Giuseppe Danise
A Messenger Giordano Patriniieri
A Priestess Phradie Wells
Incidental Dances by Florence Rudolph and the Corps de Ballet.
Conductor, Tullio Serafin.

M44
STATE SYMPHONY ORCHESTRA. Presented December 7, Josef Stransky, conductor; Anna Case, soprano; Edouard Gendrea, pianist.

M45
SUNDAY EVENING CONCERT. Presented December 7. Conductors: Serafin, Papi, Bamboschek; with Jeritza, Peralta, Alda, Bori, Hunter, Ponselle, Chamlee, DeLuca, Gigli, Martinelli, Pieta, Scotti, Telva, Danise.

M46
THE TALES OF HOFFMANN. Presented December 8.
Olympia Nina Morgana
Giulietta Lucrezia Bori
Antonia Kathleen Howard
Nicklausse Merle Aleock
Hoffmann Miguel Pieta
Coppelius Giuseppe De Luca
Dappertutto Giuseppe De Luca
Miracle Giuseppe De Luca
Spalanzani Paolo Ananlian
Schemil Lawrence Tibbett
Lindorf Gustav Schützendorf
Crespel Louis D'Angelo
Andrea Angelo Bada
Cochenille Angelo Bada
Franz Max Altglass
Pitichinaccio William Gustafson
Hermann Arnold Gabor
Luther Millo Picco
Conductor, Louis Hasselmanns.

M47
LOUENGRIN. Presented December 10.
King Henry Paul Bender
Louengrin Rudolf Laubenthal
Elsa of Brabant Maria Jeritza
Telramund Clarence Whitehill
Ortrud Margarete Matzenauer
The King's Herald Gustav Schützendorf
Four Pages Louise Hunter
Minnie Egner
Charlotte Ryan
Mary Bonetti
Conductor, Artur Bodanzky.

M48
MEFISTOFELE. Presented December 11.
Margherita Frances Alda
Elena Frances Peralta
Pantalla Mary Bonetti
Maria Kathleen Howard
Mefistofele Adamo Didur
Faust Beniamino Gigli
Wagner Angelo Bada
Nereo Giordano Patriniieri
Incidental Dances by the Corps de Ballet.
Conductor, Tullio Serafin.

M49
TOSCA. Presented December 12.
Flora Tosca Maria Jeritza
Mario Caravadosi Miguel Pieta
Baron Scarpia Antonio Scotti
Cesare Angelotti Paolo Ananlian
The Sacristan Pompilio Malatesta
Spoletta Angelo Bada
Scarlone Vincenzo Reschiglian
A Jailer Millo Picco
A Shepherd Henriette Wakefield
Conductor, Tullio Serafin.

M50
LA JUIVE. Presented December 12.
Rachel Florence Easton
Eliazar Giovanni Martinelli
Cardinal Brogni Leon Rothier
The Princess Charlotte Ryan
Leopold Ralph Errolle

Ruggiero Arnold Gabor
A-Herald Louis D'Angelo
Major Domo James Wolfe
Incidental Ballet by Rosina Galli, Premiere
Danceuse
Giuseppe Bonifazio and Corps de Ballet
Conductor, Louis Hasselmann

M51
CAVALLERIA RUSTICANA. Presented December 13.
Santuzza Rosa Ponselle
Lola Marion Telva
Turiddu Armand Tokatyán
Alfo Millo Picco
Lucia Henriette Wakefield
Conductor, Gennaro Papi

Followed by Leoncavallo's Opera
PAGLIACCI
Nedda Lucrezia Bori
Tonio Miguel Fleta
Beppe Giuseppe Danise
Silvio Max Altglass
Conductor, Gennaro Papi

M52
TANNHAUSER. Presented December 13.
Landgraf Hermann Paul Bender
Tannhauser Rudolf Laubenthal
Wolfgramm Clarence Whitehill
Walther George Meader
Biterolf Carl Schlegel
Heinrich Max Bloch
Reinmar William Gustafson
Elisabeth Florence Easton
Venus Jeanne Gordon
A Young Shepherd Raymond Delaunoy

Four Pages. Mary Bonetti
Minnie Egner
Louise Hunter
Charlotte Ryan
Incidental Dances by the Corps de Ballet
Conductor, Artur Bodanzky

M53
PHILHARMONIC ORCHESTRA. Presented December 14.
Conductor, Ossip Gabrilowitsch, pianist.

M54
THE METROPOLITAN ORCHESTRA. Presented December 14. G. Bambochek, conductor; Vladimir De Pachman, pianist; Millo Picco, Grace Anthony.

M55
ANDREA CHIENIER. Presented December 15.
Charles Gerard Titta Ruffo
Countess de Coligny Ina Bourskaya
Madeleine, Her Daughter Rosa Ponselle
Bersa, a Mulatto Ellen Dalossy
Fleurie Lawrence Tibbett
The Abbe Giordano Patrineri
Andrea Chienier Beniamino Gigli
Major Domo Vincenzo Reschiglian
Mathieu Adamo Didur
A Governmental Spy Angelo Bada
Roucher Millo Picco
An Old Woman Henriette Wakefield
Fongeur Paolo Ananlian
Dumas Louis D'Angelo
Schmidt, a Jailer Pomplio Malatesta
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M56
LUCIA DI LAMMERMOOR. Presented December 17.
Lucia Toti dal Monte
Alisa Minnie Egner
Edgardo Chamlee
Lord Enrico Ashton Giuseppe Danise
Ramondo Jose Mardones
Arturo Angelo Bada
Normanno Giordano Patrineri
Conductor, Gennaro Papi

M57
JENIFA. Presented December 18.
Grandmother Buryja Kathleen Howard
Laca Klemen Her Martin Ohman
Stewa Buryja Grandchildren Rudolf Laubenthal
The Sexton's Widow Margaret Matzenauer
Jenufa, Her Adopted Daughter Maria Jeritza
The Mill Foreman Gustav Schuetzendorf
The Village Judge James Wolfe
His Wife Charlotte Ryan
Karolka, Their Daughter Laura Robertson
A Maid Grace Anthony
Barena, a Servant Maid Nanette Guilford
An Aunt Marie Mattfeld
Incidental Dances by the Corps de Ballet
Conductor, Artur Bodanzky

M58
LA GIOCONDA. Presented December 19.
La Gioconda Rosa Ponselle
Laura Adorno Jeanne Gordon
Alvise Badoero Jose Mardones
La Clea Merle Alcock
Enzo Grimaldo Beniamino Gigli
Barnaba Giuseppe Danise
Zuana, a Singer Vincenzo Reschiglian
Isopo Giordano Patrineri
A Monk Louis D'Angelo
A Steersman Arnold Gabor
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M59
LA BOHEME. Presented December 19.
Rodolfo Chamlee
Schaunard Millo Picco
Benet Paolo Ananlian
Mimi Frances Alda
Pargipol Max Altglass
Marcello Antonio Scotti
Colline Leon Rothler
Alcindoro Pomplio Malatesta
Musetta Yvonne d'Arie
A Sergeant Paolo Ananlian
Conductor, Gennaro Papi

M60
COSI' FAN TUTTE. Presented December 20.
Don Alfonso Adamo Didur
Ferrando George Meader
Guglielmo Giuseppe De Luca
Dorabella Frances Peralta
Flordiligi Florence Easton
Despina Lucrezia Bori
Conductor, Artur Bodanzky

M61
SAMSON ET DALILA. Presented December 20.
Dalila Jeanne Gordon
Samson Martin Ohman
The High Priest Clarence Whitehill
Abimelech Louis D'Angelo
An Old Hebrew Leon Rothler
A Philistine Messenger Giordano Patrineri
First Philistine Max Altglass
Second Philistine Vincenzo Reschiglian
Incidental Dances by Liljan Ogden and Corps de Ballet
Conductor, Louis Hasselmann

M62
PHILHARMONIC ORCHESTRA. Presented December 21.
Conductor, Guy Maier, pianist; Lee Pattison, pianist.

M63
SUNDAY EVENING CONCERT. Presented December 21. Bronislaw Huberman, violinist; with Rosa Ponselle, Chamlee, Ballester, Bambochek conducting.

M64
THAIS. Presented December 22.
Thais Maria Jeritza
Niclas Armand Tokatyán
Athanael Giuseppe Danise
Craemon Louis D'Angelo
Croybie Grace Anthony
Myrtae Laura Robertson
Albine Henriette Wakefield
A Servant Vincenzo Reschiglian
Incidental Dances by Rosina Galli, Premiere
Danceuse; Giuseppe Bonifazio and Corps de Ballet
Conductor, Louis Hasselmann

M65
DIE MEISTERSINGER. Presented December 21.
Eva Elizabeth Rothberg
Magdalene Kathleen Howard
Walther von Stolzing Rudolf Laubenthal
Hans Sachs Clarence Whitehill
Heckmesser Gustav Schuetzendorf
Fogner Paul Bender
Kotliher Carl Schlegel
Vogelgesang Max Bloch
Zorn Angelo Bada
Mossor Max Altglass
Misslinger Giordano Patrineri
Nachtgall Louis D'Angelo
Ortel Paolo Ananlian
Foltz James Wolfe
Schwartz William Gustafson
David George Meader
A Night Watchman Arnold Gabor
Conductor, Artur Bodanzky

M66
TOSCA. Presented December 25.
Flora Tosca Maria Jeritza
Mario Cavaradossi Miguel Fleta
Baron Scarpia Antonio Scotti
Uesare Angelotti Paolo Ananlian
The Sacristan Pomplio Malatesta
Spoletta Vincenzo Reschiglian
A Jailer Millo Picco
A Shepherd Henriette Wakefield
Conductor, Tullio Serafin

M67
AIDA. Presented December 25, with Rosa Ponselle, Miguel Fleta, Giuseppe de Luca, Leon Rothler, Louis D'Angelo, Ina Bourskaya, Patrineri and Phradie Wells.
Florence Rudolph and Corps de Ballet
Conductor, Mr. Serafin

M68
LOHENGRIN. Presented December 26.
King Henry Paul Bender
Lohengrin Rudolf Laubenthal
Elsa of Brabant Florence Easton
Telramund Clarence Whitehill
Ortrud Margaret Matzenauer
The King's Herald Carl Schlegel
Four Pages. Louise Hunter
Minnie Egner
Laura Robertson
Mary Bonetti
Conductor, Artur Bodanzky

M69
L'AFRICANA. Presented December 27.
Don Pedro Adamo Didur
Don Diego Paolo Ananlian
Ines Queena Mario
Laca Klemen Beniamino Gigli
Stewa Buryja Grandchildren Angelo Bada
The Sexton's Widow Giuseppe Danise
Nelsko Rosa Ponselle
Grand Inquisitor Leon Rothler
Grand Brabmin Leon Rothler
Anna Marion Telva
An Usher Vincenzo Reschiglian
An Officer Max Altglass
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M70
FAUST. Presented December 27.
Faust Giovanni Martinelli
Mephistopheles Jose Mardones
Valentin Giuseppe De Luca
Wagner Louis D'Angelo
Margherite Frances Alda
Mabel Minnie Egner
Marche Henriette Wakefield
Conductor, Louis Hasselmann

M71
PAUL WHITEMAN'S ORCHESTRA. Presented December 28. Paul Whiteman, conductor.

M72
SUNDAY EVENING CONCERT. Presented December 28, with Mmes. Peralta, Roessler, Telva, Ryan and Ruth, and Messrs. Chamlee, Gehman, Altglass, Bada, Meader, Patrineri, D'Angelo, Schuetzendorf, Picco, Tibbett, Didur, Rothler, Gustafson and Wolfe.
G. Bambochek conducted Metropolitan Orchestra

M73
CAVALLERIA RUSTICANA. Presented December 29.
Santuzza Rosa Ponselle
Lola Ina Bourskaya
Turiddu Beniamino Gigli

Aldo Vicente Ballester
Lucia Henriette Wakefield
Conductor, Gennaro Papi
Followed by
PAGLIACCI
Nedda Queena Mario
Canto Miguel Fleta
Tonio Giuseppe Danise
Beppe Max Altglass
Silvio Millo Picco
Conductor, Gennaro Papi

M74
BENEFIT of the Association for Improving the Condition of the Poor and to help toward a fund for helping Moritz Moskowsky, ill and impoverished in Duria. Presented December 30. Eighteen pianists—Harold Bauer, Carl Friedberg, Myra Hess, Ossip Gabrilowitsch, Ernest Hutcheson, Ethel Leginska, Mischa Levitzki, Josef Lhevinne, Guy Maier, Yolanda Merlo, Lily Ney, Guimmar Novaya, Lee Pattison, Olga Samaroff, Ernest Schelling, Germaine Schultzer, Alexander Slioti, Sigmond Stojowski.

M75
MADAMA BUTTERFLY. Presented December 31.
Cio-Cio-San Florence Easton
Suzuki Ina Bourskaya
Kate Pinkerton Phradie Wells
B. F. Pinkerton Giovanni Martinelli
U. S. Consul Sharpless Giuseppe De Luca
Goro Giordano Patrineri
Yamadori Vincenzo Reschiglian
The Uncle-Priest Paolo Ananlian
Yakuside Paolo Quintina
The Imperial Commissary Millo Picco
Conductor, Tullio Serafin

M76
PARSIFAL. Presented January 1.
Amfortas Clarence Whitehill
Titurel William Gustafson
Gurnemanz Paul Bender
Parsifal Rudolf Laubenthal
Klingsor Gustav Schuetzendorf
Kundry Margaret Matzenauer
A Voice Marion Telva
First Knight of the Grail Max Bloch
Second Knight of the Grail Carl Schlegel
First Esquire Ellen Dalossy
Second Esquire Louise Hunter
Third Esquire George Meader
Fourth Esquire Max Altglass
Solo Flower Maidens: Marcela Roessler, Grace Anthony, Raymond Delaunoy, Laura Robertson, Charlotte Ryan, Marion Telva.
Conductor, Artur Bodanzky

M77
FEDORA. Presented January 1.
Princesa Fedora Maria Jeritza
Countess Olga Nanette Guilford
Count Loris Giovanni Martinelli
De Sirex Giuseppe De Luca
Dimitri Ellen Dalossy
Desire Giordano Patrineri
Baron Ronvel Angelo Bada
Cirillo Giovanni Martino
Boroff Millo Picco
Grech Louis D'Angelo
Doctor Loreck Paolo Ananlian
Roteslao Lasinsky Wilfrid Pelletier
Sergio Sante Mandelli
A Little Savoyard Merle Alcock
Conductor, Gennaro Papi

M78
AIDA. Presented January 2.
The King Louis D'Angelo
Amneris Jeanne Gordon
Aida Rosa Ponselle
Radames Miguel Fleta
Amonasro Jose Mardones
A Messenger Titta Ruffo
A Priestess Max Altglass
Incidental Dances by Florence Rudolph and the Corps de Ballet.
Conductor, Tullio Serafin

M79
FALSTAFF. Presented January 2.
Sir John Falstaff Antonio Scotti
Fenton Lawrence Tibbett
Dr. Cajus Beniamino Gigli
Bardolfo Angelo Bada
Pistola Giordano Patrineri
Mrs. Alice Ford Lucrezia Bori
Nannetta Frances Alda
Mrs. Quickly Marion Telva
Mrs. Meg Page Kathleen Howard
Incidental Dance by the Corps de Ballet
Conductor, Tullio Serafin

M80
TANNHAUSER. Presented January 3.
Landgraf Hermann Paul Bender
Tannhauser Curt Taucher
Wolfgramm Friedrich Schorr
Walther George Meader
Biterolf Arnold Gabor
Heinrich Max Bloch
Reinmar William Gustafson
Elisabeth Maria Jeritza
Venus Frances Peralta
A Young Shepherd Raymond Delaunoy
Four Pages. Mary Bonetti
Minnie Egner
Louise Hunter
Charlotte Ryan
Incidental Dance by the Corps de Ballet
Conductor, Artur Bodanzky

M81
IL BARBIERE DI SIVIGLIA. Presented January 3.
The Count of Almaviva Mario Chamlee
Dr. Bartolo Pomplio Malatesta
Rosina Nina Morgana
Figaro Giuseppe De Luca
Basilio Leon Rothler
Fiorello Vincenzo Reschiglian
Berta Marie Mattfeld
An Official Giordano Patrineri
Conductor, Gennaro Papi

M82
STATE SYMPHONY ORCHESTRA. Presented January 4. Ignaz Waghalter, conductor; Helen Stanley, soprano.

M83
SUNDAY EVENING CONCERT. Presented January 4. Erna Rubinstein, violinist; with Nina Morgana, Vicente Ballester, Nanette Guilford, Armand Tokatyán.
Conductor, Giuseppe Bambochek

M84
JENIFA. Presented January 5.
Grandmother Buryja Ina Bourskaya
Laca Klemen Her George Meader
Stewa Buryja Grandchildren Rudolf Laubenthal
The Sexton's Widow Karin Branzell
Jenufa, Her Adopted Daughter Maria Jeritza
The Mill Foreman James Wolfe
The Village Judge Gustav Schuetzendorf
His Wife Charlotte Ryan
Karolka, Their Daughter Laura Robertson
A Maid Grace Anthony
Barena, a Servant Maid Charlotte Ryan
An Aunt Marie Mattfeld
Incidental Dance by the Corps de Ballet
Conductor, Artur Bodanzky

M85
L'AFRICANA. Presented January 8.
Don Pedro Adamo Didur
Don Diego Paolo Ananlian
Ines Queena Mario
Vasco Da Gama Beniamino Gigli
Don Alvaro Angelo Bada
Nelsko Giuseppe Danise
Selika Rosa Ponselle
Grand Inquisitor Leon Rothler
Grand Brabmin Leon Rothler
Anna Henriette Wakefield
An Usher Vincenzo Reschiglian
An Officer Max Altglass
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M86
TOSCA. Presented January 8.
Flora Tosca Maria Jeritza
Mario Cavaradossi Miguel Fleta
Baron Scarpia Antonio Scotti
Uesare Angelotti Louis D'Angelo
The Sacristan Pomplio Malatesta
Spoletta Giordano Patrineri
Sciaronne Vincenzo Reschiglian
A Jailer Millo Picco
A Shepherd Merle Alcock
Conductor, Tullio Serafin

M87
LOHENGRIN. Presented January 8.
King Henry Paul Bender
Lohengrin Rudolf Laubenthal
Elsa of Brabant Florence Easton
Telramund Friedrich Schorr
Ortrud Karin Branzell
The King's Herald Gustav Schuetzendorf
Four Pages. Louise Hunter
Minnie Egner
Laura Robertson
Mary Bonetti
Conductor, Artur Bodanzky

M88
LA GIOCONDA. Presented January 9.
La Gioconda Rosa Ponselle
Laura Adorno Jeanne Gordon
Alvise Badoero Jose Mardones
La Clea Merle Alcock
Enzo Grimaldo Beniamino Gigli
Barnaba Titta Ruffo
Zuana, a Singer Vincenzo Reschiglian
Isopo Giordano Patrineri
A Monk Louis D'Angelo
A Steersman Pomplio Malatesta
Incidental Dances by the Corps de Ballet
Conductor, Tullio Serafin

M89
MADAMA BUTTERFLY. Presented January 10.
Cio-Cio-San Florence Easton
Suzuki Ina Bourskaya
Kate Pinkerton Phradie Wells
B. F. Pinkerton Mario Chamlee
U. S. Consul Sharpless Antonio Scotti
Goro Giordano Patrineri
Yamadori Max Altglass
The Uncle-Priest Paolo Ananlian
Yakuside Paolo Quintina
The Imperial Commissary Vincenzo Reschiglian
Conductor, Tullio Serafin

M90
THE TALES OF HOFFMANN. Presented January 10.
Olympia Nina Morgana
Giulietta Lucrezia Bori
Antonina Antonia
Nicklausse Kathleen Howard
A Voice Henriette Wakefield
Hoffmann Miguel Fleta
Coppelius Giuseppe De Luca
Dappertutto George Meader
Miracle Louise Hunter
Spalanzani Lawrence Tibbett
Schlemiel James Wolfe
Lindorf Louis D'Angelo
Crespel Louis D'Angelo
Cochenille Angelo Bada
Franz Pomplio Malatesta
Nathanael Max Altglass
Hermann William Gustafson
Luther Millo Picco
Conductor, Louis Hasselmann

M91
Presented January 11. Feodor Chaliapin, basso; Abraham Sokin, violinist; Max Rabino-witch, pianist.

M92
SUNDAY EVENING CONCERT. Presented January 11. Carmela Ponselle, Rosa Bonoli, Lawrence Tibbett, Ralph Errolle, Raymond Delaunoy, Giovanni Martinelli.
Conductor, Giuseppe Bambochek

M93
IL BARBIERE DI SIVIGLIA. Presented January 12.
The Count of Almaviva Ralph Errolle
Dr. Bartolo Pomplio Malatesta
Rosina Amelita Galli-Curel
Figaro Titta Ruffo
Don Basilio Adamo Didur
Fiorello Vincenzo Reschiglian
Berta Marie Mattfeld
An Official Giordano Patrineri
Conductor, Gennaro Papi

M94 SUNDAY EVENING CONCERT. Presented January 14. Mmes. Jeritza, Gullford, Alcock, Dalossy, Messrs. Gigli, Scotti, Martin, D'Angelo, Picco, Ananian, Bada and Faltrineri. Conductor, Gennaro Papi

M95 TRISTAN UND ISOLDE. Presented January 15. Tristan.....Curt Taucher Koenig Marke.....Paul Bender Isolde.....Florence Easton Kurvenal.....Friedrich Schorr Melot.....Arnold Gabor Brangaene.....Marlon Telva A Shepherd.....George Meader The Steersman.....Louis D'Angelo A Sailor's Voice.....Max Bloch Conductor, Artur Bodanzky

M96 RIGOLETTO. Presented January 16. The Duke.....Miguel Fieta Rigoletto.....Giuseppe De Luca Gilda.....Amelita Galli-Curci Sparafacile.....Jose Mardones Maddalena.....Jeanne Gordon Giovanna.....Minnie Egner Monterone.....Paolo Ananian Marullo.....Millo Picco Borsa.....Angelo Bada Ceprano.....Vincenzo Reschiglian The Countess.....Nanette Gullford A Page.....Paolina Tomisani Incidental Dance by Corps de Ballet Conductor, Tullio Serafin

M97 JENUFA. Presented January 16. Grandmother Buryja.....Kathleen Howard Luca Klemen Her.....George Meader Stewa Buryja (Grandchildren) Rudolf Lanthenhal The Sexton's Widow.....Karin Branzell Jenfa, Her Adopted Daughter.....Maria Jeritza The Mill Foreman.....Gustav Schuetzendorf The Village Judge.....James Wolfe His Wife.....Laura Robertson Karolka, Their Daughter.....Ellen Dalossy A Maid.....Grace Anthony Barena, a Servant-Maid.....Charlotte Ryan Au Aunt.....Marie Mattfeld Incidental Dance by Corps de Ballet Conductor, Artur Bodanzky

M98 FALSTAFF. Presented January 17. Sir John Falstaff.....Antonio Scotti Ford.....Lawrence Tibbett Fenton.....Beniamino Gigli Dr. Caius.....Angelo Bada Bardolph.....Giordano Paltrinieri Pistol.....Adamo Didur Mistress Ford.....Lucrezia Bori Anne.....Frances Alda Dame Quickly.....Marlon Telva Mistress Page.....Kathleen Howard Incidental Dance by Corps de Ballet Conductor, Tullio Serafin

M99 ANDREA CHENIER. Presented January 17. Charles Gerard.....Giuseppe Danise Countess de Coligny.....Ina Bourskaya Madeleine, Her Daughter.....Rosa Ponselle Beral, a Mulatto.....Ellen Dalossy Eleusine.....Vincenzo Reschiglian The Abbe.....George Meader Andrea Chenier.....Miguel Fieta Mesjor-Domo.....Pompilio Malatesta Mathieu.....Paolo Ananian A Governmental Spy.....Giordano Paltrinieri Roucher.....Millo Picco An Old Woman.....Henriette Wakefield Fonouler.....William Gustafson Dumais.....Louis D'Angelo Schmidt, a Jailer.....Pompilio Malatesta Incidental Dance by Corps de Ballet Conductor, Tullio Serafin

M100 STATE SYMPHONY ORCHESTRA. Presented January 18. Ignaz Waghalter, conductor; Ossip Gabrilowitsch, pianist.

M101 SUNDAY EVENING CONCERT. Presented January 18. Magdeleine Brard, pianist; Metropolitan Orchestra, Wilfrid Pelletier, conductor. Miles, Mario, Peralta and Gordon, and Messrs. Chamlee, Ballester and Rothler.

M102 MARTA. Presented January 19. Lady Harriet.....Frances Alda Nancy.....Kathleen Howard Lionel.....Beniamino Gigli Plunkett.....Adamo Didur Sir Tristan.....Pompilio Malatesta The Sheriff.....Louis D'Angelo A Servant.....Vincenzo Reschiglian Conductor, Gennaro Papi

M103 Presented January 21. Mmes. Easton, Bourskaya, Jeritza, Elda, Messrs. Chamlee, Ballester, Bada, Louis D'Angelo, Reschiglian, Serafin, Errolle, Scotti, Paltrinieri, Gigli, Didur, Malatesta, Picco, Rothler. Conductor, Gennaro Papi

M104 DIE WALKURE. Presented January 21. Siegmund.....Curt Taucher Hunding.....William Gustafson Wotan.....Michael Bohnen Sieglinde.....Marie Mueller (Debut) Bruennhilde.....Nanny Larsen Todsén Fricka.....Karin Branzell Helmwigge.....Marcella Roseler Gerhilde.....Phradie Wells Ortlinde.....Laura Robertson Roswelsae.....Ina Bourskaya Grimgerde.....Marlon Telva Waltraute.....Henriette Wakefield Siegrune.....Raymonde Delaunais Schwertleite.....Kathleen Howard Conductor, Artur Bodanzky

M105 DINORAH. Presented January 22. Hoel.....Giuseppe De Luca Corentino.....Armand Tokatyan Dinorah.....Amelita Galli-Curci Huutaman.....Louis D'Angelo Harvester.....Max Altglass Two Goatherds.....Charlotte Ryan, Merle Alcock Conductor, Gennaro Papi

M106 JENUFA. Presented January 23. Mmes. Jeritza, Branzell, Howard, Dalossy, Robertson, Ryan and Mattfeld. Messrs. Laubenthal, Meader, Schuetzendorf, Wolfe. Conductor, Artur Bodanzky

M107 LUCIA DI LAMMERMOOR. Presented January 24. Lucia.....Amelita Galli-Curci Elisa.....Grace Anthony Edgardo.....Beniamino Gigli Lord Enrico Ashton.....Giuseppe De Luca Raimondo.....Jose Mardones Arturo.....Angelo Bada Normanno.....Giordano Paltrinieri Conductor, Gennaro Papi

M108 LOHENGRIN. Presented January 24. King Henry.....Gustav Schuetzendorf Lohengrin.....Kurt Taucher Elsa of Brabant.....Marie Mueller Telramund.....Friedrich Schorr Ortrud.....Karin Branzell The King's Herald.....Carl Schlegel Louisa Hunter.....Minnie Egner Boroff.....Laura Robertson Doctor Loreck.....Mary Bouetti Conductor, Artur Bodanzky

M109 SUNDAY EVENING CONCERT. Presented January 25. Sascha Jacobsen, violinist; Samuel Chotzinoff, pianist; Messrs. Tibbett and Tokatyan, Miles, Mario, Telva and Roseler.

M110 FEDORA. Presented January 26. Princess Fedora.....Maria Jeritza Countess Olga.....Nanette Gullford Count Loris.....Beniamino Gigli Le Sirlex.....Antonio Scotti Dimitri.....Ellen Dalossy Desire.....Giordano Paltrinieri Baron Rouvel.....Angelo Bada Cirillo.....Giovanni Martino Boroff.....Millo Picco Grech.....Louis D'Angelo Doctor Loreck.....Paolo Ananian Boleslao Lasinsky.....Wilfrid Pelletier Sergio.....Sante Mandelli A Little Savoyard.....Merle Alcock Conductor, Gennaro Papi

M111 THAIS. Presented January 28. Thais.....Maria Jeritza Niclas.....Raiph Errolle Athanael.....Giuseppe Danise Palemon.....Louis D'Angelo Crobyle.....Nanette Gullford Albine.....Minnie Egner A Servant.....Henriette Wakefield Incidental Dances by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet Conductor, Louis Hasselmanns

M112 RIGOLETTO. Presented January 28. The Duke.....Miguel Fieta Rigoletto.....Vicente Ballester Gilda.....Amelita Galli-Curci Maddalena.....Leon Rothler Giovanna.....Marlon Telva Monterone.....Grace Anthony Marullo.....Paolo Ananian Borsa.....Millo Picco Ceprano.....Angelo Bada The Countess.....Louis D'Angelo A Page.....Paolina Tomisani Incidental Dance by Corps de Ballet Conductor, Tullio Serafin

M113 COSI FAN TUTTE. Presented January 29. Don Alfonso.....Adamo Didur Ferrando.....George Meader Guglielmo.....Giuseppe De Luca Dorabella.....Frances Peralta Pjoridigli.....Florence Easton Despina.....Lucrezia Bori Conductor, Artur Bodanzky

M114 DINORAH. Presented January 30. Hoel.....Giuseppe De Luca Corentino.....Armand Tokatyan Dinorah.....Amelita Galli-Curci Huntzman.....Louis D'Angelo Harvester.....Max Altglass Two Goatherds.....Charlotte Ryan, Merle Alcock Conductor, Gennaro Papi

M115 GOTTERDAMMERUNG. Presented January 31. Siegfried.....Curt Taucher Gunther.....Friedrich Schorr Hagen.....Michael Bohnen Alberich.....Gustav Schuetzendorf Bruennhilde.....Nanny Larsen Todsén Waltraute.....Marie Mueller Helmwigge.....Karin Branzell Woglinde.....Laura Robertson Wellgunde.....Phradie Wells Flosshilde.....Marlon Telva I. Norne.....Merle Alcock II. Norne.....Henriette Wakefield III. Norne.....Marcella Roseler Conductor, Artur Bodanzky

M116 LA GIOCONDA. Presented January 31. Laura Adorno.....Frances Peralta Aivise Badocero.....Jeanne Gordon La Cieca.....Jose Mardones Enzo Grimaldo.....Merle Alcock Barnaba.....Beniamino Gigli Isopo.....Giuseppe Danise A Monk.....Vincenzo Reschiglian A Steersman.....Giordano Paltrinieri Incidental Dance by Corps de Ballet Conductor, Tullio Serafin

M117 STATE SYMPHONY ORCHESTRA. Presented February 1. Ignaz Waghalter, conductor; Pablo Casala (soloist), cellist.

M118 SUNDAY EVENING CONCERT. Presented February 1. With Mmes. Peralta, Chamlee, Ryan, Gordon, Altglass, Schuetzendorf.

Sabanewa, Wells, Dalossy, Thais; Messrs. Bonetti Wakefield, Errolle, Paltrinieri, Tokatyan, D'Angelo, Gabor, Picco, Tibbett, Ananian, Didur, Gustafson and Rothler. Conductor, Giuseppe Bamboschek

M119 FALSTAFF. Presented February 2. Sir John Falstaff.....Antonio Scotti Ford.....Lawrence Tibbett Fenton.....Armand Tokatyan Dr. Caius.....Angelo Bada Bardolph.....Giordano Paltrinieri Pistol.....Adamo Didur Mistress Ford.....Lucrezia Bori Anne.....Frances Alda Dame Quickly.....Marlon Telva Mistress Page.....Henriette Wakefield Incidental Dance by Corps de Ballet Conductor, Tullio Serafin

M120 JENUFA. Presented February 4. Grandmother Buryja.....Kathleen Howard Luca Klemen (Her Grand).....George Meader Stewa Buryja (children) Rudolf Laubenthal The Sexton's Widow.....Karin Branzell Jenfa, Her Adopted Daughter.....Maria Jeritza The Mill Foreman.....Gustav Schuetzendorf The Village Judge.....James Wolfe His Wife.....Laura Robertson Karolka, Their Daughter.....Ellen Dalossy A Maid.....Grace Anthony Barena, a Servant-Maid.....Charlotte Ryan An Aunt.....Marie Mattfeld Incidental Dance by Corps de Ballet Conductor, Artur Bodanzky

M121 CAVALLERIA RUSTICANA. Presented February 5. Santuzza.....Frances Peralta Lola.....Marlon Telva Turiddu.....Beniamino Gigli Alfio.....Vicente Ballester Lucia.....Grace Anthony LE COQ D'OR. Presented February 5. The Princess.....Amelita Galli-Curci The King.....Adamo Didur Amelita.....Merle Alcock The Astrologer.....Rafaelo Diaz The General.....Louis D'Angelo The Prince.....Giordano Paltrinieri A Knight.....Vincenzo Reschiglian Or These Singers: Rosina Galli, Alexis Kosler, Florence Rndolph, Giuseppe Bonfiglio, Otokar Bartik, Isador Sweet, Domenico Da Re. Utoker of the Golden Cock.....Charlotte Ryan Conductor, Giuseppe Bamboschek

M122 LA BOHEME. Presented February 5. Rodolfo.....Giacomo Lauri-Volpi Schenarrd.....Millo Picco Benoit.....Pompilio Malatesta Mimì.....Max Altglass Parnpignol.....Giuseppe Danise Marcello.....Jose Mardones Colline.....Paolo Ananian Alcindoro.....Louise Hunter Musetta.....Pompilio Malatesta Conductor, Gennaro Papi

M123 CARMEN. Presented February 6. Carmen.....Ina Bourskaya Micaela.....Queena Marie Frasquita.....Grace Anthony Mercedes.....Henriette Wakefield Don Jose.....Edward Johnson Escamillo.....Giuseppe De Luca Dancaire.....Paolo Ananian Remendado.....George Meader Zuniga.....Giovanni Martino Morslea.....Louis D'Angelo Incidental Ballet by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet Conductor, Louis Hasselmanns

M124 FEDORA. Presented February 7. Maria Jeritza Princess Fedora.....Nanette Gullford Count Loris.....Beniamino Gigli De Sirlex.....Antonio Scotti Dimitri.....Ellen Dalossy Desire.....Giordano Paltrinieri Baron Rouvel.....Angelo Bada Cirillo.....Giovanni Martino Boroff.....Millo Picco Grech.....Louis D'Angelo Doctor Loreck.....Paolo Ananian Boleslao Lasinsky.....Wilfrid Pelletier Sergio.....Sante Mandelli A Little Savoyard.....Merle Alcock Conductor, Gennaro Papi

M125 DIE WALKURE. Presented February 7. Siegmund.....Curt Taucher Hunding.....William Gustafson Wotan.....Michael Bohnen Sieglinde.....Marie Mueller Bruennhilde.....Nanny Larsen Todsén Fricka.....Karin Branzell Helmwigge.....Marcella Roseler Gerhilde.....Phradie Wells Ortlinde.....Laura Robertson Roswelsae.....Ina Bourskaya Grimgerde.....Marlon Telva Waltraute.....Henriette Wakefield Siegrune.....Raymonde Delaunais Schwertleite.....Kathleen Howard Conductor, Artur Bodanzky

M126 RECITAL. Presented February 8. Efrom Zimballist, violinist; Emanuel Bay, pianist.

M127 SUNDAY EVENING CONCERT. Presented February 8. Mmes. Galli-Curci, Mueller, Gordon and Telva; Messrs. Chamlee, Tibbett, Schorr, Rothler and Mardones.

M128 MADAMA BUTTERFLY. Presented February 9. Cio-Cio-San.....Elizabeth Retberg Suzuki.....Marlon Telva Kate Pinkerton.....Phradie Wells U. S. Pinkerton.....Edward Johnson U. S. Consul Sharpless.....Antonio Scotti Goro.....Angelo Bada Yamadori.....Vincenzo Reschiglian The Uncle Priest.....Paolo Ananian Yakuside.....Pompilio Malatesta The Imperial Commissary.....Louis D'Angelo Conductor, Tullio Serafin

M129 TOSCA. Presented February 10. Maria Jeritza Floria Tosca.....Maria Jeritza Mario Cavaradossi.....Beniamino Gigli Baron Scarpia.....Antonio Scotti Cesare Angelotti.....Louis D'Angelo The Sacristan.....Pompilio Malatesta Spoletta.....Giordano Paltrinieri Sparone.....Vincenzo Reschiglian A Jailer.....Millo Picco A Shepherd.....Merle Alcock Conductor, Tullio Serafin

M130 GOTTERDAMMERUNG. Presented February 11. Siegfried.....Rudolf Laubenthal Gunther.....Friedrich Schorr Hagen.....Michael Bohnen Alberich.....Gustav Schuetzendorf Bruennhilde.....Nanny Larsen Todsén Gutrune.....Marie Mueller Waltraute.....Karin Branzell Wellgunde.....Laura Robertson Flosshilde.....Phradie Wells I. Norne.....Marlon Telva II. Norne.....Merle Alcock III. Norne.....Henriette Wakefield Zwei Maunen.....Laura Robertson Conductor, Artur Bodanzky

M131 THAIS. Presented February 12. Thais.....Maria Jeritza Niclas.....Raiph Errolle Athanael.....Clarence Whitehill Palemon.....Louis D'Angelo Crobyle.....Nanette Gullford Myrtaie.....Minnie Egner Albine.....Kathleen Howard A Servant.....Millo Picco Incidental Dances by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio and Corps de Ballet Conductor, Louis Hasselmanns

M132 L'AFRICANA. Presented February 12. Don Pedro.....Adamo Didur Don Diego.....Paolo Ananian Inca.....Nanny Larsen Todsén Vasco Da Gama.....Beniamino Gigli Don Alvaro.....Angelo Bada Nelusko.....Giuseppe Danise Selika.....Elizabeth Retberg Grand Inquisitor.....Leon Rothler Grand Brahmla.....Henriette Wakefield An Usher.....Vincenzo Reschiglian Au Official.....Max Altglass Incidental Dances by Corps de Ballet Conductor, Tullio Serafin

M133 LA TRAVIATA. Presented February 13. Flora Bervoise.....Amelita Galli-Curci Anna.....Minnie Egner Alfredo.....Giacomo Lauri-Volpi Giorgio Germont.....Giuseppe De Luca Gastoue.....Angelo Bada Baron Douphol.....Millo Picco Marquia d'Obigny.....Louis D'Angelo Doctor Grenvil.....Paolo Ananian Ballet Divertissement by Rosina Galli, Premiere Danseuse; Giuseppe Bonfiglio, Florence Rudolph and Corps de Ballet Conductor, Tullio Serafin

M134 TRISTAN UND ISOLDE. Presented February 14. Tristan.....Curt Taucher Koenig Marke.....Michael Bohnen Isolde.....Nanny Larsen Todsén Kurvenal.....Friedrich Schorr Melot.....Arnold Gabor Brangaene.....Karin Branzell A Shepherd.....George Meader The Steersman.....Louis D'Angelo A Sailor's Voice.....Angelo Bada Conductor, Artur Bodanzky

M135 CAVALLERIA RUSTICANA. Presented February 14. Santuzza.....Frances Peralta Lola.....Merle Alcock Turiddu.....Mario Chamlee Alfio.....Vicente Ballester Lucia.....Grace Anthony Conductor, Gennaro Papi. Followed by PAGLIACCI.....Lucrezia Bori Nedda.....Edward Johnson Tonio.....Giuseppe De Luca Roppo.....Giordano Paltrinieri Silvie.....Lawrence Tibbett Conductor, Gennaro Papi.

M136 STATE SYMPHONY ORCHESTRA. Presented February 15. Percy Grainger, pianist. Conductor, Ignaz Waghalter.

M137 SUNDAY EVENING CONCERT. Presented February 15. With Mmes. Mario, Peralta, Ryan, Alcock and Egner; Messrs. Tokatyan, Errolle, Chamlee, Bada, Ballester, Tibbett, Didur, Mardones and Rothler. Conductor, Giuseppe Bamboschek.

M138 DIE WALKURE. Presented February 16. Siegmund.....Curt Taucher Hunding.....William Gustafson Wotan.....Michael Bohnen Sieglinde.....Clarence Whitehill Bruennhilde.....Elizabeth Retberg Nanny Larsen Todsén Fricka.....Karin Branzell Helmwigge.....Nanette Gullford Gerhilde.....Phradie Wells Ortlinde.....Laura Robertson Roswelsae.....Ina Bourskaya Grimgerde.....Marlon Telva Waltraute.....Henriette Wakefield Siegrune.....Raymonde Delaunais Schwertleite.....Kathleen Howard Conductor, Artur Bodanzky.

M138-A LUCIA DI LAMMERMOOR. Presented February 17. Lucia.....Amelita Galli-Curci Elisa.....Minnie Egner Edgardo.....Beniamino Gigli Lord Enrico Ashton.....Vicente Ballester

Raimondo Jose Mardonea
Arturo Angelo Bada
Normanno Giordano Patrini
Conductor, Gennaro Papi.

M139 TANNHAUSER. Presented February 18.
Landgraf Hermann.....Michael Bohnen
Tannhauser.....Curt Taucher
Wolfram.....Friedrich Schorr
Yseult.....George Meader
Barnabas.....Arnold Gabor
Reinold.....Max Bloch
Reinmar.....William Gustafson
Elisabeth.....Marla Jeritta
Venus.....Jeanne Gordon
A Young Shepherd.....Raymonde Delaunais
Four Pages.....Mary Bonetti, Minnie
Egner, Louise Hunter and Charlotte Ryan
Incidental Dance by Corps de Ballet.
Conductor, Artur Bodanzky.

M140 FALSTAFF. Presented February 18.
Sir John Falstaff.....Antonio Scotti
Ford.....Lawrence Tibbett
Fenton.....Armand Tokatyán
Dr. Calus.....Angelo Bada
Raphael.....Giordano Patrini
Pistol.....Adamo Didur
Mistress Ford.....Lucrezia Bori
Anne.....Frances Alda
Dame Quickly.....Marion Telva
Mistress Page.....Kathleen Howard
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin

M141 GIOVANNI GALLURESE. Presented February 19.
Giovanni Gallurese.....Giacomo Lauri-Volpi
Marla.....Marla Mueller
Nuvla.....Giovanni Martino
Rivegas.....Giuseppe Danise
Bastiano.....Angelo Bada
A Spanish Officer.....Millo Picco
Jose.....Adamo Didur
Tropea.....Vincenzo Reschiglian
Don Pasquale.....Pomplio Malatesta
A Shepherd's Voice.....Mary Bonetti
Special Dances by Rosina Galli, Premiere
Danseuse; Giuseppe Bonfiglio, Florence
Rudolph and Corps de Ballet.
Conductor, Tullio Serafin

M142 MADAMA BUTTERFLY. Presented February 20.
Cio-Cio-San.....Elizabeth Reibberg
Suzuki.....Marion Telva
Kate Pinkerton.....Phradie Wells
R. F. Pinkerton.....Beniamino Gigli
U. S. Consul Sharpless.....Antonio Scotti
Gom.....Angelo Bada
Yamadori.....Vincenzo Reschiglian
The Uncle Priest.....Paolo Ananian
Yakuside.....Paolo Ananian
The Imperial Commissary.....Millo Picco
Conductor, Tullio Serafin

M143 LA TRAVIATA. Presented February 21.
Violetta.....Lucrezia Bori
Flora Bervoise.....Minnie Egner
Anna.....Grace Anthony
Alfredo.....Giacomo Lauri-Volpi
Giorgio Gormont.....Giuseppe De Luca
Gastone.....Giordano Patrini
Baron Douphol.....Millo Picco
Marquis d'Obigny.....Louis D'Angelo
Doctor Grenvil.....Paolo Ananian
Ballet Divertissement by Rosina Galli, Premiere
Danseuse; Giuseppe Bonfiglio, Florence
Rudolph and Corps de Ballet.
Conductor, Tullio Serafin

M144 BORIS GODUNOFF. Presented February 21.
Boris.....Adamo Didur
Teodoro.....Raymonde Delaunais
Xenia.....Ellen Dalossy
The Nurse.....Kathleen Howard
Schonliksky.....Angelo Bada
Tchekaloff.....Lawrence Tibbett
Brother Pimen.....Leon Rothler
Dimritri.....Edward Johnson
Marina.....Ina Bourskaya
Varlaam.....Giovanni Martino
Mossal.....Max Altgiass
The Innkeeper.....Henriette Wakefield
The Simpleton.....Giordano Patrini
A Police Official.....Louis D'Angelo
Loritsky.....Carl Schlegel
Tcherniakowsky.....Vincenzo Reschiglian
Conductor, Gennaro Papi

M145 NATIONAL POLISH ORCHESTRA. Presented February 22. Stanislaw Marnyslowski, conductor and violinist.

M146 SUNDAY EVENING CONCERT. Presented February 22. Marla Sundelius, soprano; Jeanne Gordon, contralto; Beniamino Gigli, tenor, and Jose Mardonea, basso. Conductor, Tullio Serafin

M147 CAIMEN. Presented February 23.
Carmen.....Ina Bourskaya
Micaela.....Nannette Guilford
Frasquita.....Marie Tiffany
Mercedee.....Henriette Wakefield
Don Jose.....Edward Johnson
Escamillo.....Clarence Whitehill
Ignaz.....Paolo Ananian
Hernando.....George Meader
Zuzka.....Giovanni Martino
Morales.....Lawrence Tibbett
Incidental Ballet by Rosina Galli, Premiere
Danseuse; Giuseppe Bonfiglio and Corps
de Ballet
Conductor, Louis Hasselmanns

M148 RIGOLETTO. Presented February 23.
The Duke.....Giacomo Lauri-Volpi
Rigoletto.....Giuseppe De Luca
Gilda.....Toll dal Monte
Sparafucile.....Jose Mardonea
Maddalena.....Jeanne Gordon
Giovanna.....Grace Anthony
Monterone.....Louis D'Angelo
Marrillo.....Millo Picco
Borsa.....Angelo Bada
Coprano.....Vincenzo Reschiglian

The Countess.....Minnie Egner
A Page.....Paolina Tomisani
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin

M149 Presented February 24. Marla Jeritta, soprano; Emil Polak, pianist; Metropolitan Orchestra. Conductor, Josef Stransky

M150 PAGLIACCI. Presented February 25.
Nedda.....Queena Mario
Canio.....Edward Johnson
Tonio.....Giuseppe De Luca
Beppe.....Angelo Bada
Silvio.....Millo Picco
Conductor, Gennaro Papi
Followed by

LE COQ D'OR.
The Princess.....Thalia Sabanieva
The King.....Adamo Didur
Amelia.....Henriette Wakefield
The Astrologer.....Rafoel Diaz
The General.....Loula D'Angelo
The Prince.....Giordano Patrini
A Knight.....Vincenzo Reschiglian
Or These Singers: Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isador Sweeney, Domenico Da Re.
Voice of the Golden Cock.....Charlotte Ryan
Conductor, Giuseppe Bamboschek

M151 DAS RHEINGOLD. Presented February 26.
Wotan.....Michael Bohnen
Donner.....Carl Schlegel
Donner.....Ralph Errolle
Froh.....Curt Taucher
Loge.....Gustav Schuetzendorf
Alberich.....George Meader
Wise.....Leon Rothler
Fafner.....James Wolfe
Fricka.....Nanny Larsen Todsén
Frela.....Maria Mueller
Erda.....Karin Branzell
Erda.....Charlotte Ryan
Woglinde.....Phradie Wells
Wellgunde.....Marion Telva
Flosshilde.....Marion Telva
Conductor, Artur Bodanzky

M152 FALSTAFF. Presented February 26.
Sir John Falstaff.....Antonio Scotti
Ford.....Lawrence Tibbett
Fenton.....Armand Tokatyán
Dr. Calus.....Angelo Bada
Raphael.....Giordano Patrini
Pistol.....Adamo Didur
Mistress Ford.....Lucrezia Bori
Anne.....Frances Alda
Dame Quickly.....Marion Telva
Mistress Page.....Kathleen Howard
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin

M153 DIE MEISTERSINGER. Presented February 27.
Eva.....Elizabeth Reibberg
Magdalene.....Henriette Wakefield
Walter von Stolzing.....Curt Taucher
Hans Sachs.....Friedrich Schorr
Reckmesser.....Gustav Schuetzendorf
Kothner.....Leon Rothler
Kothner.....Carl Schlegel
Vogelsgaang.....Max Bloch
Zorn.....Angelo Bada
Moser.....Max Altgiass
Esslinger.....Giordano Patrini
Naechtigall.....Loula D'Angelo
Ortel.....Paolo Ananian
Fols.....James Wolfe
Schwartz.....William Gustafson
David.....George Meader
A Night Watchman.....Arnold Gabor
Conductor, Artur Bodanzky

M154 GIOVANNI GALLURESE. Presented February 28.
Giovanni Gallurese.....Giacomo Lauri-Volpi
Marla.....Marla Mueller
Nuvla.....Giovanni Martino
Rivegas.....Giuseppe Danise
Bastiano.....Angelo Bada
A Spanish Officer.....Millo Picco
Jose.....Adamo Didur
Tropea.....Vincenzo Reschiglian
Don Pasquale.....Pomplio Malatesta
A Shepherd's Voice.....Mary Bonetti
Incidental Dances by Rosina Galli, Premiere
Danseuse; Giuseppe Bonfiglio, Florence
Rudolph and Corps de Ballet.
Conductor, Tullio Serafin

M155 LA GIOCONDA. Presented February 28.
La Gioconda.....Francesa Peralta
Laura Adorno.....Jeanne Gordon
Alvise Badoero.....Jose Mardonea
La Cilea.....Merle Alcock
Enzo Grimaldo.....Beniamino Gigli
Barnaba.....Giuseppe De Luca
Zuane, A Singer.....Vincenzo Reschiglian
Isopo.....Giordano Patrini
A Monk.....Louis D'Angelo
A Steersman.....Arnold Gabor
Incidental Dances by Corps de Ballet.
Conductor, Tullio Serafin

M156 STATE SYMPHONY ORCHESTRA. Presented March 1. Ixas Washalter, conductor; Evacl Beloussoff, cellist.

M157 SUN EVE CONCERT. Presented March 1. Queena Mario, Tokatyán and Ballet, Mardonea, Bada and Patrini, Grace Anthony, Giuseppe Bamboschek, conductor; Mr. Setti's Chorus.

M157 L'AFRICANA. Presented March 2.
Don Pedro.....Adamo Didur
Don Diego.....Paolo Ananian
Ines.....Queena Mario
Vasco Da Gama.....Beniamino Gigli
Don Alvaro.....Angelo Bada
Netusko.....Giuseppe Danise
Selika.....Elizabeth Reibberg
Grand Inquisitor.....Leon Rothler
Grand Brahmin.....Marion Telva
Anna.....Henriette Wakefield
An Usher.....Vincenzo Reschiglian
An Officer.....Max Altgiass
Incidental Dances by Corps de Ballet.
Conductor, Tullio Serafin.

M158 ROMEO ET JULIETTE. Presented March 4.
Juliette.....Lucrezia Bori
Stephano.....Raymonde Delaunais
Gortrade.....Henriette Wakefield
Romeo.....Edward Johnson
Tybald.....Angelo Bada
Benvolio.....Giordano Patrini
Mercutio.....Giuseppe De Luca
Paria.....Millo Picco
Gregorio.....Paolo Ananian
Capulet.....Adamo Didur
Friar Laurent.....Leon Rothler
The Duke of Verona.....William Gustafson
Incidental Dances by Corps de Ballet.
Conductor, Loula Hasselmanns

M159 DIE WALKURE. Presented March 5.
Siegmund.....Rudolf Laubenthal
Hunding.....William Gustafson
Wotan.....Clarence Whitehill
Sieglinde.....Elizabeth Reibberg
Brunnhilde.....Nanny Larsen Todsén
Fricka.....Karin Branzell
Helmwige.....Nannette Guilford
Gerbilde.....Phradie Wells
Ortlunde.....Laura Robertson
Roswaisse.....Ina Bourskaya
Grimgerde.....Marion Telva
Waltraute.....Henriette Wakefield
Siegrune.....Raymonde Delaunais
Schwertleite.....Kathleen Howard
Conductor, Artur Bodanzky

M160 PAGLIACCI. Presented March 5.
Nedda.....Queena Mario
Canio.....Giovanni Martino
Tonio.....Giuseppe Danise
Beppe.....Giordano Patrini
Silvio.....Lawrence Tibbett
Conductor, Gennaro Papi.

LE COQ D'OR. Presented March 5.
The Princess.....Thalia Sabanieva
The King.....Adamo Didur
Amelia.....Merle Alcock
The Astrologer.....Max Bloch
The General.....Louis D'Angelo
The Prince.....Giordano Patrini
A Knight.....Vincenzo Reschiglian
Or These Singers: Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isador Sweeney, Domenico Da Re.
Voice of the Golden Cock.....Charlotte Ryan
Conductor, Giuseppe Bamboschek

M161 RIGOLETTO. Presented March 6.
The Duke.....Giacomo Lauri-Volpi
Rigoletto.....Giuseppe De Luca
Gilda.....Elvira de Hildaigo
Sparafucile.....Jose Mardonea
Maddalena.....Jeanne Gordon
Giovanna.....Grace Anthony
Monterone.....Louis D'Angelo
Marrillo.....Millo Picco
Borsa.....Angelo Bada
Ceprano.....Vincenzo Reschiglian
The Countess.....Minnie Egner
A Page.....Paolina Tomisani
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin.

M162 LOHENGRIN. Presented March 7.
King Henry.....Michael Bohnen
Lohengrin.....Curt Taucher
Elsa of Brabant.....Maria Mueller
Telramund.....Friedrich Schorr
Ortrud.....Karin Branzell
The King's Herald.....Carl Schlegel
A Knight.....Louise Hunter
Mime.....Minnie Egner
Laura Robertson
Mary Bonetti
Conductor, Artur Bodanzky

M163 FALSTAFF. Presented March 7.
Sir John Falstaff.....Antonio Scotti
Ford.....Lawrence Tibbett
Fenton.....Armand Tokatyán
Dr. Calus.....Angelo Bada
Raphael.....Giordano Patrini
Pistol.....William Gustafson
Mistress Ford.....Lucrezia Bori
Anne.....Queena Mario
Dame Quickly.....Marion Telva
Mistress Page.....Kathleen Howard
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin.

M164 NATIONAL POLISH ORCHESTRA. Presented March 8. Stanislaw Marnyslowski, conductor.

M165 SUNDAY EVENING CONCERT. Presented March 8. Giuseppe Bamboschek, conductor; Queena Mario, Henriette Wakefield, Friedrich Schorr, Francesa Peralta, Merle Alcock, Armand Tokatyán, Millo Picco, Grace Anthony.

M166 GIOVANNI GALLURESE. Presented March 9.
Giovanni Gallurese.....Giacomo Lauri-Volpi
Marla.....Marla Mueller
Nuvla.....Giovanni Martino
Rivegas.....Giuseppe Danise
Bastiano.....Angelo Bada
A Spanish Officer.....Millo Picco
Jose.....Adamo Didur
Tropea.....Vincenzo Reschiglian
Don Pasquale.....Pomplio Malatesta
A Shepherd's Voice.....Mary Bonetti
Incidental Dances by Rosina Galli, Premiere
Danseuse; Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Tullio Serafin.

M167 SIEGFRIED. Presented March 11.
Siegfried.....Curt Taucher
Mime.....George Meader
Der Wauderer.....Friedrich Schorr
Alberich.....Gustav Schuetzendorf
Fafner.....William Gustafson
Erda.....Marion Telva
Brunnhilde.....Nanny Larsen Todsén
Voice of the Forest Bird.....Charlotte Ryan
Conductor, Artur Bodanzky

M168 LA ROHEME. Presented March 11.
Rodolfo.....Giovanni Martino
Schaunard.....Millo Picco
Benoit.....Paolo Ananian
Mimi.....Lucrezia Bori
Pargpignol.....Max Altgiass
Marcello.....Antonio Scotti
Colline.....Leon Rothler
Alcindoro.....Pomplio Malatesta
Musetta.....Louise Hunter
A Sergeant.....Vincenzo Reschiglian
Conductor, Gennaro Papi

M169 ANDREA CHENIER. Presented March 12.
Charles Gerard.....Giuseppe De Luca
Countess de Tourny.....Kathleen Howard
Madeleine, Her Daughter.....Elizabeth Reibberg
Bersil, a Muletto.....Ellen Dalossy
Fleville.....Lawrence Tibbett
The Abbe.....Giordano Patrini
Andrea Chenier.....Giacomo Lauri-Volpi
Major-Domo.....Vincenzo Reschiglian
Mathieu.....Adamo Didur
A Governmental Spy.....Angelo Bada
Roucher.....Millo Picco
An Old Woman.....Marion Telva
Fouquier.....Paolo Ananian
Dumas.....Louis D'Angelo
Schmidt, a Jailer.....Pomplio Malatesta
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin.

M170 PETRUSCHKA. Presented March 13.
A Ballerina.....Rosina Galli
Petruschka.....Adolf Bolm
A Moor.....Giuseppe Bonfiglio
An Old Showman.....Ottokar Bartik
A Street Dancer.....Florence Rudolph
A Jolly Merchant.....Armando Agnini
Conductor, Tullio Serafin.
Production staged by Adolf Bolm.
—FOLLOWED BY—

Medda.....Lucrezia Bori
Canio.....Edward Johnson
Tonio.....Giuseppe Danise
Beppe.....Angelo Bada
Silvio.....Lawrence Tibbett
Conductor, Gennaro Papi.

M171 AIDA. Presented March 14.
The King.....Paolo Ananian
Amneris.....Jeanne Gordon
Aida.....Elizabeth Reibberg
Radamea.....Giovanni Martino
Ramfis.....Jose Mardonea
Amonasso.....Giuseppe De Luca
A Messenger.....Giordano Patrini
A Priestess.....Phradie Wells
Incidental Dances by Florence Rudolph and Corps de Ballet.
Conductor, Tullio Serafin.

M172 SIEGFRIED. Presented March 14. Rudolf Laubenthal, Karin Branzell, Max Bloch, Mme. Larsen-Todsén, Schorr, Schuetzendorf, Gustafson, Miss Ryan. Conductor, Artur Bodanzky

M173 PHILHARMONIC SOCIETY. Presented March 15. Willem Mengelberg, conductor; Erna Rubinstein, violinist, assisting artist.

M174 FAUST. Presented March 15. Thalia Sabanieva, Joan Ruth, Henriette Wakefield, Armand Tokatyán, Jose Mardonea, Vincenzo Ballester and Loula D'Angelo, Bamboschek, conductor.

M175 DER FREISCHUTZ. Presented March 16.
Prince Ottokar.....Gustav Schuetzendorf
Cuno.....Carl Schlegel
Agathe.....Elizabeth Reibberg
Aennchen.....Queena Mario
Caspar.....Michael Bohnen
Max.....George Mueller
Samel.....James Wolfe
Hermit.....Leon Rothler
Killian.....Arnold Gabor
Bridemaids.....Louise Hunter
Incidental Dances by Rosina Galli, premiere
danseuse; Giuseppe Bonfiglio and Corps de
Ballet.
Conductor, Artur Bodanzky

M176 GIOVANNI GALLURESE. Presented March 18.
Giovanni Gallurese.....Giacomo Lauri-Volpi
Marla.....Marla Mueller
Nuvla.....Giovanni Martino
Rivegas.....Giuseppe Danise
Bastiano.....Angelo Bada
A Spanish Officer.....Millo Picco
Jose.....Adamo Didur
Tropea.....Vincenzo Reschiglian
Don Pasquale.....Pomplio Malatesta
A Shepherd's Voice.....Mary Bonetti
Incidental Dances by Florence Rudolph,
Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Tullio Serafin
—FOLLOWED BY—

PETRUSCHKA.....Rosina Galli
Petruschka.....Adolf Bolm
A Moor.....Giuseppe Bonfiglio
An Old Showman.....Ottokar Bartik
A Street Dancer.....Florence Rudolph
A Jolly Merchant.....Armando Agnini
Conductor, Tullio Serafin
Production staged by Adolf Bolm, De
Leporte, Ogden, Rogge, Glover.

M177 GOTTERDAMMERUNG. Presented March 19.
Siegfried.....Rudolf Laubenthal
Gunther.....Friedrich Schorr
Hagen.....Michael Bohnen
Alberich.....Gustav Schuetzendorf
Brunnhilde.....Nanny Larsen Todsén
Gutrune.....Maria Mueller
Waltraute.....Marion Telva
Woglinde.....Laura Robertson
Wellgunde.....Phradie Wells
Flosshilde.....Marion Telva
Mime.....Merle Alcock
H. Norn.....Henriette Wakefield

III. Norne Laura Robertson
Zwei Mannen Max Altglass
Conductor, Artur Bodanzky

M178 SAMSON ET DALILA. Presented March 19.
Sallya Karin Branzell
Samson Giovanni Martinelli
The High Priest Giuseppe Danise
Abimelech Louis D'Angelo
An Old Hebrew Jose Mardones
A Philistine Messenger Giordano Patrineri
First Philistine Max Altglass
Second Philistine Vincenzo Reschiglian
Incidental Dances by Liliyan Ogden and Corps de Ballet.
Conductor, Louis Hasselmanns

M179 ANDREA CHENIER. Presented March 20.
Charles Gerard Danise
Countess de Coigny Kathleen Howard
Madeleine, Her Daughter Elizabeth Reibberg
Bersa, a Miniatto Ellen Dalossy
Fieville Lawrence Tibbett
The Abbe Giordano Patrineri
Andrea Chenier Giacomo Lauri-Volpi
Major-Domo Vincenzo Reschiglian
Mathien Adamo Didur
S. Governmental Spy Angelo Bada
Roucher Millo Picco
An Old Woman Marion Telva
Fouquier Paolo Ananian
Dumas Louis D'Angelo
Schmidt, a Jailor Pompilio Malatesta
Incidental Dance by Corps de Ballet
Conductor, Tullio Serafin

M180 PELLEAS ET MELISANDE. Presented March 21.
Melisande Lucrezia Bori
Genevieve Kathleen Howard
Little Ynold Louise Hunter
Pelieas Edward Johnson
Golaud Clarence Whitehill
Arkel Leon Rothier
A Physician Paolo Ananian
Conductor, Louis Hasselmanns

M181 LUCIA DI LAMMERMOOR. Presented March 21.
Lucia Queena Mario
Aisa Minnie Egner
Edgardo Giovanni Martinelli
Lord Enrico Ashton Giuseppe De Luca
Raimondo Jose Mardones
Arturo Angelo Bada
Normanno Giordano Patrineri
Conductor, Gennaro Papi

M182 SUNDAY EVE CONCERT. Presented March 22.
Tokatyán, Danise, Lawrence, Tibbett, Sabaniewa, Guilford, Marion Telva, Heinrich Warnke, cellist; Bamboschek, conductor.

M183 ROMEO ET JULIETTE. Presented March 23.
Edward Johnson, Lucrezia Bori, Giuseppe De Luca, Adamo Didur, Leon Rothier, Angelo Bada, Henriette Wakefield, Paolo Ananian.
Conductor, Louis Hasselmanns

M184 LA JUIVE. Presented March 25.
Nanny Larsen-Todsen, Giovanni Martinelli, Jose Mardones, Charlotte Ryan, Ralph Errolle, Louis D'Angelo, Arnold Gabor, James Wolfe.
Conductor, Louis Hasselmanns

M185 DIE MEISTERSINGER. Presented March 26.
Curt Taucher, Marie Mueller, Kathleen Howard, Michael Bohnen, George Meader, Gustav Schuetzendorf, Carl Schlegel, Leon Rothier.
Conductor, Artur Bodanzky

M186 L'ORACOLO. Presented March 26.
Adamo Didur, Antonio Scotti, Louis D'Angelo, Armand Tokatyán, Aida Patrineri, Lucrezia Bori, Henriette Wakefield, Giordano Patrineri.
Conductor, Gennaro Papi

CAVALIERIA RUSTICANA. Presented by Frances Peralta, Merle Alcock, Giacomo Lauri-Volpi, Vincenzo Balletto, Grace Anthony.
Conductor, Gennaro Papi
PETRUSCHKA. Presented by Rosina Galli, Florence Rudolph, Adolph Bolm, Ottokar Bartik, Giuseppe Bonfiglio, Armando Agnini.
Conductor, Tullio Serafin

M187 PAGLIACCI. Presented March 27.
Queena Mario, Giovanni Martinelli, Giuseppe Danise, Millo Picco.
Conductor, Gennaro Papi.
Followed by COQ D'OR. Presented by Thalia Sabaniewa, Rafaelo Diaz, Alexis Kosloff, Rosina Galli.
Conductor, Giuseppe Bamboschek.

M188 PELLEAS ET MELISANDE. Presented March 27.
Lucrezia Bori, Edward Johnson, Clarence Whitehill, Leon Rothier, Kathleen Howard, Louise Hunter.
Conductor, Louis Hasselmanns.

M189 DER FREISCHUTZ. Presented March 28.
Carl Taucher, Elizabeth, Reibberg, Michael Bohnen, Gustav Schuetzendorf, Ellen Dalossy, Carl Schlegel, James Wolfe, Leon Rothier.
Conductor, Artur Bodanzky.

M190 TALES OF HOFFMANN. Presented March 28.
Ralph Errolle, Frances Peralta, Queena Mario, Henriette Wakefield, Lawrence Tibbett, Louis D'Angelo, William Gustafson, Ira Bourskaya, Thalia Sabaniewa, Giuseppe De Luca, Paolo Ananian, James Wolfe.

Wolfe, Angelo Bada, Max Altglass, Millo Picco.
Conductor, Louis Hasselmanns.

M191 Presented March 29.
Mme. Ernestine Schumann-Heink, contralto. Florence Hardeman, violinist.

M192 SUNDAY EVENING CONCERT. Presented March 29.
Jose Mardones, Raymonde Delaunoy, Charlotte Ryan, Mary Bonetti, Gustav Schuetzendorf, Armand Tokatyán, Thalia Sabaniewa, Millo Picco, Charlotte Ryan, Marion Telva, Max Altglass, Edmund Burke, Jose Mardones.
Conductors, Paul Eisler and Karl Reidel.

M193 RIGOLETTO—Fourth Act. Presented March 30.
The Duke Ralph Errolle
Rigoletto Giuseppe Danise
Gilda Queena Mario
Sparafucile Jose Mardones
Maddalena Jeanne Gordon
Conductor, Tullio Serafin.

CARMEN—Second Act. Presented March 30.
Ina Bourskaya
Frasquita Nannette Guilford
Mercedea Merle Alcock
Don Jose Giovanni Martinelli
Escamillo Giuseppe De Luca
Dancaire Louis D'Angelo
Remendado George Meader
Zuniga James Wolfe
Morales Millo Picco
Conductor, Louis Hasselmanns.

DIE WALKURE—Third Act. Presented March 30.
Wotan Michael Bohnen
Sieglinde Marcella Roserier
Brunnhilde Nancy Larsen Todsen
Helmwige Nannette Guilford
Gerhilde Phradie Wells
Orlnide Laura Robertson
Rosweisse Ina Bourskaya
Grimgarde Marion Telva
Waltraude Merle Alcock
Siegfrune Raymonde Delaunoy
Schwertleite Kathleen Howard
Conductor, Artur Bodanzky.

ROMEO ET JULIETTE—Second Act. Presented March 30.
Juliette Lucrezia Bori
Gertrude Henriette Wakefield
Romeo Edward Johnson
Gregorio Paolo Ananian
Conductor, Louis Hasselmanns.

M194 PETRUSCHKA. Presented March 30.
A Ballerina Rosina Galli
Petruschka Adolph Bolm
A Moor Giuseppe Bonfiglio
An Old Showman Ottokar Bartik
A Jolly Merchant Armando Agnini
A Street Dancer Florence Rudolph
Conductor, Tullio Serafin.

LA BOHEME. Presented March 31.
Rodolfo Armand Tokatyán
Schaunard Louis D'Angelo
Benoit Paolo Ananian
Mimi Marie Mueller
Parignol Max Altglass
Marcello Antonio Scotti
Collino Adamo Didur
Alcindoro Pompilio Malatesta
Musetta Louise Hunter
A Sergeant Vincenzo Reschiglian
Conductor, Gennaro Papi.

M195 CONCERT (Second) by Associated Glee Clubs of America. Presented March 31.
Reinold Werzbrath, baritone. Herbert Carrick, pianist-accompanist.

M196 AIDA. Presented April 1.
The King Louis D'Angelo
Amneris Marion Telva
Aida Elizabeth Reibberg
Radameca Giacomo Lauri-Volpi
Ramfis Jose Mardones
A Messenger Giuseppe Danise
A Priestess Giordano Patrineri
A Priestess Phradie Wells
Incidental Dances by Florence Rudolph and Corps de Ballet.
Conductor, Tullio Serafin.

M197 FAUST. Presented April 1.
Faust Edward Johnson
Mephistopheles Michael Bohnen
Valentin Giuseppe De Luca
Wagner Paolo Ananian
Marguerite Marie Sundellina
Siebel Ellen Dalossy
Marthe Kathleen Howard
Conductor, Louis Hasselmanns.

M198 LA JUIVE. Presented April 2.
Rachel Nanny Larsen Todsen
Eleazar Giovanni Martinelli
Cardinal Brogni Leon Rothier
The Princess Charlotte Ryan
Leopold Ralph Errolle
Itzngiero Arnold Gabor
Albert Louis D'Angelo
A Herald James Wolfe
Major Domo James Wolfe
Incidental Ballet by Rosina Galli, Premiere Danseuse. Giuseppe Bonfiglio and Corps de Ballet.
Conductor, Louis Hasselmanns.

M199 GOETTERDAEMMERUNG. Presented April 3.
Berta Morana, Rudolph Laubenthal, Carl Schlegel, Bohnen, Schuetzendorf, Karin Branzell.
Conductor, Artur Bodanzky.

M200 L'ORACOLO. Presented April 4.
Leon Rothier
Chim-Fang Antonio Scotti
Hoo-Twin Louis D'Angelo
Win-San-Luy Ralph Errolle
Hoo-Chee Aida Patrineri
Ah-Yoe Lucrezia Bori
Hua-Quee Henriette Wakefield
A Fortune Teller Giordano Patrineri
Conductor, Gennaro Papi.

Followed by LE COQ D'OR. Presented by The Princess Thalia Sabaniewa
The King Adamo Didur
Amelia Marion Telva
The Astrologer Rafaelo Diaz
The General Louis D'Angelo
The Prince Giordano Patrineri
A Knight Vincenzo Reschiglian
Or these singers: Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isador Swee, Domenico Da Re.
Voice of the Golden Cock Charlotte Ryan
Conductor, Giuseppe Bamboschek.

M201 CARMEN. Presented April 4.
Carmen Jeanne Gordon
Micaela Ellen Dalossy
Frasquita Marie Tiffany
Mercedea Merle Alcock
Don Jose Armand Tokatyán
Escamillo Giuseppe De Luca
Dancaire Paolo Ananian
Remendado Angelo Bada
Zuniga James Wolfe
Morales Lawrence Tibbett
Incidental Dances by Corps de Ballet.
Conductor, Louis Hasselmanns.

M202 PHILHARMONIC ORCHESTRA. Presented April 5.
Mmes. Marie Sundellina, soprano. Chas. Cahier, contralto.
Conductor, Willem Mengelberg.

M203 SUNDAY EVENING CONCERT. April 6.
Jose Mardones, basso. Giovanni Martinelli, tenor. Merle Alcock, contralto.
Nanny Larsen Todsen, soprano.
Conductor, Tullio Serafin.

M204 LA TRAVIATA. Presented April 6.
Violetta Lucrezia Bori
Flora Bervoise Minnie Egner
Anna Kathleen Howard
Alfredo Giuseppe De Luca
Giorgio Germont Angelo Bada
Gastone Millo Picco
Baron Douphol Lawrence Tibbett
Doctor Grenvil Louis D'Angelo
Ballet Divertissement by Rosina Galli, Premiere Danseuse, Giuseppe Bonfiglio, Florence Rudolph and Corps de Ballet.
Conductor, Tullio Serafin.

M205 DER FREISCHUTZ. Presented April 8.
Prince Ottokar Gustav Schuetzendorf
Cuno Carl Schlegel
Agathe Elizabeth Reibberg
Annenchen Ellen Dalossy
Caspar Michael Bohnen
Max Curt Taucher
Samiel James Wolfe
Hermit Leon Rothier
Kilian Arnold Gabor
Bridesmaids Louise Hunter
Charlotte Ryan
Laura Robertson
Incidental Dances by Corps de Ballet.
Conductor, Artur Bodanzky

M206 FAUST. Presented April 9.
Faust Armand Tokatyán
Mephistopheles Feodor Chaliapin
Valentin Giuseppe De Luca
Wagner Louis D'Angelo
Marguerite Queena Mario
Siebel Ellen Dalossy
Marthe Henriette Wakefield
Conductor, Giuseppe Bamboschek.

M207 PELLEAS ET MELISANDE. Presented April 9.
Melisande Lucrezia Bori
Genevieve Kathleen Howard
Little Ynold Louise Hunter
Pelieas Edward Johnson
Golaud Clarence Whitehill
Arkel Leon Rothier
A Physician Paolo Ananian
Conductor, Louis Hasselmanns.

M208 PARSIFAL. Presented April 10.
Amfortas Clarence Whitehill
Titurel William Gustafson
Gurzemant Michael Bohnen
Parsifal Curt Taucher
Klingsor Adamo Didur
Kundry Nanny Larsen Todsen
A Voice Marion Telva
1st Knight of the Grail Angelo Bada
2nd Knight of the Grail Carl Schlegel
1st Esquire Ellen Dalossy
2nd Esquire Louise Hunter
3rd Esquire George Meader
4th Esquire Max Altglass
Solo Flower Maidens: Marcella Roserier, Grace Anthony, Raymonde Delaunoy, Laura Robertson, Charlotte Ryan, Marion Telva.
Conductor, Artur Bodanzky.

M209 SAMSON ET DALILA. Presented April 10.
Dallia Karin Branzell
Samson Giovanni Martinelli
The High Print Giuseppe De Luca
Abimelech Paolo Ananian
An Old Hebrew Giordano Patrineri
A Philistine Messenger Max Altglass
First Philistine Vincenzo Reschiglian
Second Philistine Vincenzo Reschiglian
Incidental Dances by Liliyan Ogden and Corps de Ballet.
Conductor, Louis Hasselmanns.

M210 RIGOLETTO. Presented April 11.
The Duke Giacomo Lauri-Volpi
Rigoletto Giuseppe Danise
Gilda Queena Mario
Sparafucile Jose Mardones
Maddalena Marion Telva
Giovanna Grace Anthony
Monterone Paolo Ananian
Marullo Millo Picco
Borsa Giordano Patrineri
Ceprano Vincenzo Reschiglian

The Countess Nannette Guilford
A Page Paolina Tomisani
Incidental Dance by Corps de Ballet.
Conductor, Tullio Serafin.
Followed by Igor Stravinsky's Scenes Burlesque PETRUSCHKA. Presented by A Ballerina Rosina Galli
Pelruschka Adolph Bolm
A Moor Giuseppe Bonfiglio
An Old Showman Ottokar Bartik
A Jolly Merchant Armando Agnini
A Street Dancer Florence Rudolph
Conductor, Tullio Serafin.

M211 DER FREISCHUTZ. Presented April 11.
Prince Ottokar Gustav Schuetzendorf
Cuno Carl Schlegel
Agathe Marie Mueller
Annenchen Thalia Sabaniewa
Caspar Michael Bohnen
Max George Meader
Hermit James Wolfe
Ilermit Leon Rothier
Kilian Arnold Gabor
Bridesmaids Louise Hunter
Charlotte Ryan
Laura Robertson
Incidental Dances by Corps de Ballet.
Conductor, Artur Bodanzky.

M212 Presented April 12.
Feodor Chaliapin, has-baritone. Abraham Sopkin, violinist. Max Rabinowitch, pianist.

M213 SUNDAY EVENING CONCERT. April 12.
Millo Picco, Arnold Gabor, Laura Robertson, Grace Anthony, Marion Telva, Elizabeth Reibberg, Frances Peralta, Henriette Wakefield, Jeanne Gordon, Karin Branzell, Giacomo Lauri-Volpi, Max Altglass, Giordano Patrineri, Gustav Schuetzendorf, William Gustafson, Paolo Ananian.
Conductor, Giulio Setti.

M214 PELLEAS ET MELISANDE. Presented April 13.
Melisande Lucrezia Bori
Genevieve Kathleen Howard
Little Ynold Louise Hunter
Pelieas Edward Johnson
Golaud Clarence Whitehill
Arkel Leon Rothier
A Physician Louis D'Angelo
Conductor, Louis Hasselmanns.

M215 CAVALLERIA RUSTICANA. Presented April 13.
Sanfusa Florence Easton
Lola Raymonde Delaunoy
Turiddu Armand Tokatyán
Alfo Vincenzo Balletto
Lucia Minnie Egner
Conductor, Gennaro Papi.
Followed by PAGLIACCI. Presented by Nedda Queena Mario
Canio Giovanni Martinelli
Tonio Antonio Scotti
Beppe Max Altglass
Silvio Lawrence Tibbett
Conductor, Gennaro Papi.

M216 PHILHARMONIC ORCHESTRA (Schoia Cantorum). Presented April 14.
Willem Mengelberg, conductor; Mildred Fann, soprano; Mabel Beddoe, contralto; Lambert Murphy, tenor; Thomas Denys, baritone; John Barclay, baritone; Wanda Landowska, harpichord. Paulist Chorister.

M217 BORIS GODUNOFF. Presented April 15.
Boris Feodor Chaliapin
Teodoro Raymonde Delaunoy
Xenia Ellen Dalossy
The Nurse Kathleen Howard
Schoulsky Angelo Bada
Theibkaloff Lawrence Tibbett
Brother Pimen Leon Rothier
Dimitri Ralph Errolle
Marina Ina Bourskaya
Varlaam Paolo Ananian
Missail Max Altglass
The Innkeeper Henriette Wakefield
The Simpleton Giordano Patrineri
A Police Official Louis D'Angelo
Lovitzky Carl Schlegel
Tcherniakowsky Vincenzo Reschiglian
Conductor, Gennaro Papi.

M218 LA TRAVIATA. Presented April 15.
Violetta Lucrezia Bori
Flora Bervoise Minnie Egner
Anna Henriette Wakefield
Alfredo Giacomo Lauri-Volpi
Giorgio Germont Giuseppe De Luca
Gastone Giordano Patrineri
Baron Douphol Millo Picco
Marquis d'Obigny Louis D'Angelo
Doctor Grenvil James Wolfe
Ballet Divertissement by Rosina Galli, Premiere Danseuse, Giuseppe Bonfiglio, Florence Rudolph and Corps de Ballet.
Conductor, Tullio Serafin.

M219 DER FREISCHUTZ. Presented April 16.
Prince Ottokar Gustav Schuetzendorf
Cuno Carl Schlegel
Agathe Elizabeth Reibberg
Annenchen Ellen Dalossy
Caspar Michael Bohnen
Max Curt Taucher
Samiel James Wolfe
Ilermit Leon Rothier
Kilian Arnold Gabor
Bridesmaids Louise Hunter
Charlotte Ryan
Laura Robertson
Incidental Dances by Corps de Ballet.
Conductor, Artur Bodanzky

M220 AIDA. Presented April 17.
The King Louis D'Angelo
Amneris Karin Branzell
Aida Elizabeth Reibberg
Radameca Giacomo Lauri-Volpi
Ramfis Jose Mardones

Amonaro Michael Bohpen
A Messenger Giordano Patrineri
A Priestess Charlotte Ryan
Incidental Dance by Florence Rudolph and
Corps de Ballet
Conductor, Tullio Serafin.

M221
LA BOHEME. Presented April 18.
Rodolfo Edward Johnson
Schaunard Millo Picco
Benoit Paolo Ananin
Mimi Maria Mueller
Pargipol Max Altgiass
Marcello Antonio Scotti
Colline Adamo Didur
Alcindoro Pompilio Malatesta
Musetta Louise Hunter
A Sergeant Vincenzo Reschiglian
Conductor, Gennaro Papi.

M222
IL TROVATORE. Presented April 18.
Leonora Florence Easton
Azucena Marion Telva
Mancio Minnie Egner
Manrico Giovanni Martignelli
Count Di Luna Giuseppe Danise
Ferrando Louia D'Angelo
Rita Angelo Bada
A Gypsy Arnold Gabor
Conductor, Gennaro Papi.

M223
SUNDAY EVENING CONCERT. Presented
April 20. Erwin Nyrtegyhazi, pianist;
Mme. Sabanleeva, Clarence Whitehill, Mme.
Bourskaya, Mme. Robertson, Mme. De-
launois, Vicente Bailester, James Wolfe;
Julius Burger, pianist accompanist; Paul
Esler, pianist accompanist.

M224
EMMA R. STEINER TESTIMONIAL CONCERT
(Orchestra of 100). Presented April 30.
Emma R. Steiner, conductor; Giuseppe Leonl,
trumpet; baritone; LeRoy Weil, haritone; Wing
Tabor, Westmore, tenor; Agnese Robinson,
soprano; Dorothy Adrian, soprano; Rita
Rosado.

M225
Presented May 10. Feodor Chaliapin, basso;
Max Rabinovitch, piano accompanist.

CENTURY THEATER

Operas Presented by San Carlo Opera
Company

S. C. 1
RIGOLETTO. Presented September 22.
Duke of Mantua Demetrio Onofrei
Rigolotto Mario Basiola
Gilda Josephine Luciene
Sparafucile Pietro De Biasi
Maddalena Ada Bore
Monterone Natale Cervi
Conte Di Ceprano Eloi Grimar
Contessa Di Ceprano Franceso Curi
Borsa Philine Falco
A Page Philine Falco
Conductor, Fulgenzio Guerrieri.

S. C. 2
AIDA. Presented September 23.
Aida Bianca Saroya
Amneria Stella De Mette
Radamea Gaetano Tommasini
Amonaro Mario Basiola
King of Egypt Pietro De Biasi
A Messenger Natale Cervi
A Priestess Franceso Curi
Incidental Dances by Pavley-Oukrainky Ballet
Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 3
TOSCA. Presented September 24.
Flora Tosca Anne Roselle
Baron Scarpia Mario Valle
Mario Cavaradosi Manuel Salazar
Spoleto Franceso Curi
Schiarrone Luigi De Cesare
Cesare Angelotti Pietro De Biasi
A Sacristan Natale Cervi
A Jailor Eloi Grimar
A Shepherd Boy Philine Falco
Followed by Dancing Divertissements by
Andreas Pavley and Serge Oukrainky, with
their company, including Miles, Dagmara,
Eliasia, Millar, Nemeroff, Sherman, Campman,
Romany, Samuels, Benet, Moore, Chapman, Ege-
man and Messrs. Ester, Petri, Guilmore, Fran-
cesca, Nakanier, Eguins, McDaniel and Fer-
nandez.
Conductor, Aldo Franchetti.

S. C. 4
LA TRAVIATA. Presented September 25.
Violetta Tina Paggi
Flora Franceso Curi
Anna Philine Falco
Alfredo Germont Demetrio Onofrei
Gastone Franceso Curi
Giorgio Germont Mario Basiola
Baron Douphol Eloi Grimar
Doctor Grenvil Natale Cervi
Incidental Ballet by Pavley-Oukrainky Ballet
Russe.
Conductor, Alberto Baccolini.

S. C. 5
CAVALLERIA RUSTICANA. Presented Sep-
tember 26.
Santuzza Gladys Axman
Lola Ada Bore
Mama Lucia Philine Falco
Turiddu Gaetano Tommasini
Alfio Giuseppe Interrante
Conductor, Fulgenzio Guerrieri
Followed by PAGLIACCI.
Nedda Anne Roselle
Canio Manuel Salazar
Tonio Mario Basiola
Silvio Giuseppe Interrante
Beppo Franceso Curi
Conductor, Fulgenzio Guerrieri.

S. C. 6
MADAMA BUTTERFLY. Presented Septem-
ber 27.
Madama Butterfly, Cio-Cio-San Tamaki Mirza
Suzuki, Her Servant Ada Bore
B. F. Pinkerton, of U. S. Navy Gaetano Tommasini
Kate Pinkerton, His American Wife Demetrio Onofrei
Sharpless, U. S. Consul Mario Valle

Goro, Marriage Broker Franceso Curi
Yamadori, Sultor for Cio-Cio-San Natale Cervi
The Bonze, Cio-Cio-San's Uncle Pietro De Biasi
Followed by Dancing Divertissements by
Andreas Pavley, Serge Oukrainky and same
company as S. C. 3.
Conductor, Aldo Franchetti.

S. C. 7
IL TROVATORE. Presented September 27.
Leonora Clara Jacobo
Inez Fredonia Frazer
Manrico Manuel Salazar
Count Di Luna Giuseppe Interrante
Azucena Stella De Mette
Ferrando Franceso Curi
Rodolfo Pietro De Biasi
Soldiera, Citizena, etc.
Incidental Dances by Pavley-Oukrainky
Ballet Russe.
Conductor, Alberto Baccolini.

S. C. 8
LA BOHEME. Presented September 28.
Mimi Anne Roselle
Rodolfo Demetrio Onofrei
Musetta Madeline Collins
Marcel Mario Valle
Colline Pietro De Biasi
Channard Giuseppe Interrante
Benoit Natale Cervi
Alcindoro Natale Cervi
Conductor, Fulgenzio Guerrieri.

S. C. 9
LA FORZA DEL DESTINO. Presented Septem-
ber 30.
Donna Leonora Bianca Saroya
Don Alvaro Manuel Salazar
Preziosilla Ada Bore
Don Carlos Di Vargas Mario Basiola
Il Marchese Di Calatrava Natale Cervi
Fra Melltone Natale Cervi
Padre Guardiano Giovanni Martignelli
Curra (Waiting Woman to Leonora) Philine Falco
Mastro Trabuco Franceso Curi
Incidental Ballet by the Pavley-Oukrainky
Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 10
MADAMA BUTTERFLY. Presented October 1.
Madama Butterfly, Cio-Cio-San Tamaki Mirza
Suzuki, Her Servant Ada Bore
B. F. Pinkerton, of U. S. Navy Gaetano Tommasini
Kate Pinkerton, His American Wife Demetrio Onofrei
Sharpless, U. S. Consul Mario Valle
Goro, Marriage Broker Franceso Curi
Yamadori, Sultor for Cio-Cio-San Natale Cervi
The Bonze, Cio-Cio-San's Uncle Pietro De Biasi
Followed by Dance Divertissements by the
Pavley-Oukrainky Ballet Russe.
Conductor, Aldo Franchetti.

S. C. 11
LA GIOCONDA. Presented October 2.
La Gioconda Clara Jacobo
Enzo Gaetano Tommasini
Laura Stella De Mette
Alice Pietro De Biasi
La Clea Ada Bore
Barnaba Mario Basiola
Zanone Natale Cervi
Im Caniore Eloi Grimar
Ispeo Franceso Curi
Incidental Ballet by the Pavley-Oukrainky
Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 12
LUCIA DI LAMMERMOOR. Presented Octo-
ber 3.
Henry Ashton Mario Basiola
Lucia Tina Paggi
Edgar of Ravenswood Manuel Salazar
Raymond Natale Cervi
Alice Eloi Grimar
Lord Arthur Bucklaw Giuseppe De Benedetto
Pavley-Oukrainky Ballet Russe.
Conductor, Aldo Franchetti.

S. C. 13
CARMEN. Presented October 4.
Carmen Stella DeMette
Don Jose Gaetano Tommasini
Escamillo Jorgen Bendix
Dancalro Franceso Curi
Remendado Natale Cervi
Zuniga Pietro De Biasi
Morales Joseph Miller
Micaela Olga Kargau
Frasquita Franceso Curi
Mercedea Philine Falco
Incidental Dances by Pavley-Oukrainky
Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 14
OTHELLO. Presented October 4.
Othello, a Moor, General in the Venetian
Army Manuel Salazar
Desdemona, His Wife Bianca Saroya
Iago, Othello's Ensign Mario Basiola
Emilia, His Wife Ada Bore
Cassio, Othello's Lieutenant Franceso Curi
Rodrigo, a Venetian Gentleman Philine Falco
Lodovico, Ambassador of the Venetian
Republic Arthur Dossche
Montano, Predecessor of Othello in the
Government of Cyprus Natale Cervi
A Herald Eloi Grimar
Conductor, Fulgenzio Guerrieri.

S. C. 15
AIDA. Presented October 6.
Aida Bianca Saroya
Amneria Stella De Mette
Radamea Manuel Salazar
Amonaro Mario Valle
Ramsis Pietro De Biasi
King of Egypt Natale Cervi
A Messenger Franceso Curi
A Priestess Philine Falco
Followed by Pavley-Oukrainky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 16
RIGOLETTO. Presented October 7.
Duke of Mantua Demetrio Onofrei
Rigolotto Mario Basiola
Gilda Tina Paggi
Sparafucile Pietro De Biasi
Maddalena Ada Bore
Monterone Natale Cervi
Conte Di Ceprano Martin Lilliamfield
Contessa Di Ceprano Philine Falco
Borsa Franceso Curi

A Page Fredonia Frazer
Incidental Dances by Members of the Pavley-
Oukrainky Ballet Russe.
Conductor, Alberto Baccolini.

S. C. 17
FAUST. Presented October 8.
Mephistophelea Giovanni Martignolo
Faust Demetrio Onofrei
Valentine Mario Basiola
Siebel Ada Bore
Marguerite Anne Roselle
Martha Philine Falco
Incidental Ballet by the Pavley-Oukrainky
Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 18
MADAMA BUTTERFLY. Presented October 9.
Madama Butterfly, Cio-Cio-San Tamaki Mirza
Suzuki, Her Servant Ada Bore
B. F. Pinkerton, of U. S. Navy Gaetano Tommasini
Kate Pinkerton, His American Wife Philine Falco
Sharpless, U. S. Consul Mario Valle
Goro, Marriage Broker Franceso Curi
Yamadori, Sultor for Cio-Cio-San Natale Cervi
The Bonze, Cio-Cio-San's Uncle Pietro De Biasi
Followed by Dancing Divertissements by
Pavley-Oukrainky Ballet Russe.
Conductor, Aldo Franchetti.

S. C. 19
TOSCA. Presented October 10.
Flora Tosca, a Celebrated Songstress Gladys Axman
Baron Scarpia, Chief of Police Mario Valle
Mario Cavaradosi, a Painter Manuel Salazar
Spoleto, a Police Agent Franceso Curi
Schiarrone, a Gendarme Luigi De Cesare
Cesare Angelotti, a Political Prisoner Pietro De Biasi
A Sacristan Natale Cervi
A Jailor Martin Lilliamfield
A Shepherd Boy Yvonne Trava
Followed by Dancing Divertissements by
Pavley-Oukrainky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 20
LA BOHEME. Presented October 11.
Mimi Anne Roselle
Rodolfo Demetrio Onofrei
Musetta Madeline Collins
Marcel Mario Valle
Colline Pietro De Biasi
Channard Giuseppe Interrante
Benoit Natale Cervi
Alcindoro Natale Cervi
Incidental Dances by Pavley-Oukrainky Bal-
let Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 21
CARMEN. Presented October 11.
Carmen Stella DeMette
Don Jose Manuel Salazar
Escamillo Franceso Curi
Remendado Natale Cervi
Zuniga Pietro De Biasi
Morales Joseph Miller
Micaela Tina Paggi
Frasquita Franceso Curi
Mercedea Philine Falco
Followed by Incidental Dances by Pavley-
Oukrainky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 22
MADAMA BUTTERFLY. Presented October 13.
Madama Butterfly, Cio-Cio-San Anne Roselle
Suzuki, Her Servant Ada Bore
B. F. Pinkerton, of U. S. Navy Gaetano Tommasini
Kate Pinkerton, His American Wife Demetrio Onofrei
Sharpless, U. S. Consul Mario Valle
Goro, Marriage Broker Franceso Curi
Yamadori, Sultor for Cio-Cio-San Natale Cervi
The Bonze, Cio-Cio-San's Uncle Pietro De Biasi
Followed by Pavley-Oukrainky Ballet Russe.
Conductor, Alberto Baccolini.

S. C. 23
LA TRAVIATA. Presented October 13.
Violetta Tina Paggi
Flora Philine Falco
Anna Philine Falco
Alfredo Germont Demetrio Onofrei
Gastone Franceso Curi
Giorgio Germont Mario Basiola
Baron Douphol Luigi De Cesare
Doctor Grenvil Natale Cervi
Followed by Pavley-Oukrainky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 24
IL BARBIERE DI SAVIGLIA. Presented Oc-
tober 14.
Count Almaviva Demetrio Onofrei
Bartolo Natale Cervi
Rosina Tina Paggi
Basilio Pietro De Biasi
Bertina Philine Falco
Figaro Mario Basiola
Fiorello Franceso Curi
Followed by Pavley-Oukrainky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 25
IL TROVATORE. Presented October 15.
Leonora Bianca Saroya
Inez Yvonne Trava
Manrico Gaetano Tommasini
Count Di Luna Mario Valle
Azucena Stella De Mette
Ruit Pietro De Biasi
Ferrando Pietro De Biasi
Incidental Dances by Members of the Pavley-
Oukrainky Ballet. All Dances and Ballets Ar-
ranged by Messrs. Pavley and Oukrainky.
Conductor, Fulgenzio Guerrieri.

S. C. 26
CAVALLERIA RUSTICANA. Presented October
16.
Santuzza Elda Vettori
Lola Bernice Schalkor
Mama Lucia Philine Falco
Turiddu Ludovico Tomarchio
Alfio George Cehanovsky
Followed by PAGLIACCI.
Nedda Abby Morrison
Canio Gaetano Tommasini
Tonio Mario Basiola
Silvio Giuseppe Interrante
Beppo Franceso Curi
Conductor, Fulgenzio Guerrieri.

S. C. 27
CARMEN. Presented October 17.
Carmen Stella DeMette
Don Jose Manuel Salazar
Escamillo Mario Valle
Dancalro Franceso Curi
Remendado Natale Cervi
Zuniga Pietro De Biasi
Morales George Cehanovsky
Micaela Tina Paggi
Frasquita Franceso Curi
Mercedea Philine Falco
Followed by Pavley-Oukrainky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

S. C. 28
LOHENGRIN. Presented October 18. Aff.
Lohengrin Gaetano Tommasini
Elsa of Brabant Edith Delye
Frederick of Telramund Mario Valle
King Henry Pietro De Biasi
Ortrud Stella De Mette
A Herald George Cehanovsky
Conductor, Fulgenzio Guerrieri.

S. C. 29
AIDA. Presented October 18.
Aida Anne Roselle
Amneria Stella De Mette
Radamea Leonard Snyder
Amonaro Mario Basiola
Ramsis Pietro De Biasi
King of Egypt Natale Cervi
A Messenger Franceso Curi
A Priestess Philine Falco
Pavley-Oukrainky Ballet Russe.
Conductor, Fulgenzio Guerrieri.

MANHATTAN OPERA HOUSE

Operas by the Manhattan Grand Opera
Company, Also Concerts and
Dance Recitals

Man. 1
AIDA. Presented September 13.
Aida Martha Du Lac
Radamea Giuseppe Radaelli
Amneria Dorothy Pilzer
Amonaro Alfredo Zagaroli
Ramsis Nino Ruisi
King of Egypt Espartero Palazzi
A Messenger Amedeo Baldi
Incidental Dances by Corps de Ballet.
Conductor, Emilio Capizzano.

Man. 2
LA TRAVIATA. Presented September 15.
Violetta Adriana Bocanera
Flora Giuseppe La Puma
Anna Enrichetta Pettine
Alfredo Rogello Baldrici
Giorgio Giuseppe Maero
Doctor Grenvil G. De Sorvi
Baron Douphol Giulio Manghi
Incidental Dances by Corps de Ballet.
Conductor, Emilio Capizzano.

Man. 3
TOSCA. Presented September 16.
Tosca Beatrice Melaragno
Cavaradosi Giuseppe Radaelli
Scarpia Jorgen Bendix
Sagrestano Giuseppe La Puma
Angelotti Nino Ruisi
Schiarrone G. De Sorvi
Carceriere Giulio Manghi
Conductor, Emilio Capizzano.

Man. 4
CAVALLERIA RUSTICANA. Presented Septem-
ber 17.
Santuzza Edith Nelson
Lola Franceso Paperte
Turiddu Rogello Baldrici
Alfio Alfredo Zagaroli
Mama Lucia Giuseppe La Puma
Followed by PAGLIACCI.
Nedda Franca Calrone
Canio Giuseppe Radaelli
Tonio Alfredo Zagaroli
Silvio Luigi DeMolle
Beppo G. De Sorvi
Conductor, Emilio Capizzano.

Man. 5
NORMA. Presented September 18.
Pollione Rino Oldrati
Ororeao Nino Ruisi
Flavio G. De Sorvi
Norma Agnese Robinson
Aldegisa Franceso Curi
Clotilde Giuseppe La Puma
Conductor, Emilio Capizzano.

Man. 6
RIGOLETTO. Presented September 19.
Duke of Mantua Rogello Baldrici
Rigolotto Rogello Baldrici
Gilda Adriana Bocanera
Sparafucile Nino Ruisi
Maddalena Franceso Paperte
Monterone Fausto Bozza
Conte Ceprano Giulio Manghi
Contessa Ceprano Annina Cellini
Incidental Dances by Corps de Ballet.
Conductor, Emilio Capizzano.

Man. 7
IL TROVATORE. Presented September 20.
Leonora Beatrice Melaragno
Manrico Giuseppe Radaelli
Azucena Edith Nelson
Count Di Luna Alfredo Zagaroli
Ferrando Nino Ruisi
Inez G. De Sorvi
Conductor, Emilio Capizzano.

Man. 8
LUCIA DI LAMMERMOOR. Presented Septem-
ber 22.
Lucia Adriana Bocanera
Lord Henry Ashton Alfredo Gaudio
Edgar of Ravenswood Giuseppe Radaelli
Alice Giuseppe La Puma
Raymond Renzo Castro
Lord Bucklaw G. De Sorvi
Conductor, Emilio Capizzano.

Man. 9
LA FORZA DEL DESTINO. Presented Septem-
ber 23.
Donna Leonora Beatrice Melaragno
Marchese Di Calatrava Luigi DeMolle
Don Carlos Di Vargas Alfredo Zagaroli
Don Alvaro Giuseppe Radaelli
Preziosilla Franceso Paperte
Padre Guardiano Nino Ruisi
Fra Melltone Giuseppe La Puma

Maatra TrahucoG. De Sorvi Curra (Waiting Woman to Leonora)Giuseppina La Puma Incidental Dances by Corps de Ballet. Conductor, Emilio Capizzano.

Man. 10 BARBER OF SEVILLE. Presented September 24. RosinaAdriana Boccamera FigaroGiovanni Maero Count AlmavivaRogelio Baldrich Don BartoloGiuseppe La Puma Don BasilioNino Ruisi LindoroNino Castro Conductor, Emilio Capizzano.

Man. 11 CAVALLERIA RUSTICANA. Presented September 25. SantuzzaRosa Righi-Buska TuridduRogelio Baldrich LolaFrances Paperte AlfioVladimir Dubinsky Mama LuciaGiuseppina La Puma Followed by PAGLIACCI. CantoGiuseppe Radnelli NeddaFrances Calrone TonioAlfredo Zagaroli SilvioLuigi Dellomolle HarlequinaNino Castro Conductor, Emilio Capizzano.

Man. 12 LA GIOCONDA. Presented September 26. EnzoGiuseppe Radnelli GiocondaJosey Jones LauraDorothy Plizer La CiecaFrances Paperte AlvisioNino Ruisi BarnabaAlfredo Zagaroli ZuaneLuigi Dellomolle Un CantoreNino Castro Incidental Dances by Corps de Ballet. Conductor, Emilio Capizzano.

Man. 13 LA TRAVIATA. Presented September 27. ViolettaAdriana Boccamera FloraGiuseppina La Puma AninaEnrichetta Pettine AlfredoGiuseppe Radnelli GiorgioGiuseppe Maero GastoneG. De Sorvi Doctor GrenvilEnrico Terlizzi Baron DonpolGiulio Manghi Conductor, Emilio Capizzano.

Man. 14 LA FORZA DEL DESTINO. Presented October 4. Same cast as Man. 9 except Donna LeonoraMartha Du Lac

Man. 15 IL TROVATORE. Presented October 11. (Same cast as Man. 7.)

Man. 16 Presented October 12. Alma Gluck, soprano; Yascha Bunčbuk, cellist; Samuel Chotzinoff, pianist.

Man. 17 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented October 17, with Laurent Novikoff, Alexandre Voinine, Hilda Butsova, M. Pianowski (Balletmaster), J. Zaleski, Fr. Vaginaki, M. Markowski, Mlle. Fauchoux, Mlle. Friede, M. Winter, Mlle. Nichols, Mlle. Elkington, A. Oliveroff, M. Domosiawski, Mlle. Stewart, Mlle. Nikita, Mlle. Lake, Mlle. Rogers, Mlle. Bartlett, Mlle. Crofton, Mlle. Mather. Conductor, Theodor Stier

Man. 18 ANNA PAVLOVA AND BALLET RUSSE. Presented October 18 (afternoon). (Same as Man. 17.)

Man. 19 ANNA PAVLOVA AND BALLET RUSSE. Presented October 18. (Same as Man. 17.)

Man. 20 Presented October 19. Feodor Chaliapin, basso; Abraham Sopkin, violinist; Max Rabinovitch, pianist.

Man. 21 ANNA PAVLOVA AND BALLET RUSSE. Presented October 20. (Same as Man. 17.)

Man. 22 ANNA PAVLOVA AND BALLET RUSSE. Presented October 21. (Same as Man. 17.)

Man. 23 ANNA PAVLOVA AND BALLET RUSSE. Presented October 22. (Same as Man. 17.)

Man. 24 ANNA PAVLOVA AND BALLET RUSSE. Presented October 23. (Same as Man. 17.)

Man. 25 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented October 24. (Same as Man. 17.)

Man. 26 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented October 25 (afternoon). (Same as Man. 17.)

Man. 27 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented October 25. (Same as Man. 17.)

Man. 28 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented October 27. (Same as Man. 17.)

Man. 29 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented October 28. (Same members as Man. 17.)

Man. 30 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented October 29. (Same members as Man. 17.)

Man. 31 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented October 30 (afternoon). (Same members as Man. 17.)

Man. 32 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented October 30. (Same members as Man. 17.)

Man. 33 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented October 31. (Same members as Man. 17.)

Man. 34 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented November 1 (afternoon). (Same members as Man. 17.)

Man. 35 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented November 1. (Same members as Man. 17.)

Man. 36 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented November 3. (Same members as Man. 17.)

Man. 37 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented November 4. (Same members as Man. 17.)

Man. 38 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented November 5. (Same members as Man. 17.)

Man. 39 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented November 6 (afternoon). (Same members as Man. 17.)

Man. 40 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented November 6. (Same members as Man. 17.)

Man. 41 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented November 7. (Same members as Man. 17.)

Man. 42 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented November 8 (afternoon). (Same members as Man. 17.)

Man. 43 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented November 8. (Same members as Man. 17.)

Man. 44 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented November 9. (Same members as Man. 17.)

Man. 45 SOUSA AND HIS BAND. Presented November 16. John Philip Sousa, conductor; Nora Fauchard, soprano.

Man. 46 Presented November 17. Tamar Karsavina, dancer; Pierre Vladimiroff, Gavriloff. Conductor, Alexander Smalens

Man. 47 Presented November 30. Ignace Dygas, tenor; Wilfred Pelletier, pianist.

Man. 48 Presented December 7. Alessandro Bonci, tenor; Charlotte Harris, soprano; Emilio Roxas, pianist.

Man. 49 Presented December 14. John McCormack, tenor; Larril Kennedy, cellist; Edwin Schneider, pianist; Dorothy Kennedy, pianist.

Man. 50 ANNA PAVLOVA AND BALLET RUSSE. Presented December 22. (Same as Man. 17.)

Man. 51 ANNA PAVLOVA AND BALLET RUSSE. Presented December 23. (Same as Man. 17.)

Man. 52 ANNA PAVLOVA AND BALLET RUSSE. Presented December 24. (Same as Man. 17.)

Man. 53 ANNA PAVLOVA AND BALLET RUSSE. Presented December 25 (afternoon). (Same as Man. 17.)

Man. 54 ANNA PAVLOVA AND BALLET RUSSE. Presented December 25. (Same as Man. 17.)

Man. 55 ANNA PAVLOVA AND BALLET RUSSE. Presented December 27. (Same as Man. 17.)

Man. 56 ANNA PAVLOVA AND BALLET RUSSE. Presented December 28 (afternoon). (Same as Man. 17.)

Man. 57 ANNA PAVLOVA AND BALLET RUSSE. Presented December 27. (Same as Man. 17.)

Man. 58 Presented December 28 (afternoon). Jaacha Helfetz, violinist; Isadore Acbron, pianist.

Man. 59 ANNA PAVLOVA AND BALLET RUSSE. Presented December 28. (Same as Man. 17.)

Man. 60 Presented January 11. Bronislaw Huberman, violinist; Siegfried Schultze, pianist.

Man. 61 LUCIA DI LAMMERMOOR. Presented February 21. Emilia I. Sapienza, soprano; Giuseppe Reschiglian, Giuseppina La Puma, Gaudoli, Palazzi, Vernier, Alfredo Espartero. Conductor, Antonio Dell'Orefice

Man. 62 JULIA HUDAK AND BALLET. Presented March 6. Rodion Gritganov, Attila Farkas, Katherine Loran. Conductor of Orchestra, Deszo d'Antalfy

Man. 63 Presented April 15. Anna Robenne, dancer; Arthur Loesser, pianist; Barrero Little Symphony Orchestra, George Barrere, conductor. Conductor, Rene Pollain

Man. 64 RIGOLETTO. Presented April 25. Giuseppe Girol, Maddalena Erbland, Ortenze Jones, Alfredo Zagaroli, Aedeo Taverna, Paolo Calvani. Conductor, Antonio Dell'Orefice

Man. 65 NOVELLO-DAVIES ARTISTS' CHOIR. Presented April 26. Clara Novello-Davies, conductor; Gladys Axman, soloist; Alma Clayburgh, soloist; Rafael Diaz, soloist.

Man. 66 IL TROVATORE. Presented May 16. Bernardo de Muro, Rosa Buska, Agnese Robinson, Alfredo Zagaroli, Gina Mattius, Nino Ruisi, Francesco Curci, Alfredo Zagaroli, Nino Ruisi, Francesco Curci. Conductor, Pasquale la Rotella

Man. 67 AIDA. Presented May 23. Bernardo de Muro, AidaMina Horne AmnerisAgnese Robinson AmonagoAlfredo Zagaroli Nino Ruisi, Francesco Curci. Conductor, Pasquale la Rotella

Man. 68 CARMEN. Presented May 29. CarmenLila de Grandi MicaelaLouise Brave Don JoseBernardo de Muro EscamilloMario Valle Others in cast included Mmes. Puglioli, Falco, Messrs. Francesco Curci, Nino Ruisi, Fausto Bozza. Conductor, Pasquale la Rotella

Man. 69 CAVALLERIA RUSTICANA. Presented June 9. TuridduBernardo de Muro La SantuzzaLila de Grandi LolaEmilia Cingolani AlfioAlfredo Zagaroli Mamma LuciaEmma Barducci PAGLIACCI. CantoSignor Marbini NeddaErminia Ligotti TonioAlfredo Zagaroli Giuseppe Dellomolle. Maestro Pasquale la Rotella, conductor of both operas

Man. 70 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 9. (Same members as Man. 17.)

Man. 71 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 10. (Same members as Man. 17.)

Man. 72 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 11. (Same members as Man. 17.)

Man. 73 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 12. (Same members as Man. 17.)

Man. 74 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 13. (Same members as Man. 17.)

Man. 75 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 14. (Same members as Man. 17.)

Man. 76 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 15. (Same members as Man. 17.)

Man. 77 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 16. (Same members as Man. 17.)

Man. 78 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 17. (Same members as Man. 17.)

Man. 79 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 18. (Same members as Man. 17.)

Man. 80 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 19. (Same members as Man. 17.)

Man. 81 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 20. (Same members as Man. 17.)

Man. 82 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 21. (Same members as Man. 17.)

Man. 83 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 22. (Same members as Man. 17.)

Man. 84 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 23. (Same members as Man. 17.)

Man. 85 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 24. (Same members as Man. 17.)

Man. 86 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 25. (Same members as Man. 17.)

Man. 87 ANNA PAVLOVA AND PAVLOVA BALLET RUSSE. Presented June 26. (Same members as Man. 17.)

A35 Oct. 30—(Afternoon) Rene Thornton, soprano; Richard Hageman, pianist.

A36 Oct. 30—(Evening) Eva Gauthier, soprano; Gordon Hampson, pianist; Louis Edlin, violinist; M. Helfort, violinist; Saul Sharrow, viola; Lucien Kirsch, cellist; Lamar Stringfield, flutist; William J. Kitchener, guitar.

A37 Oct. 31—(Afternoon) Florence Milford, soprano; Richard Hageman, pianist.

A38 Oct. 31—(Evening) Mischa Leon, tenor; Walter Golde, pianist.

A39 November 1—(Afternoon) Joyce Bannerman, soprano; Walter Golde, pianist.

A40 Nov. 1—(Evening) Hyman Rovinsky, pianist.

A41 Nov. 2—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Florence Easton, soprano.

A41a Nov. 2—(Evening) Elena Gerhardt, soprano; Walter Golde, pianist.

A42 Nov. 3—(Afternoon) Clara Haskell, pianist.

A43 Nov. 5—(Afternoon) Jean Knowlton, soprano; Frank Bibb, pianist; Edwin Ideler, violinist.

A44 Nov. 5—(Evening) Frederic Lamond, pianist.

A45 Nov. 6—(Evening) Alexandre de Brulle, violinist; Frank Bibb, pianist.

A46 Nov. 7—(Afternoon) Frances Nasb, pianist.

A47 Nov. 7—(Evening) Saseba Jacobsen, violinist; Emanuel Balaban, pianist; Franz Knezel, conducting string orchestra; L. Glass, organist.

A48 Nov. 8—(Afternoon) Ernest Hutcheson, pianist.

A49 Nov. 8—(Evening) Ruth Kempner, violinist; Arthur Loesser, pianist.

A50 Nov. 9—(Afternoon) New York Symphony Orchestra; Walter Damrosch, conductor; Mischa Mischakoff, violinist.

A51 Nov. 9—(Evening) Elena Barbari, pianist.

A52 Nov. 10—(Afternoon) Charles Naegle, pianist.

A53 Nov. 10—(Evening) Wanda Landowska, harpist and pianist.

A54 Nov. 11—(Afternoon) Olga Samaroff, pianist.

A55 Nov. 11—(Evening) Fionzaley Quartet, Adolfo Betti, first violin; Alfred Pochon, second violin; Iwan d'Archembeau, cello; Felicien d'Archembeau, viola.

A56 Nov. 12—(Afternoon) Harriet Ellis, mezzo-soprano; Kurt Schindler, pianist.

A57 Nov. 12—(Evening) Shura Cherkassky, pianist.

A58 Nov. 13—(Afternoon) Ida Deck, pianist.

A59 Nov. 14—(Afternoon) Mme. Ettore Cadorin, contralto; Nicolai Schner, pianist.

A60 Nov. 14—(Evening) Elishuco Trio & Festival Quartet of South Mountain; Elishuco Trio, William Kroll, violinist; Willem Willeke, cellist; Aurelio Glorni, pianist. Assisting artists, Karl Krauter, violinist; Hugo Kortschak, viola.

A61 Nov. 15—(Afternoon) Miron Pollak, violinist; Harry Kaufman, pianist.

A62 Nov. 15—(Evening) Gregory Matnswitch, concertina.

A63 Nov. 16—(Evening) Edwin Hughes, pianist.

A64 Nov. 17—(Afternoon) Leff Poulshnoff, pianist.

A65 Nov. 17—(Evening) Herbert Dittler, violinist; Marie Elsie Dittler, pianist.

AEOLIAN HALL

A1 Oct. 8—(Evening) Leonida Coroni, baritone; Adele Marcus, pianist; Berta Frid, soprano.

A2 Oct. 6—(Evening) Mark Gnsberg, pianist; Sascha Fidelman, violinist; M. Gerner, pianist.

A3 Oct. 8—(Evening) Alexander Brachocki, pianist.

A4 Oct. 9—(Evening) Carmen Reuben, mezzo-soprano; Charles King, pianist.

A5 Oct. 10—(Evening) Hugo Kortschak, violinist; Francis Moore, pianist; Vera Giles, pianist.

A6 Oct. 11—(Evening) Milton Schwartz, violinist; Dorothy Paca, soprano; Enrico Barraja, pianist.

A7 Oct. 13—(Evening) Dorothy Miller Duckwitz, pianist.

A8 Oct. 14—(Afternoon) J. Harold Sammel, pianist.

A9 Oct. 14—(Evening) Beatrice Mack, soprano; Madeleine Marshall Simon, pianist.

A10 Oct. 15—(Afternoon) Paul Paniagua, pianist.

A11 Oct. 15—(Evening) Harold Berkley, violinist; Marlon Kahn, pianist.

A12 Oct. 16—(Afternoon) Parish Williams, baritone; Robert O'Connor, pianist.

A13 Oct. 17—(Evening) Harold Samuel, pianist.

A14 Oct. 18—(Afternoon) Andrew Haigh, pianist.

A15 Oct. 18—(Evening) Sigmund Schwarzenstein, violinist; Alberto Bimboni, pianist.

A16 Oct. 19—(Afternoon) Jean Noian, mezzo-soprano; Nicolai Schner, pianist.

A17 Oct. 19—(Evening) Godfrey Ludlow, violinist; Julius D. Horvath, lecturer; Grace Cassidy, pianist.

A18 Oct. 20—(Afternoon) Edwin Ideler, violinist; Harry Kaufman, pianist.

A19 Oct. 20—(Evening) Sara Phyllis Grossman, pianist.

A20 Oct. 21—(Afternoon) Arthur Hartman, violinist; Harry Kaufman, pianist.

A21 Oct. 22—(Afternoon) Alberto Sclarretti, pianist.

A22 Oct. 22—(Evening) E. Robert Schmitz, pianist.

A23 Oct. 23—(Afternoon) Ruth Breton, violinist; Walter Golde, pianist.

A24 Oct. 23—(Evening) Harry Farberman, violinist; Max Rabinovitch, pianist.

A25 Oct. 24—(Afternoon) Tomford Harris, pianist.

A26 Oct. 24—(Evening) Anne Hull, pianist; Mary Howe, pianist.

A27 Oct. 25—(Afternoon) Oasip Gabrilowitsch, pianist.

A28 Oct. 25—(Evening) Nina Tarasova, soprano; Lazar Weiner, pianist; Arkady Birkenholz, violinist.

A29 Oct. 26—(Afternoon) Rose Raymond, pianist.

A30 Oct. 26—(Evening) Dora Rose, soprano; Emilio Roxas, pianist.

A31 Oct. 27—(Afternoon) Bertha Farner, mezzo-soprano; Charles Albert Baker, pianist.

A32 Oct. 27—(Evening) Beethoven Association; Harold Samuel, pianist; Paul Kochanski, violinist; George Barrere, flutist; Leopold Auer, conductor; Fraser Gange, baritone; Harold Bauer, pianist; Albert Stocssel, viola; Felix Salmon, cellist.

A33 Oct. 28—(Evening) Nathan Abas, violinist; Raymond Bauman, pianist.

A34 Oct. 29—(Evening) Winifred MacBride, pianist.

A35 Oct. 30—(Afternoon) Rene Thornton, soprano; Richard Hageman, pianist.

A36 Oct. 30—(Evening) Eva Gauthier, soprano; Gordon Hampson, pianist; Louis Edlin, violinist; M. Helfort, violinist; Saul Sharrow, viola; Lucien Kirsch, cellist; Lamar Stringfield, flutist; William J. Kitchener, guitar.

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A42 Nov. 3—(Afternoon) Clara Haskell, pianist.

A43 Nov. 5—(Afternoon) Jean Knowlton, soprano; Frank Bibb, pianist; Edwin Ideler, violinist.

A44 Nov. 5—(Evening) Frederic Lamond, pianist.

A45 Nov. 6—(Evening) Alexandre de Brulle, violinist; Frank Bibb, pianist.

A46 Nov. 7—(Afternoon) Frances Nasb, pianist.

A47 Nov. 7—(Evening) Saseba Jacobsen, violinist; Emanuel Balaban, pianist; Franz Knezel, conducting string orchestra; L. Glass, organist.

A48 Nov. 8—(Afternoon) Ernest Hutcheson, pianist.

A49 Nov. 8—(Evening) Ruth Kempner, violinist; Arthur Loesser, pianist.

A50 Nov. 9—(Afternoon) New York Symphony Orchestra; Walter Damrosch, conductor; Mischa Mischakoff, violinist.

A51 Nov. 9—(Evening) Elena Barbari, pianist.

A52 Nov. 10—(Afternoon) Charles Naegle, pianist.

A53 Nov. 10—(Evening) Wanda Landowska, harpist and pianist.

A54 Nov. 11—(Afternoon) Olga Samaroff, pianist.

A55 Nov. 11—(Evening) Fionzaley Quartet, Adolfo Betti, first violin; Alfred Pochon, second violin; Iwan d'Archembeau, cello; Felicien d'Archembeau, viola.

A56 Nov. 12—(Afternoon) Harriet Ellis, mezzo-soprano; Kurt Schindler, pianist.

A57 Nov. 12—(Evening) Shura Cherkassky, pianist.

A58 Nov. 13—(Afternoon) Ida Deck, pianist.

A59 Nov. 14—(Afternoon) Mme. Ettore Cadorin, contralto; Nicolai Schner, pianist.

A60 Nov. 14—(Evening) Elishuco Trio & Festival Quartet of South Mountain; Elishuco Trio, William Kroll, violinist; Willem Willeke, cellist; Aurelio Glorni, pianist. Assisting artists, Karl Krauter, violinist; Hugo Kortschak, viola.

A61 Nov. 15—(Afternoon) Miron Pollak, violinist; Harry Kaufman, pianist.

A62 Nov. 15—(Evening) Gregory Matnswitch, concertina.

A63 Nov. 16—(Evening) Edwin Hughes, pianist.

A64 Nov. 17—(Afternoon) Leff Poulshnoff, pianist.

A65 Nov. 17—(Evening) Herbert Dittler, violinist; Marie Elsie Dittler, pianist.

- A02 Dec. 2—(Evening) Washington Heights Musical Club, Michael Anselmo, violinist; Reglusa Kahn, soprano; Virginia Ruggiero, pianist; Evelyn Crawford, pianist.
- A03 Dec. 3—(Afternoon) Edmond Vichin, pianist.
- A04 Dec. 3—(Evening) Frederic Lamond, pianist.
- A05 Dec. 4—(Evening) Mischa Leon, tenor; Walter Golde, pianist.
- A06 Dec. 5—(Evening) Alexander Brailowsky, pianist.
- A07 December 6—(Afternoon) Katherine Bacon, pianist.
- A08 Dec. 6—(Evening) Rose Solomon, pianist.
- A09 Dec. 7—(Evening) New York Symphony Society, Walter Damrosch, conductor; Albert Spaulding, violinist.
- A100 Dec. 7—(Evening) International Composers' Guild, Ursula Greville, soprano; Eugene Goossens, conductor; Andre Fohai, violinist; Marie Miller, harpist; Rex Tillson, pianist.
- A101 Dec. 8—(Afternoon) Elly Ney, pianist.
- A102 Dec. 8—(Evening) Maria Safonoff, pianist.
- A103 Dec. 9—(Afternoon) Winifred Byrd, pianist.
- A104 Dec. 9—(Evening) New York String Quartet, Ottokar Cadek, violinist; Jaroslav Siskovsky, violinist; Ludvik Schwab, viola; Bedrich Vaska, cello.
- A105 Dec. 10—(Afternoon) Blanche Reyelle, pianist.
- A106 Dec. 10—(Evening) Laura Stroud, pianist.
- A107 Dec. 11—(Afternoon) Charles Stratton, tenor; Harry Oliver Hirt, pianist.
- A108 Dec. 11—(Evening) Victor Wittgenstein, pianist.
- A100 Dec. 12—(Evening) Elshuco Trio and Festival Quartet of South Mountain; Elshuco Trio, William Kroll, violinist; Willem Willeke, cello; Aurelio Giorni, pianist. Assisting artists, Hugo Kortschak, viola; Karl Krauter, violinist.
- A110 Dec. 13—(Afternoon) Guomar Novaes, pianist.
- A111 Dec. 13—(Evening) Ernest Hutcheson, pianist.
- A112 Dec. 14—(Afternoon) Ignace Hillsberg, pianist.
- A113 Dec. 14—(Evening) Vera Amazar, soprano.
- A114 Dec. 15—(Evening) Maxim Karolik, tenor; Frank Bibb, pianist.
- A115 Dec. 16—(Evening) Gita Glaze, soprano; Emil Polak, pianist.
- A116 Dec. 17—(Evening) Hyman Rovinsky, pianist.
- A117 Dec. 18—(Evening) Cohina Wright, soprano; Richard Hageman, pianist.
- A118 Dec. 18—(Evening) Max Pollock, violinist; Samuel Chotzloff, pianist.
- A119 Dec. 20—(Evening) The Old Masters Trio, Mme. Backus-Behr, pianist; Michael Press, violinist; Leo Schulz, cello; Frazer Gange, harpist.
- A120 Dec. 21—(Afternoon) New York Symphony, Vladimir Golschmann, conductor.
- A121 Dec. 21—(Evening) Giuseppe Mauro, tenor, assisted by his pupils, Messers. J. M. Azucena, pianist; Agostino Baginato, baritone; Francesco Bacchetta, tenor; Salvatore Guece, harpist; Carlo Acogelido, tenor; Francisco Lacaono, tenor; Ramero DeLorenzo, tenor. Misses Teresa Mauro, pianist; Mario Mugavero, soprano; Rose Setlow, soprano; Mary Laviso, soprano; Fannie Epstein, soprano.
- A122 Dec. 22—(Evening) Harry Farberman, violinist; Arthur Loesser, pianist.
- A123 Dec. 23—(Evening) Thero Karie, tenor; Frank LaForge, pianist.
- A124 Dec. 27—(Afternoon) Ernest Hutcheson, pianist.
- A125 Dec. 27—(Evening) Andre Polak, violinist; Richard Singer, pianist.
- A126 Dec. 28—(Afternoon) New York Symphony Orchestra, Vladimir Golschmann, conductor; Myra Hess, pianist.
- A127 Dec. 28—(Evening) Inga Oerner, soprano; Giuseppe Lombardo, tenor; Harry Kaufman, pianist; Salvatore Fucito, pianist.
- A128 Dec. 29—(Evening) Beethoven Association; Flonzaley Quartet, Harold Bauer, pianist; Myra Hess, pianist; Louis Graveure, baritone; Bronislaw Huberman, violinist; Felix Saimond, cellist; Arpad Sandor, pianist.
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- A129 Jan. 2—(Afternoon) Andre de Frang, violinist; Nina Tarasova, soprano; Vincent de Sola, pianist; Selma Alexander, pianist.
- A130 Jan. 2—(Evening) Alton Jones, pianist.
- A131 Jan. 2—(Afternoon) Myra Hess, pianist.
- A132 Jan. 3—(Evening) Minnie Polin, pianist; Boris B. Felblsh, pianist (second).
- A133 Jan. 4—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Mme. Wanda Landowska, harpsichordist.
- A134 Jan. 4—(Evening) Guy Maler, pianist; Lee Pattison, pianist; Arthur Shattuck, pianist; Philharmonic Orchestra (60 members); Ernest Schelling, conductor.
- A135 Jan. 5—(Afternoon) Yolanda Mero, pianist.
- A136 Jan. 5—(Evening) Claire Dux, soprano; Bruno Seidler-Winkler, pianist.
- A137 Jan. 6—(Afternoon) Gustavo Carranza, pianist.
- A138 Jan. 6—(Evening) Ethel Grow, contralto; Charles Albert Baker, pianist.
- A139 Jan. 7—(Afternoon) Allen Bailon, pianist.
- A140 Jan. 8—(Evening) Lea Epstein, violinist; Adelaide Zardo, pianist.
- A141 Jan. 8—(Evening) Anne Carbone, organist.
- A142 Jan. 9—(Afternoon) Elshuco Trio of New York; Festival Quartet of South Mountain; Elshuco Trio, William Kroll, violinist; Willem Willeke, cello; Aurelio Giorni, pianist. Assisting artists, Karl Krauter, viola; Lorenzo Sansone, horn.
- A143 Jan. 10—(Afternoon) Louis Graveure, baritone; Arpad Sandor, pianist.
- A144 Jan. 10—(Evening) Ernest Hutcheson, pianist.
- A145 Jan. 11—(Afternoon) New York Symphony Orchestra; Nadia Boulanger, organist; Walter Damrosch, conductor.
- A140 Jan. 12—(Evening) Elena Barberi, pianist.
- A147 Jan. 12—(Evening) Beethoven Association (Concert); Albert Spaulding, violinist; Edwin Bachmann, violinist; Andre Benoit, pianist; George Meader, tenor; Karl Riedel, pianist; Ernest Hutcheson, pianist; Emmeran Stoelker, viola; Hugo Kortschak, violinist. Jan. 13—(Evening) Marie Gabrielle Leschetizky, pianist.
- A148 Jan. 13—(Evening) Marie Gabrielle Leschetizky, pianist.
- A149 Jan. 14—(Evening) Suzanne Clough, mezzo-soprano; Bruno Seidler-Winkler, pianist.
- A150 Jan. 15—(Afternoon) Lawrence Schaufel, pianist.
- A151 Jan. 15—(Evening) Singers' Club (50 male voices); Ralph Grosvenor, conductor; J. Steel Jamison, tenor; Harold Wm. Wollenhaupp; Helen Jeffrey, violinist; Edward Hart, pianist; John Warren Erb, organist.
- A152 Jan. 16—(Afternoon) Adalbert Ostendorf, pianist.
- A153 Jan. 16—(Evening) Wanda Landowska, harpsichord and piano.
- A154 Jan. 17—(Afternoon) Ruth Deyo, Georges Enesco, Hans Kandler.
- A155 Jan. 17—(Evening) Lydia Maltzeva.
- A156 Jan. 18—(Afternoon) Samuel Dushkin, violinist; Gregory Ashman, pianist.
- A157 Jan. 18—(Evening) Franco-American Musical Society; Gilita Gradova, pianist; Carlos Salzedo, harpist; Letz String Quartet; Elbot Leginska, pianist; Greta Torpade, Alban Berg, Paul LeFlem; Rex Tillson, accompanist.
- A158 Jan. 19—(Evening) New York Trio; Louis Edlin, violinist; Cornelius Van Vliet, cello; Clarence Adler, pianist.
- A159 Jan. 20—(Afternoon) Cecile de Horvath, pianist.
- A160 Jan. 21—(Evening) Flonzaley Quartet; Adolfo Botti, first violin; Alfred Pochon, second violin; Iwan d'Archiambean, cello; Felicien d'Archiambean, viola.
- A161 Jan. 21—(Afternoon) Wellington Smith, harpist; Kurt Schindler, pianist.
- A162 Jan. 21—(Evening) Winifred MacBride, pianist.
- A163 Jan. 22—(Evening) Robert Imandt, violinist; Aurelio Giorni, pianist; Lenox String Quartet; Raymond Bauman, pianist.
- A164 Jan. 23—(Afternoon) Lea Lubochutz, violinist; Emanuel Balaban, pianist.
- A165 Jan. 23—(Evening) Helen Lubarska, soprano; Emil Polak, pianist.
- A166 Jan. 24—(Morning) Philharmonic Orchestra; Ernest Schelling, conductor; Scipione Guidi, violinist; Oswald Mazzucheli, cellist; Anselme Fortier, double bass.
- A167 Jan. 24—(Afternoon) Philharmonic Orchestra; Ernest Schelling, conductor; Scipione Guidi, violinist; Oswald Mazzucheli, cellist; Anselme Fortier, double bass.
- A168 Jan. 24—(Evening) Ernest Hutcheson, pianist.
- A169 Jan. 25—(Afternoon) New York Symphony Orchestra; Walter Damrosch, conductor; Alfred Cortot, pianist.
- A170 Jan. 25—(Evening) Igor Stravinsky Concert; Igor Stravinsky, conductor; Greta Torpade, soprano; Colin O'More, tenor; Raymond Frank, tenor; John Barclay, basso; Hubert Lincott, basso; Carlos Salzedo, piano-harpichord.
- A171 Jan. 26—(Evening) Philharmonic String Quartet; Scipione Guidi, concert master; A. Liechtenstein, violinist; L. E. Barzin, viola; Oswald Mazzucheli, cello.
- A172 Jan. 27—(Afternoon) Ruth Rodgera, soprano; Isidore Luckstone, pianist.
- A173 Jan. 27—(Evening) Adela Verne, pianist.
- A174 Jan. 28—(Afternoon) Arthur Friedhelm, pianist.
- A175 Jan. 28—(Evening) Wilhelm Bachaus, pianist.
- A176 Jan. 29—(Afternoon) Alexander Borovsky, pianist.
- A177 Jan. 29—(Evening) Astrid Fjelde, soprano; Walter Golde, pianist.
- A178 Jan. 30—(Afternoon) Ada Viola Wood, contralto; Richard Hageman, pianist.
- A170 Jan. 30—(Evening) Concert by Elshuco Trio and Festival Quartet of South Mountain; Elshuco Trio, Willem Willeke, cello; William Kroll, first violin; Aurelio Giorni, pianist. Festival Quartet, William Kroll, cello; Karl Krauter, violin; Hugo Kortschak, viola; Willem Willeke, cello; assisting artist, Gustave Langenus, clarinet.
- A180 Jan. 31—(Afternoon) Guomar Novaes, pianist.
- A181 Jan. 31—(Afternoon) Sara Eisenberg, pianist; Boris Felibsch, pianist.
- A182 Feb. 1—(Afternoon) Frances Nash, pianist.
- A183 Feb. 1—(Evening) Ernesto Berumen, pianist.
- A184 Feb. 2—(Afternoon) Tina Fillipponi, pianist.
- A185 Feb. 2—(Evening) Nicholas Medtner, composer-pianist; Elizabeth Santagano, soprano.
- A186 Feb. 3—(Evening) New York Chamber Music Society; Carolyn Beebe, pianist; New York String Quartet; Ottokar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola; Bedrich Vaska, cello; Gustave Langenus, clarinet; Lamar Stringfield, flute; Bruno Labate, oboe; Benjamin Kohon, bassoon; Bruno Janicke, French horn; Anselme Fortier, double bass.
- A187 Feb. 4—(Evening) Beatrice Martin, soprano; Walter Golde, pianist.
- A188 Feb. 5—(Afternoon) Maria Carreras, pianist.
- A189 Feb. 5—(Evening) Alberto Sciaretti, pianist.
- A190 Feb. 6—(Afternoon) Lea Lubochutz, violinist; Emanuel Balaban, pianist.
- A191 Feb. 6—(Evening) Vera Brodsky, pianist; Hannah Lefkowitz, pianist; Alexander Lambert, pianist.
- A192 Feb. 7—(Morning) Philharmonic Orchestra; Ernest Schelling, conductor; J. J. Kovarik, viola; John Amann, flutist; E. P. Wagner, piccolo; Bruno Labate, oboe; P. Strano, English horn.
- A193 Feb. 7—(Afternoon) Philharmonic Orchestra; same as A192.
- A194 Feb. 7—(Evening) Mme. Charles Cahler, contralto; Frank Bibb, pianist, harpsichord; Weston Gates, organist; Michael Green, violinist; Edwin Ideler, violinist; Aliz Young-Maruchess, viola d'amore; Joseph Passan, bells.
- A195 Feb. 8—(Afternoon) John Charles Thomas, baritone; Lester Hodges, pianist.
- A196 Feb. 8—(Evening) Concert by the International Composers' Guild; Henry Cowell playing a new instrument, "Thunder Stick of the Aztecs"; Vladimir Shalvich, conductor; Hyman Rovinsky, pianist; Colin O'More, tenor; Greta Torpade, soprano.
- A197 Feb. 9—(Evening) Beethoven Association; Percy Grainger, pianist; May Mukle, cellist; Lionel Tertis, viola; the Letz String Quartet, Hans Letz, William Schubert, Edwin Bachmann, Horace Britt.
- A198 Feb. 10—(Evening) Elly Ney, pianist.
- A199 Feb. 10—(Afternoon) Lambert Murphy, tenor; Charles Albert Baker, pianist.
- A200 Feb. 11—(Afternoon) Sammy Kramer, violinist; Josef Adler, pianist.
- A201 Feb. 12—(Afternoon) Laura Littlefield, soprano; Richard Hageman, pianist.
- A202 Feb. 12—(Evening) Dorothy Miller Duckwitz, pianist.
- A203 Feb. 13—(Evening) Elshuco Trio; Willem Kroll, violinist; Willem Willeke, cellist; Aurelio Giorni, pianist.
- A204 Feb. 14—(Afternoon) Ernest Hutcheson, pianist.
- A205 Feb. 15—(Afternoon) Claire Dux, soprano; Henry Hadley, pianist.
- A206 Feb. 15—(Evening) Ben Levitsky, violinist; Lilly Kas, violinist; Murray Feldman, violinist.
- A207 Feb. 16—(Afternoon) Jeannette Vreeland, soprano; Herbert Goode, pianist.
- A208 Feb. 16—(Evening) Doris Doe, contralto; Frank LaForge, pianist.
- A209 Feb. 17—(Afternoon) Ludvig Polder, cellist; Emanuel Balaban, pianist.
- A210 Feb. 17—(Evening) Arle Abileah, pianist.
- A211 Feb. 18—(Evening) George Morgan, baritone; Frank Bibb, pianist.
- A212 Feb. 19—(Evening) Marguerite Valentine, pianist.
- A213 Feb. 20—(Evening) Marie Gabrielle Leschetizky, pianist.
- A214 Feb. 21—(Morning) Philharmonic Orchestra; Ernest Schelling, conductor; S. Bellison, clarinetist, assisting artist; Benjamin Kohon, bassoonist; O. Modess, contra-bassoon; chorus from Justine Ward School of Music; J. Gehhardt, clarinet; E. Koeloma, bass clarinet; Bruno Labate, oboist.
- A215 Feb. 21—(Afternoon) Philharmonic Orchestra; Ernest Schelling, conductor; assisting artists, S. Bellison, clarinetist; B. Kohon, bassoonist; O. Modess, contra-bassoon; J. Gehhardt, clarinet; Bruno Labate, oboist; chorus from Justine Ward's School of Music.
- A216 Feb. 21—(Evening) Sigismund Stojowski, pianist.
- A217 Feb. 22—(Afternoon) Samuel Dushkin, violinist; Gregory Ashman, pianist.
- A218 Feb. 22—(Evening) Michael Anselmo, violinist; Emanuel Balaban, pianist.
- A219 Feb. 23—(Evening) Dorsey Whittington, pianist.
- A220 Feb. 24—(Afternoon) Kathleen Hart Bibb, soprano; Frank Bibb, pianist.
- A221 Feb. 24—(Evening) Martha Phillips, soprano (Mrs. J. Campbell Phillips); Myron Jacobson, pianist; August Rodeman, flutist; Marie Miller, harpist.
- A222 Feb. 25—(Evening) Institute of Musical Art Concert; Franz Hone, violinist; Anna Levitt, pianist; Institute of Musical Art Madrigal Choir.
- A223 Feb. 26—(Evening) Frank Sheridan, pianist.
- A224 Feb. 27—(Evening) Grace Divine, mezzo-soprano; Frank LaForge, pianist (composer).
- A225 Feb. 28—(Afternoon) Harold Bauer, pianist.
- A226 Feb. 28—(Evening) Anna Diamond, pianist.
- A227 March 1—(Afternoon) New York Symphony Orchestra; Bruno Walter, conductor.
- A228 March 1—(Evening) Concert by International Composers' Guild; Leopold Stokowski, conductor; John Barclay, baritone soloist; members of Philadelphia Orchestra, Arnold Schoenberg, Edgar Varese, Henry Eichheim, Eric Satie.
- A229 March 2—(Evening) Concert by Stringwood Ensemble; Josef Stopak, first violin; Samuel Kuskin, second violin; Michael Corea, viola; Abram Borodkin, cellist; Simeon Bellison, clarinet; Arthur Loesser, pianist.
- A230 March 4—(Evening) Adele Bliss, soprano; Frank Bibb, pianist; Vladimir Dubinsky, cellist; Viola Peters, pianist.
- A231 March 5—(Evening) Bianca del Vecchio, pianist.
- A232 March 6—(Evening) Elshuco Trio, William Kroll, violinist; Willem Willeke, cellist; Aurelio Giorni, pianist. Festival Quartet of South Mountain, William Kroll, cello; Karl Krauter, violin; Ingo Kortschak, viola; Willem Willeke, cello; assisting artist, Nicholas Moldavan, viola.
- A233 March 7—(Morning) Philharmonic Orchestra; Ernest Schelling, conductor.
- A234 March 7—(Afternoon) Philharmonic Orchestra; Ernest Schelling, conductor.
- A235 March 8—(Afternoon) New York Symphony Orchestra; Bruno Walter, conductor; Paul Kochanski, violinist; Felix Saimond, cellist.
- A236 March 9—(Evening) Beethoven Association; Reinold Werrenrath, baritone; Josef Hofmann, pianist; Mischa Eiman, violinist; Herbert Carrick, pianist.
- A237 March 10—(Afternoon) Hyman Rovinsky, pianist.
- A238 March 10—(Evening) Washington Heights Music Club; Edward Kreiner, viola; Wilhelm Bachaus, pianist.
- A239 March 11—(Evening) Wilhelm Bachaus, pianist.
- A240 March 12—(Evening) Richard Fuchs, clarinet, piano.
- A241 March 12—(Evening) Michael Zacharewitsch, violin; Erno Balogh, pianist.
- A242 March 14—(Afternoon) Shira Cherkassy, pianist.
- A243 March 15—(Afternoon) New York Symphony Orchestra; Bruno Walter, conductor.
- A244 March 15—(Evening) Elizabeth Hoepfel, contralto; William Reddick, pianist.
- A245 March 16—(Afternoon) Yolanda Mero, pianist.
- A246 March 16—(Evening) New York Trio; Clarence Adler, pianist; Louis Edlin, violinist; Cornelius Van Vliet, cellist.
- A247 March 17—(Afternoon) Laura Stroud, pianist.
- A248 March 17—(Evening) The David Mannes Music School (operatic concert); Giulio Silva, concert director.
- A249 March 18—(Evening) James Friskin, pianist.
- A250 March 21—(Morning) Philharmonic Society; Ernest Schelling, conductor.
- A251 March 21—(Afternoon) Philharmonic Society; Ernest Schelling, conductor.
- A252 March 21—(Evening) Ada Leibow, pianist; David Zalkin at second piano.
- A253 March 22—(Afternoon) New York Symphony Orchestra; Bruno Walter, conductor; Alexander Brailowsky, pianist.
- A254 March 22—(Evening) Edwin Hughes, pianist.
- A255 March 23—(Afternoon) Elizabeth Reiberg, soprano; Conrad V. Ros, pianist.
- A256 March 23—(Evening) Anita Atwater, soprano; Cetus Dougherty, pianist.
- A257 March 21—(Evening) Benefit Concert; Richard Hale, baritone; Dorothy Gordon, soprano; Winifred Byrd, pianist; accomp., Richard Hale-Helen Chase, pianist; accomp., Dorothy Gordon-Blanche Fleming, pianist.
- A258 March 25—(Evening) Amy Evans, soprano; Richard Hageman, pianist.
- A259 March 26—(Afternoon) Winifred MacBride, pianist.
- A260 March 26—(Evening) Joint Recital; Mme. Hilda Kramer, soprano; Dorsey Whittington, pianist; accompanist, Charles King, pianist.
- A261 March 27—(Evening) Lillian Fuchs, violinist; Samuel Chotzloff, pianist.
- A262 March 28—(Evening) Blind Men's Improvement Club; Edwin Grasse, blind violinist, composer and organist; Helen Beck, pianist; Mixed Quartet, including Margaret Northrup, soprano; Rosa Hamilton, contralto; J. Steel Jamison, tenor; Maudy Pearson, bass baritone; Beatrice Gibson and Alma Danzig, piano accompanists.
- A263 March 29—(Afternoon) New York Symphony Orchestra; Bruno Walter, conductor.
- A264 March 30—(Evening) Katherine Bacon, pianist.
- A265 March 31—(Afternoon) Muri Silba, pianist.
- A266 March 31—(Evening) Chamber Orchestra from Philharmonic Orchestra; Willem Mengelberg, conductor; Wanda Landowska, piano; and harpsichord.
- A267 April 1—(Evening) Myra Hess, pianist.
- A268 April 2—(Evening) Helen Fozel, pianist.
- A269 April 3—(Evening) Brahms Cycle; Elshuco Trio, William Kroll, violinist; Willem Willeke, cellist; Aurelio Giorni, pianist; assisting artists, Gustav Langenus, cellist, and Aurelio Giorni, pianist.
- A270 April 4—(Afternoon) Pietro Yon, organist.
- A271 April 4—(Evening) Helvetia Maennerchor; R. E. Reichel, director; Berty Jenny, mezzo-soprano; Oscar Ziegler, pianist.
- A272 April 5—(Afternoon) New York Symphony Society; Walter Damrosch, conductor; Lawrence Tibbett, baritone.
- A273 April 5—(Evening) Sandor Ferodi, violinist; Olga Hlavin, pianist.
- A274 April 6—(Evening) Maxim Karolik, tenor; Giuseppe Bamboschek, pianist.
- A275 April 7—(Evening) Richard Byrd, pianist.
- A276 April 8—(Evening) Burnside Mason, contralto; Caro Wynn Alexander, pianist.
- A277 April 10—(Evening) Theodore Takaroff, violinist; Jacques Malkin, pianist.
- A278 April 11—(Afternoon) Wilhelm Bachaus, pianist.
- A279 April 12—(Afternoon) Harry Farberman, violinist; Gregory Ashman, pianist.
- A280 April 13—(Afternoon) Wilhelm Bachaus, pianist; Maria Carreras, pianist; Oshp Gabrielywitsch, pianist; Ernest Hutcheson, pianist; Ernest Schelling, pianist.
- A281 April 13—(Evening) Singers' Association; Jascha Heifetz, violinist; Mischa Levitzki, pianist; Mme. Fanny Bloomfield Zeisler, pianist; Sascha Jacobsen, violinist; Nicholas Moldavan, viola; Percy Such, cellist; Willem Willeke, cellist.
- A282 April 14—(Evening) Washington Heights Music Club; Marjorie Meyer, soprano; Frederic Persson, pianist; Elliot Griffs, pianist; Robert Lowrey, pianist.
- A283 April 15—(Evening) Ruth Dale, soprano; Charles Gilbert Spross, pianist.
- A284 April 16—(Evening) Singers' Club; Harold Wm. Wollenhaupp, soloist; Emma Patton Hoyt, soloist; Clinton Ingzie, tenor.
- A285 April 17—(Evening) Leo Beconi, harpist; Casimiro Dello Jona, soloist; Frank LaForge, soloist; Frank Bide, soloist; Giuseppe Bamboschek, accomp. pianist.
- A286 April 18—(Afternoon) Sascha Helman, pianist.
- A287 April 21—(Afternoon) Gertrude Bonime, ganist.
- A288 April 21—(Evening) Edward Reehln, organist.
- A289 April 22—(Evening) Regina Diamond, soprano; Richard Hageman, pianist.
- A290 April 23—(Evening) Concert by pupils of the David Mannes Music School.
- A291 April 21—(Evening) Dock Snellings, harpist; Harle Wilson, pianist.
- A292 April 25—(Evening) Hilda Liechtenfeld, pianist.
- A293 April 26—(Afternoon) Cornu Junior Orchestra; Evelyn Brill, viola soloist.
- A294 April 26—(Evening) Amelia Antonucci, dramatic soprano; Nicola Della, cellist; Alton Jones, pianist; A. Paganucci, accompanist.
- A295 April 27—(Evening) Janet Adamson, soprano; Gordou Hampson, piano accompanist.
- A296 April 28—(Evening) Royal Dadman, baritone; Sigfrid Prazer, piano accomp.
- A297 April 29—(Evening) Wyland Echois, tenor; John Doane, piano accompanist.
- A298 May 2—(Evening) Concert by the "Serenaders"; Spectrum Orchestra, Wm. E. Foster, director; Banjo Club, W. D. Kenneth, director; Kamiki Hawaiian Trio, Alice V. Conklin, mandolin; Samuel Siegel, mandolin; Shirley Spaulding, banjo; William Foden, guitar; Alex Magee, banjo; Burton G. Gedney, banjo.
- A299 May 3—(Afternoon) Young Men's Symphony Orchestra; Paul Henneberg, conductor; Ethel Best, soprano; Pauline Dobson Gold, pianist.

A300 May 3—(Evening) Maria Mugavero, coloratura soprano; Antonio Dell'Orefice, accomp.; Luigi Costantino, pianist.
 A301 May 5—(Evening) Anton Cioru, bass; Gregory Ashman, accomp.
 A302 May 7—(Evening) John Coates, tenor; Edward Harris, accompanist.
 A303 May 8—(Evening) New York Chamber Symphony Orchestra; Max Jacobs, conductor; Francesca Marni, soloist.
 A304 May 9—(Evening) Thalia Sabanieva, piano accompanist; Giuseppe Bamboschek, piano accompanist.
 A305 May 13—(Evening) Mme. Tamaki Minra, Japanese soprano; Aldo Franchetti, piano accompanist.
 A306 May 14—(Evening) Frederic Warren Ballad Concert; Olga Warren, soprano; Elizabeth Lonnax, contralto; James Price, tenor; Edgar Schofield, baritone; Francis Moore, pianist.
 A307 May 15—(Evening) Fordham University Glee Club; W. Kenneth Bailey, director; Everett McCoy, baritone; Ralph Tag, baritone; Francis J. Gross, Jr., organist.
 A308 May 17—(Evening) "Soul of David" Opera; David B. Arnstein, composer and conductor; Cantor Mordecai Hershman as David, and small orchestra.
 A309 May 18—(Evening) Symphony Orchestra of 100 New York High School Students; George P. Gartlan, conductor; Walter Damrosch, conductor; Henry Hadley, conductor.

CARNEGIE HALL

C1 Sept. 26, 1924—(Evening) Jacob Gogna, jubilee recital; Benny Steinberg, violinist; Max Meth, violinist; Gabriel Engel, violinist; Helen DeWitt Jacobs, violinist; Issay Lukahevsky, violinist; Oloft Vall, violinist; Joseph Adler, pianist; Jennie Gogna, pianist.
 C2 Oct. 4—(Evening) Marie Sundelins, soprano; Frederick Bristol, pianist; Leo Schulz, cellist; Lazar Weiner, pianist; Paterson Choir, L. Low, director.
 C3 Oct. 5—(Afternoon) Colin O'More, tenor; Walter Golde, pianist.
 C4 Oct. 6—(Evening) Riya Morgan, tenor; Frank LaFarge, pianist.
 C5 Oct. 10—(Evening) Bernardo Olshansky, baritone; Helen Jeffrey, violinist; Max Rubinovitch, pianist.
 C6 Oct. 12—(Afternoon) Mischa Elman, violinist; Liza Elman, pianist; Josef Bonime, pianist.
 C7 Oct. 16—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.
 C8 Oct. 17—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.
 C9 Oct. 17—(Evening) Vladimir De Pachmann, pianist.
 C10 Oct. 18—(Afternoon) Florence Stern, violinist; Andre Benoit, pianist; Charles Albert Baker, organist.
 C11 Oct. 18—(Evening) Rosa Raisa, soprano; Giacomo Rimini, baritone; Magdeleine Brard, pianist; Carol Perrenot, pianist.
 C12 Oct. 19—(Afternoon) Isa Kremer, soprano; Arkady Birkenholz, violinist; Leon Rosenbloom, pianist.
 C13 Oct. 19—(Evening) Carlos Sedano, violinist; Richard Hageman, accompanist.
 C14 Oct. 20—(Evening) Vladimir Rosing, tenor; Nicholas Slominsky, pianist.
 C15 Oct. 21—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor.
 C16 Oct. 22—(Evening) State Symphony Orchestra, Josef Stransky, conductor.
 C17 Oct. 24—(Evening) Maria Theresa, dancer; Edward Harris, pianist.
 C18 Oct. 25—(Afternoon) Roland Hayes, tenor; William Lawrence, pianist.
 C19 Oct. 26—(Afternoon) Louise Homer, contralto; Louise Homer-Stires, soprano; Ruth Emerson, pianist.
 C20 Oct. 26—(Evening) John McCormack, tenor; Lauri Kennedy, cellist; Dorothy Kennedy, pianist; Edwin Schneider, pianist.
 C21 Oct. 28—(Evening) Socrate Barozzi, violinist; Bernard Wagenaar, pianist.
 C22 Oct. 29—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.
 C23 Oct. 30—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Ely Ney, pianist.
 C24 Oct. 31—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Ely Ney, pianist.
 C25 Oct. 31—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor.
 C26 Nov. 1—(Afternoon) Tamar Karsavina, dancer; Pierre Vladimiroff, dancer; Symphony Players, Sepp Morscher, conductor.
 C27 Nov. 2—(Afternoon) Albert Spalding, violinist; Andre Benoit, pianist.
 C28 Nov. 2—(Evening) Josef Lhevinne, pianist.
 C29 Nov. 4—(Afternoon) Zlatko Balokovic, violinist; Miriam Allen, pianist.
 C30 Nov. 4—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor; Nicholas Medtner, pianist.
 C31 Nov. 5—(Evening) State Symphony Orchestra, Josef Stransky, conductor; Sylvia Lent, violinist.
 C32 Nov. 6—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Ossip Gabrilowitch, pianist.
 C33 Nov. 6—(Evening) Philharmonic Society, Willem Van Hoogstraten, conductor; Cecilia Hansen, violinist.
 C34 Nov. 7—(Afternoon) Philharmonic Society, Willem Van Hoogstraten, conductor; Cecilia Hansen, violinist.
 C35 Nov. 7—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor; Ossip Gabrilowitch, violinist.
 C36 Nov. 8—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Ossip Gabrilowitch, pianist.
 C37 Nov. 8—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Guilomar Novaes, pianist.
 C38 Nov. 9—(Afternoon) Reinold Werrenrath, baritone; Symphony Players; Herbert Carrick, pianist.
 C39 Nov. 9—(Evening) John McCormack, tenor; Edwin Schneider, pianist; Lauri Kennedy, cellist; Dorothy Kennedy, pianist; George Gartlan, organist.

C40 Nov. 10—(Evening) English Grand Opera Company; "Reinhold"; Wotan, William Tucker; Agerich, Fred Patton; Mime, George Gordon; Loge, Louis Dornay; Donner, Frank Dobert; Frob, Olive Stewart; Fasolt, Dudley Marwick; Fafner, Augusto Ottone; Erda, Devora Nadworney; Freia, Adele Rankin; Fricka, Mariska Aldrich; Woglinde, Thelma Votipka; Wellgunde, Geraldine Marwick; Flosshilde, Sheila Fryer; Ernest Knoch, conductor.
 C41 Nov. 11—(Afternoon) State Symphony Orchestra, Josef Stransky, conductor.
 C42 Nov. 11—(Evening) Bronislaw Huberman, violinist; Siegfried Schulze, pianist.
 C43 Nov. 12—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.
 C44 Nov. 13—(Evening) Philharmonic Society, Willem Van Hoogstraten, conductor.
 C45 Nov. 14—(Afternoon) Philharmonic Society, Willem Van Hoogstraten, conductor.
 C46 Nov. 14—(Evening) Artist Series of the Association of Music School Settlements. William Wade Linshaw's Company in "The Marriage of Figaro"; Almaviva, Alfredo Valenti; the Countess Almaviva, Cytie Hine; Figaro, Count's manservant (formerly the barber of Seville), Pavel Ludlkar; Susanna, Countess' maid, Editha Fleischer; Cherubino, page, Celia Turill; Don Basilio, music teacher of the Countess, Ralph Brainard; Dr. Bartolo, former guardian of the Countess, Herman Gelhausen; Marcellina, Bartolo's housekeeper, Celia Turill; Antonio, gardener, Herman Gelhausen; Don Curzio, Musical Director, Ernest Knoch.
 C47 Nov. 15—(Morning) New York Symphony Orchestra, Walter Damrosch, conductor.
 C48 Nov. 15—(Afternoon) Jascha Helfetz, violinist; Isidor Achron, pianist.
 C49 Nov. 15—(Evening) Paul Whiteman and His Orchestra, Paul Whiteman, conductor; Mana-Zucca, pianist; George Gerahwin, pianist.
 C50 Nov. 16—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor; Sigismund Stojowski, pianist.
 C51 Nov. 15—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor.
 C52 Nov. 15—(Evening) Oratorio Society of New York, Albert Stoessel, conductor; Ethel Hayden, soprano; Boris Saslawsky, baritone; Hugh Porter, organist; Alfred M. Greenfield, organist.
 C53 Nov. 20—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Paul Kochanski, violinist; Albert Spalding, violinist.
 C54 Nov. 20—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.
 C55 Nov. 21—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.
 C56 Nov. 21—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor; Paul Kochanski, violinist; Albert Spalding, violinist.
 C57 Nov. 22—(Afternoon) Josef Hofmann, pianist.
 C58 Nov. 22—(Evening) Mande Morgan, harpist; Herbert Dittler, violinist; William C. Carl, organist.
 C59 Nov. 23—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.
 C60 Nov. 25—(Evening) Francis MacMillen, violinist; Richard Hageman, pianist.
 C61 Nov. 26—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.
 C62 Nov. 27—(Evening) Boston Symphony Orchestra, Serge Koussevitzky, conductor.
 C63 Nov. 28—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Nicholas Medtner, pianist.
 C64 Nov. 28—(Evening) Roland Hayes, tenor; William Lawrence, pianist.
 C65 Nov. 29—(Morning) New York Symphony Orchestra, Walter Damrosch, conductor.
 C66 Nov. 29—(Afternoon) Boston Symphony Orchestra, Serge Koussevitzky, conductor.
 C67 Nov. 29—(Evening) Philharmonic Orchestra, Henry Hadley, conductor, Leo Schulz, cello.
 C68 Nov. 30—(Afternoon) Sergel Bachmanoff, pianist.
 C69 Dec. 2—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor; Paul Kochanski, violinist.
 C70 Dec. 3—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.
 C71 Dec. 4—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Fraser Gange, tenor.
 C72 Dec. 4—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Scipione Guidi, violinist.
 C73 Dec. 5—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Scipione Guidi, violinist.
 C74 Dec. 5—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor; Fraser Gange, tenor.
 C75 Dec. 6—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Albert Spalding, violinist.
 C76 Dec. 7—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Ossip Gabrilowitch, pianist.
 C77 Dec. 8—(Evening) Carlos Sedano, violinist; Harry Kaufman, pianist.
 C78 Dec. 9—(Evening) Cleveland Orchestra, Nikolai Sokoloff, conductor.
 C79 Dec. 10—(Evening) State Symphony Orchestra, Josef Stransky, conductor.
 C80 Dec. 11—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.
 C81 Dec. 12—(Afternoon) Philharmonic Orchestra, Willem Van Hoogstraten, conductor.
 C82 Dec. 12—(Evening) Artist Series of the Association of Music School Settlements. Wanda Landowska, harpist; Ewasel Belousoff, cellist; Rene Pollain, viola.

C83 Dec. 13—(Morning) New York Symphony Orchestra, Walter Damrosch, conductor; A. Yegudkin, French horn; Vladimir Drucker, trumpet; Mr. Wockentass, trombone; Mr. Mauser, bass.
 C84 Dec. 13—(Afternoon) Paul Kochanski, violinist; Gregory Ashman, pianist.
 C85 Dec. 13—(Evening) Freiheit Singing Society.
 C86 Dec. 14—(Afternoon) Bronislaw Huberman, violinist; Siegfried Schulze, pianist.
 C87 Dec. 16—(Afternoon) State Symphony Orchestra, Josef Stransky, conductor; Paul Strasevitch, violinist, pianist.
 C88 Dec. 16—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor.
 C89 Dec. 17—(Evening) State Symphony Orchestra, Josef Stransky, conductor; Weston Gales, associate conductor; Ursula Greville, soprano; Guilomar Novaes, pianist.
 C90 Dec. 18—(Afternoon) New York Symphony Orchestra, Vladimir Golschmann, director.
 C91 Dec. 18—(Evening) Philharmonic Orchestra, Henry Hadley, conductor.
 C92 Dec. 19—(Afternoon) Philharmonic Orchestra, Henry Hadley, conductor.
 C93 Dec. 19—(Evening) New York Symphony Orchestra, Vladimir Golschmann, conductor.
 C94 Dec. 20—(Evening) Zlatko Balokovic, violinist; Miriam Allen, pianist.
 C95 Dec. 21—(Evening) State Symphony Orchestra, Josef Stransky, conductor.
 C96 Dec. 24—(Evening) New York Symphony Orchestra, Vladimir Golschmann, conductor.
 C97 Dec. 25—(Evening) Oratorio Society, Albert Stoessel, conductor; Mabel Garrison, soprano; Nevada Van der Veer, contralto; Allen McQuhae, tenor; Royal Dadmun, bass; New York Symphony Orchestra; Hanz Porter, organist.
 C98 Dec. 27—(Afternoon) New York Symphony Orchestra; Kibaleich Russian Symphonic Choir; Basil Kibaleich, conductor; Vladimir Golschmann, conductor; N. Y. S. O.
 C99 Dec. 27—(Evening) Oratorio Society; Mabel Garrison, soprano; Allen McQuhae, tenor; Royal Dadmun, bass; Alma Kitchell, contralto; Albert Stoessel, conductor; New York Symphony Orchestra.
 C100 Dec. 27—(Afternoon) Philharmonic Orchestra, Henry Hadley, conductor; Ruth Breton, violinist.
 C101 Dec. 30—(Evening) Sascha Cubertson, violinist; Max Rubinovitch, pianist.
 C102 Dec. 30—(Evening) The Schola Cantorum, Philharmonic Orchestra, Kurt Schindler, conductor; Dusolina Giannini, Marguerite D'Alvarez, Marie Chamlee, John Charles Thomas, Leon Rothier, Teresa Raskis, Harold Hanson, Carlton Boxill, Hubert Linscott, Salvatore Solte.
 C103 Dec. 31—(Evening) Philharmonic Orchestra, Henry Hadley, conductor; Students' Concert.
 C104 Jan. 1—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Toti dal Monte, soprano.
 C105 Jan. 1—(Evening) Boston Symphony Orchestra, Serge Koussevitzky, conductor.
 C106 Jan. 2—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor; Toti dal Monte, soprano.
 C107 Jan. 3—(Afternoon) Boston Symphony Orchestra, Serge Koussevitzky, conductor.
 C108 Jan. 3—(Evening) Philharmonic Orchestra, Wilhelm Furtwaengler, conductor; Pablo Casals, cellist.
 C109 Jan. 4—(Afternoon) Moriz Rosenthal, pianist.
 C110 Jan. 4—(Evening) John McCormack, tenor; Lauri Kennedy, cello; Edwin Schneider, pianist; Dorothy Kennedy, pianist.
 C111 Jan. 5—(Evening) Percy Grainger, pianist.
 C112 Jan. 6—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor.
 C113 Jan. 8—(Evening) New York Bankers' Glee Club, Bruno Hubn, conductor; Anita Lowell, soprano; Mabel Farrar, violinist; William J. Falk, pianist; Maurice Rumsey, organist.
 C114 Jan. 8—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Wanda Landowska, harpsichord.
 C115 Jan. 8—(Evening) Philharmonic Orchestra, Igor Stravinsky, guest conductor.
 C116 Jan. 9—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Wanda Landowska, harpsichord.
 C117 Jan. 9—(Evening) New York Symphony Orchestra, Ethel Leginska, conductor.
 C118 Jan. 10—(Afternoon) Alexander Brailowsky, pianist.
 C119 Jan. 10—(Evening) Philharmonic Orchestra, Igor Stravinsky, conductor.
 C120 Jan. 11—(Afternoon) Philharmonic Orchestra, Wilhelm Furtwaengler, guest conductor.
 C121 Jan. 11—(Evening) Allen McQuhae, tenor; Frank Bibb, pianist.
 C122 Jan. 12—(Evening) Josef Lhevinne, pianist.
 C123 Jan. 13—(Evening) Mischa Levitzki, pianist.
 C124 Jan. 14—(Evening) Arno Segall, violinist; Samuel Chotzinoff, pianist.
 C125 Jan. 15—(Evening) Philharmonic Orchestra, Wilhelm Furtwaengler, guest conductor; Olga Samaroff, pianist.
 C126 Jan. 16—(Afternoon) Philharmonic Orchestra, Wilhelm Furtwaengler, conductor.
 C127 Jan. 16—(Evening) Roland Hayes, tenor; William Lawrence, pianist.
 C128 Jan. 17—(Afternoon) Moriz Rosenthal, pianist.
 C129 Jan. 17—(Evening) Philharmonic Orchestra, Henry Hadley, conductor; Ernest Hutcheson, pianist.
 C130 Jan. 15—(Afternoon) Philharmonic Orchestra, Wilhelm Furtwaengler, guest conductor.
 C131 Jan. 18—(Evening) John McCormack, tenor; Edwin Schneider, pianist; Lauri Kennedy, cello; Dorothy Kennedy, pianist.
 C132 Jan. 19—(Evening) Fritz Kreisler, violinist; Carl Lamson, pianist.

C133 Jan. 20—(Evening) Eduard Zaturezky, violinist; Andre Benoit, pianist.
 C134 Jan. 21—(Evening) State Symphony Orchestra, Ignaz Waghalter, conductor; Henri Deering, pianist.
 C135 Jan. 22—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Oratorio Society of New York.
 C136 Jan. 22—(Evening) Philharmonic Orchestra, Wilhelm Furtwaengler, conductor.
 C137 Jan. 23—(Afternoon) Philharmonic Orchestra, Wilhelm Furtwaengler, conductor.
 C138 Jan. 23—(Evening) New York Symphony Orchestra, Walter Damrosch, conductor; Oratorio Society of New York.
 C139 Jan. 24—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Alfred Cortot, pianist.
 C140 Jan. 24—(Evening) Chaff Dancers.
 C141 Jan. 25—(Afternoon) Philharmonic Orchestra, Wilhelm Furtwaengler, conductor.
 C142 Jan. 25—(Evening) Violin recital. Socrate Barozzi, violinist; Bernard Wagenaar, pianist.
 C143 Jan. 26—(Evening) Mieczyslaw Munz, pianist.
 C144 Jan. 27—(Afternoon) State Symphony Orchestra, Ignaz Waghalter, conductor; Percy Grainger, pianist.
 C145 Jan. 27—(Evening) Vlado Kollitch, violinist; Mairine Gardner, pianist, spinet.
 C146 Jan. 28—(Evening) Philharmonic Orchestra, Willem Van Hoogstraten, conductor; Ely Ney, pianist.
 C147 Jan. 29—(Evening) Boston Symphony Orchestra, Serge Koussevitzky, conductor; Roland Hayes, tenor.
 C148 Jan. 30—(Evening) Philharmonic Orchestra, Wilhelm Furtwaengler, guest conductor.
 C149 Jan. 31—(Afternoon) Boston Symphony Orchestra, Serge Koussevitzky, conductor.
 C150 Jan. 31—(Evening) Philharmonic Society, Willem Van Hoogstraten, conductor; Myra Hess, pianist.
 C151 Feb. 1—(Afternoon) Violin Recital. Jascha Heifetz, violinist; Isidor Achron, pianist.
 C152 Feb. 1—(Evening) Benefit concert. Rudolph Polk, violinist; Philharmonic Orchestra, Artur Bodanzky, conductor.
 C153 Feb. 2—(Evening) Joseph Coleman, violinist; Harry Kaufman, pianist.
 C154 Feb. 3—(Evening) Max Rosen, violinist; Richard Wilens, pianist.
 C155 Feb. 4—(Evening) Philharmonic Society, Willem Mengelberg, conductor.
 C156 Feb. 5—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Igor Stravinsky, pianist.
 C157 Feb. 6—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor.
 C158 Feb. 6—(Evening) Rudolph Polk, violinist, soloist; 60 members of Philharmonic Orchestra, Artur Bodanzky, conductor.
 C159 Feb. 7—(Afternoon) London String Quartet; James Levy, first violin; Thomas Petre, second violin; H. Wald Warner, viola; C. Warwick-Evans, cello.
 C160 Feb. 7—(Evening) Jewish National Workers' Benefit Concert; Sascha Jacobsen, violinist.
 C161 Feb. 8—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor.
 C162 Feb. 8—(Evening) Frita Kreisler, violinist; Carl Lamson, pianist.
 C163 Feb. 9—(Evening) Tito Schipa, tenor; Jose Echania, pianist.
 C164 Feb. 10—(Evening) Frieda Hempel, soprano; Conrad V. Bos, pianist; Louis P. Fritze, flutist; Hans Lange, violinist.
 C165 Feb. 11—(Evening) State Symphony, Ignaz Waghalter, conductor; Rosalie Miller, soprano.
 C166 Feb. 12—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Wilhelm Bachaus, pianist.
 C167 Feb. 13—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor; Wilhelm Bachaus, pianist.
 C168 Feb. 13—(Evening) Maria-Theresa, dancer; American National Orchestra, Howard Barlow, conductor.
 C169 Feb. 14—(Afternoon) Alexander Brailowsky, pianist.
 C170 Feb. 14—(Evening) Philharmonic Society, Willem Mengelberg, conductor.
 C171 Feb. 15—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor; John Amans, flutist, soloist.
 C172 Feb. 17—(Afternoon) State Symphony Orchestra, Ernst von Dohnanyi, pianist and guest conductor; Ignaz Waghalter, conductor.
 C173 Feb. 17—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor; Leo Ornstein, pianist.
 C174 Feb. 18—(Evening) Philharmonic Society, Willem Mengelberg, conductor.
 C175 Feb. 19—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Carl Flesch, violinist.
 C176 Feb. 20—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor.
 C177 Feb. 20—(Evening) Artist Series of the Association of Music School Settlements. State Symphony Orchestra, Ignaz Waghalter, conductor; Elsa Aasen, soprano.
 C178 Feb. 21—(Morning) Children's Concert. New York Symphony Orchestra, Walter Damrosch, conductor.
 C179 Feb. 21—(Afternoon) Fritz Kreisler, violinist; Carl Lamson, pianist.
 C180 Feb. 22—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor.
 C181 Feb. 23—(Afternoon) Reinold Werrenrath, baritone; Herbert Carrick, pianist.
 C182 Feb. 24—(Evening) Schola Cantorum. Kurt Schindler, conductor; Lilian Gustafson, soprano; Alma Kitchell, contralto; Frederick Baer, baritone.
 C183 Feb. 25—(Evening) State Symphony Orchestra, Ignaz Waghalter, conductor; Mieczyslaw Munz, pianist.
 C184 Feb. 26—(Afternoon) New York Symphony Orchestra, Bruno Walter, guest conductor; Eduard Zaturezky, violinist.
 C185 Feb. 26—(Evening) Philharmonic Orchestra, Willem Mengelberg, conductor.

- C186 Feb. 27—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor; Cornelia Van Vliet, solo cellist.
- C187 Feb. 27—(Evening) New York Symphony Orchestra, Bruno Walter, conductor; Eduard Zaturetzky, violinist, soloist.
- C188 Feb. 28—(Afternoon) New York Symphony Orchestra, Bruno Walter, conductor; Rene Pollain, viola; Irene, Phyllis and Miriam Marmien, dancers.
- C189 Feb. 28—(Evening) Dusolina Giannini, soprano; Frank LaForge, pianist.
- C190 March 1—(Afternoon) Cecilia Hansen, violinist; Boris Zakharoff, pianist; Charles Albert Baker, organist.
- C191 March 3—(Evening) Francis MacMillen, violinist; Richard Hageman, pianist.
- C192 March 4—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Scipione Gudi, violin solo; Bruno Jankecke, solo horn.
- C193 March 5—(Afternoon) New York Symphony Orchestra, Bruno Walter, guest conductor; Samuel Dushkin, violinist; Lionel Tertis, violinist.
- C194 March 5—(Evening) Philharmonic Orchestra, Willem Mengelberg, conductor.
- C195 March 6—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor; Wanda Landowska, harpsichord.
- C196 March 6—(Evening) New York Symphony Orchestra, Bruno Walter, conductor; Samuel Dushkin, violinist; Lionel Tertis, viola.
- C197 March 7—(Afternoon) Maria Ivogun, soprano; Max Jaffe, pianist.
- C198 March 7—(Evening) Intercollegiate Glee Club Contest; Yale Glee Club, Princeton Glee Club, Middlebury Glee Club, University of Missouri Glee Club, Wisconsin Glee Club, Amherst College Glee Club, Wesleyan Glee Club, New York University Glee Club, Columbia Glee Club, Harvard Glee Club, Fordham Glee Club, Penn State Glee Club, Dartmouth Glee Club, Missouri Glee Club, Judges: Ralph L. Baldwin, Arthur Bodanzky, Kurt Schindler.
- C199 March 8—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor; Erna Rubenstein, violinist.
- C200 March 9—(Evening) Anna Case, soprano; Coenraad V. Bos, pianist; Rufus M. Arey, clarinet.
- C201 March 10—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor; W. M. Kincaid, flute.
- C202 March 11—(Evening) State Symphony Orchestra, Ignata Waghalter, conductor; Ise Niemack, violin.
- C203 March 12—(Afternoon) New York Symphony Orchestra, Bruno Walter, conductor; Dusolina Giannini, soprano.
- C204 March 12—(Evening) Boston Symphony Orchestra, Serge Koussevitzky, conductor; Albert Spalding, violinist.
- C205 March 13—(Evening) New York Symphony Orchestra, Bruno Walter, conductor; Dusolina Giannini, soprano.
- C206 March 14—(Afternoon) Boston Symphony Orchestra, Serge Koussevitzky, conductor; Albert Spalding, violinist.
- C207 March 14—(Evening) Mischa Levitzki, pianist.
- C208 March 15—(Afternoon) Jascha Heifetz, violinist; Isidor Acron, pianist.
- C209 March 16—(Evening) Lawrence Tibbett, baritone; Frank La Forge, pianist.
- C210 March 17—(Evening) Ruth St. Denis, Ted Shawn, Denishawn Dancers; Anna Douglas, Georgia Graham, Ruth Austin, Lenore Hellekson, Ernestine Day, Pearl Wheeler, Charles Weidman, George Steares, Howie Fisher, Ralph Parker, Instrumental Quartet; George Palotay, violinist; Ugo Bergamasco, flute; Gino Allesandri, cellist; Louisa Horat, pianist and conductor.
- C211 March 18—(Evening) Philharmonic Society, Willem Mengelberg, conductor.
- C212 March 19—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Gerard Heikug, cellist.
- C213 March 20—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor.
- C214 March 20—(Evening) Artist Series of the Association of Music School Settlements: Part I, concert, American National Orchestra, Howard Barlow, conductor; Princess Tsianina, soprano; Max Pollkoff, violinist; Chas. Wakedeld Cadman, pianist. Part II, opera, "The Garden of Myrry". Cast: Dr. Rappaccini, George Walker; Bianca, cousin of Beatrice, Yvonne de Treville; Beatrice, daughter of Rappaccini, Helene Cadmus; Giovanni, a student, Ernest Davis; Enrico, Hubert Linscott; Poison Elementals, Noyes School of Rhythm; Lillian Decker, Helen Honck, Mary Krug, Catherine Rapp, Howard Barlow, conductor, with American National Orchestra.
- C215 March 21—(Afternoon) Sergei Rachmaninoff, pianist.
- C216 March 22—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor; Alfred Cortot, pianist.
- C217 March 21—(Evening) Benefit Concert (Jewish). Cantor Herschman, Alma Beck.
- C218 March 23—(Afternoon) Benefit for Hampton-Tuskegee Endowment Fund; Tuskegee Quintet, Hampton Quartet, Dr. Nathaniel Dett, pianist, composer.
- C219 March 24—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor; Alfred Cortot, pianist.
- C220 March 25—(Evening) Frieda Hempel, soprano; Coenraad V. Bos, pianist; Louis F. Fritze, flute.
- C221 March 26—(Afternoon) New York Symphony Orchestra, Bruno Walter, conductor; Roland Hayes, tenor.
- C222 March 26—(Evening) Philharmonic Orchestra, Willem Mengelberg, conductor; Samuel Gardner, violinist.
- C223 March 27—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor; Samuel Gardner, violinist.
- C224 March 27—(Evening) New York Symphony Orchestra, Bruno Walter, conductor; Roland Hayes, tenor.
- C225 March 28—(Afternoon) Josef Hofmann, pianist.
- C226 March 28—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Schola Cantorum Chorus; Marie Sunde-
- hus, soprano; Mme. Charles Cahier, contralto.
- C227 March 29—(Afternoon) Vincent Ballester, baritone; Ina Grange, pianist.
- C228 March 29—(Evening) Isa Kremer, soprano; Leon Rosenbloom, accompanist, pianist; Yascha Bunchuk, cellist.
- C229 March 30—(Evening) Beniamino Gigli, tenor; Beatrice Mack, soprano; Vito Carnovali, pianist, accompanist.
- C230 March 31—(Afternoon) Ruth St. Denis, Ted Shawn, Denishawn Dancers; Doris Humphrey, Pauline Lawrence, Anne Douglas, Georgia Graham, Ruth Austin, Lenore Hellekson, Ernestine Day, Pearl Wheeler, Charles Weidman, George Steares, Howie Fisher, Ralph Parker, Instrumental Quartet; Louis Horat, pianist and conductor; George Palotay, violinist; Ugo Bergamasco, flute; Gino Allesandri, cellist.
- C231 March 31—(Evening) Ruth St. Denis, Ted Shawn, Denishawn Dancers; Doris Humphrey, Pauline Lawrence, Anne Douglas, Georgia Graham, Ruth Austin, Lenore Hellekson, Ernestine Day, Pearl Wheeler, Charles Weidman, George Steares, Howie Fisher, Ralph Parker, Instrumental Quartet; Louis Horat, pianist and conductor; George Palotay, violinist; Ugo Bergamasco, flute; Gino Allesandri, cellist.
- C232 April 1—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Yolanda Mero, pianist.
- C233 April 2—(Afternoon) New York Symphony Orchestra, Walter Damrosch, conductor; Sergei Rachmaninoff, pianist.
- C234 April 2—(Evening) Philharmonic Society, Willem Mengelberg, conductor; Germaine Tailleferre, pianist.
- C235 April 3—(Afternoon) Philharmonic Society, Willem Mengelberg, conductor.
- C236 April 3—(Evening) New York Symphony, Bruno Walter, conductor.
- C237 April 4—(Afternoon) New York Symphony, Walter Damrosch, conductor; Lawrence Tibbett, baritone.
- C238 April 4—(Evening) Benefit concert.
- C239 April 5—(Afternoon) Philharmonic Orchestra, Willem Mengelberg, conductor; Jascha Heifetz, violinist.
- C240 April 5—(Evening) John McCormack, tenor; Edwin Schneider, pianist; Lauri Kennedy, cellist; Dorothy Kennedy, pianist.
- C241 April 7—(Evening) Albertina Rasch, dancer; Jacques Cartier, Agnes Roy, Mary Parsons, Signorita Grassi, Rodan Grizanov, Marcelo Fernandez, dancers; Max Rabinovitch, pianist.
- C242 April 8—(Evening) Oratorio Society of New York, Alber Stassel, conductor; Ruth Rodgers, soprano; Edna Indermaur, contralto; Esther Dale, soprano; John Barclay, baritone; Arthur Kraft, tenor; Martin Richardson, tenor; Chas. Townbridge, bass; Hugh Porter, accompanist, assisted by the New York Symphony Orchestra.
- C243 April 9—(Evening) Boston Symphony Orchestra, Serge Koussevitzky, conductor; Cecilia Society of Boston, choral, Malcolm Lang, conductor; Alexander Steilert, pianist.
- C244 April 10—(Afternoon) Efram Zimbalist, violinist; Richard Wilens, pianist.
- C245 April 11—(Afternoon) Boston Symphony Orchestra, Serge Koussevitzky, conductor; Cecilia Society of Boston, choral, Malcolm Lang, conductor.
- C246 April 11—(Evening) Philharmonic Society of New York, Willem Mengelberg, conductor; Elizabeth Rettberg, soprano; Mabel Beddoe, contralto; Lambert Murphy, tenor; Thomas Denys, bass; John Barclay, bass; Wanda Landowska, harpsichord; Schola Cantorum; Paulist Choristers.
- C247 April 12—(Afternoon) Efram Zimbalist, violinist; Emauuel Bay, pianist; Sara Sokolsky Fried, pianist; Ferband Chorus, Leo Low, director; Laas Weiner, pianist.
- C248 April 12—(Evening) Zavel Zilberts Testimonial Concert, Zavel Zilberts, conductor; Hazomir Choral Society; David Putterman, tenor; Adolph Katcho, Moses Gann, Mme. Amalia Zilberts, soprano; Rev. Jacob Rappaport, Joseph Mann, L. Lipita, Joseph Shapiro, Cantors' Association; Chorus; Mordecai Herschman, Beale Hagl, Joseph Rosenblatt, David Reitman, Don Fuchs, I. Bries, Arthur Klein, pianist; David Shapiro, pianist; M. Gelbert, organist.
- C249 April 13—(Evening) Vladimir de Pachmann, pianist.
- C250 April 14—(Evening) Philadelphia Orchestra, Leopold Stokowski, conductor.
- C251 April 15—(Evening) New York Bank's Glee Club, Bruno Huhn, conductor; Doris Doe, contralto; Marie Romat Rosanoff, violinist; Wm. J. Falk, accompanist; Dr. J. Christopher Marks, organist.
- C252 April 16—(Evening) Sophie Braslan, contralto; Louise Lindner, pianist.
- C253 April 18—(Evening) Harvard Glee Club.
- C254 April 18—(Afternoon) Kitty Cheatham, singer and story teller; John Warren Erb, small orchestra.
- C255 April 19—(Afternoon) Russian Cathedral Quartet, Michel Piatro, violinist.
- C256 April 19—(Evening) Artist Series of the Association of Music School Settlements: Myra Hess, pianist; Carlos Sedano, violinist; Clara Elena Sanchez, soprano.
- C257 April 20—(Evening) Ethel Hayden, soprano; Edward Harris, pianist.
- C258 April 23—(Evening) Benefit for St. Andrew's Coffee Stands Society; Ruth Barrett, organist; Anna Pinto, harpist; Christian Thaulow, violinist; Adrian Vanderbilt, pianist; Richardson Irwin, tenor; Clara Lambert, soprano; Jean Theisof, baritone; Grace Divine, mezzo-soprano; Morris Jimonick, accompanist; Alice Valden Williams, accompanist; Evelyn Smith, accompanist.
- C259 April 26—(Afternoon) Mischa Elman, violinist; Joseph Bonime, pianist.
- C260 April 28—(Evening) Leopold Auer Benefit Concert; Prof. Leopold Auer, violinist; Efram Zimbalist, violinist; Jascha Heifetz, violinist; Sergei Rachmaninoff, pianist; Paul Stassevitch,
- piano accompanist; Josef Hofmann, pianist; Ossip Gabrilowitch, pianist.
- C261 May 23—(Evening) Kriens Symphony Club, Christian Kriens, conductor; Eunice Howard, pianist; Genevieve McKenna, soprano.

TOWN HALL

- T1 Sept. 27—(Evening) Frank Loforese, baritone; Rose Calvano, soprano; Gertrude Bianco, soprano; Rogello Baidrich, tenor; Mme. Leslie Leight, pianist.
- T2 Oct. 12—(Afternoon) Anna Burmeister, soprano; Frederick Schawacker, pianist.
- T3 Oct. 19—(Afternoon) City Music League; Albert Spalding, violinist; Helen Sianley, soprano; Edward Harris, organist; Andre Bonet, pianist; Leonard Liebling, lecturer.
- T4 Oct. 20—Ernesto De Curtia, composer-pianist; Caterina Gohli, soprano; Mary Menk, pianist; Giuseppe Danise, baritone; Maria Rosa Vidali, harpist; Mischa Goodman, violinist; Spiegel Kantrowitz, pianist.
- T5 Oct. 24—(Afternoon) Ota Gygl, violinist; Maryon Vadie, dancer; Maryon Vadie Dancers; Gladys Patterson, Elizabeth Collins, Miriam Shaktleton, Beatrice Neal, Portia Cooper, Comfort Collins; Joseph Adler, pianist; Mary Izant, pianist.
- T6 Oct. 25—(Afternoon) Society of Friends of Music, Stephen Townsend, director; Arthur Bodanzky, conductor; George Meader, tenor; Marion Teiva, mezzo-soprano; Gustav Schantzendorf, baritone; Elizabeth Rettberg, soprano; Lynnwood Farnam, organist. Chorus of Friends of Music.
- T7 Oct. 27—(Afternoon) Clara Clemens, soprano; Walter Golde, pianist.
- T8 Oct. 27—(Evening) Edmund Burke, baritone; Ludvik Schwab, pianist.
- T9 Oct. 28—(Afternoon) George Morgan, baritone; Frank Bibb, pianist.
- T10 Oct. 28—(Evening) Kibalchich Russian Symphonic Choir, Basil S. Kibalchich, director; Mme. Theodorova, soprano; Mlle. Ivanov, contralto; Mr. Crona, tenor; Mr. Danilov, tenor.
- T11 Oct. 29—Ralph Leibold, pianist.
- T12 Oct. 31—(Evening) Fisk University Jubilee Singers; James A. Myers, tenor; Mrs. James A. Myers, contralto; Carl Barbour, tenor; Horatio O'Bannon, baritone; Ludie D. Collins, bass.
- T13 Nov. 1—(Evening) Chaim Kotlyansky, baritone; Mischa Mischakoff, violinist; Yascha Samoos, pianist.
- T14 Nov. 2—(Afternoon) Yascha Fishberg, violinist; Gregory Ashman, pianist.
- T15 Nov. 3—(Afternoon) Clara Clemens, soprano; Walter Golde, pianist.
- T16 Nov. 3—(Evening) Lynnwood Farnam, organist.
- T17 Nov. 6—Virgil Holmes, basso; Harry Rowe Shelly, pianist.
- T18 Nov. 7—Gilbert Ross, violinist; Harry Kaufman, pianist.
- T19 Nov. 9—(Afternoon) Society of Friends of Music, Arthur Bodanzky, conductor; Marcella Roessler, soprano.
- T20 Nov. 10—(Afternoon) Virginia Carrington Thomas, organist.
- T21 Nov. 11—(Afternoon) Clara Clemens, soprano; Walter Golde, pianist.
- T22 Nov. 11—(Evening) Grace Leslie, contralto; Conal O. C. Quirk, pianist; Lamar Stringfield, flute; pianist.
- T23 Nov. 12—Harry Ank, pianist.
- T24 Nov. 13—Nicholas Medtner, pianist.
- T25 Nov. 15—(Evening) Maximilian Kerbel, tenor; Isabel Sprigg, pianist.
- T26 Nov. 16—(Afternoon) Francis Rogers, baritone; Isadore Luckstone, pianist.
- T27 Nov. 17—(Afternoon) Clara Clemens, Walter Golde, pianist.
- T28 Nov. 17—(Evening) Debra Male Chorus, Wm. C. Ehlers, director; Abbie Mitchell, soprano; Arthur Payne, tenor; Edward Steele, pianist.
- T29 Nov. 18—(Afternoon) Steff Geyer, violinist; Walter Schultness, pianist.
- T30 Nov. 18—(Evening) Geraldine Leo, violinist; Israh Seltzman, pianist.
- T31 Nov. 19—(Afternoon) George Liebling, pianist.
- T32 Nov. 19—(Evening) Mischa Elman String Quartet; Mischa Elman, first violin; Edwin Bachman, second violin; Nicholas Moldovan, viola; Horace Britt, violoncello.
- T33 Nov. 20—(Evening) Albertina Rasch, dancer; Chester Hale, dancer; Mary Parsons, dancer; Jacques Cartier, dancer; Max Rabinovitch, pianist; Peter Merensium, violin.
- T34 Nov. 23—(Afternoon) Society of Friends of Music, Arthur Bodanzky, conductor; Ossip Gabrilowitch, pianist.
- T35 Nov. 24—(Afternoon) Clara Clemens, Walter Golde, pianist.
- T36 Nov. 24—(Evening) Jacques Goutmanovitch, violinist; Vera Gites, pianist.
- T37 Nov. 25—(Evening) Richard Keys Biggs, organist.
- T38 Nov. 26—(Evening) Hercules Pascal, basso; Elinor Whittemore, violinist.
- T39 Nov. 29—(Evening) Ignazio D'Amico, baritone; Salvatore Fucilo, pianist; GniMa Bergamo, soprano.
- T40 Dec. 1—(Afternoon) Clara Clemens; Walter Golde, pianist.
- T41 Dec. 1—(Evening) Alma Kitchell, contralto; Charles Albert Baker, pianist.
- T42 Dec. 3—(Evening) Marjorie Meyer, soprano; Frederic Persson, pianist.
- T43 Dec. 4—(Evening) Eugene Frey, baritone; A. Russ Paterson, pianist.
- T44 Dec. 6—(Afternoon) Julius Hiedsoe, baritone; Emil J. Polak, pianist.
- T45 Dec. 6—(Evening) Yale Glee Club, Charles Kullman, tenor; Marshall Bartholomew, conductor.
- T46 Dec. 7—(Afternoon) Adela Verne, pianist.
- T47 Dec. 8—(Evening) Ethel Bruns, coloratura soprano; Frank Prauk, pianist; Frohman Foster, flute.
- T48 Dec. 9—(Evening) Steff Geyer, violinist; Walter Schultness, pianist.
- T49 Dec. 10—(Evening) Esther Dale, soprano; Mabel Farrar, violinist; John Doane, pianist.
- T50 Dec. 11—(Evening) St. George's Choir, George W. Kemmer, organist and
- choirmaster; Rebecca Pharo, Moezelle Bennett, Helen Child Curtis, Harry T. Burleigh, George Bagdasarian.
- T51 Dec. 13—(Evening) Armen Ohanian, dancer; M. Dacia, Sandro Corona, organist; Native Persian Musicians, Erno Balogh, pianist.
- T52 Dec. 14—(Afternoon) Society of Friends of Music; Olga Samaroff, pianist; Paul Eisler, cellist; Chorus of Friends of Music, Stephen Townsend, director, contralto; Walter Golde, pianist.
- T53 Dec. 15—(Afternoon) Clara Clemens, contralto; Walter Golde, pianist.
- T54 Dec. 15—(Evening) Albert Broccoli, violinist; Arthur Loesser, pianist; Hugh Porter, pianist.
- T55 Dec. 17—(Afternoon) Donna Ortensia, soprano; Erno Balogh, pianist.
- T56 Dec. 17—(Evening) Mischa Mischakoff, violinist; Harry Kaufman, pianist.
- T57 Dec. 19—(Evening) Jan Chiapusso, pianist.
- T58 Dec. 20—(Evening) Bedrich Wiedermann, organist; Anton Hok, tenor; Karel Leitner, pianist.
- T59 Dec. 23—(Afternoon) Frank Cirillo, violinist; Asolfo Martini, baritone; Pasquale Ferrara, tenor; Anna Lodato, soprano; Josephine Gialano, soprano; V. de Crescenzo, pianist; Alina de Gregorio, pianist; Frank Salerno, impresario.
- T60 Jan. 3—(Evening) Cornell Musical Clubs.
- T61 Jan. 4—(Afternoon) Illuminato Miserendino, violinist; Fred Kahn, pianist.
- T62 Jan. 6—(Evening) Mme. Marguerite d'Alvarez; Morton Howard, pianist.
- T63 Jan. 10—(Afternoon) Marion Hovey Brower, soprano; Emil J. Polak, pianist.
- T64 Jan. 11—(Afternoon) Society of Friends of Music, Arthur Bodanzky, conductor; Chorus Friends of Music, Stephen Townsend, director; Paul Bender, baritone.
- T65 Jan. 13—(Evening) Marcel Satzinger, baritone; Walter Kieseewetter, pianist; Sonia Winfield, soprano.
- T66 Jan. 14—(Evening) Nevada Van der Veer, contralto; Charles Albert Baker, pianist.
- T67 Jan. 15—(Evening) Catherine Newsome-Jewell, soprano; Rex Tillson, pianist.
- T68 Jan. 16—(Afternoon) Emilio de Gogorza, baritone; Helen Winslow, pianist.
- T69 Jan. 17—(Evening) City Music League; Emily Rosevelt, soprano; Wilhelm Bachaus, pianist; James Caskey, pianist.
- T70 Jan. 18—(Afternoon) Pablo Casals, violinist; Edouard Gendron, pianist.
- T71 Jan. 19—(Evening) Nadia Boulanger, organist; Lecture Recital.
- T72 Jan. 20—(Evening) Max Barnett, pianist.
- T73 Jan. 21—(Evening) Margaret Sittig, violinist; Frederick V. Sittig, pianist.
- T74 Jan. 22—(Evening) Osk-neon-ton, tenor; Blanche Barbot, pianist.
- T75 Jan. 26—(Evening) Daisy Jean, cellist, soprano and harpist; Arthur Loesser, pianist.
- T76 Jan. 27—(Evening) Rose Suro, pianist; Otilie Suro, pianist.
- T77 Jan. 28—(Evening) James Woodside, baritone; Walter Golde, pianist.
- T78 Jan. 29—(Afternoon) Mary Bennett, mezzo-soprano; Richard Hageman, pianist.
- T79 Jan. 30—(Afternoon) Jocelyn Clark, contralto; Anne Tindale, pianist.
- T80 Jan. 31—(Evening) Abraham Zaslada, tenor; Elfrida Bos, violinist; L. Berdichevsky, pianist.
- T81 Feb. 1—(Afternoon) Maximilian Pilsner, violinist; Harry Kaufman, pianist.
- T82 Feb. 3—(Afternoon) Alice Rosseter, mezzo-soprano; Richard Hageman, pianist.
- T83 Feb. 3—(Evening) Fernand Francell, tenor; Mme. Fernand Francell, pianist.
- T84 Feb. 4—(Evening) Zelina Bartholomew, soprano; Frank La Forge, pianist.
- T85 Feb. 5—(Evening) Roderick White, violinist; Samuel Chotzinoff, pianist.
- T86 Feb. 7—(Afternoon) Concert by the Neighborhood Music School; Junior Orchestra, Fanny Levine, orchestra leader; Bertha Khorowitz, pianist; Davia Forman, violinist; Louis Burkow, piano; Oliver Edel, violin; Dora Zaslavsky, cello; Elsie Mandelberg, pianist; Lenore Heller; Senior Orchestra of the Neighborhood Music School.
- T87 Feb. 7—(Evening) Interpreparatory Glee Club Contest.
- T88 Feb. 8—(Afternoon) Concert performance of "Dido and Aeneas" by Society of the Friends of Music, Arthur Bodanzky, conductor; Margaret Matzenauer, Marion Teiva, Charlotte Ryan, George Meader, Carl Schlegel, Lynnwood Farnam, organist; Stephen Townsend, director; Chorus Friends of Music.
- T89 Feb. 9—(Afternoon) Elsie Bishop, contralto; Coenraad V. Bos, pianist.
- T90 Feb. 9—(Evening) Frances Sebel, soprano; Giuseppe Bamboschek, pianist.
- T91 Feb. 10—(Evening) Nanette Guilford, soprano; Giuseppe Bamboschek, pianist.
- T92 Feb. 11—(Evening) Jacques Singer, violinist; Jacob Mestechkin, violinist; Stegfried Schuttze, pianist.
- T93 Feb. 12—(Evening) Florence Stern, violinist; Joseph Adler, pianist.
- T94 Feb. 14—(Evening) Joseph Callela, tenor; Ferdinand Greenwald, pianist.
- T95 Feb. 15—(Afternoon) Zabelle Aram, soprano; Vladimir Dubinsky, cellist; E. E. Williams, flutist; Emil J. Polak, accompanist.
- T96 Feb. 17—(Evening) Irma Woolfen, mezzo-soprano; Walter Golde, pianist.
- T97 Feb. 18—(Evening) Mischa Elman, violinist; Edwin Bachman, violinist; Nicholas Moldovan, viola; Horace Britt, cello; William Schubert, viola, assisting artist.
- T98 Feb. 19—(Evening) The Lenox String Quartet; Sandor Harmati, first violinist; Wolfe Wolfsohn, second violinist; Nicholas Moldovan, viola; Emmeras Stoerber, cellist; Harold Bauer, pianist, accompanist.
- T99 Feb. 21—(Evening) National Music League; Frances Covert, coloratura soprano; Frances Newsom, lyric soprano; Helen Bloom, dramatic soprano; Crystal Waters, mezzo-soprano; Amelia Glass, mezzo-contralto; Miss Robertson, con-

- trato; Elizabeth Wood, contralto; Wesley Haller, lyric tenor; Mr. Pope, dramatic tenor; James Woodside, baritone; Fred Patton, bass; Alice Nicols, pianist; W. H. Henderson, lecturer.
- T100 Feb. 22—(Afternoon) Muri Sliba, pianist.
- T101 Feb. 24—(Evening) John Carroll, haritone; Erno Balogh, pianist.
- T102 Feb. 26—(Evening) Ermalinda Ligotti, soprano; Michael Anselmo, violinist; Romualdo Sapio, pianist; R. Barretti, accompanist; Ernesto de Curtis, composer-pianist.
- T103 Feb. 28—(Evening) American Orchestra Society; Chalmers Clifton, conductor; Arkady Birkenholz, violinist, soloist.
- T104 March 1—(Afternoon) Louis Graveure, haritone; Arpad Sandor, pianist.
- T105 March 2—(Evening) Oliver Denton, pianist, Orchestra accompanying; Chalmers Clifton, conductor.
- T106 March 3—(Evening) Gisella Neu, violinist; Nicolai Schmeer, pianist.
- T107 March 4—(Evening) R. Emmett Kennedy, baritone; Jeanne de Vinus, contralto; Lou Oip, pianist.
- T108 March 5—(Evening) Florence Leffert, soprano; Giuseppe Bamboschek, pianist; Wilfred Pelletier, pianist.
- T109 March 7—(Evening) Folks' University Concert; Nina Tarasova and Chalfi, Dancers.
- T110 March 8—(Afternoon) Society of Friends Music; Artur Bodanzky, conductor; Bernard Wagenaar, pianist; Charlotte Ryan, soprano; Nicola Lancella, flutist; Carlo Sodero, harpist; Marlon Telva, contralto; Pierre Henrotte, violinist.
- T111 March 10—(Evening) Julia Culp, mezzo-soprano; Conrad V. Bos, pianist.
- T112 March 11—(Evening) Lucille de Vecovi, soprano; Wilfred Pelletier, pianist.
- T113 March 12—(Evening) Tommy Thomson, pianist.
- T114 March 16—(Evening) Roszi Varady, cellist; Arthur Loesser, pianist.
- T115 March 17—(Evening) Marguerite D'Alvarez, contralto; Morton Howard, pianist.
- T116 March 18—(Evening) Frederick Wolkow, tenor; Charlotte Harris, soprano; Emilio Roxas, pianist.
- T117 March 19—(Evening) Washington Heights Musical Club; Lillian Carpenter and Ruth Barrett, organists; Charles Haubel, composer-pianist; Marjorie Meyer, Winifred Mason, Regina Kahl and Astrid Fjeld, sopranos; Michael Anselmo, violinist; Carl Stern, cellist.
- T118 March 22—(Afternoon) Society of Friends Music; Artur Bodanzky, conductor; Elizabeth Retzbeger, Mme. Charlea Cahler, George Meader, Gustav Schutendorff, William Gustafson, Paul Elaler, symbolist; Lynnwood Farnam, organist.
- T119 March 21—(Evening) International Ladies' Garment Workers' Union Chorus.
- T120 March 23—(Evening) George Copeland, pianist.
- T121 March 24—(Afternoon) Olga Steeb, pianist.
- T122 March 24—(Evening) Vera Jackles, pianist.
- T123 March 25—(Evening) Music School Settlement Concert; Junior Orchestra, Fannie Levine, leader; Senior Orchestra, Louis Polansky, violinist; Quartet, headed by William Chosky; Choral Club, lead by Edmund Jahn; Anna Dittel, cellist; Emanuel Hirsch, violinist; Stella Leff, pianist; Gertrude Price, pianist.
- T124 March 28—(Afternoon) Louis Bailly, violinist; Alton Jones, pianist.
- T125 March 29—(Afternoon) Miles Case Boyd, baritone; Umberto Pisani, pianist.
- T126 March 30—(Evening) Florence Fortier, soprano; Alfred Laliberte, composer-pianist.
- T127 March 31—(Evening) David J. Putterman, tenor, assisted by Hazimir Choral Society; Zavel Zilberts, conductor; Phillip Morrell, violinist; Gladys Brady, pianist; Mr. Gelbert, organist.
- T128 April 1—(Evening) American Orchestral Society; Chalmers Clifton, conductor; Boris Salslavsky, baritone; Bianca dei Vecchio, pianist.
- T-129 April 2—(Evening) Columbia Glee Club; Nora Fauchald, soprano.
- T130 April 4—(Evening) Florence Stern, violinist; Josef Adler, pianist.
- T131 April 5—(Afternoon) Society of the Friends of Music; Artur Bodanzky, conductor; Carl Flesch, violinist.
- T132 April 6—(Afternoon) Holland Vocal Trio; Mary Bennett, contralto; Josephine Kirpal, soprano; Else Letting, mezzo-soprano; Conrad V. Bos, pianist.
- T133 April 7—(Evening) Lucie Stern, pianist.
- T134 April 11—(Afternoon) Gnomar Novaea, pianist.
- T135 April 11—(Evening) Ann Ree Weiner, soprano; Josephine Arena, pianist.
- T136 April 12—(Afternoon) Society of the Friends of Music; Mme. Charlea Cahler, Marie Sundelin, Queena Mario; Artur Bodanzky, conductor; Chorus Friends of Music; Stephen Townsend, director.
- T137 April 13—(Evening) Cecilia Gulder, soprano; Rose Pizzutello, pianist; Harry Oliver Hirt, pianist.
- T138 April 15—(Evening) Mischa Elman's String Quartet; Mischa Elman, first violin; Edward Bachman, second violin; Nicholas Moldavan, viola; Horace Britt, violoncello.
- T139 April 16—(Evening) Ernesto de Curtis, composer; Beniamino Gigli, tenor; Mme. Caterina Gobbi, soprano; Silvio Sidell, haritone; Gladys Barnett, pianist; Marli Cafati, cellist; Diomed Avlonitis, violinist.
- T140 April 19—(Afternoon) Palestrina Choir; Dr. Melchiorre Mauro, baton; organist; Catherine Sherwood, soprano; Mayme Dyer, contralto; John P. Weber, tenor; John Ambrogio, tenor; John Boland, bass; Albert J. Dooner, organist.
- T141 April 20—(Evening) Rose Mendell, dancers; Gertrude Blecher, pianist.
- T142 April 21—(Evening) Vladimir Drozdoff, pianist.
- T143 April 23—(Evening) John Coates, tenor; Edward Harris, pianist.
- T144 April 24—(Evening) Boris Lang, pianist.
- T145 April 25—(Evening) Jewish Museum Association Benefit Concert; N. L. Salslavsky, organist; Cantor Harry Abraham; Jacob Davidson, pianist; Master David Segal; Ben Ami, reader; Bertha Gerstla, reader.
- T146 April 26—(Afternoon) Glee and Choral Clubs of the College of New Rochelle; Nicola A. Montan, director; Ca berline Itice, violinist; Clare O'Brien, haritone; Emil J. Pola, piano accompaniment.
- T147 April 28—(Evening) Clyde Burrows, haritone; Emil J. Pola, piano accompaniment.
- T148 April 29—(Evening) International Concert for Benefit Foreign Language; Emil Blazevich, baritone; Ignace Hilsberg, pianist; Nina Morgana, soprano; Kathryn Kerin, piano accomp.; Zlatko Balokovic, violinist; Miriam Allen, piano accomp.; Mischa Leon, tenor; Julia Hudak, dancer; United Norwegian Singers of New York and New Jersey; Ole Windingsad, conductor.
- T149 April 30—(Afternoon) American Orchestral Society; Chalmers Clifton, conductor; Olga Samaroff, pianist; Ossip Gabrilowitsch, pianist.
- T150 May 1—(Evening) Concert by the University Choral Clubs of Rutgers College and the New Jersey College for Women; Howard D. McKinley, conductor; Mary E. Schenck, pianist; J. Earle Newton, pianist; Paul Parks, baritone.
- T151 May 3—(Afternoon) Elizabeth Forkols, soprano; Karel Leitner, pianist; Anna Dally, violinist; Anton Schimek, organist.
- T152 May 4—(Evening) Isolda Bernhard, soprano; Nicholas Volnoff, pianist.
- T153 May 15—(Evening) Americanization Day Concert; Carl Schalowitz, violinist; Louis Ruben, pianist; Baumanson Sextet Orchestra, Baumanson Trio; Mrs. Laura Chapin Allyn, soprano; Ethel Pyne, soprano.

MISCELLANEOUS

- Misc. 1 Sept. 14—Triangle Theater. David Dacca, baritone.
- Misc. 2 Sept. 14—Earl Carroll Theater. Paul Whiteman Orchestra; Paul Whiteman, conductor; Morton Downey, tenor; Harry Perella, pianist.
- Misc. 3 Sept. 21—Triangle Theater. David Dacca, baritone; Mrs. Maida Bradshaw, pianist.
- Misc. 4 Sept. 28—Triangle Theater. David Dacca, baritone; Mrs. Maida Bradshaw, pianist.
- Misc. 5 Oct. 5—Triangle Theater. David Dacca, baritone; Mrs. Maida Bradshaw, pianist.
- Misc. 6 Oct. 12—Triangle Theater. David Dacca, baritone; Mrs. Maida Bradshaw, pianist.
- Misc. 7 Oct. 12—Earl Carroll Theater. N. Y. Chamber Symphony Orchestra. Max Jacobs, conductor; Alma Simpson, soprano.
- Misc. 8 Oct. 19—Earl Carroll Theater. N. Y. Chamber Symphony Orchestra. Max Jacobs, conductor; Irene Wilder, soprano; Nicholas Kouloklis, flutist; Josef Stopak, violinist.
- Misc. 9 Oct. 19—Triangle Theater. David Dacca, baritone; Mrs. Maida Bradshaw, pianist.
- Misc. 10 Oct. 26—Greenwich Village Theater. Letz String Quartet, Hans Letz, Edwin Bachmann, Lillian Schubert, Horace Britt.
- Misc. 11 Oct. 26—Triangle Theater. David Dacca, baritone; Mrs. Maida Bradshaw, pianist.
- Misc. 12 Nov. 2—Triangle Theater. David Dacca, baritone; Mrs. Maida Bradshaw, pianist.
- Misc. 13 Nov. 2—Greenwich Village Theater. Elkins Negro Ensemble. Julia Mitche, Suella Carr, Lloyd Gibbs, William C. Elkins. Assisting artists: Abbie Mitchell, soprano; Frank T. Price, guitar; Will Marlon Cook, pianist.
- Misc. 14 Nov. 5—Hotel Plaza. Marcia Palesti, soprano; Alexander Resnicova, violinist; Michael Fevelsky, pianist.
- Misc. 15 Nov. 6—Waldorf Astoria Hotel. Maurice Seifstein, tenor; Mrs. Edna Furst-Hoffman, pianist.
- Misc. 15 A Nov. 7—Biltmore Hotel. Anna Case, soprano; Sophie Braslan, contralto; Eddy Brown, violinist; Eduardo Gendron, pianist; Louise Lindner, pianist; Erno Balogh, pianist.
- Misc. 16 Nov. 9—Princesa Theater. Solomon Golub, composer; Rhea Spargak, pianist; Vladimir Dubinsky, cellist.
- Misc. 17 Nov. 9—Rumford Hall. Philip Morrell, violinist.
- Misc. 18 Nov. 9—Greenwich Village Theater. Letz String Quartet.
- Misc. 19 Nov. 9—Henry Miller Theater. Little Symphony Orchestra. George Barre, conductor; Ratan Devi, soprano.
- Misc. 20 Nov. 13—Plaza Hotel. Sylvia Lent, violinist; Elizabeth Retzbeger, soprano; De Reszke Singers; Hardesty Johnson, tenor; Erwin Mutch, tenor; Floyd Townsley, bass; Sugard Nelson, bass; Max Jaffe, pianist; Giuseppe Bamboschek, pianist.
- Misc. 21 Nov. 15—Anderson Galleria. League of Composers. Elfrida Ross, violinist; Jacob Mestechkin, viola; Leroy Shield, pianist; Carol Robinson, pianist; Aaron Copland, pianist; Inez Barbour, soprano; Olin Downes, speaker.
- Misc. 22 Nov. 16—Henry Miller Theater. Little Symphony Orchestra. George Barre, conductor; Lewis Richards, harpsichord.
- Misc. 23 Nov. 16—Longacre Theater. Walter McNally, baritone; Madeleine MacGuigan, violinist; Conal O. C. Quirke, pianist.
- Misc. 24 Nov. 16—Princesa Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.
- Misc. 24 A Nov. 21—Biltmore Hotel—Magdeleine Brard, pianist; May Korh, soprano; Beniamino Gigli, tenor; Vita Carnvall, pianist.
- Misc. 25 Nov. 27—Henry Miller Theater. Little Symphony Orchestra. George Barre, conductor; Bettie Gilmore, harpist.
- Misc. 26 Nov. 27—Plaza Hotel. Lucrezia Bori, soprano; Ralph Errolle, tenor.
- Misc. 27 Nov. 27—Ritz Carleton Hotel. Feodor Challaipin, bass; Anna Fitzul, soprano; Paul Bernard, cellist; Richard Haganan, pianist; Rosa Bernard, pianist; Max Rabinowitch, pianist.
- Misc. 28 Nov. 30—Klaw Theater. League of Composers. Helen Teascher Tas, violinist; Katherine Bacon, pianist; Frederick Jacob, conductor; Mme. Jacob, pianist; Jordon House, tenor; Raymonde Delaunols, soprano; Lenox String Quartet; Sander Harmelt, Wolfe Wollinsohn, Nicholas Moldava, Emmeran Stoerber, pianist.
- Misc. 29 Nov. 30—Henry Miller Theater. Little Symphony Orchestra. George Barre, conductor; Jerome Rappaport, pianist; Albert Stoessel, violinist; Reber Johnson, violinist.
- Misc. 30 Nov. 30—Longacre Theater. Walter McNally, baritone; Madeleine MacGuigan, violinist; Olive Robertson, pianist.
- Misc. 31 Nov. 30—Princesa Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.
- Misc. 31 A Dec. 5—Biltmore Hotel. Marguerite D'Alvarez, contralto; Richard Crooks, tenor; Geraldine Leo, pianist.
- Misc. 32 Dec. 7—Princesa Theater. Lisa Roma, soprano.
- Misc. 33 Dec. 7—Carnegie Chamber Music Hall. Helen DeWitt Jacobs, violinist.
- Misc. 34 Dec. 7—Carnegie Chamber Music Hall. Pietro Soldano, baritone; Betty Schuelein, pianist; Adelaide Vilma, soprano; Astrid Westergaard, pianist.
- Misc. 35 Dec. 7—Henry Miller Theater. Little Symphony Orchestra. George Barre, conductor.
- Misc. 36 Dec. 7—Wallack Theater. Lily Meagher, soprano; Frank Ribb, pianist; Michael Lepore, pianist.
- Misc. 37 Dec. 9—Ritz Carleton Hotel. Lucrezia Bori, soprano; George Liebling, pianist; Frederic Franklin, violinist.
- Misc. 38 Dec. 11—Hotel Plaza. Richard Hale, baritone; Eivira de Hildalgo, soprano; Marguerite D'Alvarez, contralto.
- Misc. 39 Dec. 14—Little Symphony Orchestra. George Barre, conductor; Guy Maier, pianist; Lee Pattison, pianist.
- Misc. 40 Dec. 14—Princesa Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.
- Misc. 41 Dec. 15—Institute of Musical Art. Mischa Levitzki, pianist.
- Misc. 42 Dec. 16—Hotel Ritz Carleton. John C. Thomas, baritone; Grace Moore, soprano; Frances Nash, pianist.
- Misc. 43 Dec. 16—Hotel Waldorf Astoria. Jascha Heifetz, violinist; Isadore Achron, pianist.
- Misc. 44 Dec. 17—Hotel Plaza. Alice Louale Williams, soprano; Marlon Marsh Bannerman, harpist.
- Misc. 45 Dec. 19—Rumford Hall. Cornelius Van Vliet, cellist; Clarence Adler, pianist; Louis Edlin, violinist; Samuel Lifschey, viola; Bruno Labate, first oboe; E. Roelofsma, clarinet.
- Misc. 45 A Dec. 19—Biltmore Hotel. Dusolina Giannini, soprano; Wanda Landowska, pianist and harpsichordist; Louis Graveure, baritone; Meta Schumann, pianist.
- Misc. 46 Dec. 20—Hotel Pennsylvania. James Wolfe, pianist; Guisford, Alfredo Gaudoff. Rafaelo Diaz, Ellen Dalassy, Armand Tokatyan, A. Rubinstein, Rossini, Metropolitan Ballet, Leon Springer's Symphonic Orchestra, Yerkes' Jassarimba Orchestra, Giuseppe Bamboschek, conductor.
- Misc. 47 Dec. 27—Hotel Plaza. Carolyn Bassett, soprano; Ernest Wagner, flute; Ben Dickson, pianist.
- Misc. 48 Jan. 3—Carnegie Chamber Music Hall. Miron Poljakin, violinist; Harry Kaufman, pianist.
- Misc. 49 Jan. 4—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor; Gdal Salewski, cello.
- Misc. 50 Jan. 11—Princesa Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.
- Misc. 51 Jan. 16—Hotel Roosevelt. Duchesse de Richelieu, Franca Macmillan, violinist.
- Misc. 52 Jan. 18—Criterion Theater. Sunday Symphonic Society. Josiah Zuro, conductor; Michael Rosenker, violinist.
- Misc. 53 Jan. 19—Institute of Musical Art. Eishko Trio.
- Misc. 54 Jan. 20—Princesa Theater. Harriette Cady, pianist.
- Misc. 55 Jan. 22—Hotel Plaza. Mme. Aida, soprano; Mischa Leon, tenor; Original Piano Trio.
- Misc. 56 Jan. 23—Hotel Biltmore. De Reszke Singers. Abby Morrison, soprano; Mildred Dilling, harpist.
- Misc. 57 Jan. 23—Hotel Plaza. Edward Lankow, bass; Frank Ribb, pianist.
- Misc. 58 Jan. 24—Carnegie Chamber Music Hall. Miron Poljakin, violinist; Siegfried Schultz, pianist.
- Misc. 59 Jan. 25—Henry Miller Theater. De Reszke Singers (Hardesty Johnson, tenor; Floyd Townsley, tenor; Erwin Mutch, baritone; Sigurd Nelson, bass); Mildred Dilling, harpist; Henri Bove, flutist.
- Misc. 60 Jan. 25—Booth Theater. Edna Thomas, contralto; Mary Hyams, pianist.
- Misc. 61 Jan. 27—Hotel Plaza. Franca Pelton-Jones, harpsichord; Paul Reimers, tenor.
- Misc. 62 Jan. 28—Hotel Waldorf Astoria. Olga Samaroff, pianist; Mischa Leon, tenor.
- Misc. 63 Jan. 29—Hotel Roosevelt. Benefit Concert by Bryn Mawr Music Dept. and City Music League. Wanda Landowska, piano and harpsichord; Esther Dale, soprano; Paul Shirley, viola d'amore.
- Misc. 64 Jan. 29—Rumford Hall. Lily Ney, pianist; Cornelius Van Vliet, cello; Bruno Jancecke, violin; Samuel Lifschey, viola; A. Fortier, double bass.
- Misc. 65 Jan. 30—Hecksher Theater. Miriam Marmelin, Irene Marmelin, Phyllis Marmelin, dancers; Carroll Hollister, pianist-conductor; Julian Kahn, cellist; Lamar Stringfield, flutist; Phillip Morrell, violinist.
- Misc. 66 Feb. 1—Princesa Theater. Euphaly Hutayeva, soprano; Leroy Shield, pianist.
- Misc. 67 Feb. 1—Morosco Theater. The Robbeau Dancers. Priscilla Robbeau, Elizabeth Robbeau, Mildred Mann, Margery Ryder, Ruth Shuckelford, Mathild Nathan, Flora Cuckrell, Betty Woodruff, Gertrude Kuske, Helen Strumlauf, Susan Haury, pianist; Ada Synajko, violin; Gerald Rudy, flute; Francis Baldwin, cello.
- Misc. 68 Feb. 1—Criterion Theater. Sunday Symphonic Society. Josiah Zuro, con-

- ductor; Raymonde Delaunols, soprano.
- Misc. 69 Feb. 1—Hotel Biltmore. Magdeleine Brard, pianist; Beatrice Mack, soprano; Geraldine Leo, violinist; Donald Thayer, baritone.
- Misc. 70 Feb. 4—Chickering Hall. Susanno Kenyon, soprano; John Cushing, pianist.
- Misc. 71 Feb. 5—Chickering Hall. Germaine Schnitzer, pianist.
- Misc. 72 Feb. 6—Hotel Plaza. Mary Hopkins Emerson, pianist; Ethel Lyman Mackey, soprano.
- Misc. 73 Feb. 6—Hotel Biltmore. Marguerite Namara, soprano; Lawrence Tibbett, baritone; Tina Filippini, pianist.
- Misc. 74 Feb. 7—Carnegie Chamber Music Hall. Carmen Rigi, soprano.
- Misc. 75 Feb. 8—Chickering Hall. Harold Henry, pianist.
- Misc. 76 Feb. 8—Wallack Theater. Marguerite Sylva, mezzo-soprano; Ray Vinton, tenor; Henrietta Mason, soprano; Corinne Wolerson, pianist.
- Misc. 77 Feb. 8—Charlotte Lund, soprano; N. Val Peavey, pianist.
- Misc. 78 Feb. 9—Chickering Hall. Dal Buell, pianist.
- Misc. 79 Feb. 11—Hotel Roosevelt. Jerome Swinford, baritone; the Symphony Players; Sepp Morscher, conductor.
- Misc. 80 Feb. 12—Heckscher Theater. Miriam Marmelin, Irene Marmelin, Phyllis Marmelin, dancers; Carroll Hollister, pianist-conductor; Julian Kahn, cellist; Lamar Stringfield, flutist; Phillip Morrell, violinist.
- Misc. 81 Feb. 14—Carnegie Chamber Music Hall. Miron Poljakin, violinist; Harry Kaufman, pianist.
- Misc. 82 Feb. 15—Henry Miller Theater. Emilio de Gogorza, baritone; Helen Winslow, pianist.
- Misc. 83 Feb. 15—Wallack Theater. Marguerite Sylva, mezzo-soprano; Louis Rousseau, tenor; Henrietta Masten, pianist.
- Misc. 84 Feb. 15—Greenwich Village Theater. Angna Enters, dancer; Rosalind Fuller, soprano; Madeleine Marshall Simon, pianist.
- Misc. 85 Feb. 15—Criterion Theater. Sunday Symphonic Society. Josiah Zuro, conductor; Bernhard Steinberg, baritone.
- Misc. 86 Feb. 17—Hotel Astor. Mozart Society. Armand Tokatyan, tenor. Mozart Choral. Richard T. Pery, director; Chas. Gilbert Spross, pianist.
- Misc. 87 Feb. 18—Chickering Hall. Jacques Goutmanovitch, violinist; Clara Woodin, soprano; Maurice LaFarge, pianist.
- Misc. 88 Feb. 20—Biltmore Hotel. Anna Fitzul, soprano; Collin O'Moore, tenor; Raoul Vidaz, violinist.
- Misc. 89 Feb. 22—Times Sq. Theater. League of Composers Concert. Greta Tordade, soprano; Patricia O'Connell, soprano; Collin O'Moore, tenor; Richard Hale, baritone; Paul Grant, dancer; Howard Barlow, conductor.
- Misc. 90 Feb. 22—Princesa Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.
- Misc. 91 Feb. 23—Hotel Roosevelt. Josef Hoffmann, pianist.
- Misc. 92 Feb. 23—Hotel Ambassador. Marie DeKayer, Richard E. Parks, Paula Hemminghaus, James McKinley Rose, Mary Bennett, Edwin Hughes, soprano; Harriet Ware, pianist-composer; Harold Genthler, pianist.
- Misc. 93 Feb. 24—Hotel Plaza. Walter Mills, baritone; Harriet Ware, pianist-composer; Harold Genthler, pianist.
- Misc. 94 Feb. 25—Chickering Hall. Germaine Schnitzer, pianist.
- Misc. 95 Feb. 27—Ritz Carleton Hotel. Amherst College Glee Club.
- Misc. 96 Feb. 28—Carnegie Chamber Music Hall. Boris Levenson, composer-pianist; Beatrice Fredson, soprano; Cedra Branz, contralto; Elfrida Ross, violinist; Jacob Mestechkin, violinist; Leoid Mestechkin, pianist.
- Misc. 97 Mar. 1—Century Theater. New York Police Band Civic Glee Club (unaccompanied). Paul Henneberg, conductor; Fortune Gallo, director of club; Marguerite d'Alvarez, contralto.
- Misc. 98 Mar. 1—Wallack Theater. Marguerite Sylva, mezzo-soprano; Corinne Wolerson, pianist.
- Misc. 99 Mar. 1—Criterion Theater. Sunday Symphonic Society. Josiah Zuro, conductor; Helen Yorke, coloratura soprano; Drago Janovovich, violinist; William Kautzenbach, viola; Gdal Salewski, cellist.
- Misc. 100 Mar. 1—Carnegie Chamber Music Hall. Hyman Tashoff, violinist.
- Misc. 101 Mar. 5—Princesa Theater. "Mandrachola" (opera). Thomas Conkey, Leonard Snyder, Charlea Schenck, Ernest Otto, Franca Paperte, Louise Dose, Maria Samson, Gladys Durban, Maria Kelliey, Sue Lake, Rose Hartzell, Myrtle McGovern, Ruth Powers, Bradford Hunt, Michel Sherry, Clifford Crosby, Miller Storaenx, Joe Kayser; Ignata Waghalter, composer and conductor.
- Misc. 102 Mar. 5—Hotel Astor. Beniamino Gigli, tenor; Rosa Low, soprano; Vito Carnvall, pianist; Ina Grace, pianist.
- Misc. 103 Mar. 5—Hotel Plaza. Louise Alice Williams, soprano; Marlon Marsh Bannerman, harpist.
- Misc. 104 Mar. 6—Hotel Plaza. Warden Mathews, reader; Royal Group Quartet; Kathleen Freybe, Kathleen Hart Bibb, Paul Reimers, Samuel L. M. Barlow.
- Misc. 105 Mar. 7—Carnegie Chamber Music Hall. Miron Poljakin, violinist; Harry Kaufman, pianist.
- Misc. 106 Mar. 8—Funch and July Theater. Walter Haediger, pianist.
- Misc. 107 Mar. 8—Booth Theater. Edna Thomas, contralto; Mary Hyams, pianist.
- Misc. 108 Mar. 14—Beethoven Association (Chambers. The American Music Guild. Paul Hehners, tenor; Josef Stopak, violinist; Lenox String Quartet.
- Misc. 109 Mar. 15—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor; Marcel Sainzinger, baritone.
- Misc. 110 Mar. 15—Greenwich Village Theater. Paul Rubeson, baritone; Westchester Quintet, Brahma Quartet, Clara Damrosch Seymour, Elizabeth Seymour (dancers); Carl Bricke, pianist; Leopold Mannes, pianist.

Misc. 111 Mar. 16—Chickering Hall. Penelope Davies, mezzo-soprano; Conrad Ross, pianist.

Misc. 112 Mar. 21—Carnegie Chamber Music Hall. Mark Murkof, tenor; Joseph Gingol, violinist.

Misc. 113 Mar. 21—Boethoven Association Club-rooms, American Music Guild; Lillian Gustafson, soprano; Helen Toschner, Tux, violinist; Lamar Stringfield, flutist; Stringwood Ensemble (Joseph Slopak, violinist; Samuel Kuskin, violinist; Michael Corea, viola; Abram Borodkin, violin-cello; Simon Bellison, clarinet; Arthur Lesser, piano).

Misc. 114 Mar. 22—Chickering Hall. Jeanne Fung, pianist.

Misc. 115 Mar. 22—Princess Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.

Misc. 116 Mar. 23—Chickering Hall. Dal Buell, pianist.

Misc. 117 Mar. 24—Hotel Plaza. Prince Sergio Romanovsky, composer-pianist; Russian Choir; Prof. Alexis Malozoff, director; Carlo Abba, harpist; Mrs. Francis Rogers, reader.

Misc. 118 Mar. 24—Rumford Hall. Alta Alicea, soprano; Maurice LaFarge, pianist.

Misc. 119 Mar. 25—Carnegie Chamber Music Hall. Lloyd Heckman, baritone; Serge Glemeze, violinist.

Misc. 120 Mar. 27—Rumford Hall. New York Trio (Clarence Adler, pianist; Louis Edlin, violinist; Cornelius Van Vliet, cellist); Evelyn Jeano, soprano; Bernard Wagenaar, pianist; John Amans, flutist.

Misc. 121 Mar. 29—Forty-Eighth Street Theater. League of Composers Concert; Richard Hale, baritone; Albert Haeppeler, tenor; Lucilla de Vasquez, soprano; Chamber Orchestra; Gregory Rosodny, violinist; Samuel Stillman, viola; Lajos Shuk, cellist; Tullio Serafin, conductor; Richard Wilens, pianist; Vittorio Verse, pianist.

Misc. 122 Mar. 29—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor; Estelle Liebling, soprano.

Misc. 123 Mar. 31—Rumford Hall. Louise Tallman, pianist.

Misc. 124 Apr. 3—Carnegie Chamber Music Hall. Benefit Concert.

Misc. 125 Apr. 5—Princess Theater. Frances Newson, lyric soprano; Frances Harbour, pianist.

Misc. 126 Apr. 5—Princess Theater. Charlotte Lund, soprano; N. Val Peavey, pianist.

Misc. 127 Apr. 11—Rumford Hall. Mariette Germain, soprano; Harry Fousche, tenor; Serge Glemeze, violinist; Maurice LaFarge, pianist.

Misc. 128 Apr. 12—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor; Michael Rosenker, violinist.

Misc. 129 Apr. 18—Chickering Hall. Suzanne Zimmerman; Bruno Hule, pianist.

Misc. 130 Apr. 19—Princess Theater. Sibil Mandell, discuse.

Misc. 131 Apr. 19—Greenwich Village Theater. Paul Robeson, baritone; Lawrence Brown, pianist.

Misc. 132 Apr. 22—Chickering Hall. Allosandra Telelio, tenor; Christian Schlot, pianist.

Misc. 133 Apr. 24—Rumford Hall. Bolla Sadin, pianist.

Misc. 134 Apr. 25—Wanamaker Auditorium. Prof. S. A. Baldwin, organist; G. Aldo Randegger, pianist; Salvatore d'Alia, violinist; Rosolino de Maria, cellist; Nicola d'Amica, tenor; Alberto Lomboni, pianist.

Misc. 135 Apr. 26—Princess Theater. Dorothy Gordon, soprano.

Misc. 136 Apr. 26—Chickering Hall. Miriam Witkin, soprano.

Misc. 137 Apr. 28—Little Theater. Percy Grainger, pianist; Ralph Leopold, pianist; Ernest Hutcheson, pianist; Frank Kassehan's Solo Choir.

Misc. 138 Apr. 28—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor; Willy Stahl, violinist.

Misc. 139 Apr. 27—Chickering Hall. Mary Louise Gale, violinist; Vernice Gay, pianist.

Misc. 140 Apr. 28—Chickering Hall. Emil Erbenberger, pianist.

Misc. 141 May 2—Rumford Hall. Frances Whittington, pianist.

Misc. 142 May 3—Little Theater. Percy Grainger, pianist; Hampton Choir; Nathaniel Dent, conductor; Ralph Leopold, pianist.

Misc. 143 May 3—Greenwich Village Theater. Paul Robeson, baritone; Lawrence Brown, pianist.

Misc. 144 May 5—Rumford Hall. Oliver Stewart, tenor; Daniel Wolf, pianist.

Misc. 145 May 10—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor.

Misc. 146 May 11—Chickering Hall. Harriet Mittsstand, soprano; Edward Bachin, pianist.

Misc. 147 May 17—Greenwich Village Theater. Paul Robeson, baritone; Lawrence Brown, pianist.

Misc. 148 May 17—Carnegie Chamber Music Hall. Jennie Gagna, soprano; Gregory Ashman, pianist; Henry Burwitz, violinist; Lydia Lebarsky, violinist; Sylvia Goldstein, violinist; Solomon Rokow, violinist; Germaine Gerard, violinist; Margie Barrett, violinist; Issay Linkashevsky, violinist; Blanche Morris, violinist; David Steingard, violinist; Benjamin Steingard, violinist.

Misc. 149 May 24—Criterion Theater. Sunday Symphonic Society; Josiah Zuro, conductor.

Misc. 150 May 25—Chickering Hall. Hortense Bagland, soprano; Maurice LaFarge, pianist.

Misc. 151 May 28—Carnegie Chamber Music Hall. Louise Alice Williams, soprano; Arthur Jones, harpist; Helen Davis, banjoist.

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ORCHESTRAL COMPOSITIONS PERFORMED
 BY NEW YORK SYMPHONY ORCHESTRA

ACBERT, L.—Musical Picture, "The Dryad".
 BACH, JOHANN CHRISTIAN—Symphony in B-flat.
 BACH, JOHANN SEBASTIAN—Air (for Strings).
 Allegro from Concerto in D (for Harpsichord).
 Concerto in D minor, for 2 Violins.
 Gavotte (for Strings).
 Prelude (for Harpsichord).
 Recitative and Air, "Endure My Soul".
 BEETHOVEN, L. van—Concerto No. 4, in G, for Piano.
 Overture, "Egmont".
 Symphony No. 1, in C.
 Symphony No. 3 ("Eroica").
 Symphony No. 5, in C minor.
 Symphony No. 7, in D.
 Symphony No. 9, in D minor.
 BERLIOZ, H.—"Damnation of Faust".
 Dance of the Sylphs.
 Minute of the Will-of-the-Wisps.
 Rakoczy March.
 Symphonie Fantastique.
 Symphony, "Harold in Italy".
 BORDONE, A.—Dance from "Prince Igor".
 BOULANGER, LILLI—"Pour les Funerailles d'un Soldat".
 BRAHMS, J.—Double Concerto for Violin and Cello.
 Symphony No. 1, in C minor.
 Symphony No. 3, in F.
 BRAHMS, J.—Fantastic Variations on a Theme by Berlioz.
 BRUCH, M.—Scottish Fantasy (for Violin).
 BYRD, W.—"Wolsey's Wooing" (for Harpsichord).
 CHARPENTIER, G.—Suite, "Impressions of Italy".
 COPLAND, AARON—Symphony for Organ and Orchestra.
 "Children's Corner".
 "Jambou Lullaby".
 "The Snow Is Dancing".
 "Gulliwog's Cake-Walk".
 "Little Jezebel".
 DVORAK, A.—Overture, "Carnival".
 Symphony No. 3, in F.
 ELGAR, SIR E.—Symphony No. 1, in A-flat.
 FRANCK, C.—"Redemption", Morceau Symphonique.
 Symphony in D minor.
 Grieg, E. W. von—Overture, "Iphigenia in Aulis".
 GOENDEL, C.—Air, "Plus Grand Dans Son Obscurite", from "La Reine de Saba".
 HANDEL, G. F.—Concerto in B-flat, for Harpsichord.
 Concerto in D minor, for Organ and Strings.
 HAYDN, J.—Symphony in D ("London").
 Symphony in D (B. & H. 19).
 HONEGGER, A.—"Pastorale 231".
 "Pastorale 416".
 JANIN, V.—Symphonic Variations, "Istar".
 LAJO, E.—Concerto in F minor, for Violin.
 LEKE, G.—Adagio for Strings.
 LISZT, F.—Symphonic Poem, "Les Preludes".
 MAGANINI, Q.—Pastoral Scene, "Tudumoo".
 MALPIERO, G.—Symphonic Suite on Three Plays of Goldoni.
 MASON, D. H.—Symphony in C minor.
 MENDELSSOHN, F.—Concerto in E minor, for Violin.
 Overture, "Fingal's Cave".
 Overture, "Midsummer Night's Dream".
 MOUSSORGSKY, M.—"Night on the Bath Mountain, A".
 "Teep Show, The" (Orch. by Sir D. Wood).
 "Pictures From an Exposition" (Orch. by L. Leonardi).

MOZART, W. A.—Ballet, "Les Petits Riens" (Excerpt).
 Concerto in E-flat, for Violin and Viola.
 Divertimento in B-flat (K. 287).
 "Magie Flute, The".
 Air, "Queen of the Night".
 "Marriage of Figaro, The".
 Air, "Dob Vieni non Tardar".
 Overture.
 Symphony in C ("Jupiter").
 Turkish March.
 NEGRO SPIRITUALS—"Bye and Bye". "Go Down Moses".
 PADEREWSKI, I. J.—Concerto in A minor, for Piano.
 PEITZNER, H.—Overture, "Kathehen von Dellbronn".
 PIERNE, G.—Entrance of the Little Fauns, from "Cydalise".
 RAUHMANNOFF, S.—Concerto No. 3, in D minor, for Piano.
 RAMEAU, J. P.—Suite from "Castor and Pollux".
 RAVEL, M.—"Alborada del Gracioso".
 "La Valse".
 RIMSKY-KORSAKOFF, N.—Caprice Espagnol.
 "Flight of the Bumble Bee", from "Tsar Saltan".
 ROUSSEL, A.—"The Spider's Banquet".
 SAINT-SAENS, C.—Concerto No. 4, in C minor, for Piano.
 Sibelius (for Trumpet, Piano and Strings).
 SAMS-SKY, J.—Final Scene from "The Lament of Rachel".
 SCHREKER, E.—Suite, "The Birthday of the Infanta".
 SCHUBERT, F.—Symphony in B minor ("Unfinished").
 SCHUMANN, R.—Concerto in A minor, for Piano.
 Dichterliche.
 Evensong (Orch. by Saint-Saens).
 Symphony No. 4, in D minor.
 SCHEERER, A.—"Poeme de l'Extase".
 SMETANA, B.—Symphonic Poem, "Vltava".
 STRAUSS, R.—Symphonic Poem, "Don Quixote".
 "The Eulenspiegel's Merry Pranks".
 STRAVINSKY, I.—Suite from "The Fire-Bird".
 TELEMANN, G. PH.—Bourée (for Harpsichord).
 TSCHEIKOWSKY, P. I.—Concerto in D, for Violin.
 Five dances from the "Nutcracker" Suite.
 Symphony No. 4, in F minor.
 Symphony No. 5, in E minor.
 VAUGHAN, WILLIAMS, R.—Fantasia on a Theme by Thomas Tallis.
 Symphony ("London").
 VERDI, G.—Air, "Credo", from "Otello".
 Air, "Caro Nome", from "Rigoletto".
 WAGNER, R.—"Mastersingers, The".
 Hans Sachs' Monologue, Act II.
 Prelude.
 "Parsifal".
 Entrance of Knights of the Grail.
 Good Friday Spell.
 "Rienzi".
 Overture.
 "Tannhauser".
 Overture and Bacchanale.
 "Twilight of the Gods, The".
 Brunhilde's Immolation.
 Scherzo from Symphony in C.
 Siegfried Idyl.
 WEBER, C. M. von—"Der Freischutz".
 Overture.
 "Oberon".
 Air, "Ocean, Thou Mighty Monster".
 Overture.
 *First performance.
 *First performance in New York.

BY THE PHILHARMONIC SOCIETY OF NEW YORK

At the Thursday Evening and Friday Afternoon Series
 BACH—(a) Prelude to Cantata No. 171. (b) Adagio from Organ Toccata in C major (Arr. by A. Siftov).
 BEETHOVEN—Symphony No. 2, in D major.
 Symphony No. 3, in E-flat major ("Eroica").
 Overture to "Egmont".
 Overture to "Leonore", No. 1.
 Concerto in G major, for Piano and Orchestra.
 Concerto in D major, for Violin and Orchestra.
 BERLIOZ—Overture to "Benvenuto Cellini".
 Rakoczy March.
 BIZET—Suite from "L'Arlesienne", No. 1.
 BRAHMS—Symphony No. 1, in C minor.
 Symphony No. 4, in E minor.
 "Tragic" Overture.
 Piano Concerto No. 2, in B-flat major.
 Concerto for Violin, in D major.
 CASSELLA—"Italia", Rhapsody for Orchestra.
 CHARRIER—Rhapsody "España".
 CHAUSSON—Symphony in B-flat major.
 DEBESSY—"Beria" (No. 2 of "Imagines for Orchestra").
 "Bonds de Printemps".
 BYOKAK—Symphony No. 2, in D minor.
 Two Waltzes for String Orchestra.
 FRANCK—Symphony in D minor.
 GARDNER, SAMUEL—Concerto for Violin and Orchestra, in E minor.
 GRIFFES—Symphonic Poem, "The Pleasure Dome of Kubla-Khan".
 HADLEY—Tone Poem, "Salome".
 HANDEL—Concerto Grosso in D major, for Strings.
 Concerto Grosso in D minor, for Strings.
 HAYDN—Concerto for Violoncello and Orchestra, in E major.
 KARLOWITZ—Concerto for Violin and Orchestra.
 LAJO—Concerto for Violoncello, in D minor.
 LISZT—Symphonic Poem, No. 2, "Tasso, Lament and Triumph".
 LOEFFLER—Poem for Orchestra.
 MOZART—Symphony in E flat (K. 343).
 Concerto in E-flat major, for Piano and Orchestra.
 RACHMANINOFF—Symphony in E minor, No. 2.
 Symphonic Poem, "The Island of the Dead".
 RAVEL—"Mother Goose", Five Children's Pieces for Orchestra.
 "The Waltz", Choreographic Poem for Orchestra.
 RESPIGHI—Sinfonia Drammatica.
 RIMSKY-KORSAKOFF—Symphonic Suite, "Scheherazade".
 Capriccio Espagnol.
 SCHMITZ, FLORENT—"Antoine et Cleopatre".
 Three Symphonic Episodes.
 SCHUBERT—Overture to "Rosamunde".
 SCHUMANN—Symphony No. 4, in D minor.
 Concerto for Piano, in A minor.
 STRAUSS—Tone Poem, "Don Juan".
 "Don Quixote".
 STRAVINSKY—Suite from "The Fire-Bird".
 "Fireworks", Fantasy for Orchestra.

BY THE PHILADELPHIA ORCHESTRA

In Carnegie Hall, New York.
 ALBINIZI—Ferdinand a Sevilla.
 BACH—Passacaglia in C minor.
 BACH—Suite in B minor, for Strings and Flute.
 BACH—Analytical, "Wer glauben alle an einen Gott".
 BEETHOVEN—Symphony No. 4, in B-flat.
 BEETHOVEN—Overture, "Leonore", No. 3.
 BERLIOZ—Excerpts from "La Damnation de Faust".
 BERLIOZ—Overture, "Le Carnaval Roman".
 BORDONE—Dance from "Prince Igor".
 BRAHMS—Symphony No. 1, in C minor.
 BRUCKNER—Symphony No. 7, in E major.

Suite from "Palcinella", for Small Orchestra.
 Symphonic Poem, "Le Chant du Rossignol".
 "Le Sacre du Printemps" ("The Rite of Spring").
 Scherzo Fantastique, for Orchestra.
 Song of the Volga Boatmen.
 Concerto for Piano and Wind Orchestra.
 TAILLEFERRE, GERMAINE—Concerto for Piano and Orchestra.
 TAYLOR—Suite, "Through the Looking Glass".
 TSCHEIKOWSKY—"Francesca da Rimini".
 Fantasia for Orchestra (After Dante).
 Overture, "1812".
 Symphony No. 5, in E minor.
 Symphony No. 6 ("Pathetic"), in B minor.
 WAGNER—Prelude to "Die Meistersinger".
 Prelude and Finale, from "Tristan und Isolde".
 WEBER—Overture to "Euryanthe".

At the Saturday Evening Series

BRAMMS—Symphony No. 1, in C minor.
 Symphony No. 1, in E minor.
 HAYDN—Concerto for Violoncello and Orchestra, in D major.
 HERBERT—Irish Rhapsody, for Orchestra.
 MAILER—Symphony No. 2, in C minor.
 SAINT-SAENS—Concerto No. 1, in C minor, for Piano and Orchestra.
 SCHUMANN—Concerto for Violoncello and Orchestra, in A minor.
 Concerto for Piano, in A minor.
 SMETANA—Overture to "The Bartered Bride".
 STRAUSS—Tone Poem, "Don Juan".
 "The Eulenspiegel".
 TCHAIKOVSKY—Symphony No. 4, in F minor.
 Overture, "1812".
 WAGNER—Prelude to "Die Meistersinger".
 A Siegfried Idyl.
 Wotan's Farewell and Magic Fire Scene, from "Die Walkure".
 WEBER—Overture to "Oberon".

At the Sunday Afternoon Series (in Carnegie Hall)

BACH—Two Preludes and Five-Voice Fugues (Transcribed for Strings by Mabel Wood-Hill).
 BALLANTINE—"From the Garden of Hellas".
 Suite for Orchestra.
 BEETHOVEN—Symphony No. 5, in C minor.
 Symphony No. 7, in A major.
 Overture to "Leonore", No. 3.
 Concerto in D major for Violin and Orchestra.
 Concerto for Piano, No. 5, in E-flat major (C minor).
 BERLIOZ—Overture, "The Roman Carnival".
 BRAHMS—Symphony No. 1, in C minor.
 Symphony No. 3, in F major.
 CHARRIER—Rhapsody, "España".
 CHERRINI—Overture, "Les deux Jourenee".
 GADE—Overture, "Echoes From Ossian".
 GLAZOUNOFF—Concerto for Violin and Orchestra, in E minor.
 HANDEL—Concerto Grosso in D minor, for Strings.
 KEUBER—Capriccio for Flute, with Orchestral Accompaniment.
 MENDELSSOHN—Overture, "Fingal's Cave".
 MOZART—Concerto for Piano and Orchestra (K. 466).
 "Eine kleine Nachtmusik".
 RACHMANINOFF—Symphony in E minor, No. 2.
 REGER—Variations and Fugue on a Theme by Mozart.
 SCHUBERT—Symphony in C major.
 Overture to "Rosamunde".
 SIBELIUS—Piano Concerto, No. 2 (Prolog, Scherzo and Variations).
 STRAUSS, JOHANN—Waltz, "Wiener Blut".
 STRAUSS, RICHARD—Tone Poem, "Don Juan".
 Tone Poem, "Ein Heldenleben".
 "The Eulenspiegel".
 "Don Quixote".
 TSCHEIKOWSKY—Suite from "The Fire-Bird".
 TSCHEIKOVSKY—Symphony No. 4, in F minor.
 Symphony No. 6 ("Pathetic"), in B minor.
 "Nutcracker" Suite.
 Italian Capriccio.
 WAGNER—Prelude to "Die Meistersinger".
 Prelude and Finale from "Tristan und Isolde".
 WEBER—Overture to "Der Freischutz".
 Overture to "Euryanthe".

At the Students' Series

BALLANTINE—Suite, "From the Garden of Hellas".
 BEETHOVEN—Symphony No. 3 ("Eroica").
 Symphony No. 7, in A major.
 BIZET—Suite from "L'Arlesienne", No. 1.
 BRAHMS—Symphony No. 1, in C minor.
 CASSELLA—"Italia", Rhapsody for Orchestra.
 FRANCK—Symphony in D minor.
 HADLEY—Tone Poem, "Salome".
 HONEGGER—"Southern Fantasy".
 LISZT—Symphonic Poem, No. 2, "Tasso, Lament and Triumph".
 MOZART—"Eine kleine Nachtmusik".
 RAVEL—"Mother Goose", Five Children's Pieces for Orchestra.
 RIMSKY-KORSAKOFF—Symphonic Suite, "Scheherazade".
 SCHUBERT—Symphony in C major.
 STRAUSS—Tone Poem, "Ein Heldenleben".
 "The Eulenspiegel".
 TCHAIKOVSKY—Suite from "The Fire-Bird".
 TAYLOR—Suite, "Through the Looking Glass".
 TSCHEIKOVSKY—Symphony No. 4, in F minor.
 Symphony No. 5, in E minor.
 Symphony No. 6 ("Pathetic"), in B minor.
 Overture, "1812".
 "Romeo and Juliet", Overture Fantasy.
 Piano Concerto No. 1, in B-flat major.
 "Nutcracker" Suite.
 WAGNER—Prelude to "Die Meistersinger".
 Siegfried Idyl.
 Overture to "Tannhauser".
 Wotan's Farewell and Magic Fire Scene, from "Die Walkure".
 WEBER—Overture to "Euryanthe".

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 DEBUSSY—Nocturnes (a) Nuages; (b) Fetes.
 DEBUSSY—L'Après-midi d'un Faune".
 EICHHMIM—Japanese Nocturne.
 FRANCK—Symphony in D minor.
 FRANCK—Variations Symphoniques, for Piano and Orchestra.
 GLUCK—(a) Air gai ("Iphigénie en Aulide"); (b) Reigen seller ("Iphigénie en Aulide"); (c) Musette ("Armide"); (d) Air gai ("Iphigénie en Aulide"); (e) Sicilienne ("Armide").
 HAYDN—Symphony No. 13, in G major.
 HINDEMITH—Nusch-Nusch Tanz.
 JOSLYN—War Dance, from "Native Moments".
 MEDTNER—Concerto in C minor, for Piano and Orchestra.
 MOZART—Symphony in E-flat.
 ORNSTEIN—Second Concerto for Piano and Orchestra.
 PIERNE—Sur la route de Poggio-Bustone (La Procession).
 PINDAR—Trumpet Prelude.
 RACHMANINOFF—Die Toteninsel.
 RIMSKY-KORSAKOFF—"La Grande Paque Russe".
 RIMSKY-KORSAKOFF—Symphonic Suite, "Scheherazade".
 SCHUBERT—"Unfinished" Symphony, in B minor.
 SCHUMANN—Symphony No. 2, in C major.
 STRAUSS—Tone Poem, "Tod und Verklarung".
 STRAVINSKY—Fouerwerk.
 STRAVINSKY—Song of the Volga Boatman for Wind Instruments.
 STRAVINSKY—Extracts from "L'Oiseau de Feu".
 SZYMANOWSKI—Concerto for Violin and Orchestra.
 TAILLEFERRE—Concerto for Piano and Orchestra.
 TSCHAIKOVSKY—Romeo et Juliette.
 VARESE—Hypneris.
 WAGNER—Final, "Die Walkure".
 WEBER—Overture, "Der Frieschutz".

BY BOSTON SYMPHONY ORCHESTRA

At the Evening Concerts in Carnegie Hall
 BACH, C. P. E.—Concerto for Orchestra in D major. (Arranged by Maximilian Steinberg.)
 BERLIOZ—Overture, "The Roman Carnival", Op. 9.
 Air, "The Repose of the Holy Family" from "The Flight into Egypt".
 BOCCHERINI—Symphony in C major, Op. 16, No. 3.
 BORODIN—Polovtsian Dances from "Prince Igor", Orchestra with Chorus.
 BRAHMS—Variations on a Theme by Haydn, Op. 56a.
 DEBUSSY—Two Nocturnes:
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 (b) Fetes.
 (c) Sarabande. }Orchestrated by Ravel
 DUKAS—"The Peri: A Danced Poem".
 HANDEL—Concerto Grosso No. 5, in D major, for String Orchestra. (Edited by G. F. Kogel).
 HONEGGER—"Pacific 231," Orchestral Movement.
 LISZT—101th Sonnet of Petrarch. (Accompaniment arranged for Orchestra by Busoni)
 MOUSSORGSKY—Pictures at an Exhibition. (Arranged for Orchestra by M. Ravel).
 RESPIGHI—Concerto Gregoriano for Violin and Orchestra.
 RIGEL—Symphony in D major.
 SCHUBERT—"Unfinished" Symphony in B minor.
 SCRIBAN—"The Poem of Ecstasy," Op. 54. Prometiscus, a Poem of Fire; for Orchestra and Piano with Organ and Chorus, Op. 60.
 STRAVINSKY—"Le Saere du Printemps". ("The Rite of Spring"). A Picture of Pagan Russia.
 TSCHAIKOVSKY—Symphony No. 5, in E minor, Op. 64.
 VIVALDI—Concerto in D minor for Orchestra with Organ. (Edited by A. Siliti).
 WEBER—Overture to "Oberon".

At the Afternoon Concerts

BACH—Concerto in E major for Violin and Orchestra.
 BEETHOVEN—Symphony in A major, No. 7, Op. 92.
 BORODIN—Polovtsian Dances from "Prince Igor," for orchestra with Chorus.
 BRAHMS—Symphony No. 4 in E minor, Op. 98.
 DEBUSSY—Two Nocturnes:
 (a) Nuages.
 (b) Fetes.
 (c) Sarabande. }Orchestrated by Ravel
 DE FALLA—"Suite from 'El Amor Brujo'" ("Love the Sorcerer").
 GLAZONOV—Symphony No. 8 in E-flat, Op. 83.
 GLINKA—Overture to "Ruslan and Ludmila".
 HANDEL—Concerto Grosso in D minor, Op. 6, No. 10.
 HAYDN—Symphony in G major (Breitkopf and Hartl, No. 13).
 MOUSSORGSKY—Prelude to "Khorantehina". Pictures at an Exhibition. (Arranged for Orchestra by S. Ravel).
 PROKOFIEFF—Sextian Suite, Op. 20.
 RABAT—"The Nocturnal Procession," Symphonic Poem (after Lenau).
 RAVEL—"La Valse," Choreographic Poem.

RESPIGHI—Old Dances and Airs for the Lute (freely arranged).
 RIMSKY-KORSAKOV—"The Flight of the Bumble Bee," Scherzo from "Tsar Saltan".
 SCRIBAN—Prometiscus, a Poem of Fire; for Orchestra and Piano with organ and Chorus, Op. 60.
 STRAUSS—"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner, in Rondo Form," Op. 28. Dance of Salome from "Salome".
 WAGNER—Bacchanale from "Tannhauser".

BY THE STATE SYMPHONY ORCHESTRA

At Tuesday Afternoon and Wednesday Evening Concerts in Carnegie Hall.
 BACH—Solo Cantata No. 51, "Janziget Gott in Allen Landen" (Soprano and Orchestra—First time).
 BEETHOVEN—Symphony No. 3 in E-flat major, "Eroica", Op. 55.
 Symphony No. 5 in C minor.
 Symphony No. 8 in F major, Op. 93.
 Overture Leonore No. 3.
 BERLIOZ—Fantastic Symphony.
 BRAHMS—Symphony No. 4 in E minor, Op. 98.
 Academic Festival Overture, Op. 26.
 Violin Concerto in D major, Op. 77.
 Symphony No. 3 in F major.
 Symphony No. 1 in C minor, Op. 68.
 BRUCH—Violin Concerto No. 1 in G minor, Op. 26.
 BRUCKNER—Symphony No. 3 in D minor.
 DEBUSSY—Rondes de Printemps.
 DOHNANYI—Festival Overture, Op. 31 (First time in America). Suite, Op. 19.
 "Ruralia Hungarica", Op. 32 (First time in America).
 "Variations on a Nursery Song" for Orchestra with Piano; Obligato, Op. 25.
 DUKAS—L'Apprenti Sorcier Scherzo.
 GLUCK—Overture, "Iphigénie en Aulide".
 GREIG—Piano Concerto in A minor.
 LAJO—Symphonie Espagnol.
 LISZT—"Les Preludes".
 A major Piano Concerto.
 MOZART—Symphony in G minor.
 Recit. and Aria, "A Questo Seno Dehl Vieni".
 PIRCELL—"When I Am Laid in Earth", from "Dido and Aeneas".
 RACHMANINOFF—Concerto for Piano No. 2 in C minor.
 RIMSKY-KORSAKOFF—Symphonic Suite, "Scheherazade".
 SAINT-SAENS—Three Symphonic Poems: (a) "Phaeton", (b) "LeRouet d'Omphale", (c) "Danse Macabre".
 Concerto for Piano No. 2 in G minor.
 SCARLATTI—Air, "Son Gelosa" from "Tigrane".
 STRAUSS—Tone Poem "Also Sprach Zarathustra".
 TSCHAIKOVSKY—Symphony No. 6 (Pathétique) in B minor, Op. 74.
 Piano Concerto No. 1 in B-flat minor, Op. 23.
 Marche Slav, Op. 31.
 Symphony No. 4 in F minor, Op. 36.
 Suite No. 3.
 WEBER—Overture, "Oberon".
 WAGNER—"A Faust Overture".
 Overture to "Rienzi".
 Dreams.
 Overture to "Tannhauser".
 Overture to "The Flying Dutchman".
 Introduction to Act III, "The Meistersingers of Nuremberg".
 March of the Knights and Bell Scene "Parsifal".
 Prelude and Love Death, "Tristan and Isolde".
 Prelude, "The Meistersingers of Nuremberg".
 "A Siegfried Idyll".
 Entrance of the Gods into Valhalla, "Rheingold".
 Preludes, Acts I and III, "Lohengrin".

BY THE STATE SYMPHONY ORCHESTRA

In the Metropolitan Opera House.
 BEETHOVEN—Overture to "Leonore" No. 3.
 BRAHMS—Symphony No. 2 in D major, "Wer Wapienten".
 Meine Lieb-1st gruen.
 Symphony No. 1 in C minor.
 DVORAK—Symphony "The New World".
 Violoncello Concerto in B minor.
 FRANCK—Symphony in D minor.
 Symphonic Variations.
 GOLDMARK—Rustic Wedding Symphony.
 GRIEG—Piano Concerto.
 LISZT—Symphony Poem, "Tasso".
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 Hungarian Rhapsody No. 1.
 MENDELSSOHN—Scottish Symphony.
 MOZART—Aria, "Marriage of Figaro".
 RIMSKY-KORSAKOFF—Symphonic Suite, "Scheherazade".
 SMETANA—Three Symphonic Poems: (a) "From Bohemia's Fields and Groves", (b) Vysehrad, (c) Vltava.
 STRAUSS—Valse, "Blau Danube".
 TSCHAIKOVSKY—Overture Fantasy, "Romeo and Juliet" (after Shakespeare).
 Piano Concerto No. 1 in B-flat minor.
 Symphony No. 5 in E minor.
 Variations on a Rococo Theme.
 Symphony No. 6 (Pathétique) in B minor.
 WAGNER—(a) Prelude, "Meistersinger"; (b) "Dreams"; (c) "Ride of the Valkyries".
 Prelude and Love Death, "Tristan and Isolde".
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AUSTRALIA

By MARTIN C. BRENNAN

SYDNEY, July 10.—*The Street Singer*, with Gladys Moncrieff in the stellar role, has had a successful Australian premiere at Her Majesty's.

Pauline Frederick is, despite the critics who have seen quite a lot of objectionable matter in *Spring Cleaning*, doing some of the biggest business at the present time. June Elvidge is also in the cast, while Snowy Baker is hovering around in the position of Pauline's personal representative. Mr. Baker, an Australian, is very popular with all.

Hugh J. Ward is pleased at the manner in which this State has received *Little Jessie James*. Its run at the Grand Opera House looks good.

Thovis, one of the greatest jugglers that has ever played this country, is successful over the Tivoli Circuit. He is hailed as an even greater artist than the late Paul Cinquevalli.

Eddie and Edna, now at the Tivoli, are identical with Mr. and Mrs. Desperado. The former was the dare-devil diver with the Bud Atkinson Circus and Wild West, which played this city 12 years ago, with Ed (Hoot) Gibson—Universal film star—a very wee potato at the time. Ed was a nice little fellow and there is a big bunch of us who feel exceedingly pleased to see that he is such a big favorite in moviedom.

Speaking of Bud Atkinson—a good American—recalls the fact that he is controlling the destinies of two picture theaters in Auckland, N. Z., and in the slackest moments pulls payable business with good publicity. Bud uses the old circus style of billing a town when he feels like it.

Joe Malone, prominent with the Fox Film Company for some years, has joined Metro-Goldwyn.

Will Hastings, comedy musician, has just completed his third tour of the Fuller Circuit. He is working with a lady partner.

Sid Clarke, who was violinist during the run of *Sally*, is now in his 20th week in West Australia, he being one of the feature acts with the Levante (Cole) Company of Entertainers.

The Veterans of Variety have proved excellent drawing cards at the Fuller Theater.

Clay Bates Post is staging *The Green Goddess* at the Theater Royal, Adelaide. Mr. and Mrs. Harry Claff have left Perth for England.

The Sydney Flute Club, founded in July, 1923, has fixed August as the month for its second recital. E. W. Garside, secretary, has circularized members to give the matter their earnest attention and attend regular rehearsals. John Lemmon, peer of flutists, makes the Flute Club his special care.

Billy Maloney is said to be making several changes in the personnel of his show at the Majestic Theater, Newton (Sydney).

Francis Niekawa, Indian princess, has been secured for several appearances over the radio.

Humphrey Bishop, who terminated his Perth (W. A.) season some time ago, is playing the bigger country towns en route.

Cardinal, card manipulator, is acknowledged by the Dominion press to be one of the slickest artists of his kind ever seen in New Zealand.

Madge Lucas, Australian soubret, who spent a long time in America, is now doing nicely on the Clay Circuit.

Moon and Morris now have their *Come* company in rehearsal and the first show will be given this month. The Fuller firm is offering every opportunity to the English comedians for making their contribution successful.

Lee White and Clay Smith are in Melbourne, where they will open in revue at the Athenaeum. Clever Billie Lockwood and the dancers, Mae Baird and Archie Thompson, all of whom toured abroad with the show, are also back in Australia and will be retained for future productions.

Constance Evans, accompanied by her mother, has arrived from San Francisco after an absence of seven years. The former, as already known, will be solo dancer in *No, No, Nanette*, which opens in Melbourne.

Newton Carroll's Dramatic Company did very well at Bundaberg, Q., during the big week.

Frank Regio will, it is said, shortly present grand opera at the Hippodrome, Sydney, in lavish manner.

Walter George will once again produce revues over the Fuller Circuit, New Zealand.

W. V. Robinson, Canadian mouth-organ king, is with the Sir Harry Lauder Show at the Theater Royal.

The Long Tack Sam Troupe will return to Sydney from New Zealand very shortly. The act has been signed for another visit to the principal States and will be available for picture theaters.

The Dares, equilibrist, left for Perth en route to South Africa.

The Buckleys, card manipulators and mental telepathists, are proving successful over the Fuller Circuit and are at present in New Zealand, where, in addition to their regular work, these clever performers are mystifying celebrities at private entertainments by arrangement with the Fullers.

Jimmy Matheson, scribe and theatrical business manager, is now ahead of the

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NAME

STREET

TOWN

Dept. B.B.

Denis Kehoe Irish Players in New Zealand.

Wee' George Wood is in the last week of his present season at the Tivoli, Sydney. He goes to Brisbane and subsequently leaves for New Zealand, probably August 8.

Henri French, versatile vaudeville man, is back here after an absence of six years.

Beatrice Tange, Australian pianist, whose work, considering her youth, has brought forth such encomiums from the musical critics, will leave for abroad next August, when she will further her studies.

Frank Rigo will bring his Australian Grand Opera Company to Sydney and will open here at a very early date.

The Empire Theater, Dorrigo, was destroyed by fire recently. It was run as a picture house by W. Nash.

William Houghan, Scottish vocalist, is playing a return season at the Town Hall after a successful tour of New Zealand.

The staffs of Waddington's picture theaters had their first annual ball a few evenings ago. The function was a successful one.

The Princess Rangiriri and Her Nine Maori Maids were tendered a dance by members of the Union Theaters at the Australian Films Social Club recently. The Australian Hall was well patronized by a crowd which paid homage to an exceptionally talented company of entertainers.

Walter Brown, who sold his interests in several theatrical ventures last week and broke his leg two days afterwards, is still in a very bad way at his private home.

Mrs. Tom Holt, wife of the Tivoli Theaters, Ltd., London representative, is in a critical state of health due to septic pneumonia. Mr. Holt was for some time personal representative for Ada Kveve.

"Traps," American jazz drummer, is at the Wintergarden, Brisbane. He is a six-year-old prodigy and has made good here.

Beaumont Smith, who is the one Australian who keeps the local film production moving, is confined to his home with a recurrence of an old eye trouble. He is consoled somewhat in the fact that his recently finished *Adventures of Abby* is meeting with success in this city and environs.

The Vagabonds, a costume comedy company, which met with very varying fortunes in Hobart, were forced to cry enough last week and it was with difficulty that some of the members reached the mainland. Tasmania is the graveyard of many theatrical ventures.

Mr. Terry (F. R. G. S.), who will lead the expedition thru Northwestern Aus-

tralia, was entertained at Menzies Hotel, Melbourne, recently by directors of the *Herald*, which has obtained exclusive rights to the expedition's narrative and pictures. Mr. Terry, who is a descendant of the famous discoverer, Dampier, will be accompanied by five companions.

The following acts are playing Union Theaters Circuit this week: Princess Rangiriri and Her Nine Maori Maids, Tilton and West, Stella Power, Maggie Foster, Versatile Three, Sydney and Adelaide, Edwards and Hughes, Statler Sisters, Alfred Cunningham and the Big Four.

Theatrical Mutual Assn.
(Continued from page 39)

At different stations on the way to Oakland delegations met the train with fruit and good wishes.

Arriving at San Francisco we found many autos ready to take us to our hotel and headquarters. With police escort the parade started, arriving at the hotel in a blaze of glory.

The convention opened Monday, July 13, at 10 a. m., Brother C. W. Leake, grand president, in the chair. There were about 100 in attendance. After the regular routine of opening, addresses were given by prominent people of the city and members of the order, closing with an address and prayer by the Rev. S. J. Lee, Brother A. Dohring, past president, introduced the speakers. The first day's session was adjourned at 12:30 p. m. Dinner was served in the Musicians' Club rooms. A sight-seeing trip was taken at 2 p. m., around the city and up to Twin Peaks. At 8 p. m. a visit was made to Chinatown. Tuesday, after the session, we were entertained in Oakland, Calif., by members of Oakland Lodge with a sight-seeing trip around the city and a visit to Idora Park. A regular meeting was held by San Francisco Lodge in the evening, all members attending.

Wednesday, after the session, a boat trip around San Francisco Bay was enjoyed by all. In the evening a grand ball was held in Musicians' Hall largely attended by visitors and local members and their families.

Thursday, after the session and election of officers, ladies of the committee acted as hostesses, and a pleasant time about town was had.

Friday a motor trip was taken. About 40 autos and several large busses conveyed the party to La Honda Park, where, after dinner, one of the largest trees among the Redwoods in the grove was dedicated with very impressive ceremonies. Brother Peter Boyle, president

of San Francisco Lodge, conducted the services, introducing as speakers James Blake, oldest member of No. 21. He was followed by Brother C. W. Leake, past grand president; W. J. McConahey, grand president; D. L. Donaldson, grand secretary-treasurer, and James J. Quigley, chairman Laws, Appeals and Grievance Committee. The T. M. A. Band furnished music for the trip and during the services. Returning to San Francisco preparations were made by all for the return trip home, the Canadian contingent returning by way of Portland, Seattle and the Canadian Rockies. The rest of the delegation embarked Saturday afternoon via the Los Angeles Steamship Line for Los Angeles. After an 18-hour sail down the Coast we were met at Wilmington, Calif., by brothers of Los Angeles, Steve Newman, John Riley, James Deek and Jake Fogel. We were again loaded into sight-seeing busses and had a wonderful trip to our destination. Headquarters were at the Hotel Ritz. After dinner we were taken for a sight-seeing trip around the city. Monday, bright and early, we started for a trip thru Hollywood, Pasadena, Venice, Long Beach and several other cities and towns. A visit was paid the Warner Brothers' Studios, where we saw several pictures being "shot." We also visited the famous Busch Gardens in Pasadena. That was well worth the trip alone. Returning to the city, after a short rest we were taken to the Green Hill on the outskirts of the city, where supper was served, and our party enjoyed dancing and music until midnight.

Tuesday we were again taken to the studios, this time visiting the Universal plant, where more pictures were being shot, and, after another round country ride, returned to the city. In the evening several of our members attended a meeting of the I. A. T. S. E. and given the privilege of the floor, where the matter was discussed relative to reviving Los Angeles Lodge again, this lodge having been dormant for several years. The outlook is very good for a comeback with a large membership and prospects of becoming still greater thru the co-operation of those interested in the studios. Nothing of any more importance taking place, our people began to scatter for their return home, and left at various times until we believe that they are all home, filled with enthusiasm and ready to go to bat for the betterment of our old order.

The following brothers were callers at this office the past week on their way home: W. J. McConahey, John P. Schmid, Charles G. Madden, Philadelphia, Pa.; W. H. Torrence, Pittsburgh, Pa.; and James J. Quigley, Syracuse, N. Y.

TRADE DIRECTORY

A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

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Your name and address, if not exceeding ONE LINE in length, will be published, properly classified, in this Directory, at the rate of \$20.00 in advance, per year (52 issues), provided the ad is of an acceptable nature.

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If a name and address is too long to insert in one line there will be a charge of \$15.00 made for a whole or part of the second line used, or \$5.00 a year. The Billboard and two-line name and address, under one heading, \$38.00 a year.

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Marbont Basket Co., 816 Progress, Pittsburg.
Desire Marbont, 1727 N. Front, Phila., Pa.
Golden Rule House, 1212 Madison av., Pgh. Pa.

BATHROBES

International Bath Robe Co., 53 W. 23d st., N. Y.

BEACON BLANKETS

E. C. Brown Co., 440 W. Court st., Cinti., O.
Harrow Novelty Co., 125 N. 4th St., Phila., Pa.

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Advance Spec. Co., 307 W. Poplar, Columbus, O.
Advance Whip & Novelty Co., Westfield, Mass.
Am. Nov. Sup. Co., 434 Carroll, Elmira, N. Y.
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Carnival Supply Co., Inc., Bridgeport, Conn.
Harrow Novelty Co., 125 N. 4th St., Phila., Pa.
Karl Guggenheim, Inc., 45 W 17th st., N. Y.
Karr & Auerbach, 415 Market St., Phila., Pa.
Midway Nov. Co., 302 04 W. 8. K. C., Mo.
Oriental Nov. Co., 28 W 3d st., Cincinnati, O.
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Premier Equip. Corp., Box 223, Houston, Tex.

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Kettle Cutlery Co., 368 6th ave., New York.

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The Helmet Gum Shop Cincinnati, O.
Toledo Chewing Gum Company, Toledo, O.

CIGARETTES

W. A. Dye, 122-124 N. Mosley, Wichita, Kan.

CIGARETTES

Liggitt & Myers Tobacco Company, 212 Fifth ave., New York City.

CIRCUS & JUGGLING APPARATUS

Edw. Van Wyck, 2043 Colerain, Cincinnati.

CIRCUS WAGONS

Boggs Wagon Co., Kansas City, Mo.

COCOANUT BUTTER FOR SEASONING POPCORN

Popcorn Mach. & Sup. Co., Syracuse, N. Y.

COIN OPERATED MACHINES

Hance Mfg. Co., Westerville, Ohio.

COLORS & FILIGREE WIRES

Arthur B. Alberts Co., 487 E'dway, New York

COSTUMES

Harrison Costume Co., 1327 Main, K. C., Mo.
Schmidt Costume & Wig Shop, 920 N. Clark, Chi.
Stanley Costume Studios, 306 W. 22d, N. Y.

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R. Galanti & Bros., 71 3d ave., N. Y. C.

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Darwin B. Silberer & Sons, 335 E'dway, N. Y. C.

ADVERTISING PENCILS

S. Musial & Co., 8-12 Lincoln st., Yonkers, N. Y.

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R. L. Burch, 307 E. North st., Indianapolis, Ind.

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E. F. Perkins Co., 14 Rockland, Dorchester, Mass.

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Cooley Mfg. Co., 530 N. Western ave., Chicago.

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Pneumatic Calliope Co., 345 Market, Newark, N.J.

AIRPLANE MFRS.

(Commercial and Exhibition)
Anderson Aircraft Mfg. Co., Anderson, Ind.

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Alligator Farm, West Palm Beach, Fla.
The Florida Alligator Farm, S. Jacksonville, Fla.

ALUMINUM COOKING UTENSILS

Alum. Spec. Co., Ltd., 60 John St., Toronto, Can.
Amer. Alum. Ware Co., 374 Jelliff, Newark, N.J.
Jacob Bloch & Son, 233 Bowery, N. Y. C.
Buckeye Aluminum Co., Wooster, Ohio.
Illinois Pure Aluminum Co., Lemont, Ill.
A. N. Rice Lamp Fcty., 1837 Madison st., K. C.
Sunlite Aluminum Co., Milwaukee, Wisconsin.

ALUMINUM FEATHERWEIGHT STAGE CURTAIN ROLLERS

Amelia Grain, 819 Spring Garden st., Phila.

ALUMINUM WARE

Meyer Burnstone & Bros., Detroit, Mich.
Karr & Auerbach, 415 Market St., Phila., Pa.
Sterling Aluminum Co., Erie, Pa.
Western Merchandise Co., Abilene, Kansas.

AMUSEMENT DEVICES

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H. C. Evans & Co., 1528 W. Adams, Chicago.

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Bville Snake Farm, Box 275, Brownsville, Tex.
Flint's Porcupine Farm, N. Waterford, Me.
Max Gelsler Bird Co., 50 Cooper Sq., N. Y. C.
Hagenbeck Bros., Inc., Nashua, N. H.
Henry Bartels, 42 Cortland st., N. Y. C.
Ingham Animal Industries, Clarendon, Va.
Louis Ruhe, 351 Bowery, New York City.

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Capt. Geo. M. McGuire, Santa Barbara, Calif.

ARMADILLO BASKETS AND HORN NOVELTIES

Apelt Armadillo Co., Comfort, Tex.
R. O. Powell, 407 1/2 W. Commerce, San Antonio, Tex.

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Amelia Grain, 819 Spring Garden, Phila., Pa.

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Ace Badge, Button & Medal Co., 303 5th av., N. Y.
Kraus & Sons, Inc., 133 Clinton st., N. Y. City.
Wm. Lehmborg & Sons, 138 N. 10th, Phila., Pa.

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Cammall Badge Co., 301 Washington, Boston.
Benjamin Harris Co., Inc., 229 Bowery, N. Y. C.

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NORTHWESTERN BALLOON & TENT CO.,
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Tapp Norelly Co., Tippencanoe City, Ohio.
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Nuss Mfg. Co., 11th & Mulberry, Harrisburg, Pa.

BAND ORGANS

N. T. Musiel Inst. Wks., N. Tonawanda, N. Y.
Tangley Company, Muscatine, Ia.

BANJOS

Vega Co., 155 Columbus Ave., Boston, Mass.

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M. Magee & Son, Inc., 138 Fulton st., N. Y. C.

BARBECUE OUTFITS

Rotisserie Range Co., 26 Sullivan St., N. Y. C.
Talbot Mfg. Co., 1209 Chestnut, St. Louis, Mo.

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(Far Concessions)

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Max Gelsler Bird Co., 50 Cooper Sq., N. Y. C.
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Ansel W. Robison, 1072 Market, San Francisco.

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Kindel & Graham, 782 Mission, San Francisco.

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Edwards Nov. Co., Sunset at Wash., Venice, Cal.

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Edwards Nov. Co., Sunset at Wash., Venice, Cal.
Ben Hoff, 29 E. 10th St., New York, N. Y.

Rosen & Jacoby, 193 Chrystie st., New York.

Kindel & Graham, 782-84 Mission, San Francisco

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Charles R. Abiett, 22-4-6 Reade st., New York.

Chas. Newton, 244 W. 14th st., N. Y. C.

Dessauer, F. & Co., Adams & Market st., Chgo.

Dunlon, Wm. P. & Co., 28 Bank Pl., Utica, N.Y.

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Columbus Imperial Fireworks Co., Columbus, O.
Edibility Fireworks Co., 9th ave., Ft. Dodge, Ia.
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International Fireworks Co., 899 Bergen Ave.,
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Martin's Fireworks, 201 Ave. "E", Ft. Dodge, Ia.
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United Fireworks Mfg. Co., St. Louis, Mo.
Vilale Fireworks Co., Box 194, New Castle, Pa.

American Flag Co., Dover, N. J.

Annl & Co., Fulton, cor. William at., N. Y.

Mendelsohn's, 156 W. 45th st., New York

Charles E. Ablett, 22-4-6 Reade at., New York

Cahill Bros., 519 W. 45th st., New York City.

A. N. Rice Lamp Co., 1837 Madison st., K. C.

E. Courtemanche, 3502 Sheffield av., Chicago.

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Talbot Mfg. Co., 1211 Chestnut, St. Louis, Mo. Washam Light & Heat Co., 550 W. 42d, N.Y.C.

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H. Channon Mfg. Co., 223 W. Erie st., Chicago.

GIANT PALM TREES FOR DESERT SCENES, CONVENTIONS, HALLS, ETC.

Amelia Grain, 819 Spring Garden at., Phila.

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Hastings & Co., 817 Filbert, Philadelphia, Pa.

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Talbot Mfg. Co., 1209-17 Chestnut, St. Louis, Mo.

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Hindu Publ. Co., 819 Leland Ave., Chicago.

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H. Schaemba, 10414 89th, Richmond Hill, N. Y.

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Consolidated Wafer Co., 2622 Shields Ave., Chi.

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Consolidated Wafer Co., 2622 Shields av., Chgo.

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Harrow Novelty Co., 125 N. 4th St., Phila., Pa. Karr & Auerbach, 415 Market St., Phila., Pa.

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F. L. Boyd, 17 N. La Salle st., Chicago.

LEATHER NOVELTIES

OOZE COWHIDE SOUVENIRS

Bernard L. Michael, 150 E. 125th st., N. Y. C.

LIGHTING PLANTS

J. Frankel, 184 S. Clinton St., Chicago, Ill.

MAGIC BOOKS

Adams Press, 19 Park pl., N. Y. C.

MAGIC GOODS

Chicago Magic Co., 140 S. Dearborn at., Chicago.

MAGIC PLAYING CARDS

Aladdin Spec. Co., 102 N. Wells, Chicago.

MAKEUP

Chicago Costume Wks., 116 N. Franklin, Chi'go

MARABOU & OSTRICH TRIMMINGS

Amer. Marabou Co., 67 5th ave., N. Y. City. I. Frachtel, 49 E. 8th st., nr. B'dway, N. Y. C. Ben Hoff, 29 E. 10th St., New York, N. Y. Max Schenfeld, 22 W. Houston St., N. Y. C. Superior Marabou & Ostrich Co., 79 E. 10th, N.Y.

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Amer. Pharmaceutical Co., 1551 Donaldson, Cin'tl. O. Ba Ha-Nt Indian Med. Co., Greensburg, Pa. Becker Chemical Co., 235 Main st., Cin'tl. O. Cel-Ton Sa Med. Co., 1016 Central ave., C'm. O. De Vore Mfg. Co., 185 Nighthelm, Columbus, O. Hatcher's Medicine Co., 333 Smith st., Cin'tl. O. Nat'l Med. Co., 143 6th av., N. Nashville, Tenn. The Quaker Herb Co., Cincinnati, O. Dr. Thornber Laboratory, Carthage, Illinois.

MINSTREL PUBLICATIONS

Dick Ubert, 521 West 159th st., New York City.

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World Monogram Co., Dept. 200, Newark, N. J.

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Allegro Music Printing, 304 W. 49th st., N.Y.C. The Otto Zimmerman & Son Co., Inc., Ctu., O.

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MUSICAL SAWS

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Tramill Portable Skating Rink Co., 18th and College Ave., Kansas City, Mo.

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W. F. Main Co., Cedar Rapids, Iowa.

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Goodyear Rubber Mfg. Co., 34 E. 9th, N. Y. C.

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Chicago Costume Wks., 116 N. Franklin, Chi'go. The Littlejohns, 254 W. 46th St., N. Y. C.

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Chicago Roller Skate Co., 4458 W. Lake, Chicago. The Samuel Winslow Skate Mfg. Co., Worcester, Mass.

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Hiss Stamp Co., 53 E. Gay st., Columbus, O.

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Hecht, Cohen & Co., 201 W. Madison, Chicago. Iowa Nov. Co., Hever Bldg., Cedar Rapids, Ia. Singer Bros., 536 Broadway, New York

SALESBOARD & CARD MFRS.

U. S. Printing & Nov. Co., 196 Chrystie, N.Y.C.

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M. ARMBRUSTER & SONS

DYE AND FABRICS. Studios, 247 S. Front Street. COLUMBUS, O.

SHELL'S SCENIC STUDIO

581-583-585 South High Street, Columbus, Ohio. Williams, 21st & Cheiten, Germantown, Phila.

SCENERY (That Carries in Trunks)

M. B. Denny, P. O. Box 956, Cedar Rapids, Ia.

SCENERY FABRICS

Mendelsohn's, 156 West 45th at., New York.

SCENERY TO RENT

Amelia Grain, 819 Spring Garden st., Phila.

SCENIC ARTISTS AND STUDIOS

Theo. Kahn Scenic Studio, 155 W. 29th st., N.Y.C. Lee Lash Studios, 42nd St. & B'way, N. Y. C. Tiffin Scenic Studios, Box 512, Tiffin, Ohio. Toomey & Voland Scenic Co., 3731 Cass, St. Louis

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Schulman Printing Co., 39 W. 8th, New York. Smitty Printing Co., 1324 Walnut st., Cincinnati.

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E. W. Allen & Co., Atlanta, Ga. Dallas Show Print—(Robt. Wilmans), Dallas, Tex.

JORDAN SHOW PRINT

229 Institute Place, CHICAGO, ILL. Type and Engraved Posters, Etc. Planet, Chatham, Ont., Can.

SIGN PAINTERS' BRUSHES

Dick Blick Co., Box 487-B, Galesburg, Ill.

SILVERWARE

Karr & Auerbach, 415 Market st., Phila., Pa.

SILVER-PLATED HOLLOW WARE

Mills Silver Works, 661 Broadway, New York.

SLOT MACHINES

Automatic Coin Machine Supply Co., 542 W. Jackson Blvd., Chicago. Exhibit Supply Co., 4222 W. Lake St., Chicago. Ohio Nov. Co., 40 Stone Block, Warren, O. Sicking Mfr. Co., 1922 Freeman ave., Cin'tl.

SLUM JEWELRY FOR CONCESSIONAIRES

SLUM JEWELRY

Samples submitted for examination \$3.00 deposit. WM. P. DONLON & CO., 28 Bank Pl., Utica, N. Y.

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SNAKE DEALERS

SNAKE KING, Brownsville, Texas.

SNOW MACHINES

Talbot Mfg. Co., 1209-13 Chestnut, St. Louis, Mo.

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Columbia Laboratories, 18 Col. H'rs., Brooklyn, Geo. A. Schmidt Co., 236 W. North Ave., Chi.

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HIPPODROME CIRCUS

RAILROAD — OVERLAND



SIDE SHOW MENAGERIE

PIT SHOWS — PRIVILEGES

(Communications to 25-27 Opera Place, Cincinnati, O.)

Al G. Barnes' Circus

Enjoying Good Business on Its Return West
—Animals Received on Show and at
Barnes' Zoo

The Al G. Barnes Circus is enjoying good business on its return west despite the hot weather. Informing Rex de Rosselli. The show is having long runs most every day, but Judd Bullock, trainmaster, never fails to get the organization in on time. A new padroom from the Driver Bros. arrived last week. It being 40 feet longer than any the show has ever had. Private dressing rooms for the performers is an added feature. Frank Rooney, superintendent, has added a number of new draft horses, and some baby animals have been received, including three pumas, two brown bears and a Shetland pony. Joe Martin continues to be a great draw and since the evolution craze is the main feature in the menagerie.

A yak, 2 water buffaloes, 6 Siberian tigers, 2 leopards, 36 monkeys, small waterfowl and 5 seals have been received at the Barnes Zoo at Palms, Calif.

Wallace, Id., gave the show two capacity houses and the local daily gave it a splendid two-column afternotice. At Walla Walla, Wash., the tents were packed and the side shows did the banner business for the month of July. Stewart Whitehouse joined at this stand as press representative and will be four days ahead. Austin King will remain back with the show for a while assisting Manager Charles Cook. Jake Kauffman and Dewey Drumheller were guests of Mr. Barnes at Walla Walla. Other visitors were Mayor Ben Hill, Chief Metz and Paul Whitehouse.

Lois DeLisle, Patsy Clancy, Adrian Gallagher, Margaret Graham, Bessie Clark, Agnes Lausten and Irene Grizzell have been added as aerial artists. Other new performers are Sammy Cunningham and the Davis Troupe. Charles (Spud) Readrick continues to please with his 30-piece band. The Mahomet Allah Blue Devil Arabs are one of the big features of the show, as are the specs, *Pocahontas at the Court of Queen Anne and Liberty*.

Great Keystone Show

Sam Dock's Great Keystone Show has been playing in the vicinity of Harrisburg and Reading, Pa., informs H. R. Brison. While showing at Linglestown Dr. Turner, who has been connected with a number of big shows as a veterinarian, was a visitor. He was interested in the Tompkins Wild West Wagon Show a few years ago. He is now filling a position at the Capitol in Harrisburg. Another visitor was Frank Burst, advance agent for one of Ray J. Fink's magic shows.

Manager Dock bought a 60 by 40 big top, a 50 by 20 side-show top, pole wagon, lion den and seat wagon from the Barlow Wonderland Shows in Reading. E. K. Burlingame left the show at Bethel, Pa., and went to his home at New Martinsville, W. Va. He and his brother, John, will take out the Burlingame Bros.' Show next season. The following ex-troupers from Reading visited at Wernerville: John A. Doward, George Platt, Clarence Welty, Jack Sherman, Bob Syer, Chas. Weitzel, Fritz Hoffer, Earl and Ralph Bucke, and Dinnie O'Holland, said to be the first flyer in the Four Original Lukens act.

The show will play around Reading for about three more weeks before going into New Jersey. Clarence Barber is visiting Mr. Dock. He was on the 101 Ranch Show, but was called home on account of sickness in the family. Frank Kirk is busy supplying acts for the various shows around Reading. He has opened a booking office at Pottsville.

New Lot at Akron

Akron, O., Aug. 8.—Another new circus lot was tried out here with the appearance August 5 of the Miller Bros.' 101 Wild West Show. The lot at Cuyahoga Falls avenue and Gorge street was used for the first time and officials of the show declared it is adequate and well located. Since the plating of the old lot at Beaver and Exchange streets circuses have played many lots in that vicinity, but none have proved satisfactory from a standpoint of handling the transportation of the crowds.

Bill Koplin Recovering

Bill Koplin, well-known Joey, who had to leave the Sells-Floto Circus at Columbus, O., on account of illness, is recovering rapidly in Cincinnati. He is stopping at the Browne Hotel, where he will be pleased to hear from his many friends in the white-top field. It is Koplin's intention to again troupe when his condition warrants.



The foregoing reproduction shows Zack Terrell, manager of the Sells-Floto Circus, and Thomson Butts, staff writer of *The American Boy* magazine, who was the guest of the management for three weeks obtaining material for his circus stories.

Initiated Into Elks

Twenty Members of John Robinson Circus
Get "Degrees" at Winchester, Va.

During the engagement of the John Robinson Circus at Winchester, Va., arrangements were made in advance to initiate 20 members of the organization into the E. P. O. E. No. 1,004 of Argentine, Ark. The members of Lodge No. 867 at Winchester surely used every effort possible to stage an up-to-date initiation and at 9 o'clock Sunday night, August 2, which was the time set for the services, a goodly crowd, both local and of showfolks, was on hand to participate.

Only one incident occurred during the day that seemed as tho it might interfere with the plans, that being an effort of Harry Levy, congenial manager of the candy stands, to avoid the "third degree". He even went so far as to offer a bribe for an easy entrance into Elkdom and was immediately taken from his room at the hotel and confined behind the courtesies of the county jail. He remained in custody of the chief until time for his departure to the lodgerooms, where he and Wade Zumbart, leader of the John Robinson Concert band, were led into the midst of waiting Elks via the police route. His was an "easy" way and after the ceremonies had been performed all candidates were led into the secret chambers where "King Good Time" reigned, and it was the beginning of a "big night".

Many popular members of the circus offered entertainment such as speeches, stories and recitations, among them "Duke" Mills, Val Vino and several others, who handled the entertaining part of the program to entire satisfaction. A luncheon was served, after which the night slowly dwindled into dawn and John Robinson Circus and Elks fell back into the usual routine and proceeded merrily on their way.

Orange Bros.' Circus

Makes Good Impression at Northfield, Minn.

The Orange Bros.' Circus played Northfield, Minn., July 30, matinee and night, to good business, considering that this is the harvest season and there were showers and threatening weather to contend with, reports Harry L. Dixon. The parade was given at 1 p.m. in the rain, but in spite of that there was an extra well-filled tent at the matinee. This is the first time this show has played there and it left a most favorable impression. The performance was well balanced and very good throat.

The show enters especially to children and that they were delighted goes without saying. Cupid, the educated pony, made a great hit with them. The writer was surprised to note that all children under 12 years of age were admitted free to the aftershow or concert. The children from the State Old Fellows' Home were entertained by the management.

Mighty Hooze Shows

The Mighty Hooze Shows, moving on 25 trucks, are going along nicely under management of Blaine Whipple, reports Johnnie C. Mullen. A late addition to the stock is a baby colt, which is owned by the veteran horse and pony man, W. B. York. The show recently had the misfortune of losing one of the performing bears. A high-school horse and a new light plant were recently received. Leonard Christy has the big-top canvas, with 10 assistants; Warren Hooze is in charge of the trucks and Mullen has the light plant. The side show is getting its share of the business. In the kid show are Millie Mullen, reps.; Mr. York, Punch and magic, half lady, and Mr. Christy, inside lecturer and openings. Mr. and Mrs. Ray Bailey have the cookhouse. Mrs. Blaine Whipple, daughter and son, are visiting for a few days. Al Sands, of the Hagenbeck-Wallace Circus, and Lawrence Ledoux, of the 101 Ranch Show, were recent visitors.

Sells-Sterling Circus

The Sells-Sterling Circus, since opening at Sheboygan, Wis., has been doing wonderful business in Wisconsin and Minnesota, reports Fred Worthing. The banner day was at Barron, Wis. Albert Lindeman has a good line of attractions in the side show, including an elephant, camel, bear, monkeys and a "what is it?"; Albert's impalee act; Frank Koss, fire eater; Bella Donna, mind reader; George Schmidt, tattooed artist, and Prof. Albert's Punch and July show.

The big show consists of a four-pony drill by Albert Lindeman; clowns, pole balance; balancing trapeze, Ardel Bros.; dancing lady clowns; King, pickout pony, worked by Al Lindeman; mind reading, clowns; wire and contortion, Frank Koss and Foster; comedy acrobats, Martin Trio; Davenport's leaping greyhounds; clowns with comedy mule act; menage turn, Rose Heller; bear trap, clowns; swinging ladders, Hilda Sisters; Eddie Fahr's riding dogs; comedy revolving ladder, Nelson Bros.; Collins' 16 dogs; aerial turn, Five Nelsons; Sparkle, educated horse; comedy hveye act, Johnson Bros.; Billy Sunday, elephant, worked by Albert Lindeman; Capt. Sells' fighting lions. Prof. Art Heller is band leader and plays the callopie; Otto Zable does the announcing and is in charge of privileges; George Schmidt is electrician; Albert Lindeman, manager of the side show; William Lindeman, manager of the big show, assisted by G. H. Lindeman.

Mallory Leaves Big Show

Clyde Mallory, who recently closed with the Ringling-Barnum Circus in the advance department, is now at his home in Williamsport, Pa., resting before taking up a new position. He has had experience in billing and advance work, having spent several years as second man with such agents as Bill Love, Mike Manton, George Gordon, and has also been with the old 101 Ranch Wild West and Barnum & Bailey Shows. He has decided to locate permanently, due to the illness of his wife.

Sells-Floto Circus

Has Great Day at Monroe, Wis., Leland
White's Home Town

According to reports the Sells-Floto Circus' visit to Leland White's home town, Monroe, Wis., was the greatest day that Monroe people have ever seen and that includes the famous "Cheese" day pulled off there some time ago. The town was Sells-Floto's, and the way the townspeople applauded Mr. White upon his ride around the track atop of "Trilby", the great elephant, was something that no one on the circus will forget. Mr. White and Zack Terrell, manager, are friends of long standing. Sunday, July 26, was spent in Dunque, Ia., and it was a real place to Sunday in. Herman Hackenschmidt of Sells-Floto met Heine Engel, well-known wrestler, in a special match, and the way the townsfolk rooted it was good to hear.

Mrs. Bernice DeLochte, wife of Bobby in the white wagon, underwent an operation in Joliet recently and everyone was glad when Bobby told them she would soon join the show.

Oelwein, Ia., was the biggest surprise of the season and it was a second Monroe as to business.

Rochester, Minn., is the home of the famous Mayo Brothers and both saw the show. Will Mayo was Mr. Terrell's special guest at the evening performance. The business here was up to expectations. Red Wing, Minn., would have been a good stand had it not been for the rain and the cold.

There have been but few changes since leaving Peru. J. F. O'Connell was short-handed in two ways the past week—one was a shortage of working men and the other a very badly mangled hand. Bill Carass is still handling the mail and *The Billboard*, and is naturally the most popular man on the lot, especially on *Billboard* day. "High Pockets" of the Ward act is back and it is hoped that he will soon start working. Erma Ward is working again after laying off in Boston, having undergone a very serious operation.

"Pop" McFarland has one of the best side shows on the road. Judge Palmer and Ed Bowman are still on the front door and have a new assistant in Mr. Chapin. The show has been very fortunate in missing rain, and to miss a parade is something unknown.

Lee Bros.' Shows

The Lee Bros.' Shows have been enjoying good weather of late and business has been good. At Colby, Kan., where the crops are good, the show had fine houses at both performances. Reports from the cookhouse place the closing date as December 19. Clark Robinson, English clown from London, is going over big. Allen King, principal animal trainer, is breaking a mixed group of domestic and wild animals, which shortly will be added to the program. Mrs. Charles Fulton has joined as second prima donna and is also doing a special high-school act.

Fred Shepard has joined, taking over the ring stand, and his wife is appearing in the spec., riding in the high-school turn. Harry Morris has added some features to his kid show and is doing big business. Additions are the Simpson Troupe, knife and battle-ax throwers; the Great Andrews, fire eater, and Marie Fink, Hawaiian dancer. In the minstrel show Manager Morris has added Zack White, who is in charge of the stage. Bandmaster William J. Jackson has a 12-piece jazz band that is attracting favorable attention.

New canvas as well as new paintings have been ordered for the Lee Show. Madam James is now going over the bars in the high-school riding act and working solidly. Producing Clown Milton Taylor has put on two entirely new numbers and has in preparation a third, informs Sam M. Dawson.

Christy Adv. Car No. 1

The Christy Bros.' Circus advertising car No. 1, which opened at Beaumont, Tex., March 10, has been moving along nicely. The car is in charge of Gene Stants. Jos. Francis Casey is special agent. The crew, all union, consists of Al Lindley, boss billposter; Chas. (Red) Patchen; Signor Veto; Jasper Siding Adams; "Louisville Lou" Taylor; H. W. (Bozo) Flow; Montague J. Lane; E. V. White; O. (Shell) Powell; C. A. Chambers, steward; Harold D. Baker, biller and saxophone artist; Leland P. Holley, program boy; Remon Vojor, porter and postman; Silas Byron Taylor, chef.

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

Christy Bros.' Shows

Conclude Successful Tour of Long Island—Many New York Visitors

The Christy Show is now in Jersey after concluding a highly profitable tour of Long Island. Business was to capacity in every stand but the last one at Rockville Center, which turned out light. There was rain in but one stand—Bay Shore—but the people came just the same. A pleasant feature of the day at Southampton was the visit to the show of James McIntyre, of McIntyre and Heath, who came back at night with Mrs. McIntyre and his family. After the matinee he took out to his beautiful residence on the water front. Mr. and Mrs. Christy, Al W. Marlin, Mr. and Mrs. Robinson, Mr. and Mrs. Merritt Belew and Mr. and Mrs. O'Westney, serving a chicken dinner, with all the fixings, raised right on the estate. Jim, as everyone calls him, was much pleased with the performance. Late arrivals every day made the parades late and the performances did not start in most cases till 3 or 4 o'clock.

There has been no lack of visitors the past week. Mr. and Mrs. Beal, who have the Weir elephants at Luna Park, were over twice and took a bunch of pictures. They were accompanied by Don Darraugh, who works the elephants. Richard Ringling came over with a party of friends and took in everything. Mr. and Mrs. Edward Arlington saw the night performance at Huntington. George Harris, who has a horse act in vaudeville, has been with the show most every day, and with his buddy, Burns O'Sullivan, watched every detail. It is no secret that these two hustlers will have a circus before many years. Mrs. Matthew Boggett and daughter visited friends.

The show was all day getting from the Island to Perth Amboy. The show train was taken on a float to the Jersey yards of the Pennsylvania, and here it laid till late in the afternoon. Howard Welsh, who was taken ill some weeks ago, has returned to clown alley. Jack Fenton is breaking his former record with his advertising banners and has the tent full every day. Harry Straus, who is just starting rehearsals with his *Talk of the Town* show on the Columbia wheel, was over twice and visited with friends. He is an old circus man and had the banners on the Main show three years ago.

Gentry-Patterson Show

Experiencing Fine Business in Kansas—Big Show Program Moving Fast

Real hot weather has prevailed in Kansas the past few weeks, but business with the Gentry-Patterson Circus has been very good. Owner James Patterson recently visited Paola to see his children and returned at Salina. Two capacity audiences greeted the show at Junction City. Business was fine at Clay Center and Salina.

The show program, directed by Mr. McFarland, moves with plenty of "pep" and the musical end, under direction of Homer Lee, receives special mention almost every day. The Cottrell-Powell riding act scores twice daily, as does the wire act of the Franklins. Joe Sebastian and Peggy Marshall present a nifty elephant act, and Rolfe and Kennedy are going over big with their feature plug act and revolving-ladder turn. One of the features of the show is the singing of Mrs. Adeline Seymour, assisted by Misses Harris and Weber. Mary Martin has a beautiful number in her iron-jaw turn. The clown numbers are presented by Lew Hershey, George Seymour, Dan Riby, Freddie Menske, Chas. Vanner, Chick Reed and Harry Rooks. Myrtle Lebler is presenting her balancing and swinging-ladder numbers. The draft horses are an outstanding feature of the G-P Show and are commented on. They are under care of Jack Morgan and his assistants. The ring stock is under care of Bill Carpenter and the ponies are looked after by Jas. Skully. The sound of the hammer on the anvils tells everyone that M. G. Smith is on the job. He has been with the show for seven seasons. The dancing horses are presented by Misses Weber, Harris, Marshall, Cottrell, Franklin, McFarland, Mr. Cottrell and Doc Weber. The feature of the afternoon is Fred Hageson, wrestler. Hubi Brinkley (Darktown's 27th season) is presenting a mixed dog act. All animals are in fine condition and in charge of Johnnie Meyers. Eddie Brown is superintendent of the candy stands, with Louie Pullerman as cashier, and Al Dean has a real cookhouse, with Ray Collins assistant. The train, which is ready to go every night at 11:45, is in charge of Bill Britton and "Shanty" Marshall is in charge of the lights.

Frank Linton, who was injured by a horse at Rochelle, Ill., July 4, is recovering. He and his wife are expected back shortly. There have been no blowdowns, as Superintendent "Whitey" Lehter has an "eagle eye" for storms. The show is moving faster than it did during the 23 years the writer, E. Deacon Albright, has been with it. William Hayes, legal adviser, was a busy person at Mason City, Ia., his home town. Theo. Forstall, one of the patrons on the red wagon, and S. F. Harris is also there. Junior Patterson is on the "front" and Oliver Stephens is in charge of the reserved seats.

Roxie Fiber turns out the "cotton" candy and gets the nickels. George

WALTER F. DRIVER, Pres.

CHAS. G. DRIVER, Sec'y & Treas

DRIVER BROTHERS, Inc.

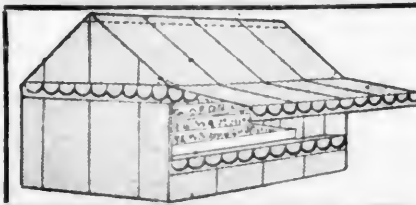
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10x10 Ft.	7 Ft.	46.00	12x12 Ft.	7 Ft.	58.00
10x12 Ft.	7 Ft.	49.00	12x16 Ft.	7 Ft.	70.00

All Tents are standard gable end type, 10-oz. U. S. Standard Army Khaki Duck Top and Awning, 8-oz Standard Khaki Wall and Counter Cloth. Trimmed throughout with scalloped solid red border, edged with white braid. Complete with storm guys, snaphooks and lacing eyelets. Khaki shipping bag included. 25% deposit required with order. We make Concession Tents in 64 sizes. Write for our complete Price List. C. R. DANIELS, INC., 101-103 Crosby St., N. Y. (Lafayette, Prince and Crosby Sts.). Tel., Canal 7900.

Bendone joined at Salina, Kan. Mrs. Beard and Mark Albright greet the patrons at the reserved seats. "Governor" Patterson and W. R. Hayes were the guests of Charles Andrews at Great Bend, Kan. The latter led the parade and made Messrs. Patterson and Hayes members of the "club". Jack Manning is now contracting agent. Al Workman, of Chicago, is visiting "Whitey" Lehter and wife.

John Robinson Circus

At Elkins, W. Va., an exciting game of baseball was played by the John Robinson Circus club with a team representing town-folk. The game resulted in a victory for Elkins. Score 6 to 2.

A long run from Keyser, W. Va., where the show appeared the previous day, and a delay at railroad junction point, made the arrival in Winchester very late, it being about 1 p.m. when the last section arrived. A turnover was registered at the matinee. At Weston, W. Va., the John Robinson Circus was the first to appear there for several years. The newspapers carried special articles on the appearances in that city of the original John Robinson Circus 50 years ago when it traveled overland by wagons.

Harrisonburg, Va., despite a hot primary election being on for the Governorship of the State, gave the show big crowds. E. R. Dameron, 24-hour agent of the show, discovered a new lot at Clarksburg, W. Va. This lot is considerably closer to the city than the old one, and also the local street railway runs thru the grounds, making the location very desirable.

I. A. B. P. & B., Local No. 14

Kansas City, Aug. 6.—Skip Walker was a caller at the local office of *The Billboard* July 27 and gave out the following information regarding Local No. 14 of the I. A. B. P. & B.:

It looks like a prosperous 1925-'26 season for the local boys, as the town has a building boom in progress and the farmers in this vicinity have had plenty of rain and bumper crops.

The Columbia Wheel house, the Gayety, is the first house out this season with its billing and Advertising Agent Marty Gergens has a wonderful showing and a big bunch of new eight and three-sheet boards. George, Draper and George Combs are his assistants this season. The local is sure proud that Brother Park Sherlock has been made manager of the Gayety this year, as he is well known in theatrical circles here, having been connected with other houses, and it is a cinch he will put over the Columbia attractions as they have never before been shown, as Park is a real honest-to-goodness showman.

Brother Harry Mosher is still agent at the Newman Theater, with Bill Funk as his assistant.

Willie Fishback, agent at the Pantages, and Brother Louis Miller are hanging lithos. Chas. Coleman has the publicity for the main street and is right there in getting it. Al Strode is agent for the Universal house, the Liberty Theater, and is a veteran in the game. Most of the K. C. theaters will open in a few weeks and the same billing roster from last season will be seen at each house for 1925-'26. Jimmy Woods, agent for the Sam Shubert; Fred W. Spears, press and advertising agent, assisted by Babe Hyer,

at the big-time Orpheum house; Doc Burns at Shubert's Missouri; Frank Barnett, president of the local at the Mutual house, the Empress, assisted by Business Agent Red Junkins and Skip Walker. Local Secretary Whistler, Paul Nichols and Webb are out at the Outdoor Shop, formerly the Cusack Company; Brothers Ike Hyer, Clint Hyer and George Hilter are at Merritt's Theatrical Poster Panel Plant.

Brother McHara, agent of the Sells-Floto brigade, brought his gang into town last week and plastered the city for the circus coming August 17 and 18. Paul Harrell hopped in and left about a 5,000-sheet contract with Spears and Barnett. Brother Frank Ray has been out all summer sheeting 'em up for the Sparks Circus.

Brother Marvin Singelton, the "millionaire billposter", left July 27 for Denver, where he is figuring on a large contract proposition. Babe Muvhill is still out in the Iowa sticks. Billposter headquarters in Kansas City are at the Musicians' Club building on Washington street, between 10th and 11th, and all the boys are welcome there whenever in the city.

Do You Remember?

By BUCK LEAHY

When Merle Evans had the band on the Gas Hill Minstrels?

When Scotty E. Burns was playing drums with Miller Bros.' 101 Ranch? When Tom Yeasay was with the Forepaugh-Sells Bros.' Show? When William Ware did a jockey act? When Chas. Ballis was with the Walter L. Main Show? When J. H. Adkins was with the W. P. Hall Show? When Harry R. Overton was a billposter with the F. A. Robinson Show? When Marlon Drew was with the Hagenbeck-Wallace Show? When Eddie Leahy was an automobile salesman? When Harry Opel was with the Brownlee & Reed Show? When Joe McCullon was with Sells-Floto? When R. D. Moonexham was with the Cosmopolitan Show? When Bill Merriek jumped off the Sells Bros.' band wagon to make a townier show respect to people who act respectable? When R. M. Field was manager of the Boston Museum?

When George (Bumps) Anthony and Buck Leahy played Cherwa, S. C.? When Bob Stickney was with Harper Bros.' Show? When Mabel and Otto Ray were with the W. L. Main Show? When Mal Bates, Ed Acker, Henry Messier, Dot Snyder, Harry Hargrave, "Wild Bill" Moore, Jack Duncan and Kilty Acker were with Tompkins' Wild West Show? When the Sparks Show had one elephant? When Cy Green was with the John Doris Wagon Show? When F. W. Miller shipped a bear to the Campbell Bros.' quarters at Fairbury, Neb.? When F. J. Prink was with the Herbert Canning and Murray show? When Jack Fenton joined Clown Alley for one day on the Main Show?

When Jimmie Heron was with the Sparks Show? When Bill Fowler had the band on LaMont Bros.' Show? When Horace Laird did a ring act on the Sparks Show? When Joe Berris was equestrian director with the Sells & Gray Show? When Andrew Downie sang *Sit Down, Smith, Sit Down*, with a minstrel show? When Vic Faust was an agent with Cook Bros.' Shows? When Fred Robinson was treasurer on the Sells &

(Continued on page 128)

The DEAGAN UNA-FON
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UNDER THE MARQUEE
By CIRCUS CY

(Communications to 25-27 Opera Place, Cincinnati, O.)

John H. Yost visited the Christy Bros. Circus at Manchester, Conn., July 16, and reports the management presented a good parade and performance.

Thomas Mulroncy, formerly with the Buffalo Bill Wild West and other shows, is now clerk in the Clarence Goodale Company, Richfield Springs, N. Y.

Mrs. Lowande spent a few days in Chicago recently, visiting with her son, Oscar, Jr., who is a member of the Poodles Hanneford act.

Robert E. Gurley joined Sam Dock's Great Keystone Wagon Show at Dry Run, Pa., July 4 to play his bagpipes in the slide show and the unafon in the big show. He says that business is good.

The Joe Hodgini Troupe spent August 2 at Peru, Ind., their home town driving in their auto from South Bend. They went out to the circus quarters and spent some time looking it over.

The John Robinson Circus is enjoying very good business. Wheeling, Clarksburg, Elkins and Winchester proved almost turnaways.

A banquet was tendered Eddie Dorey, high-stilt walker, at his residence in Brooklyn August 1. Those present included W. Dimmick, J. Proudman, Mrs. H. Hubertus, Mr. Milligan, W. Jeschke, J. Chalmers, Mrs. H. Miller, Mr. and Mrs. Cerulli, J. Grover and Mrs. F. Duffy.

Prince Elmer pens that he is framing a real midget show with the Tom Atkinson Circus. He adds that the show has had plenty of rain on the plains in the Panhandle section of Texas, but is showing every day to good business. The show is booked in that section for another month.

While visiting the Hagenbeck-Wallace Circus at Quincy, Ill., August 2, Roger Q. Spencer, of Moberly, Mo., was dined and otherwise highly entertained and then presented with a beautiful set of tiger claws by J. A. Haworth and William H. Colp.

Howard Ingram closed with the Sparks Circus at Davenport, Ia., August 2 and joined George White's Scandals as assistant stage carpenter. Jack Smith, who was assistant trainmaster for "Egypt" Thompson on the Al G. Barnes Circus, joined as assistant to Charles O'Connor, trainmaster of the Sparks show.

B. H. Sherman, an oldtimer, met a number of old troupers with the Ringling-Barnum Circus when it played Minneapolis, Minn. Says that Edward Snelling looks the same as when he saw him 30 years ago with the Ringling Show when it had 24 cars.

Mamie Lowande is enjoying a pleasant engagement with the Rodgers & Harris Circus as a member of the Joe Hodgini Troupe of riders. The act is going over big. While in Peru, Ind., Miss Lowande renewed friendships and visited the Elks home to say "Hello" to Mr. and Mrs. Charles Sweeney.

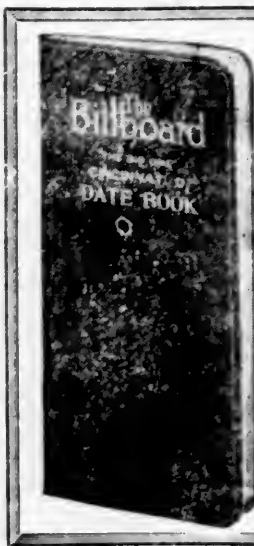
Dr. Alfred R. Crain, of Richfield Springs, N. Y., submits this: "Route No. 7, Albany to Buffalo (Great Western Turnpike), which passes thru this resort, recently opened. Three thousand motor cars were recorded passing east and west on a recent Sunday. It occurs to me that a motor-truck circus could play this route with profit."

Mrs. Frank B. Miller visited her husband, Frank B. Miller, on the Ringling-Barnum Circus during the Chicago engagement and reports fine weather and business for the show. The former is slowly recovering at Wright City, Mo., from a very serious operation performed at Missouri Baptist Sanitarium, St. Louis, April 8.

Richard T. Ringling put on the seventh annual roundup at Bozeman, Mont., August 3, 4 and 5. H. P. Erb, Paul Hale and James Nevins did the billing, covering a 1,000-mile route surrounding Bozeman. The paper ran from a one sheet to 24-sheet stands. Nevins and Hale are members of the crew on the No. 1 car of the Ringling-Barnum Circus.

The Hagenbeck-Wallace Circus was due in Quincy, Ill., at 6 a.m. August 2, but did not arrive until 1 p.m. There was a 2 1/2-mile haul and the afternoon performance did not start until 5:30. Attendance was capacity at both shows. General Agent J. C. Donahue's advance billed the city and surrounding country heavily.

The Sparks Circus has received a letter of endorsement from the Bemidji (Minn.) Civic and Commerce Association, and one from Marshfield, Wis., signed by C. M. Fleisher, editor of *The Daily News*; John Hasselbelch, president of the Rotary Club; P. P. Williams, superintendent of the Central Wisconsin State Fair; J. H. Kennedy, president of the Chamber of



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Commerce; Michael Griffin, chief of police, and Mayor John Galhaug. The Sparks show recently visited these two cities.

Col. Sam M. Dawson, with the Lee Bros. Shows, writing from Abilene, Kan., August 2, says: "I was thru this part of Kansas in 1862 with the Sells Bros. Circus and am having a great time locating places and telling the newspaper folks the locations of the former 'cafes' and in Hays (it was Fort Hays in '62) I helped to find the right location of the old barracks. The owner of the paper took me over the location of the old fort and I gave him some points as to where the many buildings were placed, so naturally I got quite a little space."

S. E. Stone is now boss property man and W. Lloyd, assistant, of the Robbins Bros. Circus. Kate and Tom Smith's dog, monkey and pony act is coming in for many flattering press notices. This is the Smiths' 10th season with Buchanan. For years Tom and Hickory Smith were nationally known as famous acrobats with the Beach & Bowers and H. Henry Minstrels. The Robbins' show special Indian agent, Clarence Cordry, of Mission, S. D., arrived on the show at Sioux City, Ia., July 27, with 15 Indians, which gives the show 30 full-blooded Sioux Indians. Harry Hall, baritone soloist, has signed a contract with Herbert's Musical Comedy Company to sing the leading role in *The Sleeping Princess*.

F. M. Welch, of Stillwater, Minn., who recently made a trip to Fort Arthur, Can., with his family, informs that Minnesota and Wisconsin "came back" in great shape this year so far as circuses are concerned. Says that in the northern parts of these States he saw paper for the following circuses: Sparks, Gollmar Bros., Lee Bros., Ringling-Barnum and Seils-Sterling. Sparks got a great billing at Port Arthur and Ft. William, Can., and the big show sure sheeted 'em up at Superior and Duluth for the latter city August 1, altho some Sparks paper was still in evidence. The Northwest is again being sought by circus men after several years' business depression, says Welch.

Harry W. Cole wired from Detroit, Mich., August 4, as follows: "Clyde Willard, in charge of the No. 1 car of the Miller Bros.' 101 Ranch Wild West Show, says two advance crews will use 5,000 lithographs, 1,500 banners and 5,000 sheets of other paper here besides cards and paper used outside of Detroit. Not a day has been lost this season. Willard recalls 49 stars killed in Pennsylvania last season on the Walter L. Main Circus advance with rain every day, but not a day lost. Willard is not yet ready to become a permanent member of the 'Sunny Jim' Club. Willard says there are no happy days in a car manager's life and that his travels are no tourist's trip."

Al Leonard recently visited the Sparks Circus and met many oldtimers—heads of various departments and their assistants, including Jake Posey and assistant, Ben Frey; George Singleton and two aides, Goldie and Bill Hutton, Gary Vanderbilt and Warren Pennsy, Harry Phillips, Denny Flynn, Jack Fitzgerald, John (Mackinaw) Higin, Sailor Holcomb, Narragansett Maddox, Chas. (Chuck) O'Connor, Charles (Red) Cole, G. Howard Ingram and Jack Smith. Posey and Vanderbilt informed Leonard that they were contemplating enlarging their chicken farm, located at Vinville, on Onemulgee. Joe Lynch, tractor driver, handles the Sparks tractor with seven wagons behind it. Chief Electrician Peterson, who has been confined in the hospital at Hutchinson, Minn., has left for Hot Springs, Ark. He is suffering from a severe attack of inflammatory rheumatism. Charles Katz, of pit-show fame, is pleasing his patrons, having a neat frame-up.

The following appeared in the *Black Diamond*, a coal trade paper: "Shades of P. T. Barnum! There is a coal dealer in Batavia, N. Y., who must have been reading Werner's admirable biography of

that most ingenious of attention getters. This retailer's name is Frank Thomas. I am not informed as to whether or not he set out to disprove the contention of some—namely, that people won't even look at a coal wagon in summer—but anyhow he recently pulled something new. Briefly, Mr. Thomas went to Marx Brothers of Brooklyn (the ones who build the vehicles for various circuses, not the Four Marx Brothers) and had them build him what looks for all the world like a regulation circus wagon, clear down to the broadcasting wheels and the red and gold paint. Then he hitched a spanking pair of pedigreed Percherons to the vehicle and proceeded to deliver coal with it. Did he attract attention? Did P. T. Barnum attract attention when he hitched an elephant to a plow? If there's an American who can refuse a circus wagon a look, we would like to get a look at him. And Frank Thomas' name was on this one in uncertain letters. Thomas expects to make good use out of his novel delivery unit, reminding Batavia people that he sells coal. He can carry 3 1/2 tons in where you might expect to find a hippo, or a brace of lions, and he has designed a special device to take care of the unloading. (Signed) "TRAVELER."

From Joe Lewis, with the 101 Ranch Show: "The Protective Order of Brothers will give a dance at Detroit August 17. Montana Hank, big boy of the side show, was recently initiated into the order. On the sick and injured list are Leon Murray, "Red" McBride and Montgomery. Dan Dix is the biggest man in town—ask Tephon, Eddie Stafford, old-time cowboy, visited at Greensburg, Pa. Kenneth Williams is featured in trick riding and going under the body of a horse. Mrs. Tinsdall is a fast, neat trick rider, and Jack Wright spins the big loop on horseback. Gene Milton gave a party to his comrades at Buffalo, his home town, and was presented with a beautiful Elks' folding cardcase, with emblem and monogram. Miss Grace of Wonderland has one of the largest snakes in captivity. Eddie Botsford, chief of the Indians, says oil has been struck on his land in Oklahoma. Mrs. Silver Baker is trick riding and doing many stunts. The clowns are Hoots Killinger, policeman; Dan Dix, rube kid; Grady Smith, cowboy clown; Frank Kasperett, fat sheriff, and the writer, the Dave Warfield of circus clowns—the Jew with the funny smile. Theo. Govar, wrestler, is a big attraction in the concert. Ed Bowman had a fall at Dubois, Pa., but was not injured. The horse was badly hurt and a quarter pole had to be placed under it and hands carried the animal from the arena. Si Sage—the brothers read of your accident and wish you luck and Godspeed. A 15-pound cake was presented to the Order of Brothers at Kittenger, Pa., by Eugene Conway, who was with the 101 Ranch Show in 1915. Frank Gussy, one of the feature ropers, gets special announcement on his four-roping spin, which goes over big. He recently left the show for Pittsburgh, due to the sudden death of his mother, Buck Healey with Burns' Detective Bureau at Buffalo, was a recent visitor and met many oldtimers. Rose Bush is a new arrival in the ballet. The writer is awaiting word from Lorette."

Do You Remember?

(Continued from page 127)

Downs Show? When Red Ross was boss hostler on the J. F. Taylor Show? When Bushy Miller did a ring act with Gollmar Bros. Show? When Fred Hill and Geo. Adams did an acrobatic act with Cullans, Chase & Western Minstrels?

Two Days on the Lot

By DOC WADDELL

Springfield, O., only 42 miles away from Columbus. The magnet—that "canvass personality" known for 102 years as John Robinson's Circus. In our party were Hon. Milton Westlake, prominent in Ohio politics—once a circus musician,

playing under the dean of circus hand leaders, W. N. ("Bill") Merrick; Hon. Fred Atcherson, also in Ohio politics—in long-ago days starting his active business life as driver of the band wagon for Miles Orton out of Detroit, and for 39 years out of his Columbus livery stable, furnishing the circus billposters horses and rigs for rural posting, and in all that time never meeting one dishonest circusman; Hon. Edward Barthman, buddy to Westlake and Atcherson in Ohio politics, who when a "kid" put in a few weeks as a circus candy butcher on the seats; Al P. (Doc) Gibbs, rated the financial wizard of the show game—for Gibbs piloted shows successfully not only over this country but all over the world. Gibbs is now retired, owns a beautiful home in Columbus and takes life peacefully.

We found the oldest circus in the world well set as to spread of canvas, almost every seat taken at the matinee performance and packed at night.

The equipment loomed bright, and with weight just right for practical, quick movement. It was evident that when the showfolk said "We make our getaway from town every night by 12" truth was spoken.

The parade is long enough and colorful. It has the dazzle, the muscle and the "little things" that please the kiddies.

The performance is balanced. The opening number—*Peter Pan in Animal Land*—is a spectacle beyond money's worth measure. Its dress is lavish and lends intensely with the spotlights and the vision of the eye. The singing, in its volume and sweetness, wins a lasting remembrance and leaves an impression that carries the publicity essence for future business gained. The Society Horse Show feature is massive and excellent. We witnessed horses in steps and dances and movements beyond our pen to depict.

The management and direction of the John Robinson Circus attracts. Astute, young, progressive Sam Dill holds the reins. He's the youngest circus manager as far as we know on the face of the earth. At Zanesville, the day after Springfield, the honor guest of the show was Hon. Gil Robinson, on his shoulders 80 years of circus life, being a son of the founder, Uncle John Robinson. We took a picture of "Gil" and "Young Dill," which reveals the "old" and "new" of the game. In the early days Gil Robinson, then manager of the circus, stood on the front door with a winemaster by his side. Today Sam Dill, present manager, occupies the same ground with a constant-worn smile, and by his side his good right over ready for a warm handshake. *The Times-Recorder* of Zanesville gave a front page two-column headline and writup of the John Robinson Circus, Gil Robinson, "Doc" Gibbs, "Bill" Merrick, Uncle John Richardson and the son of Milton Westlake. In this Gil spoke of old circus friends of Zanesville "passed on"—General Brown the Schultz Brothers and John Hoge. Of the latter trio he said: "Oh, that Irish soap they made! We used it on the lot. Daily it removed stains and dirt from harness, wagons, costumes and our people. Gee, but the old show was clean in those days. To Zanesville's Irish soap I give much credit. I find the big show cleaner today. That's evolution. And patrons sure do hover around the monkey cage."

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THE CORRAL

by Rowdy Waddy

Communications to 25-27 Opera Place, Cincinnati, O.)

Saturday, this week, starts the big rodeo at Grant Park, Chicago.

The contest business didn't even start to "die" this year! It's showing more life each month!!

Guy Wendick hasn't been heard from for the "column" in a "coon's age". What have you to say of plans of yourself and the Mrs. for the fall and winter, Guy—vaudeville again?

J. D. M., Kansas City—The dates of the Pendleton (Ore.) Roundup are September 16, 17, 18 and 19. Yes, it is a community enterprise, and one of the largest and most outstanding annual events of its kind on this continent.

Plans have been going forward for a "Big Old Plains Week", starting August 30 at the Buffalo Ranch in Yellowstone Park, Wyo. Pioneer days are to be completed, including exhibitions with buffalo, with atmospheric surroundings.

The name of Gene Krieg, winner of the ladies' bronk-riding contest at the Cheyenne Frontier Days, was given as Jean Craig on the printed program, and it was so passed to *The Billboard*, as appeared in the list of the winners in last issue.

The Decatur (Tex.) Rodeo, in connection with the Wise County Reunion, August 5-7, was staged under direction of C. E. Barnhill. Alex. Williams was secretary. It was reported a good affair, names of winners in the events to be published later.

The American Legion and business men of Eagle Grove, Ia., recently arranged with Adams and Mackey, of Bellefourche, S. D., to stage a rodeo at Eagle Grove in September. It was reported that a large amphitheater was being built for the affair.

Word from Denver was that Gene Krieg had entered in the ladies' bronk riding at the Rocky Mountain Roundup August 7, 8 and 9, with several other prominent lady riders also as contestants. The Corral for this issue is printed too early in the week to give data on the outcome of the show.

Wolverine, Id., had a three-day contest recently. Jack Williams was promoter and arena director and H. Tenney the announcer. In the finals, bronk riding, Merrill Hunt won first; Jom Progres, second, and B. Sibbet, third. Calf roping—Merrill Hunt, Jack Williams, J. Bailey. Relay Race—Barclow, first; Reynolds, second.

The closing day of the five-day rodeo at Salinas, Calif., drew record attendance for that affair, more than 10,000 persons witnessing the contests and performances. But little of the results in contested events has been received by the corral to date. In the bronk riding finals Hank Salatti won first and Shorty Davis second. Julius Trescony was adjudged the best-dressed cowboy.

Among contestants at the recent Columbus (Kan.) Rodeo were: Snooks Jones, Glen Lawrey, Lee Milligan, Rube Roberts, Carl Beasley, John Bowman, Carl Willis, Andy Shannon, Dutch Bufius, Clem Benning, Jack Lewis, Jake Gokey, Ernest Gokey, Dale Archer, Willes Brown, Ross Moore, Paul Wonsler, Jeff Green, John Fraley, Shorty Ricker, Ray Goodman, Francis Goodman, Bryan Roach, Bill Sawyer, Roy Goodman, Maud Tarr, Frank Stout and Jack Knapp.

Harold Hays, formerly with the Hagenbeck-Wallace Circus concert and other shows, the past several years residing at Newport, Ky., last week responded to a telephone call for a "specially experienced chauffeur". On arrival at the place and looking wonderingly at the building front, he decided to "take a chance" and entered, and was ushered into a certain special room for a conference with the "boss"—at probably an unopportune time—for the engaging of his services. It was a large Cincinnati undertaking establishment, and he was in the "embalming room". The automobile time between the establishment and Newport is about 10 minutes—Harold made it in almost "double nothing".

The "Southwest Championship Rodeo", to be staged at Pauls Valley, Ok., September 2, 3, 4, 5, with Byron Glasco as manager and director, is said to look like one of the big early fall contests of the Southwest. Arrangements have been made with Tom L. Burnett, of the Triangle Ranch, for the use of the Burnett bucking stock, which is the same string of bucking horses and wild Brahma steers which was used at the Dewey (Ok.) Roundup, and which will include the famous bucking steer, "Bovolupus". The bronk riding will be contest, not contract, as it was announced some time since. Mr. Glasco is rearranging the grounds and enlarging the seating

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capacity and otherwise making preparations to care for large crowds.

The three days' rodeo at Brady, Tex., recently, was reported a good show. George Cox's and Texas Kid's horses were used. Among the contestants, etc., were Shorty Kelso, arena director and bulldogged steers; Chief Carrell, Shorty Creed, Jack Carter, Hank Carlisle, Dan Utley, Allen Holder, Jim Coffey, Hugh Bennett, Sam Roberts, Tuffy Welch, Lou Cravens, Jim Garvin, Happy Jack Brown, Red McBride and others. There was day money in two events, bronk riding and calf roping, with a costly saddle for the finals in bronk riding. Allen Holder and Sam Roberts calfroped a special match for a side purse, Allen being adjudged the winner. Dan Utley also won two day purses and Shorty Creed one. Kelso left for the Colorado Springs (Col.) Rodeo. Carlisle left for Galveston to take a boat for South America on a 60-day contract to announce at a race meet. The steer riding was all contracted, informs Tuffy Welch.

From Salt Lake City, Utah—Extensive arrangements are under way for the annual Salt Lake Frontier Roundup, August 19-22. Professional ropers and riders of world-wide fame are coming to the contest, according to Joseph Decker, who heads the committee in charge. There will be one major event each day, probably a bucking contest exclusively for Utah riders. There will also be the usual cash prizes in addition to the "champion rider of Utah" being presented with a silver trophy. To enter this event the contestant must be a native of the State, brought up in the State or a bona-fide resident. The feature of the inaugural parade will herald the history of Utah. The 38th Infantry will also be in the parade. In the historic section will be progressive stages of Western transportation, from the handcar to the modern locomotive, airplane and motor. C. B. Irwin will ship here his famous five-span ox team, and will also have direct charge of many of the contests. An old engine from the Denver & Rio Grande Railroad and a miniature engine model of the Union Pacific will also be in the parade. Business firms which have served more than 40 years will have floats. The Roundup takes place each year at the State fairgrounds and is handled by the Chamber of Commerce. Last year was a big success and this year will undoubtedly also be.

Ringling-Barnum Circus

Winding up the Chicago engagement with flying colors and perfect weather, the Ringling-Barnum Circus stepped into a record-breaking week in Wisconsin and Minnesota, selling out every day starting at Racine, then Milwaukee, Wausau, Eau Claire and Duluth. Have begun to call Duluth "Henryville" and true to tradition and custom Col. Henry

was the first to greet the folks and had an enjoyable surprise, for he deposited a basket of lake fish. Steward Webb cooked them and they were enjoyed by his many friends around the show. Duluth gave the show two sell-out houses. Fred Ashley, Milt Morris and Dave Lomar were on hand here. During the Wisconsin tour Anna Stys motored from town to town in her relatives' car, doing most of the driving herself.

Tom Lynch has rejoined after being laid up at Kitchener, Ont., for a few weeks. Were sorry to learn that John Brice had to go to Ironton to attend the funeral of his brother-in-law, who was a victim of an accidental drowning recently. George Black spent a busy day entertaining his sister and family at Eau Claire. Joe Brooks was on hand at Milwaukee, as well as Arthur Potter and Johnny Wilson, but did not see Charles Reul. Have been broadcasting for "Shorty" Burch all summer but so far have heard nothing. Will write the chief of police of Napoleon, Mich., to find out if "Shorty" is dead or married, as no one can understand his silence or failure to show up for work at the opening of the season. Tom and Sally Webb Clifton Sparks and wife and Mrs. Charles Sparks were guests at Appleton and at Wausau. Tom Webb gave a dinner to a few intimate friends at the Wausau Hotel.

John Ruff, an old-time musician, renewed old acquaintances and took Henry Keyes and several other friends out to his home to a chicken dinner during the Minneapolis engagement. J. H. Eschman and wife visited at Minneapolis. J. H. is doing very nicely with his many different propositions in the Twin Cities district. John Tripp and another former clown named Burns called at clown alley when the show played Chicago. "Snookums" Arnell, son of Mr. and Mrs. Tony Arnell and grandchild of The Nelsons, "joined" the show at Detroit and trouped thru during the Chicago engagement, when Papa Tommy Arnell came over from Mt. Clemens and took the youngsters home. Zeke Marlow has left the side-show department and taken a position on reserved seat tickets.

Charles Hummel, after 27 consecutive years as ticket seller with the show, has left to engage in the real estate business at Miami, Fla. Sophie Mick wants it known that she is the "cheer leader" on the ladies' baseball team. Sophie is some "cheer leader" and with her "pep" she has led many a team to victory. Heard from Uncle Amos Spurling recently. He is up in the Catskills resting, preparing for his winter position as chef on Charles Ringling's yacht. Joe Kane was a visitor at Appleton and Chicago. Mr. Hicks of the B. & O. passenger department at Chicago visited his brother, Louis, of the commissary department. Bert Weaver went every night and remained at Batavia over week-ends for no other reason than to play with that wonderful grandchild during the Chicago date.

Jimmy Spriggs tells the writer that

the big dressing room has a wonderful golf club, but he wants to know just what makes them get up at 5 a.m. to play the game. Jess Hogan, formerly of the Ringling Circus and now a Chicago theater manager, was a recent caller. Billy McCune, Joe McCune, Harold, Jerry and Jackie of the Midget City are organizing a golf team and expect to capture and hold the Lilliputian championship of the world. Spader Johnson tried to take out papers of adoption for Jackie, but found out he was too old. Spader thought that because he was small in stature he was young in years. Fred Loomis was on hand at Minneapolis entertaining his friend, Mr. Lefering, and George Meighan was on hand renewing old-time friendships.

Want to say a word in passing and throw a bouquet to George Meighan for the wonderful railroad handling the show has experienced this season, and even on Sunday last, with a 140-mile run from Duluth to Minneapolis, the show was in town at 10:30.

Phil Grace, friend of all circus people for 30 years, met the writer, Col. Leab and George Black and gave them a wonderful day at Minneapolis with a 100-mile ride around the lakes and winding up with the most delicious chicken dinner the writer ever had the privilege to enjoy. Phil was assisted in his entertaining by Miss Elliott and Mrs. Sherman. George Black was busy with his old friend, Jim Crumley, formerly of Ohio, during the Twin City engagement. Helen Rufus and party called on Dot Vernon, who is in a sanitarium near Minneapolis. Helen was active in getting a nice little testimonial fund together for Dot and is entitled to a world of praise for her aggressiveness in the matter. Mabel Kline had four big days, as the Twin Cities is her home, and from her broad circle of acquaintances it was easily found out what a popular girl she was at home as well as with the show. Jennie Zarado and husband were busy at St. Paul and Minneapolis, as it is their home. Their son is now with the Nelsons at Detroit until the season closes.

Marshall, an oldtimer from the Ringling Show, has recently joined out in the candy department. The Pacific Coast branch of the Circus Fans' Association was recently organized at Kirkendall's "Circus Tent" in Los Angeles and the officers are: Sheldon Barrett, president; "Spike" Foley, secretary; Mark Kirkendall, master transportation; "Sky" Clark, adjuster; Ed. Nagle, equestrian director, and Tom Hodgeman, steward. They have written President King asking for an amalgamation with the Eastern Division of the Circus Fans' Association. Secretary "Spike" Foley has written to the members of this show inviting them to a banquet on the opening night at Los Angeles.

This is being written on the second day of the Twin City date and leaving here the show will be on its long straight-ahead dash for the Pacific Coast. Lew Graham talked to the Kiwanis Club and broadcasted from WCCO at Minneapolis. STANLEY F. DAWSON (for the Show).

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

ROUND-UP

—AT—

EAGLE GROVE, IOWA

September 4, 5, 6 and 7

Ending on Labor Day. Right after the Chicago Show. Producers, Geo. V. Adams and Emil Mackey. Plans under way for the biggest round-up ever held in Iowa. Legitimate concessions of all kinds wanted. Write E. E. WILCOX, Eagle Grove, Iowa.

The Elks' Rodeo WANTS

A Good Carnival Company for their big show at Garden City, Kansas, August 26th, 27th and 28th. Wire ELKS' RODEO.

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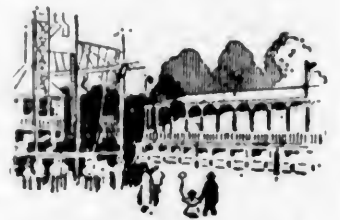
SEPTEMBER 4, 5, 6.
Ferris Wheel, Merry-Go-Round. Concessions wanted. Address JOHN E. HARTWIG, Big Sandy, Mont.



FAIRS AND EXPOSITIONS

Musical Features, Grand-Stand Acts,
Midway Shows and Concessions

By NAT S. GREEN



(Communications to 25-27 Opera Place, Cincinnati, O.)

EXTENSIVE PREPARATIONS FOR ALABAMA STATE FAIR

New Buildings Rapidly Going Up and Everything Will Be in Readiness for the Fair October 19-24

Birmingham, Ala., Aug. 6.—No time is being lost by the officers of the Alabama State Fair Association to make ample preparations for the State fair that will be held this fall. A large force of men is working day and night and is now considerably ahead of schedule.

Concrete footing has been poured and much other work done on the splendid new grand stand that is being erected and which will be a fireproof structure of concrete with reinforcements of steel. The old grand stand and the old exhibition hall have been torn down. The new stand will seat 10,250 persons, and all seats will be shaded. President R. A. Brown states. Underneath the grand stand full acre of space will be utilized for exhibition purposes, and a mezzanine floor for the women's department will measure 40 by 435 feet. The entire grand stand will cover 435 by 105 feet of ground space.

Work on the half-mile race track already has begun, and bookings are already being made for many famous horses to run during the fair. Peter Manning is listed among others. Automobile races which are expected to draw some of the best known speed demons to Birmingham also are being arranged. Exhibitions from all the various county fairs can be shown at the State fair, as it is scheduled after they close. Carnival, theatrical and musical features will be the best that can be found anywhere, since the Alabama Fair will follow the summer closing of the most famous playgrounds in the United States.

For two years plans for the coming fair have been under way, while all demonstrative activities of the association were necessarily stopped pending measures which have established the legal status of the holdings.

"We have set the date of the fair during Indian summer, which the weather man attests is the best time of the year. Everything else is favorable for the holding of the greatest fair yet in the history of the State. And still this year's fair will be only a beginning," said Mr. Brown.

Many Buildings Planned

The association plans to go on with the improvement of the grounds immediately after the fair is over and be ready to open a summer amusement park by next spring. Also a playground for children and for amateur athletic grounds are being planned. Pearce-Robinson, expert fair designers, have planned, in addition to the grand stand, an agricultural hall, buildings for industrial arts, education, live stock, fine arts, an automobile show, machinery and other exhibitions. A swimming pool and permanent amusement features of all kinds also are provided for. These include the airplane swing, carousel, coaster, dance pavilion, Ferris wheel, knockout, miniature railway, old mill, scooter, squeeze and whip.

A modern hospital with a doctor and a trained nurse in charge will be maintained on the grounds. Mr. Brown said no serious accidents and very few minor accidents have ever occurred at the fair. However, the hospital is to be in readiness in case of illness or other emergency.

"Along with improvements which are to follow the completion of the grand stand we expect to build a special hall where exhibitions may be made the year round by manufacturers for the benefit of prospective purchasers," Mr. Brown stated.

"We have signed up a big fireworks feature. The *Burning of Rome Under Nero*, which will add much to the night attractions," says J. L. Dent, secretary.

When complete, according to the plans, the fairgrounds will be a thing of beauty. An impressive entrance will be built this summer. Later the place is to be beautified with trees and walks, fountains and flower beds.

Vulcan, the cast-iron figure which has long advertised the iron industry of Alabama by its presence on the grounds, is to be painted and moved to a commanding position opposite the race track on a high pedestal. This will likely not be carried out immediately. Mr. Dent said. The mammoth figure was cast and sent to the world's fair in St. Louis in 1904 by a popular subscription of \$130,000, raised by business men of the city.

Mr. Brown said Vulcan would not be used for any advertising purposes other than for the State at large.

Wausau Fair Will Have Larger Entertainment Program

Wausau, Wis., Aug. 7.—Without doubt no county fair in Wisconsin will have as varied and large an entertainment program as that which is to be offered by the Wisconsin Valley Fair and Exposition here August 24 to 28, inclusive.

Secretary A. W. Prohn states that there will be three days of harness

Oklahoma State Fair Will Have Big Show

Oklahoma City, Aug. 7.—The present hum of activity on the fair grounds in Oklahoma City would lead one to think that the Oklahoma State Fair is only a few days away. New buildings are being built, old ones repaired, grounds are being trimmed to care for the thousands who will visit Oklahoma's annual State show. Every department is actively engaged in preparing for exhibits from all sections of the Middle and Southwest. Every day sees concessionaires conjuring up schemes to out rival competitors.

Ralph T. Hemphill, general manager of the fair, has scoured the country over in order to obtain the best in the entertainment field. Practically all shows and acts have been booked for weeks and are waiting for the opening dates, September 26 to October 3.

Seven days' horse racing, together with two nights of horse show will again be on the program. A liberal lineup of Mid-Western horses will be attracted by the size of the purses the Oklahoma Fair is offering.

Thearle-Duffield's fireworks spectacle, *Rome Under Nero*, will be the leading night show. Last year the fireworks

READING FAIR FORGING AHEAD

Wonderful Development Made in Past 10 Years --- More Improvements Being Made

Rapidly forging to the forefront of the county fairs of the United States, the Great Reading Fair will stage its 11th annual exhibit from September 15 to 19, inclusive, five days and five nights. President Abner S. Deysher and his co-workers are planning to make that exhibit of greater interest and importance than any of its predecessors and are determined to succeed in their efforts. The resurrected successor of a fair of mediocre rating, the reorganization under new management of 11 years ago, has been a period of progressive development that has seldom been excelled, as the following figures will show.

	Receipts	Expenses
1915	20,128.89	17,469.14
1916	36,875.75	22,128.00
1917	58,255.37	31,288.56
1918	45,942.28	31,202.41
1919	72,884.79	43,482.22
1920	94,849.88	48,511.72
1921	111,223.77	66,349.19
1922	111,795.23	74,875.86
1923	115,177.73	80,014.62
1924	142,872.87	88,870.72

Varied improvements and additions at a cost of more than \$50,000 are being made to the grounds. The concrete grand stand is being enlarged by the addition of 31 new private boxes, increasing the seating capacity by more than 1,000 additional seats. More than 60 additional fireproof horse stables are being erected. A creditable addition to the flower building has already been completed. A new judges' stand for the race track and press stand will be erected. Every building on the grounds will be repainted and an effort will be made to have all concessionaires paint their buildings in accord with the general color scheme, and the grounds will be put in the pink of condition.

Premiums to the amount of \$10,000 will be offered in the cattle department. A feature of this department will be President Deysher's herd of Holstein cattle, winners of State, national and world records. Premiums of \$5,000 are offered in the swine department and \$3,000 in the horse department. The program of speed events calls for \$20,000 in purses. Automobile races will be a feature of Saturday, September 19. For the first time there will be a dog show, under the direction of the Berks County Kennel Club, licensed by the American Kennel Club, that will have hundreds of entries.

For the first time in its history the fair will be open on Saturday evening. More than a dozen high-class free acts will be the entertainment provided for patrons every afternoon and evening. The performance of every evening will close with fireworks of special beauty and attractiveness.

300-Piece Boys' Band At Ohio State Fair

Columbus, O., Aug. 7.—The biggest band of youthful musicians ever assembled in the State will be one of the attractions at the Diamond Jubilee anniversary of the State Fair here, August 31 to September 5. It will be a band of 300 pieces, the members are being picked from every county in the State and will represent an All-Ohio High-School Band. J. W. Wainwright of Postoria will assemble and direct this big band during fair week. He will be assisted by G. V. Sutherland, director of the Toledo High School Band.

Mr. Wainwright is known over the country as director of Postoria's 50-Piece High School Band, which won first prize a year ago in Chicago in the national high school band competition.

Paris, Ky., Will Hold Fair

Paris, Ky., Aug. 7.—Since September, 1915, when the Bourbon County Agricultural Society held its 61st and final county fair in Paris, there has been no county fair held here. An effort is now being made to re-establish the old fair on lines similar to the former organization, and the dates have been set for September 1 to 5, inclusive. The fair will be held under the direction of the Southland Exposition Company. It is announced that a number of high-class entertainment features will be offered and there will be about \$1,000 in premiums for exhibits. J. W. Bush is secretary of the fair.

Agricultural Fair Betterments

INCREASED recognition of the value of agricultural fairs to the Commonwealth is seen in the reports to the Massachusetts Fairs' Association telling of projected improvements of exhibition buildings and grounds amounting to approximately \$500,000 this season. The larger part of this sum will be expended at the Eastern States' Exposition grounds, where the new Maine building and the two buildings given by Horace A. Moses are figured in. While the Hampden County League and Junior Achievement buildings are not primarily in the interest of the exposition, their location on the exposition grounds is of mutual advantage and will contribute in a marked degree to enhance the success of the annual event.

In other centers much is being done on a lesser scale to improve the coming fairs. In Gardner the association has enlarged its grounds by purchasing a 100-acre farm and making over the buildings for fair purposes, and it has also spent \$2,000 to improve its track. Acton also has acquired more land and erected a building, and Westport, down in Bristol County, has built a new exhibition hall. Worcester, Greenfield and other places are making minor improvements. Great Barrington is doing a number of things to further raise the standards of its well-rounded exhibition.

Betterments are not confined to buildings and grounds, however. Much is being done to improve methods in different ways. For example, the Brockton society is devoting special attention to enforcing the lesson of the importance of honey bees in agriculture, teaching that their chief value, after all, is not as a producer of honey but in their work of cross-pollination, which increases the volume of our fruit and vegetable crops. This is made evident by the disappointing results in evolving fruit from blooms in a season that is unfavorable to the activity of the bees.

All apian products are to be well displayed at the Brockton Fair, and liberal premiums are being offered in order to bring out the best that is to be had. The State Department of Agriculture has offered a medal for the best display in this line, and the Brockton society offers a silver cup for the best exhibition of honey. One of the aims in this connection is to discourage the use of poison sprays at the time of the nectar flow, responsible for the killing of large numbers of bees. It is asserted that spraying yields better results at another time, and it is hoped to conduct a useful educational campaign among farmers in this regard.

—THE SPRINGFIELD (MASS.) UNION.

show drew a crowd of 13,000 at the grand stand on one night, which is a record for Southwestern fairs. *Rome Under Nero* promises to be equally as good if not better, and another grand-stand record may be shattered.

Numerous fair acts have been provided, which always receive a warm welcome from fair fans. Just to amuse the kiddies, an old-fashioned balloon act will be provided daily. Morris & Castle Shows will hold the interest of the midway crowd.

Classy Race Program At Ebensburg Fair

Ebensburg, Pa., Aug. 7.—A free-for-all race Thursday afternoon, September 17, for a purse of \$1,000 will be the feature event of the four-day race meet to be conducted as a part of the second annual Cambria County Fair since its reorganization under the leadership of Charles M. Schwab and the building of a half-million-dollar plant at Ebensburg.

The Cambria County Fair Association is presenting a race program in keeping with the large proportions of its fair, which attracts to Ebensburg not only the best harness horses in this section, but internationally known exhibitors of live stock. Purses aggregating \$8,500, an indication that the local show is not merely a county fair, will be awarded during the race meet. There will be one running race each day of the meet, and on two days there will be pony races.

Fair Dates Changed

Notification has been received of changes in dates of the following fairs: Meeker County Fair, Dassel, Minn., from September 17-19 to October 1, 2 and 3.

Lac qui Parle County Fair, Madison, Wis., from September 21-25 to September 28-October 2.

Hickman County Fair, Centerville, Tenn., from October 7-9 to October 14-16.

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**Independent Rides
and Shows**

FAIR WEEK SEPTEMBER 28-OCTOBER 3.
Five big days and four big nights. Largest attendance last year of any Fair in the State with 1 1/2 mile track. Attractions this year include World's Champion Trotter and Pacer, Peter Manning and Sanardo. **DIQUIN STATE FAIR ASSOCIATION** Duquoin, Ill. J. H. Metten, Sec.

WANTED

FOR 4TH ANNUAL PICNIC, AUGUST 13, 14 AND 15, AT QUEEN CITY, MO.

RIDES AND CONCESSIONS of all kinds. Also a fine show. We draw from four counties. Crops good and plenty of money. Ask the boss who were here the 11th. Write or wire **HARRY M. VOENIG**, Queen City, Missouri.

BENTON, ILL., FAIR

AUGUST 11-15.
WANTS Carnival or Independent Shows and Rides. A good price to make money. Wire us.
E. H. NOLAN, Secretary.

New Bridge Big Asset To Georgia State Fair

Will Open Up New Territory to Savannah Exposition---Big Fair Is Being Planned

Savannah, Ga., Aug. 6.—Opening of the new Savannah River bridge during the week of October 5 will prove one of the greatest assets the Georgia State Fair has ever possessed. This will be but three weeks before the fair season, October 26-31, and will afford a new territory of fair patronage that should greatly increase the number of visitors to Savannah.

The Savannah River bridge is six miles from Georgia to South Carolina. It is almost completed, has been used already on a few occasions, and is the connecting link along the Atlantic Coastal highway between Savannah and Washington. The territory it touches in South Carolina, contiguous to Savannah, has some of the richest and most productive farms in this section of the country. The result of automobile travel will be felt by the entire South Atlantic district, but its effects upon fair attendance will be most pronounced.

A great spurt of enthusiasm and increased activity has been accentuated by preparation for the bridge opening, and the fair officials have taken occasion to make arrangements to handle the larger crowds that come by auto to the fair a month later. The bridge opening (exact dates to be chosen later) will be a festive gathering for many from Georgia and South Carolina, especially Savannah, as it is but a few miles from the city.

On September 15 Bernay Smuckler, State fair manager, will start on a tour of 25 towns in South Carolina with an abundant supply of premium lists, multi-colored display cards, automobile banners and a special pamphlet about the fair's program. He will accompany the Board of Trade tour and make acquaintance with leaders in business and agriculture in each town.

Engineers are now working on plans to make the bridge a beautiful six-mile white way. The installation and operation expense will be considerable, but things more costly than this are in the making. Beautiful palmetto palms will line each side of the causeways, and potted plants will adorn the concrete spans. The city and Central of Georgia Railway are at work now on blueprints for a \$500,000 viaduct, ornamental and impressive, to bring the bridge traffic into the city over the railway yards. It is proposed to make this 1,300 feet long and 80 feet wide. It is designed to handle vehicular traffic for the next 50 years' growth.

In addition to all these developments the Georgia State Fair directors are working for a new machinery hall and a negro building for the coming season. The fair patronage has grown so large that such additions are necessities to handle the increased number of exhibits and attendance. These buildings will mean substantial additions to the fair plant. Their design will be in keeping with the main exhibit buildings and along permanent lines.

Mr. Smuckler started out with a posting crew on July 21 to put up weather-proof cards and banners on every road within a 100-mile radius of Savannah. It will take several weeks to complete this job. The schedule includes 50 towns, where large streamers will be strung across the main streets. About 25 different varieties of tack cards and posters have been bought in large quantities. The advertising material this year is novel and effective.

Fair at De Ridder, La.

De Ridder, La., Aug. 7.—Breauxgard Parish, La., will have a fair beginning October 20 and running five days. It will be sponsored by the Chamber of Commerce of the city of De Ridder, which has a population of 5,000 people and 12,000 in its trade territory. On account of the splendid crop prospects in this section of country it is thought an auspicious time to start the fair movement. This territory is developing in the matter of trucking and fruit growing, especially Satsuma oranges, and the people are in good circumstances. The fair promises to be a success.

CONCESSIONAIRES

WRITE TO

LITCHFIELD COMMUNITY FAIR ASSOCIATION LITCHFIELD, ILLINOIS

September 7, 8, 9, 10 for Concessions on Rides, Shows and Concessions of all kinds Day and Night Fair. Grounds well lighted. **H. B. TUNNELL, Secretary.**

SPACE FOR LEGITIMATE CONCESSIONS SPARTA (ILL.) FAIR & OUTDOOR CIRCUS

FOUR SEPT. 15-19 FOUR DAYS NIGHTS

BIG SHOW AND FIREWORKS furnished by World Amusement Co. Fifty miles on hard road to St. Louis, thirty miles to Belleville.

Write **FLOYD LIVINGSTON, Sparta, Illinois.**

CUMBERLAND FAIR—Six Days and Nights

OPEN FOR SHOWS AND CONCESSIONS

OCTOBER 5-10, 1925

The Blue Ribbon Exhibit of Stock, Poultry, Fruit, Farm Products. America's Most Beautiful Fair Grounds. Running Races. Pari-Mutuels. **V. C. POWELL, Secretary.**

CUMBERLAND, MD.



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With cemented, sewed or rep. painted letters, at lowest prices, for FAIRS, SPEEDWAYS, BEACHES, CIRCUSES, RESORTS, OLD HOME WEEKS, CONVENTIONS AND PARADES. **SEAT CUSHIONS FOR SAME.**

Have you seen our MONKEY Pennants?

AMERICAN PENNANT CO., 66 Hanover St., Boston, Mass.

BOONE COUNTY FAIR

Belvidere, Illinois, September 1, 2, 3, 4 and 5.

Located 15 miles from a city of 100,000 people. We want good clean concessions. For further information, address **J. C. KLINE, Assistant Secretary, Belvidere, Illinois.**

OWOSSO FAIR

AUGUST 18-21, Day and Night

CONCESSIONS WANTED—The Big Fair of Central Michigan. Good crops; good business. 27 towns in 25-mile radius. **W. J. DOWLING, Secretary, Owosso, Mich.**

CONCESSIONAIRES---LEBANON FAIR!

SEPTEMBER 1, 2, 3, 4, 5---DAY AND NIGHT

AUTO RACES.

CLARENCE D. BECKER,

Lebanon, Pa.

LEE COUNTY FAIR

AMBOY, ILL. AUGUST 25, 26, 27, 28, 1925.

\$7,000 PREMIUMS—\$3,000 PURSES

DAY AND NIGHT FAIR.

WE WANT CONCESSIONS.

For further information address **W. A. WEBBER, President, Rochelle, Ill.:**

JOHN M. BUCKLEY, Secretary, Ambey, Ill.

Independent Concessions

Of all kinds wanted for **CASS CITY FAIR, August 18, 19, 20 and 21.** Address **WILLIS CAMPBELL, Sec., Cass City, Mich.**

Clarence Eddy Will Play Organ at Texas State Fair

Dallas, Tex., Aug. 6.—Clarence Eddy, dean of American organists, is to have an expressed desire fulfilled. When specifications covering the great Barton organ to be installed in the new Fair Park Auditorium at the State Fair of Texas were published in the trade paper, *The Diapason*, some weeks ago, Eddy, along with many other organists, wrote the manufacturer of the organ: "It is a magnificent specification—a wonderful organ. I should love to play such an instrument." The veteran has been engaged to give the dedication recital, scheduled for the afternoon of Saturday, October 10—opening day of the 1925 State Fair of Texas. The Fair Park instrument will not only be one of the largest in the country, but one of the few designed for the most complete registration, permitting perfect demonstrations of every school of organ playing.

South Florida Fair Plans Moving Along

Tampa, Fla., Aug. 6.—Plans for Tampa's 1925 Fair are moving along quietly but actively, and the officers confidently predict it will be Tampa's biggest fair. All of the old officers were re-elected at a meeting of the directors late in July, and recommendations were made for various improvements to the fair plant. P. T. Strieder, manager, recommended at the meeting of the Board of Directors that an addition be constructed to the Negro Building, as well as an additional space be provided in Wall Hall for educational exhibits. An innovation is being planned in the installation of a refrigerating system to care for county dairy exhibits at the next fair. The race track will also be improved, it was reported at yesterday's meeting. Plans now call for a resoling of the track, and Manager Strieder was authorized to obtain estimates as to the expense of the project. Already 21 counties have been lined up for exhibits, it was said, while the East Coast has pledged solid representation from Volusia to Dade County. An "East Coast Day" is being considered for the fair. If present plans materialize, a special train will be chartered, bringing East Coast representatives to Tampa, requiring two nights of traveling coming and returning, it was said. Official figures for attendance at last year's fair have been announced as 276,759. Directors express confidence that even this high total will be exceeded if the 1925 exposition goes off as planned. Officers of the fair are: President, W. H. Brorein; vice-president, Charles Brown; treasurer, C. R. McFarland; secretary, A. L. Allen; general manager, P. T. Strieder.

High-Class Entertainment For Oregon State Fair

Salem, Ore., Aug. 8.—Entertainment features of a high quality will feature the Oregon State Fair, which opens the week beginning September 28. According to Mrs. Ella Schultz Wilson, secretary, many new and novel details will be added to the fair this year to claim the interest of fair patrons. Of foremost importance on the week's schedule of events will be the night horse show, with thoroughbreds from all parts of the Pacific Northwest already entered to compete for the liberal prizes offered. Conspicuous among the long-distance entrants will be the string of high jumpers from the Welsh stables of Calgary, Can., these to be put thru their paces by the young Welsh boys, whose ages range from 8 to 17 and who are second to none in their particular field. A large classification card is being made out and should prove diversified enough to suit every taste. The racing events promise to be especially attractive this year, with purse money running into many thousands of dollars. Horsemen up and down the coast from Canada to Tijuana are anticipating this date and have made reservations accordingly. Music will, as heretofore, play a prominent part, several bands and musical organizations having already been secured to participate. Various days will be turned over to civic organizations in the State and these will put on their own program of stunts and entertainment features, both at the grandstand during intermissions of the afternoon races and in the stadium in the evening. This method was introduced last year and proved a tremendous success, with the out-of-town crowds so large, in some instances, that the chartering of special trains was found a necessity. The midway, famous on Oregon's fair-ground, will contain a greater number of diversions than ever before. The details are in the hands of professional entertainers and amusement companies.

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Advertise it with AUTO BANNERS

Each banner seen by thousands of people; travels everywhere; works day and night. Best advertising medium for County Fairs, Celebrations, Home-Comings, etc. Each banner 14x36 inches, lettering in waterproof ink, 30 inches white tape securely sewed on corners. Write for prices.

WHIPPLE PRINTING CO., West Saginaw, Mich.

DARE-DEVIL DOHERTY

LEAP FOR LIFE-FLAMES

Dare-Devil Doherty

Has a few weeks open for PARKS, FAIRS, and CELEBRATIONS. Address care The Billboard, Cincinnati.

AL. WILSON'S FLYING CIRCUS

Featuring AL WILSON, for 13 years the world's foremost dare-devil plane chawing, motor boat to plane and auto to plane changes, parachute change in mid-air without safety, roller skating and riding bicycle on upper wing. Other acts, including wing walking while plane does nose dives, tall spins, loop-the-loop, etc. Also spot parachute landing. Spot designated by you. Stills, films and cuts furnished to help you advertise. Bonds furnished for appearance. Prices right. We go anywhere. Address P. O. BOX 658, Monmouth, Illinois.

CONCESSIONS and INDEPENDENT SHOWS WANTED

Waukon Fair

DAY AND NIGHT, AUG. 18, 19, 20, 21.

C. G. HELMING, Secretary. Waukon, Ia.

Three Different Acts, for Fairs, Indoor Circus.

THE VAGGES

1—World's Greatest Bag Punching. 2—Comedy Juggling. 3—The Lady Who Fiddles To Beat the Band. HAVE SOME OPEN TIME. Address 424 Chambers Bldg., Kansas City, Missouri.

WANTED

GOOD SHOW OR CARNIVAL.

FREESTONE COUNTY FAIR ASSOCIATION, Teague, Texas.

WANTED

For Osage County Fair, Pawhuska, Okla. Merry-Go-Round. Other rides and clean amusements. September 16-19, Osage County is one of the richest counties in the world. We want the best. W. CROMWELL, Secretary, Pawhuska, Oklahoma.

WANTED

Three Tent Shows on a percentage basis for big Stone County Fair, September 9 to 12. Address F. W. WATKINS, Secretary, Clinton, Minn.

MARVELOUS MELVILLE

Absolutely the World's Greatest Sensational Gymnast. Permanent Address, The Billboard, New York.

WANTED

For the Fourth Annual Tri-State and M. W. A. Picnic at Greenbush, Ill., Aug. 23. Concessions of all kinds. Merry-Go-Round, Pay Shows, Free Acts.

WANTED

Rides and Tent Show Fair, September 10th and 11th at Henryetta, Oklahoma. Write JAS. HAWES.

FOR SALE

Exclusive Ice Cream and Lemonade rights, Limestone County Fair, Athens, Ala., September 20-October 1. J. G. C. LAWSON, Athens, Ala., Route 4.

Competition Keen in Ohio State Fair Beauty Contest

Columbus, O., Aug. 6.—Reports reaching offices of the Ohio State Fair indicate that competition is keen in the statewide beauty contest being conducted for election of a Queen of State Fair and to be designated as "Miss Ohio" for participation in the national beauty contest at Atlantic City early in September. Localized competitions are in progress in every corner of the State. Winners will be entered in the 11 district events, from which as many beauties will be named to come to Columbus for the State Fair, August 31 to September 5. On the first day of State Fair the 11 district winners will be judged for selection of "Miss Ohio". "Miss Ohio" and her court, comprised of the 10 other district winners, will be entertained in Columbus without expense. With her chaperon "Miss Ohio" will go to Atlantic City to compete for national beauty honors with young women from over the country. Her expenses will be paid and she will carry with her a wardrobe of unusual clothing and accessories.

Running Meet at Worcester

The management of the New England Fair, to be held at Worcester, Mass., September 7 (Labor Day), 8, 9 and 10, has made a radical change in the track program for this season. The principal attraction will be a running meet, five races being scheduled for each day. There will also be trotting and pacing races, the New England Horse Breeders' Yankee Stakes being the feature. Auto polo will be played each day. Eighteen free acts have been engaged for the stage. The new bleachers, erected last year, have been roofed over, making them as attractive and comfortable as the grand stand. A new horse barn for 35 horses has been built and the cattle shed closed in.

Sparta Fair Four Days and Nights

Sparta, Ill., Aug. 8.—The Sparta Fair Association has contracted for several thousand 24-sheet boards along the hard roads leading into St. Louis. This will be the first season that the fair dates include a Saturday date, making the 1925 fair a four-day-and-night celebration. The World Amusement Service Association of Chicago is furnishing the free attractions and fireworks. Floyd Livingston, superintendent of concessions, states that crops are unusually good, and the Sparta Fair is expecting a record-breaking crowd this year. Dates are September 15 to 19, inclusive. The new State hard road from St. Louis, thru Belleville, will be open for the fair.

Preparing for Trade Expo.

New Orleans, Aug. 7.—Work on the Army Supply Base No. 2, home of the International Trade Exhibition, is now in progress. The work will cost approximately \$85,000. An entrance to conform to the use to which the building will be put will be erected. The building will be painted, sewerage and water system placed in order and the heating will be gone over. The exhibition will open September 15 as scheduled, and at the rate exhibitors are coming in it is not known how many floors will be used.

Novelties at Wembley

New York, Aug. 6.—Word reaches us that the Canadian Pacific show at Wembley this year includes a "Wonderland for children in the shape of "Treasure Island", with a miniature train encircling it. On a sandy beach the children meet Robinson Crusoe and his man, Friday; Long John Silver, Jim Hawkins, Tweedledum and Tweedledee and other beloved characters out of the story books. Noah's Ark is there with strings of moving animals, caves, 17th-century ships manned by pirates and other things to delight the children. The train, which is drawn by a miniature of one of the big C.P. locomotives, winds thru the Connaught Tunnel, in and out of the Canadian Rockies, thru the Great Divide passing thru realistic reproductions of Banff and Lake Louise and a park full of "wild" animals and marvelous things. Another feature at the Wembley Exposition is a new thrilling ride. It is a gravity ride, much the same as our American roller coasters. Coming down one of the grades you find the car loaded toward what appears to be a thick brick wall, but as you steel yourself for the impact the center of the wall disappears and the car passes thru the opening. Then you find yourself headed for a large lake and by the time you have conjured up visions of the wetting you are going to get the water recedes and you find the tracks were concealed under the water. Passing this hazard you continue on your merry way, quite befuddled and quite thrilled.

ELLA SHULTZ WILSON



Mrs. Wilson is secretary of the Oregon State Fair Salem, and is well known among fair folks and showmen on the Pacific Coast. At present she is busy with plans for the 1925 fair, for which prospects are bright.

WANTED

RIDES, SHOWS and CONCESSIONS for Day and Night Fair, September 9 to 13, inclusive.

A. W. GRUNZ, Secretary. Clinton County Agrl. Fair, Breese, Illinois

1,500 Feet Midway Space FOR SALE

BANGOR, MAINE, FAIR

50TH ANNIVERSARY

Bradford and Newbury Fair

BRADFORD, N. H. SEPT. 2-3, 1925.

Now Booking Concessions.

WANTED

Rides for the Sanilac County Agricultural Society Fair, September 8, 9, 10, 11. Address S. E. BISSONETTE, Secretary, Sandusky, Mich.

MERRY-GO-ROUND WANTED

RICHFIELD SPRINGS FAIR, AUG. 24, 25, 26, 1925

Address FRED HILGNER, Secretary, Richfield Springs, New York.

LAKE CITY AGRICULTURAL FAIR

LAKE CITY, MINN. OCT. 8, 9, 10.

Now booking Free Acts, Concessions. Dawn town, day and night. R. FOREST McCONNELL, Secretary.

WINNESHIEK COUNTY

DAY AND NIGHT FAIR, DECORAH, IA.

Will be held four days and four nights, September 8, 9, 10, 11, 1925. Concession men write Secretary, O. T. HERRLEED, for space.

BENTON, ILL., FAIR

AUGUST 11-15.

WANTS Carnival or Independent Shows and Rides. A good place to make money. Write us. E. B. SOLAN, Secretary.

SOUTH MISSISSIPPI FAIR

SEPT. 22 TO OCT. 3, 1925, LAUREL, MISS.

The following Concessions yet open, Grand Stand, Lunch and Drink, Signia, Barbecue, Apple Cider and Juice Stands in Women's and Agricultural Building, and a few others. Write E. P. FORD, Secretary.

Leipzig Fair Grows

The coming Leipzig Fair, to be held August 30 to September 9, promises to surpass any and all of its predecessors. It is expected to be double that of the 1924 spring fair, at which there were more than 150,000 business men from all parts of the world and 14,000 exhibitors. One of the huge underground exhibition halls, generally considered a technical world's wonder. Another prominent feature will be the machinery hall, conceded to be the largest exhibition hall in Germany. It occupies an area of 21,000 square meters. The old house for electro-technics has been materially enlarged by two wings each two stories high. In order to furnish the necessary space for the erection of a number of new exhibition buildings the municipality of Leipzig has placed a further area of 130,000 square meters at the disposal of the administrators of the fair. This permits sufficient space for the construction of a special freight station.

There is also a plan on foot to have foreign firms display their exhibits in special halls in a "Street of Nations".

Red River Valley Fair Has Bright Prospects

Sherman, Tex., Aug. 7.—The prospects for the Red River Valley Fair this year to be the best held are very flattering. There are a number of substantial improvements being made and a force of men now putting the building and grounds in proper shape for the fair, dates of which are September 22 to 26, inclusive.

A mammoth parade will be held on the opening day of the fair this year and every school child in the Red River Valley will be given a complimentary ticket to the fair on this day. The amusement features will be of the very best. The management is now working to make this part of the program the best ever given.

Premium Lists Received

- Oneyda County Fair, Rome, N. Y.
- Warren-Glascock Fair, Warrenton, Ga.
- Thurston County Fair, Rosalie, Neb.
- South Perth Fair, St. Mary's, Ontario, Can.
- Columbia District Fair, Columbia, Tenn.
- Ventura County Fair, Ventura, Calif.
- Louisiana State Fair, Shreveport.
- Dutchess County Fair, Rhinebeck, N. Y.
- Ohio State Fair, Columbus.
- East Tennessee Division Fair, Knoxville, Tenn.
- Blue Grass Fair, Lexington, Ky.
- Manitowoc County Fair, Manitowoc, Wis.
- Chattahoochee Valley Exposition, Columbus, Ga.

Liebman in Chicago

Chicago, Aug. 6.—Rube Liebman, who is working the fairs for the Western Vaudeville Managers' Association, was here recently while playing in the Shrine Circus at Robey race track. Rube said he has just concluded six weeks of fairs in North Dakota and that the fair at Minot the week of July 4 was especially successful. Mr. Liebman goes next to West Point, Ia., plays 10 weeks in that State and then goes to dates in the South.

Fire Damages Fair Buildings

Corning, N. Y., Aug. 6.—Authorities began an investigation today of the fire that did about \$5,000 damage to one of the exhibition buildings on the local fairgrounds early today. The blaze was discovered shortly after midnight and seemed to have started on the inside of the building, which had been closed for months.

Capitalizing Popularity Contest

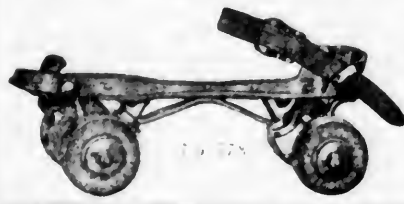
Spokane, Wash., Aug. 6.—Capitalizing on the popularity contest to draw rural business to the 32d Spokane Interstate Fair and Live-Stock Show, September 7-12, the management will this year bring 35 local "princesses" to this city for a (Continued on page 136)



W. H. STRATTON
Mr. Stratton has been the fair world for a prominent figure in number of years as secretary and manager of the State Fair of Texas, Dallas. His booking of the Shubert Winter Garden production, "Sky High", sets a new mark in fair entertainment.

BENTON, ILL., FAIR
AUGUST 11-15.
WANTS Carnival or Independent Shows and Rides. A good place to make money. Wire us.
E. B. NOLAN, Secretary.

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and you will buy no other.
Our shipments are prompt and our prices are right.

Chicago Roller Skate Co.
4458 W. Lake St., Chicago, Ill.

FAIR NOTES AND COMMENT

Thirty bands will compete at the Canadian National Exhibition, Toronto.

September 15 to 19 are the dates of the fair at Stewartstown, Pa.

T. Farmer is now secretary of the Rutherford County Fair, Murfreesboro, Tenn.

A big fireworks display will be put on at the Alfalfa Palace Fair, Rapid City, S. D., by the Fidelity Fireworks Company.

Gaylor Brothers, well-known open-air entertainers, opened their 1925 fair season at the Birmingham, Mich., homecoming week of July 27. They have a long string of fairs to follow. They are offering four acts this year.

Bonette Brothers recently put on their aerial comedy act for the Chamber of Commerce at Laverna, Ok., before a large crowd. They will soon open their fair season, having signed up with Doc Holland for a string of Texas fairs.

Five parachute jumpers made a successful jump from a balloon at a 3,000-foot altitude at Oakland, Calif., July 13, establishing what is claimed to be a world's record. The jumpers got away simultaneously and all landed safely in Lake Merritt.

"Our association is making most extensive preparations for the Pulaski County Fair (Somerset, Ky.)," writes Secretary S. W. Hicks. We have materially increased our premiums and expect a larger attendance than usual. Billie Clark's Broadway Shows have been engaged for the fair.

The amount of money a fair makes is no indication of its greatness. Many of the greatest fairs have lost money—tremendous amounts. The Vienna Exhibition of 1873 had a loss of \$10,000; the Philadelphia Exposition more than \$1,000,000, and the Paris International more than \$5,000,000.

Mt. Airy, Md., will hold its 23d annual Fair and Farmers' Picnic in the fall and it is expected the event will be the biggest ever staged at Mt. Airy. Considerable money is being expended on grounds and buildings. John T. McCaslin, of Baltimore, has the contract for the midway and free acts. Arnold Fleming is secretary of the fair.

The directors of the Ashland County Fair, Ashland, O., at a recent meeting set September 22-24 as the dates for this year's fair. Jesse R. Edwards is again in charge of concessions and display space. He states that nothing will be left undone to put on a first-class fair. Features will be a parachute drop and an ox-roast.

On account of the extensive club work being carried on with the boys and girls in the agricultural field it has been necessary to postpone the Kokomo Exposition and Live-Stock Show, Kokomo, Ind., until late in October. Secretary W. H. Arnett advises. The dates originally set were August 31-September 5.

According to *The Winnipeg (Man.) Free Press* of July 23, Garent Clifford Eckhardt, of Vancouver, a musical entertainer who has been visiting many of the Western Canada fairs, was arrested at Winnipeg on his arrival from Cartwright, Man., it being alleged he passed worthless checks on merchants in Midale, Sask.

Indications point to a splendid fair at Detroit, Minn., this year. Extensive preparations are being made for the event by George W. Peoples, Jr., and E. E. Burnham, president and secretary, respectively, of the Becker County Fair Association. Two hands have been engaged, three fireworks displays have been bought from the Fidelity Fireworks Company and several free acts have been engaged.

A celebration was held at the I. & I. fairgrounds, Danville, Ill., recently in honor of the marriage of Joe Porch-odu, one of the owners of the Illinois Fireworks Co., of Danville. There was a surprise dinner in honor of the newlyweds, an address by the Mayor of Danville, and the celebration closed with a big display of fireworks. The event was in charge of H. D. Lawrence, sales manager of the fireworks company.

A recent announcement in a Philadelphia paper stated that the Philadelphia

County Fair Association at Ryberry (near Philadelphia) had been authorized to sell its property, which includes 15 buildings. It is understood that the fair has been operated at a loss for several years and that lack of finances caused the stockholders' unanimous decision to sell the property.

Robinson's Elephants recently closed a successful two-week engagement with India and jumped to South Bend, Ind., for an Avolan Grotto show. At Cleveland, during the India engagement, there were a number of prominent visitors, including Mr. and Mrs. Charles Ringling. Following the South Bend engagement Robinson's Elephants went to Hammond, Ind., then Toledo, O., after which they start their fair dates.

H. Elmo LaBrique is engaged as director of exhibits for the Ventura County Fair, Ventura, Calif., September 16-20. Following that event his attention will be devoted to the Chico Fall Exposition at Chico, and the Products Show at Santa Paula, both in California. Mr. LaBrique states that the first California Lemon and Products Show at Oxnard was a real success and that plans are already being made for a bigger show next year, to be staged in May.

"We are making plans to entertain 20,000 people at our county fair this year," writes O. J. Rowland, secretary of the Keokuk County Fair, What Cheer, Ia. "Advance season tickets never before sold like they have this year; seems everybody wants them." Mr. Rowland states that conditions in his section are excellent and that shows are making a mistake by not playing Southeastern Iowa. He says crop conditions are good, grain is averaging 50 to 70 bushels to the acre, corn never looked better and it looks like a banner year for the farmers.

Electricians have been ordered by A. B. Alexander, business manager of the Wisconsin State Fair, to start immediately in the installation of a modern fire-alarm system at State Fair Park, Milwaukee. Five alarm boxes, strategically located on the grounds, are to be connected directly with the fire department headquarters of the suburb of West Allis, where the park is located. The system will be in operation by fair week, August 31-September 5, and will also be used to protect State Fair Amusement Park, the name under which the grounds are operated as an amusement resort at other times than fair week.

Reports from Canada indicate that the smaller fairs are having a splendid year. Some few of them have had bad weather to contend with, but most of them have had good weather and consequently large attendance. Among the fairs reporting a successful year are Portage La Prairie, Elgin, Wawanesa, Neopawa, Carman, Melita, Manitow, Russell, Carberry, Warren and Sanford, all in Manitoba, and Nokomis and Yorkton, Sask. North-western Saskatchewan's big fair at Saskatoon made a splendid record, the attendance being large and the attractions many. The fair was opened by Field Marshal Haig.

The big race meeting at Benton, Ill., July 4, was one of the most successful meetings ever held in Southern Illinois. About 8,000 people paid at the big gate and when they got inside they spent their money with the concessions. At three (Continued on page 137)



(Communications to 25-27 Opera Place, Cincinnati, O.)

What is said to be the largest portable roller-skating rink in the world, built at a cost of \$15,000, was opened recently in the northeast part of Kansas City, Mo., by C. M. Lowe, veteran of the portable rink field. Accommodation for 500 couples is provided. The floor is 50 by 160 feet, and required 30 days for the laying of its 130 sections. The top and sides, of beautiful khaki, were designed by Frank Capp, long associated with the Baker-Lockwood Manufacturing Company, and present a very pleasing sight. The flags and bunting displayed both on the inside and outside add to an already very attractive roller-skating rink. Richardson skates are used, and music is provided by a Wurlitzer organ. The features of the rink are the commodious retiring and smoking rooms, refreshment parlors, checking, skaterooms and manager's office. Four uniformed floor men and instructors are on duty at all times. Refinement and a high char-

acter are the chief aims of Mr. Lowe with his rinks, and the 300 couples on the floor the opening night when visited by the writer, the Kansas City representative of *The Billboard*, evidenced his success in this direction. La Rue and Mack, featured Orphanum Time fancy roller-skating act, was engaged for a three nights' appearance. They were guests at the home of Mr. and Mrs. Lowe during their stay. Their exhibitions, as an extra added attraction, brought the attendance up to the capacity mark. The staff is as follows: C. M. Lowe, manager; Mrs. C. M. Lowe, in charge of tickets; C. W. Lowe and G. E. Caldwell, floor managers, with four assistants; Mrs. McGraw, wardrobe mistress; Billy McGraw, in charge of the skate window; Ray Haines, refreshments; Cecil Hudson, in charge of skate boys. The exterior of the Lowe rink is also a very remarkable feature, being brilliantly lighted and flag decorated, with two disc wheels at each side constantly revolving and spreading varicolored lights. Lowe's rink will doubtless revive roller skating in Kansas City to a high point of interest, and the auspicious opening augurs well for its success during its four months' stay in the city.

M. L. Brown advises that the roller rink at Lincoln Park, Los Angeles, is enjoying one of its best seasons, and, altho the weather has been warm during the day, it is quite pleasant at the evening sessions. One of the most spectacular events ever staged there took place recently when a number of the world's best skaters dropped in at the rink unexpectedly. Among them was Harley Davidson, one of the world's best known skaters, accompanied by his partner, Miss Traske. They had just completed an engagement at the ice rink here. F. M. and Tom Aitkins, well-known Western skaters, entertained with a double act of very clever skating. They also did some beautiful couple skating with Rose Schach and Billie Herrella. Bert Clark, internationally known, did some very clever trick skating. Mr. Clark has been at the Palace de Glace here the past season, where he entertained with barrel jumps and novelty feature acts. W. R. Rice and Coral Haskell were also in the party. They seemed to enjoy themselves as much as the audience did. Harley Davidson and Miss Traske will remain in Los Angeles during the summer.

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LOWE'S PORTABLE RINK FLOORS
Our product is built up to a standard, not down to a price. Address all communications to Department L, BAKER-LOCKWOOD MFG. CO., INC., 7th and Wyandotte Sts., Kansas City, Missouri.



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.)



Electric Park Is To Pass Out of Existence

Famous Kansas City Amusement Resort To Be Dismantled at Close of Season

Kansas City, Aug. 7.—Electric Park, which has been a leading spirit in the amusement life of Kansas City for 27 years, is to pass out of existence September 1 of this year. It is announced. The owner, M. G. Helm, promises that it will close in a blaze of glory, and he is making the remainder of the season a grand frolic.

Dismantling of the plant will begin immediately after the close of the park season and the site will be converted into a residential and business development.

The big "farewell party" will begin August 8 and continue until September 1. Mr. Helm has sought the best talent obtainable, and amusements galore have been secured to make the closing jubilee one of the most brilliant affairs the city has ever seen. The park is being entirely redecorated with harvest and fall products. The corn carnival, formerly a feature of the park's summer entertainment; the mardi gras and merchants' exhibit will be combined to make the farewell party memorable.

A fiddler's band from Arkansas has been obtained as a special feature and will hold forth nightly in Cinderella Gardens. Corn will adorn in profusion the arcades and concessions. Ten floats, symbolic of the park's history, have been decorated as the mardi gras feature. Pearl Gail, for eight years queen of the mardi gras, again will ride the queen float. Following the float display the walkway beneath all the arcades will be converted into dance floors and visitors may dance whenever the spirit moves them. Two clown bands will furnish music for the walkway dancers. There will be the usual prizes for costumes, and confetti galore.

In the merchants' exhibit the products of local merchants will be featured. Ferullo's Band will continue with concerts nightly and the nightly display of the electric fountain will be held. The fountain, when the park is dismantled, will go to China, having been purchased by the Chinese government. R. H. Brainerd, who has operated the fountain for years, will go to China with the fountain, which has an interesting history. It is said to be the only one of its kind in the world and was purchased from the world's fair in Omaha in 1889 and was erected when Electric Park opened in its present location, in 1905.

It is said that only one arrest has ever been made in Electric Park in the 27 years of its existence. That occurred in the first year of the park's operation, when a young man refused to remove his feet from a table in the beer garden.

It also is said that the first loop-the-loop operated in the Middle West was in Electric Park. Fred Spear, assistant manager of the park, at that time an employee of one of the concessions, won a prize of \$25 offered to anyone who would take the first ride on the loop-the-loop.

Sea Breeze Pool Built by Natatorium Company

An error appeared in the item "Salt-Water Swimming Pool", in the July 11 issue concerning the construction of the swimming pool at Sea Breeze Park, Rochester, N. Y. It was stated in that item that the pool was built by the Charter Construction Company of New York. J. Franklin Whitman, president of the Natatorium Construction Company, Inc. of New York and St. Louis, advises that his company designed and constructed the pool at Sea Breeze, also the pool at Rocky Point, Providence, R. I.

"We have also just completed and opened to the public on the fourth of July the largest indoor salt-water pool in the world, in the Coliseum Building, St. Louis," says Mr. Whitman. "The whole of these three pools were designed by our company as combination swimming pools and sports arenas, a plan which is copyrighted and under the patents owned by me as president of this company."

Wins Beauty Prize

Cleveland, Aug. 6.—Margaret Kelley, and 18-year-old Irish miss, was declared winner of the main prize of \$500 awarded for the best "face and form" in the bathing beauty parade staged here last week. The Cleveland News in conjunction with the management of Luna Park.

Olentangy Park

Columbus, O., Aug. 7.—Olentangy Park is in the midst of its most successful season. The park is in its second season under new ownership, its 27th season as a park. Last season the swimming pool was modernized and a sand beach was installed. Last spring the building program of the park included an outside dancing garden. This garden is not only one of the largest in the country but is said to be one of the prettiest, decorations being of floral design. The dancers' promenade is divided from the dancing surface by a growing hedge and giant pots of blooming plants. Around the garden is a wide promenade for spectators. Olentangy employs the park plan of dancing. The garden is located alongside the large dance pavilion with the orchestra so placed as to furnish music for both garden and hall. On numerous occasions both balls have been used, accommodating 1,500 couples. "Moonlight Garden", as it is called, has enhanced the beauty of an already beautiful environment.

In the hot June weather the park capacity was tested frequently. In the cooler July attendance records were equalled, owing to the fact that many large organized picnics were held. The park presents a changed appearance from former years because of the many improvements made. It is owned in fee simple by the Olentangy Amusement Company, composed of 25 business men of Columbus. The company owns and operates its amusements and rides—a score in number.

Under the management of Elmer G. and Leo Haenlein, Olentangy has become very popular and is regarded by Columbus people as a civic asset. It draws business daily from all points in Central Ohio.

In addition to the events featuring the larger picnics, Olentangy has a regular program of vaudeville free to park patrons.

Carlin's

Pictorial Rather Than Picturesque, Says Robert Garland in Interesting Feature Story

Carlin's, the leading amusement resort of Baltimore, is getting plenty of space in the Baltimore newspapers, as it has each year since its establishment. This publicity is not merely the result of having a clever press agent. Rather it has come about thru the fact that the park has a host of meritorious features that the newspapers simply can't ignore. John J. Carlin believes in doing well whatever he sets out to do. That has been the greatest factor in the wonderful success that has attended Carlin's. He has given Baltimore a park to be proud of, and he has a real publicity department that keeps the park constantly before the public in a way that redounds to its benefit.

In a recent issue of *The Baltimore American* one of that paper's feature writers, Robert Garland, had a very interesting story of Carlin's, in which he characterized the park as pictorial rather than picturesque—too businesslike for romance. While the characterization may in a measure fit, we venture the assertion that the young folks who go to the resort find romance aplenty. It's there for those who can see it.

"Carlin's," says Garland, "is a carnival. It is too big—too businesslike—for romance, altho the fine old grove behind the dips could whisper love stories if it wanted to. It is too neat and natty to be picturesque—pictorial suits it better. It is, I feel, the American amusement park at its peak of efficiency. Carlin's is the kind of a park the Rotary Club might endorse, Kiwanians cheer. It is a smart shop in which amusement is to be bought."

Weber's Band Engaged For Cincinnati Zoo

For two weeks, starting Sunday, August 16, John C. Weber and His Prize Band of America has been engaged to give afternoon and evening concerts at the Zoo, Cincinnati, at which all seats will be free. In honor of the Golden Jubilee season, Business Manager Miller of the Zoo told Mr. Weber to go the limit to get the best and largest brass band that has played at the Zoo during the past 10 years. Catherine Hoch, soprano, and Howard Halford, tenor, have been engaged for these concerts as soloists, as has also August Schafer, cornetist. To further add to the interest of this band engagement, arrangements have been completed for elaborate fireworks displays on Monday evening, August 17, and also Monday evening, August 24.

POPULAR PARK ENTERTAINERS



Two highly popular park entertainers are shown in the above picture. To the left of the picture is James F. Victor, bandmaster and director of Victor's Concert Band; standing in front of him is Gertrude Van Deimse, known as "the girl with the million-dollar voice", and at the right Chester A. Clock, manager for Miss Van Deimse. The 16-week concert tour of Miss Van Deimse and Mr. Victor started August 8.

Mayor John F. Hylan Visits Rockaway Beach

Rockaway Beach, N. Y., Aug. 7.—Publicity of the "unaccounted gold" value accrued to the L. A. Thompson Scenic Railway Company's Rockaway Beach enterprise—Thompson Park—consequently upon the visit of Mayor Hylan and a representative body of the greater city's highest dignitaries, and the palpable pleasure displayed by the hilarity of the entire party on Sunday, August 2.

The occasion was identified by the mayoral inspection of the civic improvements in hand and projected on the Rockaway shore line and the itinerary embracing a visit of the Mayor to Thompson Park.

On entering the park the Mayor's eyes had first been attracted by the new Dentzel carousel, and, without hesitation, he and the score of members of the party mounted the gaily caparisoned minic steeds and entered into "catching the ring" sport with the zest of youngsters.

Following his "voting" Manager Tudor accompanied the Mayor on an inspection of the park and experienced an added pleasure in his honor's keen interest in the layout and the devices, and an expression of his surprise and appreciation of the L. A. Thompson Company's enterprise in providing the Rockaways with so creditable an amusement resort.

An invitation to try the caterpillar gave the entire party a momentary rest and the Mayor to personally enjoy an attraction that, three years ago, achieved much publicity (of the reverse kind) thanks to the brilliancy of a New York newspaper man who gave out a story of Mayor Hylan's disapproval of Hyla Maine's clever innovation in amusement rides, which, shortly after, was branded as entirely unjustified and untrue.

With the itinerary of the Rockaway tour still unfinished those responsible attempted to hurry the Mayor, but Manager Tudor had other views and managed to steer the entire party into the mysterious knockout. The result was a roar of laughter from the Mayor that had no elements of politics in its production at the attempts of dignified municipal notabilities, Supreme Court judges, and others to maintain their equilibrium and only to become a confused heap of struggling humanity in the process. A whisper from Tudor in the mayoral ear permitted his honor to negotiate the inclined floor and his jesting at the others less skillful. Leaving the building he assured Manager Tudor of the enjoyment of the visit.

Fred Cason of Marysville, Kan., has purchased a 26-acre tract near that town on which he expects to establish an amusement park which will include a dance pavilion and a swimming pool.

Norumbega Park

Running Ahead of Last Year in Receipts—Creator's Band This Week's Attraction

Auburndale, Mass., Aug. 7.—The third annual *Norumbega Follies*, with a cast of approximately 100 amateurs under the direction of Maude Scott, is the big attraction at Norumbega Park all this week; \$100 in prizes together with valuable silver loving cups are to be presented to those getting the most votes. Madeline Berlo and her Diving Girls start a three weeks' engagement this week. Creator and His Band, with Pauline Talma, soloist, play for one week, starting August 16.

Business continues pretty good in this park. Among the concessionaires to be found there are M. H. Hammond, operating a hoop-la, pitch-till-you-win, cane rack and glass-blowing exhibition; C. H. Osgood, who has the entire refreshment privilege, as well as the penny arcade, box ball, skee-ball alleys, a balloon racer and a flasher; John S. Paine, with the pony track and goat ride, which is conducted by his son, Phil; Andrew Diller launches, as usual; Fred Young, serving his 30th season with his famous canoes, his son, Harold, looking after things for him; T. L. Gill, operating the caterpillar and seaplanes; the Dodgem Corporation, a dodgem ride, which they operate themselves. The merry-go-round is in charge of Kenneth Prior; J. Arsenault presides over the parking space and the filling station; Frank Walfreyman is putting in his 15th year in charge of the main gate; his wife, Mine, Walfreyman, has had the palmistry concession for a like period; Sam Stevenson, who was with Bostock years ago, is still in charge of the zoo. A job he has held for nearly 20 years.

The staff includes Robert Carr, treasurer of the theater, with Howell Carr assisting; Betty Royal, hostess, in charge of the ushers; William Macgillivray, stage manager; Kenneth Whittemore, electrician, assisted by Fred Spilva. Lawrence De Cane was assistant to Will L. White, general manager, until recently, when he closed to go back to his job of running Waldron's Casino, a Columbia burlesque house in Boston. Mary R. Kelly is secretary-treasurer, with Alice Lee assisting her.

White reports that his average attendance this year is about equal to that of last year, but the gross receipts per person are running considerably ahead of last year, so here is one park that is not complaining about business this season. The business, seems to be there if it is gone after in the proper way.

Hancock Park Plays Many Bands and Orchestras

Hancock, Pa., Aug. 7.—K. F. Schwartz, manager of Hancock Park, states that so far this season the management has spent \$5,500 on bands and music for the entertainment of park patrons, and that the park is spending more money for this purpose than most of the parks of Eastern Pennsylvania. There have been 25 bands and orchestras at the park to date, and others yet to come. Mr. Schwartz states he is well pleased with the patronage accorded the park.

During the month of August at Hancock Park every Saturday and Sunday a program of more than ordinary class will be put on. Bands, such as the Marine Band and the Pioneer Band of Allentown, Ringgold and Winona bands. The dance pavilion, which is new this season, has been a very popular spot on Saturday evenings. The dance orchestras have been of the best and still better ones have been booked for the balance of the season.

A big event that is being planned for is the Berks political gathering on September 5. At least 10,000 people are expected on that day.

The following are the attractions as booked to date:

- Saturday, August 8—Harmonic Male Chorus, of Boyertown; Roamers Orchestra.
- Sunday, August 9—Veterans of Foreign Wars Band.
- Saturday, August 15—Philharmonic Band, Danzig.
- Sunday, August 16—Sixty-piece New Juvenile Band of Allentown.
- Saturday, August 22—Marine Band of Allentown. Extra good dance orchestra.
- Sunday, August 23—Band concert.
- Saturday, August 29—Pioneer Band of Allentown, Orchestra.
- Sunday, August 31—Band concert.
- Saturday, September 5—Political picnic. Ringgold Band.
- Sunday, September 6—Winona Band, of Stillington.

Information was filed recently against several operators of amusement devices at Cascade Park, New Castle, Pa., for operating their places on Sunday and the operators were fined \$4 and costs each.

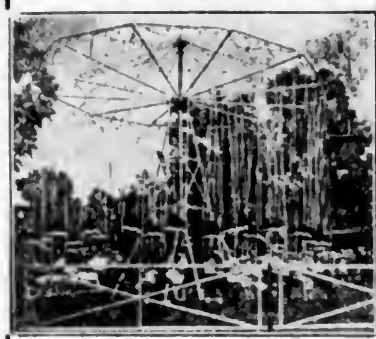
Cash In Whirl-O-Ball

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IF YOUR INVENTION is new and useful it is patentable. Send me your sketch. **Z. H. POLACHER**, 70 Wall St., New York. Reg. Patent Att., Engineer.

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Has stood the test of time. A consistent money maker. Splendid attraction for PARKS or CARNIVALS. We have shipped this popular ride to every civilized country in the world. Illustrated Booklet Free.
W. F. MANGELS CO., Coney Island, N. Y.

Coney Island Chatter

Coney Island, N. Y., Aug. 7.—Lost children are getting to be such a big problem at this resort that the authorities are thinking of erecting a special building in which to care for them until their parents are found.

Wheels are operating at a carnival being run on Stillwell avenue for the benefit of the Jewish Center that is to be erected at the island. The city not so very long ago put an end to this practice of running wheels at charitable affairs. Just why an exception is made in this instance is hard to figure out.

Keno, mechanical wonder, is out of the hospital, but is still taking it easy. He can be seen around the Bowery most any day, but does not plan returning to work till he starts to make the fairs.

All Pasha's Night in Cairo is popular with the patrons of Luna Park. All has a nice lineup inside and gives a good show for the money.

Mooney's kiddies' playground grows more popular with the kids every day. Jack Harris has his hands full passing out the tickets fast enough, and Franz, Jimmy Davis and Don Quinn, the clowns, keep them laughing after they get inside.

Dr. Martin A. Cooney's two baby incubators are big money getters. Charles Burtis, Tom Jones, Don McLean, Earl Redding and Isadore Shultz help handle the business for the doctor.

Wm. A. Blank's Coney Island Side Show is a busy spot when there are crowds on the island. All Zuckaby, Hindoo magician; Princess Marajha, mindreader; Dolly, the doll midget, and Hal Hall, magician, are some of the attractions. Manager George Gay Downey has to offer.

Herbert Madux, the original "Babbit" of the Coney Atlantics, keeps working right steady these days. Another fellow who means to avoid a long, hard winter.

Joe Smith seldom lets his root-beer barrel get very empty, but sometimes he just can't help himself, for those thirsty visitors will mob his stand occasionally. Guess they like the beverage he dispenses.

Dave Rapp is still laughing on the front of the house of 1,000 laughs. Eddie Quinn, Bill Hashage and Eddie Adler help him keep the patrons happy in this attraction of Charlie Armstrong's. Mrs. Kate Rapp still controls the destiny of the Clement Hotel.

Mr. and Mrs. S. B. Welsberger have some nice prizes on display alongside their 10 skee-ball alleys. Many of their customers come back regularly in an effort to pile up a big score for the season.

Charlie Gurloch, Jr., is about the busiest fellow on the island taking care of the shooting gallery and the joy ride, both on Surf avenue, since his father, Charlie, Sr., retired and left him all the work to do.

Prince Rumba (Sport Wellington), of Hindoo royalty, continues to amuse them in the Boardwalk Side Show.

Paul Desmuke, armless marvel; Baron Pencil, the midget, and The Lamberts (Joe and Flo) are responsible for some of the popularity of Dreamland Circus Side Show.

Louis Rifkin, ably assisted by Willie Robbins and Eddie Bennett, keeps things humming around his country store ring-over on Surf avenue. Lou's got one of the best flashes on the island. His stand is a credit to him.

Prof. James A. Bostwick's string of patrons who come to him regularly for horoscope readings continues to grow as the weeks go by.

Len and Jervas continue to rake in the shekels at their hot corn and hot-dog stand near the new stadium. And Le Frois and May's root beer and steak sandwich wagon right alongside of it gets his share of business.

Samuel (Dad) Winfield's Southern barbecue on the Bowery sure has caught on with visitors to the island. Dad's doing a land-office business most days.

Waukegan Park Rumors Continue

Rumors of the establishment of an amusement park at Waukegan, Ill., north of Chicago, continue despite denials of some of those said to be interested.

"Despite the denial," says *The Waukegan Sun* in a recent issue, "the rumor persisted that a large tract of land near the Beach road, just north of the John-Manville plant, had been leased for that purpose. The report gains its strength on the fact that *The Daily Sun* ran an ad several weeks ago for a large tract of land on the lake shore for amusement park purposes.

It was also reported that the McCormick interests had purchased some of the land north of the city and were preparing to lease it to a big amusement syndicate which would construct a park similar to the ones in Chicago on the beach here and arrange for special transportation facilities to allow Chicago people to enjoy the park out here.

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From Coast to Coast. A Mechanical and Financial Success.
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MANUFACTURERS OF
THE LATEST RIDE, OVER THE JUMPS
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MILLER PATENT COASTERS AND DEVICES
Special Designs and Structures.
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Agents for Dayton Fun House and Riding Device Mfg. Co. Devices.

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(Patented.)
The center of attraction. Seats two people side by side. Drives like an automobile.
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New Pleasure Resort Is Projected at Columbus, O.

Columbus, O., Aug. 7.—Ground was broken here this week for a new pleasure and recreation park featuring three Miller drome buildings, all of which will be built under patents controlled by John A. Miller. The company, composed of a number of Columbus business men, is headed by Frank P. Spellman, of winter circus and outdoor show fame.

It is intended to erect three distinct units of the Miller type all on one lot. One will be used for dancing, one for bathing and an ice rink in the winter, and the third for a wading pool for children in the summer time and a children's playground in winter. In addition it is proposed to erect a sunken garden for dancing on the same piece of property.

The name of the new enterprise is "Stadium Ovals", due to its location, which is almost within the shadow of the new Ohio State University stadium, which seats 70,000. It is located on what is known as West Lane avenue, almost in the center of the vast student population of the university, and should be an ideal location for the project. It is also within a few blocks of Olentangy Park, which is known to showmen the country over.

To get some idea of the magnitude of the proposition one needs only to consider the size of the various units and the numbers that it is intended to accommodate. The dancing pavilion, for instance, will accommodate 6,000 dancers, while the swimming pool will accommodate about the same number of bathers. The type of construction has not been decided upon, as the city planning commission, which has given permission for the proposition, has taken the type of building under advisement and will issue the permit to the promoters late this week.

The promoters have in mind the erection of tennis courts, horseshoe courts and any other sort of athletic and recreational device that may prove attractive. As soon as the city planning commission decides upon the type of construction for the buildings work will be pushed and, according to the promoters, all activities will be ready for the public early in the fall.

Forest Park, Utica

Utica, N. Y., Aug. 7.—Every Wednesday is "Kiddie Day" at beautiful Forest Park. For that day the price of admission to all the riding devices is cut to five cents for the particular benefit of the children and the management always provides something free in the way of amusements, such as Tony White's Punch and Judy show or Walter Hintermyer, clown, or some other attraction that will appeal to its young patrons. Many picnics have been held here lately, including one monster crowd from the Beechnut Packing Company's factory at Cananoharrie, N. Y., which required 400 cars to get them to the park; the annual Welsh Day, when the Welsh societies of Oneida and Herkimer counties were on hand, and German Day is planned for August 8. McDonald's Highlanders' Band was especially engaged for the week the Welsh picnic was held. The Haydn Male Chorus of 60 voices rendered a most enjoyable concert when the New York State Association of Sealers of Weights held its convention the latter part of July. George (Doc) Owens is working up a Red-Headed Girl Contest for August 15 and the management is offering many prizes for the auburn-haired beauties for that day.

In Philadelphia Parks

Philadelphia, Aug. 7.—Business has been excellent at Willow Grove since its opening. Each musical attraction had its large following and all the amusement devices seem as popular as heretofore. Wassill Lips and his orchestra are now in their final week and the concerts have all been well received. Sousa and his band open Sunday, August 9, and will stay until the park's closing, which will be September 13.

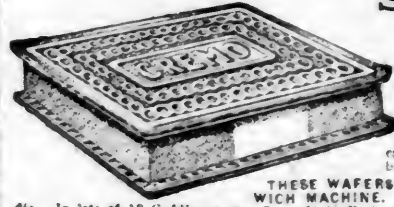
At Woodside Park one of the best seasons in the park's history is being enjoyed. The beautiful ballroom has been a feature, with Frank Hundertmark and his dance orchestra always great favorites. On Sundays the concerts by Richard Schmidt and his Fairmount Park Band are a musical treat. The park closes its season Sunday, September 13.

In both the above parks the rides and amusement devices of this city's well-known ride manufacturers, The Dentzel Co., Philadelphia; Toboggan Co., and the Lusse Bros., are well represented. All these three plants have had a fine season in placing rides in parks and resorts all over the United States.

The circus performers and employees of the Luna Park Circus gave a surprise birthday party to Mrs. Violet Cummings on the evening of August 4, some 50 of the folks gathering round the festive board which was laden with roast chicken, lobsters and clams, and Johnny Cummings, husband of the guest of honor, acting as toastmaster. The Cummings do a comedy juggling turn with the Lloyd Family now at the park, so there was much juggling of dishes during the dinner; even the elephants contributed to this part of the program by tossing three bales of hay around.

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"CREMO" WAFERS

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EASTERN FACTORY: 515 Kent Avenue, Brooklyn, New York.

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Broad Ripple Park

Indianapolis, Aug. 7.—In spite of discouragement J. H. Makin has spent four years building and improving Broad Ripple Park, always with the firm faith that Indianapolis was a real amusement-loving city and would support a clean, well-conducted park. His efforts have proved to be well founded during the present season and Broad Ripple Park has enjoyed an attendance far above the hopes of Mr. Makin and his associates.

Civic organizations, also fraternal, social and industrial, all have enjoyed outings in the large picnic grove and pool at Broad Ripple Park. The very best of free attractions have been presented each week, such as James E. Hardy, "king of the high wire"; The Fearless Greggs, The Duttons, Robert's animals, Sauer's pigs, Robinson's elephants and others.

With more than a month to go yet the park returns are said to be far beyond the close of last season. During the coming winter months many improvements will be made and new buildings constructed, among which will be a new dance palace, a covered boardwalk, new bath houses, children's playgrounds enlarged and a large shelter house built. The pay gate has proved a winner from the start.

Luna Park, Coney Island

Coney Island, N. Y., Aug. 7.—Charlie Chaplin, in town for the opening of his latest picture, paid a visit to Luna Park, helping Wells Hawks and Eddie Paul grab off lots of space in the New York dailies. During his visit Chaplin renewed acquaintance with Fred Marshall, manager of the ballroom, who worked with him in London music halls. A concert will be broadcast from the park over Station WEBJ next week, all five of the bands taking part. They are Arthur Pryor's Concert Band, the Czecho-Slovakian National Band, Henning's Luna Circus Band, Frank Cork's Ballroom Orchestra and the Sioux Indian Band from the Wild West Show. Will Rogers was also a recent visitor to the park. Needless to say the Wild West show was where he spent most of his time.

Terrace Park, Spencer, Ia.

A pleasant park in Iowa is Terrace Park, situated on West Okoboji Lake near Spencer. F. Mura is manager of the park, which covers more than 80 acres. There is a splendid bathing beach with water toboggan, water swing and other amusements and the Casino, housing a ballroom which occupies the entire second floor; also modern shore bath house, refreshment rooms, gift shop, etc. The Casino Courier, a four-page paper, devoted to the park's interests, is issued weekly and is a means of getting considerable desirable publicity for the resort.

Park Property Sold

Rockaway Beach, N. Y., Aug. 6.—Steeplechase Park and other sites here recently changed hands. The Steeplechase site measures 500 feet on the boardwalk and is more than 300 feet deep. On it will be erected a 3,000-seat theater, a convention hall, a hotel and a bathing pavilion. This development is part of the boom now on at the beach. While the Steeplechase property adjoins that of

L. A. Thompson's Park, the sale does not in any way effect this big amusement park, according to Harry Tudor, manager for the Thompson interests.

Jones Finds Business Good

A. S. Jones, president of the Jones Manufacturing Company of Independence, Kan., manufacturers of the riding device the thriller, was a caller at the Kansas City office of *The Billboard* Thursday, July 30, while in the city on business connected with his company. Mr. Jones informed that business had been exceptionally good with the Jones Manufacturing Company this season and that in the past few weeks three machines had been shipped out to carnival companies, one to the Brodbeck Shows, one to George Schwable of the Schwable & Wallick Shows, one to the Cudney Shows in Texas, and one to the J. L. Landes Shows. Mr. Jones has other business interests in Tulsa, Ok., and is a former trouper.

Clever Publicity Stunt

Rochester, N. Y., Aug. 7.—The management of the Natatorium, immense outdoor salt-water swimming pool at Sea Breeze Park here, is awarding a \$10 gold piece each night to the finder of a lucky key. Each evening there are dropped in various parts of the pool eight keys, of which one will unlock a large chest on a diving platform in the center of the pool. The awards will continue to the end of the season, say officials.

Another Jersey Park

A company was recently incorporated in Trenton, N. J., for the announced purpose of establishing and operating an amusement park at Florence, N. J. The incorporators are John O'Donnell, Sr.; John O'Donnell, Jr., and E. M. Haedrich, Jr. The capital stock is \$125,000. The company has leased a tract of land at Florence Heights for five years.

Park Paragraphs

"Whistling" Fred Casabon is at Riverview Park, Detroit, this season.

Some of the parks report that, while crowds are large, not much money is being spent.

Hosack's Beach, near Blackwell, Ok., has been purchased by L. H. Wentz, an oil man.

The old parish fairgrounds at Houma, La., are being converted into an amusement park. The dance hall has been made over and other improvements are in progress.

After playing a successful season of park and celebrations the Three Famous Russells are now resting at their cottage at Farmersville, O., prior to starting their fair season.

Willard F. Rodman, employee of a concession at Seaside Heights, N. J., writes that the resort is having an excellent season, and that it seems destined to become one of the favorite playgrounds of the Atlantic Coast.

Charles Keating, manager of the Side

Show at Dreamland Park, Newark, N. J. reports that Earl White, known as "Atlas, the iron-jawed boy", recently played a two weeks' engagement in the side show, his feats of strength going over big with the crowd. Lew Ward, Punch and Judy worker and black-face comedian, also played there for two weeks recently.

Shady Grove Park, near Connellsville, Pa., is experiencing one of the most successful seasons in its history. Many picnics and outings of fraternal orders and other organizations have been held at the park already this summer and many others are scheduled from now until Labor Day.

Cliff Liles, manager of Lakewood Park, Bonner Springs, Kan., was a recent caller at the Kansas City office of *The Billboard* and was very enthusiastic over the success the park is having this year and the nice line of picnics that had been held there.

Harry Vane, the old New York Hippodrome man, has an auto race on the Boardwalk at Keansburg, N. J., floor lamps being the specialty on his stand Eugene W. Deely has a coffee-pot stand at the same resort, and Samuel McClung operates a waffle-dog machine there. All three of them report business quite satisfactory.

Wm. M. Hamilton, inventor and maker of the pacemaker, a game of skill, and formerly of Coney Island, N. Y., is now operating one of his games in Carlin's Park, Baltimore, Md. his nephew, Alfred K. Reese, looking after things for him. Bill expects to have an announcement to make to the show world before 1925 is over that will make folks sit up and take notice.

Capitalizing Popularity Contest
(Continued from page 133)

judging contest and prize award on Inland Empire Day of the fair. This feature has proven more valuable each year and will be promoted to the limit this fall.

Concessions will be confined principally to home talent, according to reports now at hand. While it is believed approved games and wheels will be allowed on the midway this year, after a lapse of six years, it is hoped to turn the profits into charitable and semi-charitable channels in the future.

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Motor Drive, \$275.00

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W. T. LETTS BOX & COOPERAGE CO.
ST. JOSEPH, MO. AND OKLAHOMA CITY, OKLA.
Patent Right or State Right for Sale.

PARK Wanted To Lease or Buy

With or without equipment. Drawing population must be at least 100,000 in radius of fifteen miles. Address BOX D-338, care Billboard, Cincinnati, Ohio.

Fair Notes and Comment

(Continued from page 133)
'clock in the afternoon practically every concession on the ground had sold out.
The fair management thinks this is a good omen for the fair August 11-15, and that the wonderful program arranged will attract bigger crowds than ever before.

The Conneville Military Band will furnish music this year for the Great Dawson Fair, which will be held September 16-19, inclusive, at Dawson Driving Park at Dawson. The fair association has closed the contract with W. C. Bishop, business manager of the band.

The band will be composed of 27 pieces under the leadership of George Sliver and will include male voices and soloists. This is the first time in many years that the Fair Association has engaged a local band for its annual event. Pittsburgh furnished the music for the past three years and previously Ohio outfits were engaged. This year the band will not only play thruout the day, but will furnish music for the vaudeville and fireworks displays nightly.

The Conneville band has furnished music for the past few years for the Great Hagerstown (Md.) Fair and given real satisfaction. The Band will book other fair dates in the Tri-States this year.



The New Improved Drink Powders

ORANGEADE

Grape, Lemon, Lime, Cherry, Strawberry and Raspberry
60 GAL., or 1,200-GLASS SIZE, \$2.25 PER LB., 6 LBS. FOR \$11.50

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CLOUD-IT, the compound for making Orangeade cloudy, \$1.00. Our powders are the richest that money and experience can produce. We could make cheaper powders, but we do not think it advisable.

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DAY AND NIGHT—CALUMET COUNTY FAIR

SEPTEMBER 16, 17, 18, CHILTON, WISCONSIN.
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THE MISSISSIPPI GULF COAST FAIR

SOUTH MISSISSIPPI'S SHOW PLACE.

Will have the biggest, best Fair in this section the latter part of October. We are open for high-class Free Attractions, a Carnival and good race horses. Show people get in touch with me at once. There is the biggest boom on the Gulf Coast you ever saw. Come down and get some of the money. Dates held open to fit better class attractions. GLEN FLEMING, Manager, Gulfport, Mississippi.



By THE MUSE

(Communications to 25-27 Opera Place, Cincinnati, O.)

The personnel of the Florida Syncopators, en route to the Demorest Stock Company, is Frank Higgins, Vernon Frank, Paul Jackson, O. P. Johnson, Frank McDaniel, John Dutrow, W. E. Patzold, Ray Earles, Bob Demorest and Bob Feagin.

The Coast-to-Coast Quartet, of St. Marys, Pa., write that so far their tour from coast to coast has been a success. The dance arrangements go over well. They travel by auto, sleeping and camping out in tents. The roster: Harold and Leo Kronenvetter, saxes; Joe Malloy, banjo, and Tex Krouse, drums.

Carl R. Schmuck advises that he had the pleasure of hearing Prof. Vic Graham's 12-piece band with the Bob Morton Circus at Enid, Ok., recently, and says that Vic has a real band that is playing some pretty good stuff. At the time of writing Carl was en route to Winnipeg, Can., to join Leo Gartner's Symphony Orchestra.

The Vendome Splash, a pamphlet newspaper published by the Vendome Plunge, Sulphur, Ok., comments highly on the work of the orchestra there, the Boomers from O. U., and goes on record to state that it is the hottest band in that section. The Splash attributes a lot of the success of the pool and dance hall to the drawing powers of these boys. Mott Kays is manager, Curtis Smith, director, Bo Curry, drummer, Buryl Lott-ridge, banjo, Bryon McFall, bass, Al Bonnell, trumpet and vocalist, J. D. Wade, trompet, Wilson Bishop, trombone, Cecil D. Carothers, and J. K. Wilkinson, saxes.

Glen E. Carraway reports that a new organization, in name only, is now touring the South under the name of Mart Britt and His Orchestra. The personnel, Glen E. Carraway, trumpet; Bob Gilliam, trombone; Harold Moffett, drums; John Langley, sax, and clarinet; Duke Cantrell, sax.; Eddie Stiles, piano; Ed Marasco, sousaphone, and Mart Britt, banjo. They are reported to be meeting with success on all sides. The bunch is making headquarters at Jackson, Miss. The majority of the members of this orchestra were formerly with the Watson Bell Hoops, a popular dance organization.

Craven's Golden Gate Band, of Des Moines, is reported to be drawing the biggest business in years at White Pier, Clear Lake, Ia. They will close their third season there September 15 to make a tour of the leading vaudeville circuits, returning to Clear Lake for their fourth season in 1926. The personnel: Clarence F. Craven, piano; Paul G. Beebe, sax.; Darrell Sheffield, sax.; Clark Warren, trumpet; Evan Tass, trombone; Gilbert Vanostate, banjo; Gordon Leach, bass, and Floyd Shiflet, drums.

Robert M. Turner, manager of the Chicago Nite Hawks Orchestra, dance and radio artists, now at St. Louis, has booked the Belmont Theater there previous to a vaudeville tour which begins Labor Day. The personnel: Gus Hausman, piano-director; Fred Mueller, violin; Curtis Young, banjo; Henry Pikes, sax.; Chester Walk, sax.; Mike Ramsin, trumpet; Wayne Smith, trombone; Hank Lang, trumpet; Ed Kassing, tuba; Al Furst, drums, and Howard Thomas, specialty dancer.

Ralph Parks and his Luna Park Orchestra are enjoying an exceptionally good season at Luna Park, Houston,

Tex. The band broadcasts every night from WSAV, Luna Park station, and their programs are receiving much favorable comment. Bill Mullins, radio star and entertainer, is on hand every night. The roster: Johnnie Harrison, drums; Teddy Skiles, trombone; Hugh Smithers, trumpet; Gerald R. Bittick, banjo-violin; Bill Mullins, sax-clarinet, and Ralph Parks, piano, director and manager.

The Roberts Sisters' Orchestra, a five-piece orchestra of Chicago, is at the Hotel Miramar, Pass Christian, Miss., and the Hotel Belmar, Biloxi, Miss., for the summer season. This orchestra was on the Coast last winter and was very popular. The members of the orchestra are: Flute, Nona Roberts; piano, Edna Merritt; violin, Lila Groff; cello, Katherine Roberts; harp, Alice Locklin. The Misses Nona and Katherine Roberts have a number of specialties on the marimba. This orchestra has in the last few years filled engagements at the Gayoso Hotel, Memphis, Tenn.; Kolb's, at New Orleans; The Galvez, at Galveston, and in vaudeville.

The Bay Staters, formerly the Vincent Lopez Society Orchestra, are touring the New England States and finding business good under the management of E. Jos. La France, who organized this combination shortly after leaving the Lopez banner. La France states that past business proves he has a real orchestra, including singers, dancers and entertainers, featuring Sammy Baldwin, the "dancing demon" of the Irene and Mary show. Norman Hanley is with it and has trouble playing below high C, so he says. The lineup: Arthur White, sax.; Sammy Baldwin, sax, and dancer; Frank Higgins, sax, and clarinet; Joe Bertrand, banjo and blues singer; Norman Hanley, trombone; Billy White, trumpet; Manuel Ortiz, trumpet; E. Jos. La France, tuba and singer; Cy La France, director, and Geo. Raiche, drums.

George M. Smith, of Smith's Entertainers, informs that the band is going over big at Pine Garden, Iron Mountain, Mich., and he has added a tuba to the lineup, which is: Geo. W. Smith, saxes.; Clair Ramsey, saxes.; Bob Anderson, trumpet; Jack Frescoe, slide; J. Creviere, banjo; Ray Obel, drums; Elmer Nett, piano, and Doc Baird, bass. The bunch is working an eight-month engagement with the Stecher Bros. Booking Agency thru

Wisconsin and Michigan at all the leading resorts. A photo of the gang reveals that they are all neatly garbed in white "gob" uniforms.

The fund for the marker of that grand oldtimer, Gabe Boone, has been increased to \$42.35 by the receipt of \$20.35 from Ray M. Wood, who took up a collection on the Cooper Bros.' Show. Ray opines that if someone on every show started a collection for the fund it would soon reach proportions big enough for a monument. Among those on the Cooper Bros.' Show who contributed are Ray M. Wood, James Irwin, Lee Smith, Charles Thomas, C. B. Clark, Tom Ford, Spivens, C. Bond, A. Sakolove, Jos. Graham, Robert Cook, Bob Peasley, Marcus Brooks, Mrs. Amie Lewis, Owen Lewis, Denny Helms, Geo. Whittier, C. E. Walker, Berne Waters, James Sperry, Doc Leon, Herman Bernal, LeRoy Smith, Dallas D. Davis, N. A. Crow, Mills, Pumont and W. R. Cook. Many thanks to all of them.

From London Town

(Continued from page 56)

prietors and Managers' Association, \$5,150,000. Added to this we have the uncharted figures relative to about 3,000 active cinemas in this country. With this data it rather comes amiss when Government Departments and Parliamentary dignitaries think the show business is of no account.

Pros. Here and There

Harry Claff is back from Australia and looking as contented as ever. He speaks very feelingly of the late Mrs. Ford, mother of our only Ed. E. Ford.

Governor Sir James O'Grady, K. C. M. G., writes me saying that he hasn't heard from his bosom pal, Sydney Paxton, for ages, and wonders in what part of your country "our Syd." is. Jim's address is Government House, Hobart, Tasmania. Now then, Sydney!

Fred Barnes was playing the Stoll Ardwick Empire the other day and pulled a funny one on the audience. He had done his usual three numbers. In front of the "tabs" he told the folk that he would oblige with his latest successes. There was no response from the orchestra pit, tho' Fred's music had not been cleared from the music stands. Nevertheless the musical director was adamant and wouldn't put over the other

ADDITIONAL FAIR DATES

Table listing fair dates by state: ALABAMA, CALIFORNIA, COLORADO, CONNECTICUT, GEORGIA, IDAHO, KENTUCKY, LOUISIANA, MICHIGAN, MINNESOTA, MISSISSIPPI, OHIO, OKLAHOMA, PENNSYLVANIA, SOUTH DAKOTA, VIRGINIA, WISCONSIN, and GEORGIA.

number. The result was that Fred got the sympathy of the audience and the house management got the blame. Oh no, there was plenty of time.

Charlie Austin was on the same bill with his new show Parker the Sailor. It's the usual type of Austin show and got the solid laughs. By the way, Stoll is getting the benefit of the once-a-night musical comedy program inaugurated at the Palace, Manchester, as they have to get rid of their acts and they get Stoll to take them over from them at Sir Oswald's price.

Barry Lupino has quit the Dairymaids and is back again in vaudeville with his brother Mark. Barry is always evolving splendid ideas for the advancement of things and belongs to all sorts of the latest clubs or stunts. Good advertiser is Barry. Ask Stanley.

Connie Emerald, who accompanied her husband, Stanley Lupino, to the States, is a vivacious little blonde and as a type of the British serio should do very well. She remained in the unfortunate Hippo show after Stanley quit.

Arthur Reece, who will always be remembered for his Sons of the Sea, is still revuing, but 'tis a pity that he haven't a very more of these character or actor vocalists on the halls. Arthur is not so prolific with his "Lord Mayoring" now as he used to be. You see Arthur is a "leette" bit older.

Lola Krasavina is sailing for Buenos Aires. She is English-born and her family name is Wolkowsky, but Lola does an Anglo-French act and gets them with her catchy accent. She was a very big hit when Harry Marlow played her at the Royal Show at the Coliseum.

Fred Duprez is back again doing a single and has advertised his intention of selling his Mr. Manhattan production, lock, stock and barrel. There have been many shows of this heavy expensive type coming off the road simply because the receipts are not sufficient to make the traveling worth while. Not that we infer that Fred hasn't picked up a heavy bank roll and paid a hefty sum over to the Income Tax fellows. Curse 'em.

Joe O'Gorman, who has just come thru a very successful tour with the revival of Irish and Proud of It, says that he is going to retire.

George Bass is still scoring heavily with Mr. Tickle, M. P., but he's on flat salary, so he hasn't got to do the figuring out of the profit and loss account if any. It costs around \$2,000 for salaries alone and it is a touring show. Julian Wylian is the man responsible.

Here's the latest revue title, The Income Tax Man. Good Lord, who'd go and see such a gent—for pleasure? Most pros. at the moment are hiding themselves away in concert parties or trying little summer speculations on their own, but they are not advertising their whereabouts to their nearest or dearest.

Advertisement for S. F. Perkins Aerial Adv. Kite & Balloon Company. Includes text: 'FIRST KITE TO LIFT A MAN IN AMERICA', 'SKY-HIGH' ADVERTISING FROM BALLOONS AND SCIENTIFIC KITES, and 'USED BY THE UNITED STATES GOVERNMENT'.

WANTED SHOWS, RIDES, CONCESSIONS, BIG CARNIVAL COMPANY. For YELLOW MEDICINE COUNTY FAIR, Canby, Minn., September 21, 22, 23. Write F. E. MILLARD, Superintendent Concessions.

WANTED Shows, Rides and Concessions. Wheels open. Price reasonable for ex. on Rides and Shows. PERRY CO. AGRIL. SOCIETY, Newport, Pa. M. L. Ritter, Secretary.

SMALL CARNIVAL WANTED for Washington Co. Colored Fair, Springfield, Ky., Sept. 10, 11, 12. Second largest colored fair in Kentucky. Special trains from Louisville. S. E. DAVISON, Secretary.

USE MINTS AND CHOCOLATES FOR PREMIUMS. Flashy packs. Sensational values. 10c brings samples. Always a winner. HELMET CHOCOLATE CO. Cincinnati, Ohio. End your correspondence to advertisers by mentioning The Billboard.

PIPES FOR PITCHMEN

BY GASOLINE BILL BAKER

(Communications to 25-27 Opera Place, Cincinnati, O.)

"Crossword" (sometimes puzzling)? "No!"

This is about the middle of August. This for the good of the fellows who have failed to "realize" it.

LIE CONTEST
"I have all the kale I need!"—JAMES SELAMON.

Hear that Koo Koo Davis recently joined another hustler, Brewer, with a new line.

Evidently there is a large automobile plant at Green Island, N. Y., that functions as an aid to overcoming unemployment.

It has three shifts of workmen, working eight hours each.

One of the boys wrote a pipe from Albany, N. Y., July 26 in answer to one that had appeared in a recent issue, but forgot to sign his name. Let's have it, ol' top.

Dr. Roberts Marlow, of the Marlow Distributing Company, writes: "Recently met Dr. Ward in Chattanooga, one of the finest medicine men I ever had the opportunity of meeting. He sure has a nice outfit and he knows how to treat visitors and works clean. Met Dr. Frank Howell in Knoxville, Tenn., another fine fellow. Also met Yon, the pen worker, in Knoxville, another real pitchman."

J. Sindar, handling the Ingersol razor-blade stropping outfit, has been spending a few weeks in Cincinnati, visiting offices, and during his visit to *The Billboard* last week stated he had been having excellent success. He came down from Detroit. Sindar for many years, at intervals, has followed the pitch game with various articles, periodically dealing in real estate and in other business.

Sam C. (Gummagahoo) Hayes, veteran knight of the tribes and keister, has been in and around Cincy the past three weeks, after working his way northward from Memphis, Tenn., out of which city he operated some time on Saturdays, is this week making the fair at Carthage, O. During a visit to "Bill" last week he stated that business has been steadily showing an upward trend with him, and

TIRES—TUBES
Have Advanced in Price, Causing BIG DEMAND FOR REPAIR KITS. DEMONSTRATORS, AGENTS, DISTRIBUTORS EARN BIG MONEY. SELLING SUPREME NO-CEMENT White Rubber Self-Vulcanizing Tire and Tube Patch. Takes a moment to demonstrate. For particulars and new prices of Supreme products write THE SUPREME PATCH MFG. CO., 135 Winder Street, Detroit, Mich.

UPPER BUTTON PACKAGE
Send 25c for Sample and Prices. J. S. MEAD, Mfr., 4 W. Canal St., Cincinnati, Ohio.

Amber Unbreakable Combs
LARGE DRESSING. \$20.00 PER GROSS. We make 'em. Write for Catalogue. BARNES THE COMB MAN, 24 Calender Street, PROVIDENCE, R. I.

LAYS FLAT RADIO
A MONEY-GETTER! Try it and see. Pitchmen—Demonstrators. Radio Stroppler holds and sharpens all Safety Blades. Stroppler, \$3.00 Gross; Hope, \$3.00 Gross. 16x1 1/2-inch Leather Strop, \$9.00 Gross. Sample Set, 25c. 25% on C. O. D. RADIO STROPPER CO., 718 North La Salle St., Chicago, Illinois.

Mail Order Business!
At Home Selling EUROPEAN BONDS. Big profits. Big sales. We start you. \$1.00 brings 100 Samples, Bonds, Banknotes and Coins. Circulars free. HIRSCH & CO., 70 Wall St., N. Y.

NOW IS SILK KNIT TIE TIME
BIG FALL AND XMAS BUSINESS GETTERS AND PROFIT MAKERS. Right from our looms. Latest colors and designs. Guaranteed 100% pure Rayon. Nifty weaves. No dead ones. GROSS, \$30.00; DOZEN, \$3.00. Seconds, 6 Dozen, \$9.00. No less sold. RAYON KNIT TIES (a bit Mercereized). Dozen, \$2.10; Gross, \$24.00. PURE SILK FIBRE ACCORDION KNIT TIES. Gross, \$33.00. Sample Dozen, \$3.10. (\$5.00 Deposit on Each Gross. No Checks.) MEN'S FIBRE SILK HOSE, \$2.25 Sample Doz., \$25.20 Gross. Prompt shipments. Don't delay. Write Today. Orders filled instantly. Your profits start at once.

LOUIS MOORE KNITTING MILLS, 121 E. Fifth Street, CINCINNATI, O.

Jumbo Red Black Tips Getting the Money, \$66.00 Gross

OBED
Climax Front. Snug Back. You all know my Button Sets get the money. Forster's Gold Medal Set. Gross Sets..... 25.00 New Climax Potato Knife Set. Gross Sets.....\$23.00 KNIFE SHARPENERS, \$2.00 Gross up. Send for new Catalogue. **KELLEY, THE SPECIALTY KING, 407 Broadway, New York**

Those Who Sell Medicine SHOULD BE INTERESTED
Where Do the Successful Medicine Workers Get Their Medicine?
Write for Catalog.
The DeVore Mfg. Co.
185-195 E. Naghten St. MFG. CHEMISTS Columbus, Ohio
"OUR CUSTOMERS ARE OUR BEST ADVERTISEMENT"

Demand OAK Toy Balloons

In the Blue Box with the Yellow Diamond Label

EACH week OAK Brand jobbers receive shipments of fresh stock and can furnish these striking new Toy Balloon numbers. OAK Balloons are proving to be leaders everywhere because they embody the very highest type of quality and workmanship. Their vivid, brilliant colors as well as elasticity and inflation strength are retained, and they keep in stock exceptionally well. Be sure to specify the Blue Box with the Yellow Diamond Label.

Souvenir of the Fair

A particularly appropriate series of four different designs, specially adapted for use at fairs. Designs are exceptionally striking and this series is certain to bring quick and profitable sales.

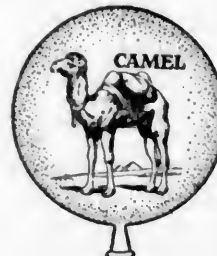


Patriotic

Two-color effects on contrasting two-color Balloons, featuring our three most popular Presidents—George Washington, Abraham Lincoln and Theodore Roosevelt. Very pleasing.

Animal Transparents

Accurately drawn animal figures on balloons of vivid, single, transparent colorings that have educational value in addition to providing amusement.



Tri-Picture

A brand-new series of assorted brilliant-colored Balloons, each imprinted with three different animals in contrasting colors. Designs are separated into three panels by an attractive bar of contrasting color running from top of balloon to the neck. Very popular.

"THE BALLOON MAN" Sent Free

Street Men should send two-cent stamp for beautifully printed copy of "The Balloon Man"—an interesting poem by Hal Cochran, which we have published in a striking folder, reproduced in gold and colors. Write today!

The OAK RUBBER CO.

RAVENNA OHIO.

OFFICES (For Service to Jobbers Only)
NEW YORK CITY—45 East 17th St. CLEVELAND, OHIO—732 National City Bank Bldg. (Export Dept.)
CHICAGO, ILL.—123 W. Madison St. TORONTO, CANADA—Koltun Rubber Co., 505 King Street, East.
KANSAS CITY, MO.—3205 Broadway.
DALLAS, TEX.—Santa Fe Term. Bldg.

A WINNER FOR FAIR WORKERS



STILL GOING STRONG! Can be sold for 15c and up. Packed in brightly colored envelopes, 18 in. long by 4 in. wide. Pat. Nov. 25, 1924. Send 25c for Sample of our new Improved model Toy Aeroplane. \$8.00 PER GROSS. 25% deposit with all orders, balance C. O. D. Manufactured by NATIONAL TOY AIRPLANE CO. 611 Broadway, NEW YORK, N. Y.

SMOKER STANDS



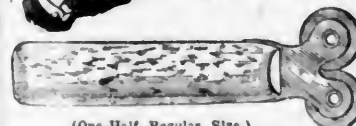
All metal—beautifully finished in antique bronze and verti-green. Each stand equipped with light amber glass tray, match box holder in center. 26 Inches High Just the Flash you want \$1.00 EACH in Dozen Lots Packed, unassembled, 6 to a container, equally assorted. Samples, \$1.25 Each Prepaid. TERMS—Cash with order. SIMPLEX SPECIALTY CO. Dept. 604 E 290 Broadway New York "LILY"

Silk Knitted Ties



ARE FAST SELLERS EASY TO MAKE \$15.00 A DAY Selling our regular 35c, 50c, 75c and \$1.00 sellers for the price of \$1.50, \$1.75, \$2.00, \$2.50 and \$2.75 per Dozen. All these SILK and KNITTED TIES sell like wildfire. You are sure to undersell everybody. Latest styles in BUTTERFLY BOWS at \$1.50 per Dozen. NOVELTY SPORT BOWS for the price of 75c, \$1.00, \$1.25 and \$1.50 per Dozen. PRINCE OF WALES FAVORITE CRAVAT, \$3.50 per Dozen. ANGORA and FIBRE MUFFLERS, 50c, 75c and \$1.00 Each. All are \$1.50 at \$2.00 sellers. 25% deposit with all orders. WRITE TODAY for full details American Cravat Exchange 621-A Broadway, NEW YORK CITY, N. Y.

YOU CAN MAKE MONEY WITH THIS WINNER O. K. KNIFE SHARPENER



(One-Half Regular Size.) This Sharpener is a sure cure for dull knives. Just the thing for Canvasers, Pitchmen and Demonstrators. Single Gross, \$4.50; 5-Gross Lots, \$4.25 Gross. Prices F. O. B. New York. Weight, 7 lbs. per gross. Sample, 10c, postpaid. Send for free price list of other good sellers. CHARLES UFERT, 133 West 15th Street, NEW YORK.

PAPERMEN

We have the fastest selling Labor Paper ever put out. Petitions and sample copies that help sell it. The boys are collecting \$100.00 per day with "Friend of Labor". Also "Radio Sun", America's big radio magazine. Paper receipts, collect \$1.00 to \$1.00. Also thirty trade papers, thirty-one receipt, all good sellers, such as Beauty Shop, Restaurant, Smeed Metal, Battery, Hotel, Well-Being, Garage, Filling Stations, Painters, Silk Dealers, Butchers, Grocers, Bakers, Soda Fountain and sixty-five others. Write us now for full particulars and get lined up for some big money. COMPTON BROS., Box 96, Findlay, D.

1000 Two-Color Gummed Labels \$1

Send \$1.00. These are regular gross-up special. We make all sizes and styles, conformable to most all requirements. Bright, attractive, accept orders free. Labels are made in our own factory. Write for sample. G. HARTLEY COOPER, Box 492, EL PASO, TEXAS

he was looking forward to a prosperous fall season.

If it were constitutional for the local merchants of a town combining and putting over the keeping of persons from selling other articles than they carry in their stores, or even selling some of the same articles at a lower price than they do, what a "powerful clench" the "combiners" would have, particularly if they could "govern" against the citizens' rights of overcoming hold-up prices by purchasing by mail order from outside individuals and firms.

Somebody (couldn't decipher the signature) piped that the King Comedy Company had played Van Wert, O., with a good performance and to a good business. The cast included: Dr. B. Horne, office, etc.; Billy King, lecturer; Wm. Morton and Sadie Fairchild, comedy and specialties; Musical Simms, blackface, cartooning and musical acts. Large crowds were on hand nightly, and the writer stated that Billy Morton, as producer, put on some dandy acts.

E. E. Burton recently piped: "Made the Centennial at Akron. It was fair. Sure had lots of company. Mr. and Mrs. O. C. Cox came in time to see the 'bunch'. Among the paper men there were Doc Ayers, Bradley, Donohue, Riley, Brewer, Stoffel, Imboden and myself. Only four of us stayed for the best days—Bradley, Donohue, Ayers and myself—as we worked Wednesday and Thursday to good business. I am now on my way to some of the New York fairs. Donohue and I will seek a few subs. en route. Let's hear from N. A. Reed, from Illinois."

Technically and rightfully, what difference is there in the agent of some "outside" manufacturing or jobbing firm calling at residences in a town to demonstrate the wares and take orders, and an agent ("drummer"—only an agent) of an "outside" wholesale house or jobber calling on the local storekeepers to take orders? Haven't the citizens the right to purchase from whoever they please? Are they spending anybody else's cash but their own? Have so-called "home-town" business men or officials the right to even indirectly restrict them regarding that privilege? If so, since when?

The main "knockers" against pitchmen selling their wares in a town (legitimately—there are hundreds of them who do) are selfishly inclined so-called "home-town" merchants, and their supporters are mostly weaklings (including officials) who "fall for the gaff".

Incidentally, saw a sign in a big store window last week, reading: "Straw Hats Reduced!" "\$3.98 to \$1.65!" Regarding the price quotation, is it assumed the reduction was below cost—even a margin of profit? And this sign was but one of many of like nature to be seen in a so-called "closed" town to street salesmen.

Clarence Heckendorn had not been heard from in some time—he "shot": "I have made Lansing, Flint and Detroit since I wrote last. Am now in Iona, Mich., for a short stay, then back to Grand Rapids, en route to Wisconsin. Found Lansing fair and Flint very good, but 'hostile'—no pitchmen there except a few passing thru and one fellow who sells a tire patch—I got by only because I worked on an educational basis. At Detroit I found an overflow—more than 15 at one factory. No doubt friends of 'Shorty' Treadway, of soap fame, will be surprised to learn of his marriage to a beautiful girl from Indianapolis, and they are planning a trip to Arizona soon. The Mrs. and I already have an 'addition to our family'—a new 'roadster' ('gas buggy'), and in a few weeks will head it homeward, to Houston, Tex."

Doc M. C. Bell piped from Sherman, Tex.: "Just finished working in the fruit and melon country and came home for a few days' rest. Old-time reunions are in full swing now and they are (Continued on page 140)

HERE IT IS!



GET ACQUAINTED KEEN EDGE HANDY SHARPENER \$5.00 Gross; \$4.50 in 5 Gross Lots; \$4.00 in 10 Gross Lots. Write for particulars or enclose 50c for sample of one of each size. Terms: 25% with order, balance C. O. D. F. O. B. New York City. Keen Edge Knife Sharpener Co., Inc. 127 Union Pl. (Cor. 14th St.), NEW YORK.

Big Profits!

Own your own business, set a pump in Key Checks, Eggs, Name Plates. Sample, with name and address, 25 cents. HART MFG. CO. 307 Degraw Street, Brooklyn, - NEW YORK.

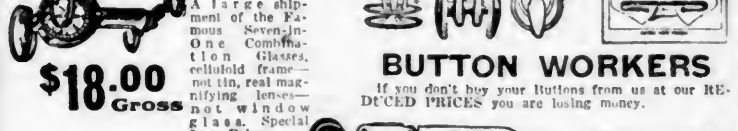
FOUNTAIN PENS From \$12.00 Per Gross Up Write for Our New "For-All" Jumbo Pen at \$30.00 Gross



SWISS DANCERS TAKING THE COUNTRY BY STORM Made of wood beautifully painted in flashy colors, with colored head feather and dress. \$12.00 GROSS No illustration can do this wonderful item justice. ORDER a trial gross NOW. You MUST come back for more. Sample, 25 Cents. 25% deposit, balance C. O. D.



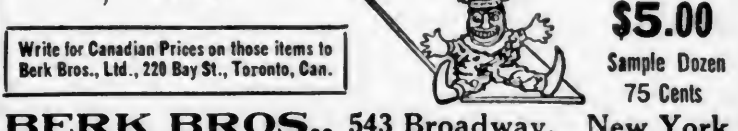
Just received, FAMOUS COMBINATION TOOTH PICK, EAR SPOON AND MANICURE KNIFE. Fast seller. Sample, 10c. Gross. \$4.00



Just Received A large shipment of the Famous Seven-Button Combination Glass, celluloid frame—not tin, real magnifying lenses—not window glass. Special Low Price. \$18.00 Gross



NEEDLE THREADERS Best on the Market. \$2.50



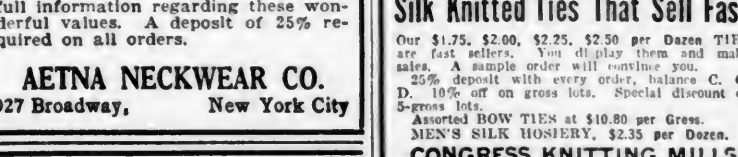
NEW SHIPMENT JUST RECEIVED Our famous PERLLESS 7-in-1 TOOL. Big seller. Packed each in box with illustrated circular and instruction sheet. Gross. \$16.00 TUMBLING CLOWN Will tumble and roll forever. Nothing to get out of order. A wonderful ten-cent seller. Per Gross \$5.00 Sample Dozen 75 Cents

Write for Canadian Prices on these items to Berk Bros., Ltd., 220 Bay St., Toronto, Can.

A CHANCE TO MAKE \$25.00 A DAY

It's very easy to sell our Men's Neckwear in the latest silk knitted and fancy cut silk four-in-hands, priced at \$2.00, \$2.40, \$2.90 and \$3.40 per Dozen. You can undersell everybody and make a fine margin of profit. Also Butterfly Bows, all new up-to-date figures, stripes and dots. Special at \$1.95 per Dozen. Write today for samples and full information regarding these wonderful values. A deposit of 25% required on all orders. AETNA NECKWEAR CO. 927 Broadway, New York City

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. 90—Heavy, five colors, pure gum Gaa Balloons, fifteen different assorted pictures on both sides. Gross, \$4.00. No. 70—Patriotic. Gross, \$3.60. Squawkers. Gross, \$2.60. Balloon Blimps, Gross, 25c. No personal checks accepted. 25% with order, balance C. O. D. YALE RUBBER CO. 16 East 17th Street, NEW YORK CITY.

400% PROFIT FAST REPEATER



Here is the fastest and biggest money-maker of them all. H. Milder, Wis. (15-year-old boy), has averaged \$67.00 to \$83.00 weekly for some time past. You can do better. FREE SAMPLES of whitest and lightest Shampoo ever made make it easy to get orders. With your first order for one gross we will include one gross of samples and one gross of circulars absolutely free. Write today for exclusive offer. GEO. SCHMIDT & CO. 238 W. North Ave., Dept. Z, CHICAGO.

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 your name and address, 30c. PEASE DIE WORKS, Dept. D, Winchester, N. H.

SIGNS, BANNERS, CARDS

Easily Painted with the aid of Letter Pattern. Simply draw around a letter pattern and fill in. Made in a large variety of styles and sizes at surprisingly reasonable prices. Send stamp for free samples. J. F. RAHN, 62433 Gross View Avenue, Chicago.

GO INTO BUSINESS For Yourself

Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Big Candy Booklet Free. Write for it today. W. HILLIER RAGSDALE, Drawer 42, EAST ORANGE, N. J.

BARR BRAND BALLOONS

Ask your jobber for "Barr Brand Quality Toy Balloons"—sold by dealers throughout the country. If your jobber can't supply you, write us to inform you of a nearby jobber. Samples sent on request.

The Barr Rubber Products Co.
Sandusky
THE BARR RUBBER PRODUCTS CO., Sandusky, Ohio, U. S. A.
Manufacturers of High-Grade Toy Balloons and Play-Balls.

GOOD FOUNTAIN PENS AT ALL PRICES

\$28 PER GROSS AND UP

14-K. gold-filled point. Self-filler with lever and clip and colored top. For both men and women. A quick seller at fairs and on the streets. Send 35c for sample Pen and complete information about these good items.

Medium and Jumbo Pens from \$66.00 to \$150.00 per Gross.

14-K. gold, iridium point. Black, red and mottled colors. Each pen carries this firm's guarantee. Write today. 25% deposit on all orders, balance C. O. D.

PIERCE PEN CO., 174-180 Worth Street, New York City

"I Made \$7000 in One Year"

Sworn Statement by Frank DePries

He further states that he has made \$900 in one month's time, \$500 in a single day, individual sales of 180, 114 and 105 machines at various times. Mr. DePries has been with our company 8 years. Smith of Minn. reports for one week—43 hours, 44 calls, 28 sales, and \$166.20 profit. Robey, W. Va., quit a job at \$175 a month and now makes \$500 a month with us.

AGENTS WANTED

We need more men like these, because the demand for our Super Fry-Fyter is growing by leaps and bounds. Sells to garages, stores, factories, schools, homes, hotels, auto owners. Approved by the Underwriters. If you are willing to work and ambitious to make some real money, get our plan. You need no experience, as we train you without cost for the work. No great capital required. Good territory going fast. Better write us at once.

THE FYR-FYTER COMPANY
833 Fry-Fyter Bldg., Dayton, Ohio

Approved by Underwriters
Any MAN can sell them
Used by U. S. Gov't, General Motors, Standard Oil, Ford Motor Co., and other big buyers.

"SIMPLEX" KNIFE SHARPENER

Sells for 25c

100% PROFIT
Does all the work of a Dollar Sharpener
Hardened and ground large steel discs. Guaranteed to last a life time
Sample of Simplex with demonstrating handle, sent upon receipt of 20c, Rapid 25c

SIMPLEX SPECIALTY CO.
290 Broadway Dept. 604 E. New York

"RAPID" KNIFE SHARPENER

Sells for 50c

Cut 1/2 ACTUAL SIZE. 10 DISCS.

SOAP FOR MEDICINE And STREETMEN

We specialize on Soaps and Shampoos for Medicine and Streetmen. Large assortment Stock Brands. Private Brands a specialty. Quality, prices and service unsurpassed. Over twenty-eight years in business at present location. Write today for price list and free samples.

INDIANAPOLIS SOAP CO., Dept. 8, INDIANAPOLIS, INDIANA

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Sell a line that sells to ALL MERCHANTS and make \$20 to \$50 Daily

Lose no time. Get this while it's fresh. Agents coin money. Every merchant buys this miniature loose-leaf Baby Billboard, oil painted in five colors. Be first and get the cream. But you must act today. Costs \$10.00 Dozen. Sells \$2.75. Profit, \$22.25. Send for a dozen today and get in the first big sweep now on. Sample prepaid, \$1.00.

DAVENPORT-TAYLOR MFG. CO.,
412 Orleans Street, Chicago, Ill.

STOP LOOK IF YOU USE

Glassware—Chinaware—Silverware

Send for my Catalog, which lists many excellent specialties in these lines.

ENTZ PREMIUM SERVICE
9239 North Oakley Ave., CHICAGO, ILL.

Medicine Men

We can supply you with the best selling Herb Package on the market, formula attached. Best medicinal qualities, backed by a bank draft guarantee. NUT-HERBS & IRON TONIC at special prices. Free coupons. Liniment, Nerve Tonic Tablets, Salves, Corn Cure and Soap, all under your own label. If you wish it. Service the Best. Ask Our Customers.

BECKER CHEMICAL CO.,
235 Main St. (Established 1890) Cincinnati, Ohio.

AGENTS — SALESMEN

You can make \$20 to \$25 daily selling our **PHOTO MEDALLION**

Send for our new Catalog and Revised Price List. **MEDALLION NOVELTY CO.,**
208 Bowery, New York City.

SAV "I SAW IT IN THE BILLBOARD."

Agents \$60 a Week

Send for a worn proof. Paid daily in advance. Bonus besides. 90c an hour for spare time. Write orders for brand new line of Insured Hosiery for men, women, children. 96 styles and colors. Written guarantee to wear 7 months or new hose free. Finest line of silks, laces, mercerized, cottons, etc. you ever saw.

Brand New Selling Plan
We deliver, or you deliver—suit yourself. Auto given to agents. No experience needed. Credit given. Write for samples.

WILKNIT HOSIERY CO., Dept. 1410 GREENFIELD, OHIO

AGENTS WE START YOU WITHOUT A DOLLAR

Famous Capastias Products—Creams, Soaps, Extracts, Perfumes, Toilet Goods, Household Necessities. Widely known line, 300 items, 100% profit, repeat orders enormous. We give agents big commissions. Experience unnecessary. Write today Carnation Co., 140, St. Louis, Mo.

Pipes

(Continued from page 139)

almost as thick as medicine shows, of which there are so many the folks almost have to wear badges to keep from selling to each other. Visited Doc Sam Ward last Wednesday night at Dennison and enjoyed one of those old-fashioned chicken suppers after the show. Eat? Those who didn't eat weren't there! The pipefest held forth until 2 a.m., then all drifted to dreamland. Those of our "bunch" present were my wife and I, E. G. Bryan, 'Sunshine' Mason, Doc Sam Ward and wife, Eletra Ward, Johnny Ward, 'Happy' McDonald and wife and Gayle Owens."

Notes from the Marshall Show—The Dr. T. R. Marshall Medicine Show, playing suburban towns around Washington, D. C., has been having good business despite bad weather. Members of the company have sure been some shoppers in Washington—even Dr. Marshall has added three new suits to his wardrobe and G. T. Ogden says he will soon own Washington, if his family makes a few trips into the city. Dr. Marshall showed himself a real good fellow recently, when he took the entire company in his large enclosed car to visit the Earl Woltz Players at Marshall, Va. Mr. Woltz has a fine outfit, with a swell new top; a fine bunch of people and puts on a real show. All went to the dressing room after the performance and a good old-time pipefest was enjoyed. Mrs. Woltz invited all to dinner the next day—all were "Johnny-on-the-spot" and had a fine feed. The Marshall Show has about four more weeks around the District of Columbia, then will make a long jump south, into Florida, where it will play about eight weeks around St. Petersburg—that is, if Doc don't spend too much time fishing. Master Frank Ogden has been ill for a few days, but at this writing is much improved.

Frank Keith writes: "The Keith Show is again under the big top for the summer season, after spending the fall and winter season in Oklahoma and Texas, which was one of the best seasons in that section of the Southwest. Closed the winter show at Cherokee, Ok., April 7, and began the long drive home to Baraboo, Wis., the morning of the eighth in a downpour of rain. Having made the trip with the bad road conditions thru Iowa and Nebraska in five and one-half days and distance of 1,270 miles, driving the house car along with the rest of the cars, believe it was making good time. Opened the tent season at Mt. Vernon, Wis., and despite extreme cold weather did a dandy business thru the entire week, except one evening. Are making 'week stands' again this season, in Wisconsin Minnesota and Illinois small towns, using feature photo plays and vaudeville. Was in Milwaukee a few days latter part of April and met Less Williams, Dr. Karras, Dr. Earling and others, and had a dandy visit with them all, especially Karras, who was doing office with me in Nebraska 23 years ago. We talked of the old days with Dr. Wm. Franklyn, one of the finest fellows in the world. I wonder where he is today, and should he see this pipe would be glad to have a line from him, as he was the best friend I have ever had. Baraboo (our home town) was a busy place this season, as there were four shows opening up from there, the three Holloway Brothers and myself. I would like pipes from all the oldtimers I used to know. We find plenty shows up in this section of the country at present. Had the pleasure of a day's visit from the Wm. Gross Medicine Show while they were showing at Verona last week. They came over and had Sunday dinner with us, bringing with them Mr. Hudson, Al Kitz and Mr. and Mrs. Gross. We visited

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Medium Size Unbreakable Red Lever Pen

Blue tops and bottoms, fitted with 14k gold-filled pen points. All workers.

\$20.00 PER GROSS

Send 25c for sample.

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LADIES' PURE SILK UMBRELLAS, with amber tip and amber bottom. Attractive handles. Popular colors. Per Dozen \$12.00
Less than Dozen Lots, \$1.50 Each

LADIES' GLORIA SILK UMBRELLAS, with amber tip and amber bottom. Attractive handles. In black only. Per Dozen \$10.00
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MEN'S UMBRELLAS, with curved handles, at the same price.
Remade with new frames and handles. 25% deposit, balance C. O. D. Less than Dozen Lots, send cash with order. Convince yourself of this extraordinary Special Priced Offer by sending order at once.

H. SEIDEN, 506 East 5th Street, New York.

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Clutch Pencil \$ 8.00 Gross
Fading Pocket Comb 8.00 Gross
Cigarette Cases, \$12.00 and 18.00 Gross
Soap Cuff Links, on Display Cards \$5.50 and 9.00 Gross
25% deposit on all C. O. D. orders.

ORIENTAL MFG. CO.,
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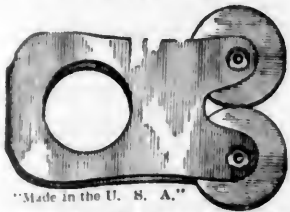
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ALIVE and ACTIVE

One of Nature's Greatest Curatives, and the latest selling novelty on the market for Corns, Fain, Sores and Swellings.

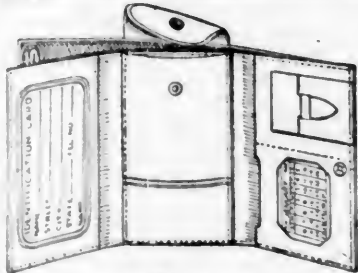
Price, \$3 - per 100, or 20 Single Beans for \$1.00. Quantity prices on request. Terms C. O. D. or 50% and balance C. O. D. No free samples. Display Ad. sends and circulation with order. **THE WINNERS SUPPLY CO., TULSA, OKLA.**

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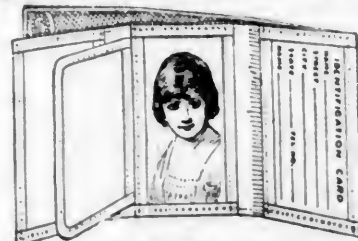


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\$3.00 Gross; \$2.50 in 5 or 10 Gross lots. Write for particulars or enclose 50c for sample of one of each size. Terms: 25% with order, balance C. O. D. F. O. B. New York City. KEEN EDGE KNIFE SHARPENER CO., Inc. 127 University Place, NEW YORK.



Get started selling KING BILLFOLDS. Write today.



No. 111. Five card. Large enough for R. R. Pass. 200 other styles. KING RAZOR & LEATHER GOODS MFG. CO., Indiana, Pa. B. B. Street.



RUBBER BELTS PEDAL PADS and KEY KASES

WIDE RUBBER BELTS, 8 1/3 Cents Each. First Quality Belts. Prompt Shipment. Wide Belts with Clamp Buckles... \$23.00 Gross. Belts with Eagle or Inland Gold Buckles... 12.00 Gross. Key Cases, Brown and Black... 12.00 Gross. Ford Pedal Pads... \$2.65 per Doz. Sets Belts can be supplied in 1 inch and 3/4 inch width. In plain stitched, ribbed or walrus style in either black, brown or gray colors. Terms: One-fourth cash with order, balance C. O. D. F. O. B. Gallien, O. Orders for one-half gross accepted. We ship same day orders are received. Service for patronage. Let us show you our quality and service. NATIONAL MAILING CO., Box 131, Gallien, O.



I Made \$21.00 In Five Hours

—writes Peter Werner of Chicago. "The first morning I started out I made a clear profit of \$21.00 in 5 hours. All I say is, 'How about a nice new shirt?'—show my samples, and the sale is made. Like Mr. Werner and many others, You, too, can make Big Money Selling Madison Better-Made Shirts direct from our factory to wearer. Part or full time. No capital or experience needed. We show you how to succeed. Every man a prospect. Easily sold. Over a million satisfied wearers. We deliver to your customers. You just take orders. Your commission paid in advance. Write for Free Samples MADISON FACTORIES 500 Broadway (Estab. 1885), New York, N. Y.

EASY MONEY

APPLYING GOLD INITIALS and MONOGRAMS ON AUTOMOBILES. It's the easiest thing today. ANYONE CAN DO IT. You simply transfer them from paper. Takes 5 to 10 minutes to make \$1.50 and costs only 5c. Write quick for FREE SAMPLES. RALCO SUPPLY CO., 1043 Washington St., Dept. 10, BOSTON, MASS.

MEN'S SILK SOX (Slightly Imperfect) \$1.50 Per Dozen

Sell fast 4 pairs for \$1.00. One dozen assorted sizes sent prepaid for \$1.75. One-fourth each with all C. O. D. orders. LONG-LIFE Hosiery Co., 325 South Main St., Los Angeles, Calif.

Advertise in The Billboard—you'll be satisfied with results.

the Geo. Engersar Show, Let Ole Do It, at Mt. Horeb, and found them doing fine. "The Andersons, Arch. and Grace, have again joined our show. These splendid people were with us last season and will be with us the remainder of the summer, probably the winner, too, in halls. They recently completed a 'home on wheels' (a dandy) and with others of the type on the show it produces a neat flash. At this writing we are expecting a visit from some old friends, Ben and Mertie Huntly, who wired from their home in Winona, Minn., that they would do so."

Early last week received some data from A. G. Holmes, correspondence secretary of the National Pitchmen and Salesmen's Protective Association, Los Angeles, as follows: A few notes from the N. P. S. P. A.

We had a big meeting Tuesday in spite of the hot weather. Out-of-town correspondence is keeping the officers busy and we are being well advertised among boys.

Louis Goldaber has left Los Angeles for Frisco and points north. He did very well with "babies in peanuts" and X-rays during his stay here; also he built up an acquaintance with some of the leading men of the town, Richardson, Chambers, etc.

"Doc" R. C. Finney has a wonderful chiroprody parlor on Main street. He works from the front and seems to be getting all the business he can handle. Go to it, "Doc"; we're for you!

Frank Markham wrote in from Sterling, Col. He sent a very comprehensive list of readers and conditions of the territory he has been working, and it seems that working privileges are varied all over the country—one city is good and the next one only a few miles off is "poison". Some day the pitchmen will get wise to themselves and then all towns will be workable.

George Silver is in Detroit, Mich. He reports that things are pretty good there. He wants to be remembered to all the boys, both far and near.

The association is nearly a year old now, and still growing.

And the following was in type, but crowded out of last issue: "The meeting was well attended last week and the different committees presented some very favorable reports."

"All of the cases pending have been continued to September 29. It looks a good deal as if the city is not very keen about having a definite decision handed down in some of the cases."

"We are getting many inquiries from pitchmen in different parts of the country and the association is growing right along. The N. P. S. P. A. is pleased to see that the boys in Texas have formed an organization for their protection and hope they will be successful in combating all the oppression that springs up in different towns from time to time. That is the only key to the situation (organization), and if the boys can only get that into their heads there will be more opportunities to go out and make a living than there are at present."

"A few of the boys are leaving town and there will probably not be a great number here between now and the fall. George Negus is leaving this week for a trip thru the Middle West. Louie Goldaber expects to pull out next Monday and quite a number of the boys are already on the road."

"Several of the knights have been working the shops in the Los Angeles neighborhood with pretty good results."

"It may interest the boys of pitchdom to know that Pipes of The Billboard are posted in the clubrooms of the association, and the boys derive a great deal

(Continued on page 142)

Pie Crimper and Trimmer \$3.00 AN HOUR EASY Selling Pie Crimpers & Nu-Style Egg Boilers. Write quick for prices on Magic Gas Lighters, Jiffy Egg Beaters, Knife Sharpeners and our 30 OTHER BIG SELLERS. General Products Co., Dept. SWS, Newark, N. J.

Buy Direct From Manufacturer with the reputation of best quality goods for lowest prices. A trial order will convince you. New Treatments in SILK KNITTED TIES. The Latest Designs and Shades. No. 136 \$1.75 per Dozen. Nos. 160, 165, 170 2.00 per Dozen. Nos. 250, 260, 270 2.25 per Dozen. SPORT BOWS. On Elastic Bands. Assorted Colors. One dozen on a card. Fits any collar. 90c per Dozen. 10% reduction in Gross Lots. 25% deposit, balance C. O. D. ROYAL KNITTING MILLS, 271 Congress Ave., New Haven, Conn.

Oil Workers! We are the largest manufacturers of this product in the world. Nice packages. Quality and quantity unsurpassed. Absolutely the lowest prices. GEL-TON-SA MEDICINE CO. 1016 Central Ave., Cincinnati, O.

Amazing New Trouble Lamp. MAGNET IN BASE STICKS WHEREVER YOU PUT IT. Illustration of a man using the lamp on a car.

Wilson Made \$47 in One Hour

STICK-A-LITE—a wholly new kind of auto trouble lamp—leaves both hands free to work! Magnetic base sticks tight on any iron or steel surface at any angle, even upside down. Reaches any part of the car. Can't fall or jar off—can't wear out. STICK-A-LITE'S usefulness is so apparent and its price so incredibly low that 8 out of 10 motorists buy.

In 20 years' manufacturing experience we have never seen anything to equal or even approach STICK-A-LITE for quick sales. Records are amazing. A schoolboy sold 35 in one afternoon. Merrill Clark, Toiler, Machiner and Stone each clean up well over \$200 a week, month in and month out. Wilson sold 56 STICK-A-LITES in one hour and thirty minutes—\$70 net profit, or almost \$1 a minute.

One Minute Demonstration

Amazing demonstration on any car in less than one minute. The effect is almost magical. Think! It sticks where you put it. Leaves both hands free to work. Throws powerful beam of light 250 feet. Trouble lamp, spotlight, a tonneau light and camp light, all in one.

Fast \$2.50 Seller Your Profit, \$1.25

Never waste more than one minute on a man who won't buy. Pass him up. There are plenty of others who will buy and buy quick. In one evening you can make a sum that represents the ordinary earnings of an entire week. Q. How many sales to garages alone can you make \$5,000 a year to you. Just one or two hours a day can double your income.



AGENTS—SALESMEN

Big Money Monogramming Cars. Make \$20.00 to \$25.00 Daily. Automobile owners want initials on their cars. You apply them while waiting, charging 25c per letter, three letters on each side of the car, six initials for the license in all for which you charge the car owner \$1.50, and you make \$1.45 profit. They could not get finer work if they paid \$5.00; then again, no sign painter could give them as nice a job as you could do without experience in 15 minutes. You can sell to individual auto owners, or you can sell to garage and supply stores complete display outfits, like the one illustrated, at big profits. 500 Transfer Monogram Letters in three of our most popular styles, with eight Borders to match and complete working outfit only \$5.00. Send money order or certified check. Outfit sent C. O. D. upon receipt of \$1 deposit. World Monogram Co., Inc. Dept. 1, NEWARK, N. J.

SOLICITORS AND ORGANIZERS. To enroll members in National League work for modification of Volstead Act. Live wires make good money doing this popular work. Special proposition for organizers, MEN and WOMEN. Apply NATIONAL AMERICA LEAGUE, Rm. 1107, 152 W. 42d St. (B'dway), New York City. The last "word" in your letter to advertisers, "Billboard".

Free Territory—Mail Coupon

Test STICK-A-LITE without cost. \$1.25 profits mount up to amazing totals. Find out why this low-priced, fast day and night seller means \$5,000 to \$10,000—even \$15,000 a year. Anybody, anywhere, can average four or five sales an hour. How much can you make? The sky's the limit. We actually hesitate to say because it sounds too good to be true. But let us send you the most amazing sales plan ever worked out. Judge for yourself. Save valuable time by sending \$2.00 deposit for demonstrator. This will be refunded if demonstrator is returned within 30 days. If you prefer send no money. Just mail coupon for full particulars. But act now.

Premier Electric Company Dept. 16-J, 1800 Grace St., CHICAGO, ILLINOIS. DISTRIBUTORS and Sales Crew Managers, write.

PREMIER ELECTRIC CO., Dept. 16-J, 1800 Grace St., Chicago, Ill. Send me without cost or obligation full sales literature on STICK-A-LITE. Place X here if you enclose \$2.00 deposit for demonstrator. () This money refunded if you return STICK-A-LITE within 30 days. Name, Address, City, State.

Balloons Flying Birds Whips Novelties. OF EVERY DESCRIPTION WILL BE FOUND LISTED IN OUR LATEST FREE CATALOG FOR 1925 - QUALITY PRICE SERVICE. These are the things which have made Gellman Bros. known to the Concessionaires and Novelty Men as the most reliable and dependable house to deal with. If it's new—we have it. Comparison proves you'll do better at GELLMAN BROS. 118 N. FOURTH ST. MINNEAPOLIS, MINN.

MAILED FREE

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VETERANS' SERVICE MAGAZINE 78 Watts St., New York. Service Men, Get Aboard! Work up regular monthly circulation route. Average sales over 100 daily at 25c. "Flag Rules Respects History", 3c. Sales 300 daily at 10c. "Patrol's Hand Book", also "Exit, Friends", 25c. Sales 300 daily. Other good ones. Samples free.

GLIM WORKERS and SHEET WRITERS



Per Dozen, \$4.25
Per Gross, \$50.00

LIBRARY SPECTACLES, ALL ZYLO-SKULL-FIT TEMPLES, fine quality, accurately ground and focused pure white lenses. Sizes 8 to 14 1/2 inches.

Per Doz., \$4.25
Per Gr., No Less, \$50.00

Write for our Illustrated Catalog of FLASH and SLIM JEWELRY, WATCHES, SILVERWARE and OPTICAL GOODS! Mailed free to you on application. Our prices are absolutely guaranteed lower than you can buy goods for from any other house in the world.

ALTER & CO., 165 W. Madison Street, CHICAGO, ILL.

MAKE \$40.00 A DAY!

Quality Knitted Neckwear Direct From Mills to You

You can build up a real tie business of your own by purchasing finely knitted Covington Cravats. Knit of best quality fiber silks in a large variety of beautiful, fast-selling, popular stripes, conservative shades and many others. Every tie full length and guaranteed to be the best at the price. Carefully finished to give longest wear. These ties sell for \$1.00 and more in all stores.

Easy 50c Sellers
Only \$2.00 to \$2.50 per doz.

You can buy better ties for less money from us because we make every tie we sell—in our own big neckwear mills. You pay no middleman's profit. At 50c these ties are wonderful values. You can make over 100% clear profit for yourself. To order—send \$1.00 cash for each dozen you want, and we will ship C. O. D. for balance, plus postage.

Or send full cash in advance and we will send ties to you, postage prepaid. If you find you can't clean up \$10.00 a day and more with Covington Cravats, send them back and we will refund your money. You take no risk. Satisfaction guaranteed. Order quick while present supply lasts.

COVINGTON CRAVAT CO.,
Dept. U-8-3, Covington, Ky.

MAIL THIS TRIAL ORDER NOW.

Gentlemen—I enclose \$..... as first deposit on dozen Covington Cravats. Please mail C. O. D. for \$..... plus postage. I understand I may return ties for my money, if not satisfactory.

Name

Address

City

State

U8-3

HERE IT IS—A BIG SELLER



Made of hard rubber, hand-somely chased, in two styles. Gold-plated point. \$28 Gross. Samples, 50c.

Same chasing with a 11-K. gold point. Fully guaranteed. Each pen in individ. box. \$6 Doz., \$60 Gr. Samples, 75c.

Ladies' and Gents' Sizes.

LATONIA PEN CO., 4317 McKee Ave., Latonia, Ky.



SELLS 1/2 GROSS EVERY DAY

He's going better than that now. And we've been talking about him over a year. A lot of other men are hitting around this mark. Now it's got to be a pretty good "poke" to sell like this. The Ferree No. 64s, illustrated, of genuine leather, is right—in quality, utility, price. Right because we are one of the largest manufacturers in this line. Right, for we know our business, have a low overhead. What's more, leather has taken a big jump, yet our prices are the same as last year. No 64s as well as several other Ferree items almost sell themselves, according to the letters we are receiving. MAKE A REAL PROFIT SELLING QUALITY POKES. WRITE FOR SAMPLE OF 64s QUICK-ENCLOSING 20c. IN STAMPS. Ask for Catalog. You'll never make a more profitable or better move.

E. H. FERREE COMPANY, LOCKPORT, N.Y.



Spark Plug Amplifier. Here's a new one as good as any and priced lower. Quantity prices low as 10c a set. Send 20c stamps for sample set of 4 and particulars.

GRANT MFG. CO.

Box R229

OMAHA, NEB.



WE MANUFACTURE THE NEW MARVEL CAKE DECORATORS

Featuring the Non-Leakable Rubberized Cloth Bag, eliminating the use of paper liners. Every housewife would like to decorate her own cakes, cookies, etc., in her home. Align yourself with this big item for the Fair and Department Store demonstrations. They are sweeping the country like wild fire. Send 50c for sample outfit and prices. Postively no free list. MARVEL CAKE DECORATOR CO., 1304 Fond du Lac Ave., Milwaukee, Wis.

THE NEW SELF-FILLING FOUNTAIN PEN

\$16.50 Gross



SAMPLE DOZEN, \$1.50

Colored top and bottom, 14-Kt. Gold-Filled Point; separate clip attached; Individual boxes. Army and Navy Needle Books, 5 Papers Needles, 9 Assorted Barbers.....\$3.50 Gross
Lady Gay Needle Books, 5 Papers Needles, 9 Assorted Barbers.....3.50 Gross
Each book in an individual envelope. Packed 3 Dozen to the box. Retail 25c Each. Deposit must accompany all orders. IRVING HANDLER CO., 32 Union Square, New York.

Thank You for Mentioning The Billboard.

Pipes

(Continued from page 141)

of satisfaction in reading them over every time they are in the rooms."

Hear that Freddie Cummings, of cleaner fame, has been working in the Cleveland district with "Sizz" and pops. This is probably Freddie's first trip east of the Indiana line in several years.

C. A. Buck "shoots" from Toledo: "For the boys who do not know it, I have my string of horses here for the meet, opening August 15. Pete Nissen, who formerly worked paper, has his two-year-olds here, coming direct from the Salt Lake City meet. I have not worked paper during the past 10 years, but I like to meet up with the boys when opportunity affords that pleasure."

Recent notes from Clark's Big Fun Show: The show is playing in New York State and has been having very satisfactory business, and the performance goes over with a bang. Following is the roster: H. E. Phillips, manager and lecturer; George West, black-face comedian and stage manager; Ward-Knight, sketches; Jack Hall, novelty acts and motion picture operator.

Jos. E. (Mike) Whalen recently "shouted" from Buffalo that he had made Dayton "rotten". Columbus no good, Toledo good, Lorain fair, Cleveland no good, Erie had a two weeks' permit on one of the best corners; then came to Buffalo. Met that oldtimer, George Covell, the king of demonstrators, sitting in his car and peeling spuds in a metropolitan store. It seems that business has been bad everywhere in this section. I am next going (next week) to Detroit.

Prof. C. Barnes postcarded from Fremont, Neb.: "Was in Valley, Neb., last Saturday and was 'bottled up' tight—they only wanted \$10 a day for pitching, and if entertainment was included that was extra. Am still working chemical cleaner. Would like a pipe from Frank Johnson, musician. In this part of Nebraska wheat was fair, oats fair, corn needs rain."

H. J. Taylor, well-known pen worker, recently migrated from Winnipeg, Can., to Cincinnati, where he is at present with the Louis Moore Knitting Mills, Inc., and was a pleasant caller on "Bill" last week. H. J. spent a part of last winter in Cuba (along with Fido Kerr and some others of the fellows), and it is possible that he will meander down

PERFUME SALESBOARDS



100-Hole Salesboard, 1 Flashy 6-oz. Bottle Eau de Cologne, 2 Flashy 4-oz. Bottles Perfume...\$1.50

FOR TRUSTY PLAN WORKERS.

Perfume put up in 24-vial box, 48c. Also in 30-vial boxes, 59c. 3 assorted colors and odors. Perfume Sachets, large size. Put up 20 Packets in Box, 36c Box. Brings in \$3.00.

- Unbleached Vial Perfume. \$1.75
- Gross \$0.75
- Doz. \$4.20
- Doz. \$1.00

Write by express. Cash deposit. WE SHIP FOR OUR 1925 CATALOG.

NATIONAL SOAP AND PERFUME CO.
512 W. Huron Street, Chicago, Ill.

SOME THERMOMETER!

10 INCHES WIDE, 80 INCHES LONG.



JUMBO THERMOMETER BAROMETER AND EIGHT DAY CLOCK

This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big success by selling advertising space on the "Jumbo".

\$100.00 FOR A DAY AND A HALF WORK

Display space in public places and on prominent corners is easily secured for this big "JUMBO" Thermometer. The fourteen advertising spaces go like hot cakes—some of our men sell out the board in a day and a half or less.

Write Us Today and Let Us Send You Full Details. CAN MAKE IMMEDIATE SHIPMENTS. THE CHANEY MFG. CO., SPRINGFIELD, OHIO.

"CRYSTAL" Self-Filling Fountain Pen

Writes like a \$10.00 pen
Send For Sample 50c

\$3.00 Per Dozen
\$32.00 Per Gross

Write for prices in larger quantities.

LUCAS BROS., Inc.
Exclusive Distributors for U. S.
223 E. Baltimore St., Baltimore, Md.

Free offer

THIS famous Bradley Railroad Watch is expertly adjusted, tested and guaranteed by million dollar factory. Each gold watch comes with 25 YEAR GUARANTEE. Wadsworth chain and knife to match included.

SEND NO MONEY
Pay postman \$3.87 and post when he delivers watch. Write MONEY BACK guarantee in every package.

FREE
Clear ring, set with 1-2carat, 33 facet diamond cut gem. Blue white and perfect. Write now, postal will do.

Garter Workers
YOU KNOW OUR GOODS.
Some high quality, but a new price for 1925.

\$7.00 Per Gross Bulk
\$7.75 Per Gross With Cartons

BILL BOOKS
No. 334—Red Leatherette Comb. Books. \$6.00 Full Size. Gross.

DEMONSTRATORS' SOX
No. 665—Good Quality Cattan Sox. All Popular Sizes. Black, Brown or Blue. \$1.50 Per Dozen Pairs. 25% deposit required on C. O. D. orders.

ED. HAHN, "He Treats You Right"
222 West Madison Street, CHICAGO, ILL.

QUICK PROFITS!

Selling the SHARPENETTE, the best razor blade sharpener made. Every man a prospect. A chance to "clean up" at the Fairs this season. Only 50c apiece in lots of 3 dozen. Order today. 25% deposit, balance C. O. D. Write now for complete information and additional discounts on this fast-selling necessity.

THE SHARPENETTE SALES CORP.,
25 Beaver St., New York City

Made in U. S. A.

MAKE BIG MONEY at 1925 FAIRS Wonder Wrenches

Opens Fruit Jars, Round or Square Cans, Bottles, etc. A wonderful demonstration specialty. Sells on sight for 50c. Send \$3.00 for trial dozen. Write for our low quantity prices on 30 OTHER BIG SELLERS

General Products Co.,
Dept. 5E, Newark, N. J.

FOR EVERY KITCHEN NEED—

FARM PAPERMEN

For Territory Covering Ohio to Maine, South to North Carolina—Fourteen States. Write to

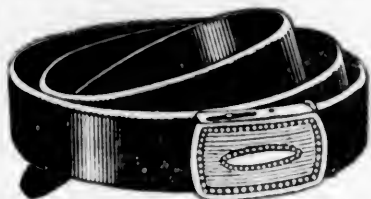
E. L. TUCKER
8 North Water St., Rochester, N. Y.

WE SELL German, Austrian, Hungarian, Russian and other foreign prewar and present Curricules and Bonds, JULIUS LOWITZ, 313 South Clark, Chicago, Illinois.

RUBBER BELTS RUBBER GOODS

Black, Brown and Gray, plain, stitched, waltus and pebble designs. 1" wide to 4 1/2" in length, complete with nickel-plated clamp buckles.

\$10.50 Gr.



COLLEGIAN BELTS
1 1/2 in. WIDE

Black, Brown, Gray, Blue, Red and Green, complete with lever clamp buckles. Latest styles in Collegian Belts

\$27.50 Gr.

RUBBER RUGS, 20x40

A high-grade and serviceable Rubber Rug (looks like a rag rug) in three colors, Blue, Pink and Green, with neat double border in White. Regular retail price, \$2.50. Sample, 75c.

\$7.50 Dozen

\$72.00 Gross

25% cash with order, balance C. O. D.

ROSSEN-NESSOR CO.
AKRON, OHIO

ATTENTION, CONCESSIONAIRES!



NOVELTIES

WHEEL GOODS

No.	Per Gross.	No.	Each.
B5302—Feather Pin Wheels.....	\$ 3.50	B4652—Ebonized Mantel Clock, 8-Day.....	\$ 3.75
B5173—Scissors Toys.....	2.75	B4651—Tambo Shape Metal Mantel Clock..	3.75
B5157—Paper Blowouts.....	2.30	B4639—White House Clock.....	1.75
B5209—Water Pistols.....	2.75	B6017—Rogers Nick. Sil. 26-Pc. Set, in Case	3.50
B5144—Tin Foot Balls.....	3.25	B6022—Rogers Nick. Sil. Set, 30-Pc., in Case	4.50
B5309—Tooth Pick Knives.....	4.00	B6016—Belmont 26-Pc. S. P. Set, in Case..	2.75
B5270—Jap. Folding Fans.....	3.00	B6089—Cracked Glass Barrel Wine Set..	5.00
B5153—Yellow Flying Birds.....	3.60	B6078—Silver-Plated 4-Pc. Chocolate Set..	2.75
B5284—Tissue Parasols.....	4.00	B6093—Silver-Plated 5-Pc. Tea Set.....	4.25
B5283—Tissue Parasols.....	7.00	B6067—Silver-Plated Ice Water Pitcher... 3.50	
B5308—R. W. B. Cloth Parasols.....	35.00	B5951—Ivory Handle 3-Pc. Carving Set... 1.65	
B5358—Skidoo Hats.....	7.00	B5952—Pearl Handle 3-Pc. Carving Set... 1.85	
B5115—Celluloid Dolls.....	3.50	B6082—Silver-Plated Fruit Bowl.....	1.50
B5114—Celluloid Dolls.....	4.50	B5940—Asst. Pearl Handle Intermediate... 35	
B5180—Tongue Balls.....	7.00	B9341—Dressed Dolls, 18-in., Wood Fibre.. 1.00	
B6245—Toy Whips, 27-inch.....	5.00	B9323—Plush Teddy Bear, 18 inch.....	1.50
B6246—Toy Whips, 36-inch.....	7.00	B9086—Nested Chinese Baskets.....	2.50
B4901—Gold Bead Necklaces.....	2.75	B6650—Overnight Suit Case.....	3.50
B4904—Glass Bead Necklaces.....	3.50	Beacon Topaz Blankets.....	3.25
B4900—Assorted Bead Throwers.....	9.00	Beacon Wigwag Blankets.....	3.50
B4922—Assorted Bead Throwers.....	18.00	Beacon Shawls, Fringed.....	4.50
B4910—White Shell Chains.....	7.50	Well-Ston Bridge Lamps.....	6.85
B4533—Jap. Decorated Cigarette Cases... 27.00			
B4520—Photo Cigarette Cases.....	15.00	Well-Ston Junior Lamps.....	9.50
		B5291—Jap Umbrellas, 32 inch.....	.70

We carry big lines Watches, Clocks, Silverware, Jewelry, Beads, Cigarette Cases, Penny Goods and Slim Jewelry for giveaways, Baby Pipes, Celluloid Buttons, Celluloid Dolls, Toy Watches, Rubber Balls, Balloons, Horns, Nolemakers, Whips, Canes, Paper Hats, Jap. Umbrellas, Combs, Pencils, Needle Packs, etc., Notions, etc.; Dolls, Paddle Wheels, Serial Paper Paddles, Hop-La Rings and Boxes. Yes, we carry Airo Balloons. Catalog free. No goods C. O. D. without deposit.

SHRYOCK-TODD NOTION CO.

824 No. 8th Street, - - - St. Louis, Mo.

HERE IT IS!!!



That Funny Little Hat With the Long Feather

No. 501—imitation Felt Hat, 8 in. long, with long (8 to 10 inches) colored feathers, \$3.40 per Gross, Complete. (Feathers and Hats come separate. Easy to assemble.) Sample Dozen, postpaid, 75c. 25% deposit required on C. O. D. orders.

ED. HAHN, "He Treats You Right"
222 West Madison Street, CHICAGO, ILL.

there the coming winter—altho this has not been decided.

Notes from the Robbins & Hart Medicine Show: The show opened its open-air platform season at Girardville, Pa., April 27. For about nine weeks it was hard going down in a district where there were about a dozen med. shows (in and around Reading), which claimed they were having big business, but the management took their word for it and let them have that territory all to themselves and jumped back to the hard coal region. Played two weeks in Lansford, Pa. to good receipts; two weeks in Beaver Meadows and two weeks in Weatherly to excellent business, and the show is now in Ashley, doing nicely so far. The roster: J. B. Robbins, Mr. and Mrs. C. W. Hart, James Martin, Mose Gaston, Harry Hamilton, Schwartz and Lauder, John and Hazel (a team), and Dr. H. L. Lantz, consulting physician, who is doing the office work. J. B. Robbins is doing the lecturing.

Notes From Craig Bros.' Show—The show is up in the Catskills in New York State and doing fine. We are handling the Ba-Ha-Ni remedies and working clean. It is playing return dates, as it (Continued on page 156)

AMERICAN EAGLE BUCKLES

"THE ORIGINAL EMBLEM", WITH THE "RED", "WHITE" AND "BLUE" ENAMEL COLORS.

With Rubber BELTS, \$15.00 gross
With Leather BELTS, \$24.00 gross

Complete line of Genuine Cowhide Leather Belts.
RUBBER BELTS, \$12.00 gross

With Roller or Lever Buckles. Colors: Black, Brown, Grey, Smooth and Waltus. One-third deposit on all orders, balance shipped C. O. D. Write for our new Catalogue.

PITT BELT MFG. CO.,
705 5th Avenue, PITTSBURGH, PA.

SILK HOSE

\$2.25 Per Dozen

We are running an advertising campaign on these Men's Hose and Agents can make from \$10.00 to \$20.00 a day easy. Very good quality hose. Can't be duplicated at the price. Money refunded if merchandise is not satisfactory. 25% deposit required on C. O. D. orders.

QUALITY HOSIERY CO.
1312 S. Halsted St., CHICAGO, ILL.

BEST BY TEST

KEEN-EDGE IMPROVED SHARPENER
"Made in the U. S. A."



\$2.50 Dozen, \$27.50 Gross, including Circular Guarantees. Cheaper in quantity. Write for particulars or enclose 50c for sample of one of each size. Terms: 25% with order, balance C. O. D., F. O. B. New York City.

KEEN EDGE KNIFE SHARPENER CO., Inc.
127 University Place, NEW YORK CITY.

New MARVELOUS ONE-MINUTE CAMERA.

Takes and finishes pictures inside the camera in one minute. Agents wanted. EXCLUSIVE TERRITORY. Make money selling these wonderful cameras or taking photos, or both. Two models. The "CROWN" takes photos 2 1/2 x 3 1/2 inches. The "ACME-GROWN" takes four different sizes—3 1/2 x 3 1/2, 2 1/2 x 2 1/2, 2 1/2 x 2 1/2 inches. No experience necessary. Anyone can operate them. Write today for special offer.

CROWN MINUTE CAMERA CO.,
Dept. 939, Norwalk, Conn.

Streetmen Agents Demonstrators

Sell Something Absolutely New. Something Novel
THE "CLASSY" LACE FOR SHOES
(PATENTED)

Sells on sight. Every pair of feet a sale. No knots or haws to tie or untie. Convenient, comfortable, quick and healthy. Adjusts itself to every movement of the foot.

Plenty of Profit. Carry Your Stock In Your Pocket
Write for samples and prices.

ACME M. G. MFG. CO. (Specialty Dept.) NEWARK, N. J.

THE "ORIGINAL MARVEL" FRUIT AND VEGETABLE KNIFE SET
THE SET WITH THE SHARP CUTTING EDGES, THE FLASH AND THE NIFTY WHITE ENAMELED HANDLES

Made of cutlery steel, heavily nickel plated and polished. Three and four-piece sets, each in an individual box. Send 25c for sample and prices.

Jobbers, write for our proposition.

10-Use Brush Outfit Agents \$90. a week

L. A. Claude, Va. writes: "Cleared \$150 last week." Step into a big income, sell our wonderful 10-Use Brush Set. Nearly every home buys. Washes and dries windows, sweeps, cleans walls and ceilings, scrubs, mops, etc. Saving in brooms pays cost many times. Great year round seller. Not sold in stores. Over 100% Profit
Free Trial Offer, Our selling plan is a winner. Start without a cent invested if you wish. Send name today.
HARPER BRUSH WORKS
270 THIRD ST., Fairfield, Iowa

JUST LIKE A CASH DRAWER CANVASS COMPARTMENT MONEY PURSE

Pocket for each denomination. No sorting or re-counting. Saves time making change and mistakes. Useful to all classes of merchants & cashiers.
All canvass, 9 1/2 inches \$0.75
Imitation leather outside 1.25
All canvass, 11 1/2 inches \$1.00
Imitation leather outside 1.50
E. J. BOWSWORTH CO. Rochester, N. Y.

MEN AND WOMEN EARN

Large daily profits selling "Stick-On" Window Lock. Wanted on every window; sells at sight; big repeater. Write for price and free sample.
Stick-On Window Lock Co., 16-22 Hudson St., N. Y. C.

MEDICINE MEN: Indian Herbs and Package, \$1.20 Doz. 50c Rubbing Oil, 75c Doz. 50c Saire, 75c Doz. 25c Corn Cure, 60c Doz. 25c Skin-Shampoo, Soap, 50c Doz. Guaranteed "repeater".
CHAS. FINLEY (Druggist), 4151 Olive, St. Louis, Mo.

KIRBY ART NEEDLE CO., Collinsville, Oklahoma.

SALESMEN

To sell complete line of Advertising Thermometers. Liberal commissions. **THE OHIO THERMOMETER COMPANY, 540 East Pleasant St., Springfield, O.**

"JUMPING BEANS" FROM OLD MEXICO

NATURE'S MOST PERPLEXING CURIO

They wiggle, move, jump, flop over July and August crop the liveliest. Send \$1.00 for 100, prepaid, or \$7.50 for 1,000. Under proper conditions should live two months, but absolutely not guaranteed.

HENRY S. BEACH, Importer, Drawer No. 219, El Paso, Texas



BAMBOO PENS. Best grade screw cap, roller clip. \$31.00 Gross. Large discount quantity lots. We have IMPORTED PENS, ALL KINDS AND COLORS. Send \$3.00 for one dozen, all different kinds.
STANDARD PEN CO., EVANSVILLE, IND.

FACE POWDER
OUR USUAL HIGH-GRADE QUALITY

WHOLESALE PRICES: \$14.40 per Gross; (1/2) One-Half Gross, \$8.00; (1/4) One-Quarter Gross, \$4.50.
VOEHL CO. FOR QUALITY AND SERVICE 542 LIBERTY ST. UNION CITY, N. J.

FACE POWDER
REGULAR \$1.00 SIZE -ALL SHADES-

Snappy—PHOTO VIEW RINGS—Sell Big

Photo Rings, \$2.00 Dozen, \$21.50 Gross. Pins, \$2.00 Dozen, \$17.50 Gross. Pencils, \$1.50 Dozen, \$15.00 Gross. Cig. Cases, \$2.25 Dozen, Dancers, \$5.75 Gross. Andy Gump, \$2.00 Dozen. On orders less than \$5.00 add 25c extra. Samples, 50c each. **ADVERTISING PREMIUM CO., 159 N. State St., Chicago, Illinois.**

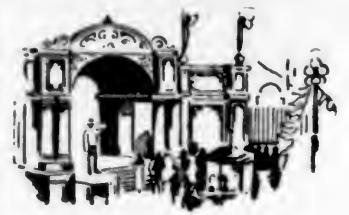
MEDICINE MEN We make Dry Herbs, Highest quality Big repeaters. Lowest prices. Prompt shipments. Write us, **TUCKER CHEMICAL MFG. CO., Paducah, Kentucky.**

MAGAZINE MEN

Have a wonderful proposition on two-pay and short-term cards. **J. J. STECKLER, 716 Andrus Bldg., Minneapolis, Minnesota.**



TENTED ENTERTAINMENT ~ RIDING DEVICES
CARNIVALS
 BANDS ~ FREE ACTS ~ CONCESSIONS
 By CHAS. C. FOLTZ (BLUE)



(Communications to 25-27 Opera Place, Cincinnati, O.)

Rubin & Cherry Shows Back in the States

Executive Announces Organization Had Very Successful Canadian Trip

Minneapolis, Minn., Aug. 4.—The initial tour of Western Canada fairs for the Rubin & Cherry Shows came to a glorious end at Regina, Sask., which proved to be the best stand on the "class A" circuit. Although there were heavy records at every other stand—Brandon, Calgary, Edmonton and Saskatoon—Regina took precedence over all others in the matter of attendance and receipts. "Farmers' Day" (Regina) was a whale of a hit, with Sousa's Band furnishing music. Thursday was also a wonderful day and Friday a big surprise. Thousands of autos parked outside the grounds, and crowds remained until the early hours of morning. After the final performance Saturday night the two-section train was loaded and early Sunday morning the shows bade au revoir to Canada, leaving with fond memories. After a long run to Minneapolis, 650 miles in all, over the Great Northern, with only a half-hour delay at the boundary line (thanks to the courtesy of U. S. Immigration Inspector Charles Young, Canadian Inspector William Rose, Customs Officer Gill and other officials), the show arrived in Minneapolis early Tuesday morning and is today playing day and date with the Ringling-Barnum Circus on opposite sides of the city. The Rubin & Cherry Shows being located at 25th street and 2d avenue playing five days' engagement. The show has another week here on the Minnehaha and 24th street lot before opening on the Big Four Circuit of Middle-West fairs at Davenport, Ia. This information is provided by Walter D. Nealand, the show's press representative, who further advises as follows:

An amusing incident occurred on the run from Regina to Minneapolis when a pet dog owned by Elsie Strick fell off the train and delayed proceedings for 20 minutes until it was finally rounded up. W. D. (Davy) Cohn, special agent, who has been under treatment at the Mayo Hospital, Rochester, Minn., is back on the job with his old-time pep. General Agent W. S. Cherry, during the Regina engagement, was the guest of Mr. and Mrs. Arthur Raymond. Mr. Raymond, editor of *The Morning Leader* and *Evening Post*, was most liberal in his treatment of the shows and a wonderful booster. Four baby lions were born to "Sheba", one of the lionesses in the Wild Animal Circus, in Regina, and are thriving well under the care of Capt. Dan Riley. The Water Circus smashed all records at Regina. Anna Winters, one of the divers, has left for Aurora, Ill. Herman Eagles' eating emporium has been having excellent business. Trainmaster Edward Payton has returned from Chicago, where he attended the burial of his wife. Carl L. Lauther's two circus side shows enjoyed a banner week at Regina, and Carl likes the town very much. Jim Dunleavy's big snake and alligator show had wonderful receipts in Canada. Johan Aasen is a big favorite in his home town, Minneapolis. Many of the Ringling-Barnum folks visited between their performances today.

Walter Driver at Donaldson Funeral

Among well-known persons in the show world in Cincinnati who attended the funeral of W. H. Donaldson, August 5, was Walter Driver, of Driver Bros., prominent tent and awning firm of Chicago, he making the trip for that special purpose, accompanying Walter D. Hildreth, manager of *The Billboard's* Chicago office, and Mrs. Hildreth and others.

Just previous to the services Mr. Driver had opportunity to meet and express his sympathies to Mrs. Julius Thomson, widow of the widely known head of the tent and awning firm in Cincinnati bearing his name, who also attended the services. For many years Mr. Driver and Mr. Thomson were close friends.

Mrs. Jack Schafer East

Mrs. Jack W. Schafer, whose husband has the Garden of Florida Minstrels with Rice Bros.' Shows, recently left the show while they were playing Benham, Ky., to go east to Keene, N. H., for a rest and visit before the opening of the shows' fair season. Mrs. Schafer did not have time to stop off at Cincinnati for a visit to *The Billboard*, but postcarded that the company was having a good week at Benham.

Facts Versus Propaganda

Another Jolt for Carnival Knockers

Decidedly in contrast to ridiculous propaganda statements of the so-styled objectors to carnivals, to the effect that "they take in big receipts and leave nothing in return," "take all the money out of town," etc., which has many times been heard, spoken and seen in print (when editors allowed such assertions to appear), was a lengthy feature article that appeared recently in *The Willapa Harbor Pilot*, South Bend, Wash. Following are some excerpts, including a list of CASH expenditures of the show people while in South Bend so far as had been learned by the paper:

"Levitt-Brown-Huggins Shows closed a successful week here last Saturday night. The South Bend Fire Department, under whose auspices this summer festival was held, got a gross of \$629.20 as its share of the receipts. . . . Those who had previously objected to carnivals and some who still have a general prejudice to carnivals were forced to admit that there was not a single exception that could be taken to the show. . . . The 'black men' with the carnival behaved better than some of the local whites. . . . Despite the fact that the gross receipts were not up to expectations the carnival owners were satisfied.

"*The Pilot* made a casual canvass of a number of the business houses along Water street, inquiring how they fared during the week in a business way. . . . Here are a few examples: The South Bend Bakery increased its business \$250 to \$300 over the week previous. It baked and sold for the carnival 6,000 biscuit buns, besides increased bakings of bread and other goods. The Bay City Market sold the carnival eating stands close to 1,000 pounds of hamburger steak and wienies, and Manager Schnee says his butter, milk and other meat orders were increased over the normal. He sold nearly a case of picnic hams. Every hotel, restaurant and confectionery store reports a doubled business. The Willapa Harbor Iron Works did repair and new work for the carnival owners amounting to about \$80. Andreen, the shoelast, says he saw an increase in his shoe sales. The Women's Shop reported an increase. Some Raymond merchants also got a little increased business as a result of the advent of the carnival. The carnival company placed advertising at its own expense with *The Raymond Herald*, *Raymond Advertiser*, *Ibaco Tribune*, *Chinook Observer* and *Pe Ell Tribune* amounting to \$29, all of which gave South Bend publicity. The South Bend Transfer Co. received close to \$250 for the work of teams and trucks and men and feed for the animals. This was money that came out of the showmen's receipts. There were 300 persons with the show. Each individual had his own personal expenses that he expended out of his salary or from the earnings from his booth or show.

"So it is figured that when a fair balance is struck as between the actual earnings the show owners took out of South Bend and what the show left with the merchants and business interests of South Bend the balance was greatly on the side of the town."

Remunerative Tour in New England States

Enjoyed by Miller Bros.' Shows

New York, Aug. 5.—Word reaches *The Billboard* from Clay M. Green, general agent for Miller Bros.' Shows, that they will start their string of fairs August 17, and will make a couple of New England and Canadian fairs. This is the first time the show has played New England, Green reports business along the line very good; also that the Fireman's Association in Worcester, Mass., recently presented Manager Morris Miller with a beautiful loving cup in token of the treatment that was accorded the firemen and for the splendid receipts they received for their benefit. This particular spot was a "red" one from all reports. This first invasion of New England for this organization is proving successful enough to warrant its going back next season, he further states, at which time they will hit the high spots.

Zeiger Shows Have Montana State Fair

C. F. Zeiger, head of the amusement organization bearing his name, the C. F. Zeiger Shows, wired *The Billboard* from Casselton, N. D., that his show will play the Montana State Fair, at Helena, September 7-10; also the Western Montana Fair, at Missoula, September 29-October 2. The show was at Mandan, N. D., last week.

"Tupelo" a Hero

He was just a "big, fat, jolly Negro cook on the dining car" of the Rubin & Cherry Shows, a fellow whose infectious laugh and broad grin kept gloom away, but when the occasion came he proved himself a hero. Wallace Priest is his name, but to his associates and attaches of the show he is known as "Tupelo". When the late Mrs. Edward Payton, wife of the trainmaster, was enveloped in flames in her stateroom adjoining the dining car Friday afternoon, July 24, as a result of disinfecting fluid becoming ignited, her screams brought "Tupelo". Breaking down the door, he tore the burning clothes from Mrs. Payton's body and quickly rolled her in the sand near the car steps until the last ember was extinguished. Rushing back into the diner he grabbed two pails of water and dashed it onto the flames, supplementing it with the contents of the coffee urn. After extinguishing the blaze single-handed he rushed a quarter of a mile to the show lot to breathlessly report the accident. Had it not been for his prompt action Mrs. Payton's body would have been cremated in her room.

After bandaging his hands the brave negro calmly returned to his kitchen range and resumed his tasks. His heroism so impressed Rubin Gruberg, manager of the shows, and the managers of the various attractions that a movement was started to devise a suitable reward for "Tupelo" to show the appreciation of the showfolks for a courageous man, who showed his heroism in time of need.

Fans Greet Sheesley Shows

Iron Mountain, Mich., Aug. 4.—Outdoor amusement fans and friends of the Greater Sheesley Shows greeted that organization's two-section train when it arrived here Sunday afternoon. Last season one of the very good engagements of the Sheesley Shows was at Norway, Mich., eight miles from this city, and on Manager Capt. John M. Sheesley, who is a popular showman in this territory. According to announcement of an executive of the shows, this will be the last date of the organization in the Iron Range, it jumping next week to a location near Chicago, from where it will start a string of fair dates at Danville, Ill., this month.

Harold Bushea in Cincinnati

Harold Bushea, general representative of the Lachman-Carson Shows, was in Cincinnati last week on railroad and other business for his organization. He left for some point in the Central States to close for a stand to break the show's jump from Illinois to Oklahoma. While at *The Billboard* Mr. Bushea expressed deep regret that he was unable, because of his business duties, to be at Cincinnati in time to attend the funeral of the late W. H. Donaldson.

W. C. Fleming a Visitor

William C. (Bill) Fleming, the Johnny J. Jones Exposition general representative, stopped off while passing thru Cincinnati last week to pay *The Billboard* a visit and attend the funeral of Mr. Donaldson. Mr. Fleming a few days previous had started a trip westward from New York, having returned from his jaunt into Canada. He expressed himself as greatly enthused over prospects for the Jones Exposition's coming return engagement at the Canadian National Exhibition at Toronto.

Corenson Has Immediate Good Prospects at Frisco

San Francisco, Aug. 5.—The local office of *The Billboard* was advised Sunday that within 24 hours after taking over the Embarcadero Fiesta, "Joy zone" of the coming California Diamond Jubilee, Sam Corenson had booked 4 rides, 4 shows, including "Whitney" Gillespie's 10-in-1, and 14 concessions. Indications point to this being the biggest celebration San Francisco has had since the Exposition.

Hasselman in Chicago

Chicago, Aug. 5.—Ben Hasselman, who has closed with Miller Bros.' Shows, is here and will be around Chicago for some time.

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

J. Geo. Loos Shows Visited in Kansas

Kansas City, Mo., Aug. 5.—One evening last week while the J. Geo. Loos Shows were in Lawrence, Kan., the writer, the Kansas City representative of *The Billboard*, motored to that city and made a very enjoyable visit.

While on the midway had the pleasure of meeting Hon. Frank M. Holliday, Mayor of Lawrence, who was there with his wife and daughter, Lora Alice, and his father. Mayor Holliday informed that the Loos Shows had made a most favorable impression and that everyone seemed delighted with the way the shows were conducted.

This 25-car show was well spread out on the lot and presented an attractive appearance, with the big brilliantly lighted entrance arch and midway replete with electricity making the scene "bright as day". All 12 shows, 6 rides and the 40 concessions were doing a nice business, with Dave Jackson's Dixieland Minstrels not only doing capacity but turning 'em away until the next show.

The shows played Lawrence under auspices of the Ell Ferrell Dorsey Post No. 14, American Legion, and were secured thru Jack Grigsby, well-known promoter.

"Jungledan" (circus side show), owned by Wilson & Missamore, is a new show just added the week previous to Lawrence at Cherryvale, Kan., and presents a very interesting exhibit of animals, including lions, tigers, bears, monkeys, antbears, etc. Also Madame Ursula Hoetzel added the latter part of the Lawrence stand her splendid bird act of eight trained cockatoos. All the animals have pretty new cages, 12 in number, made especially for this show in Wichita, Kan. The other attractions include Dave Jackson's Minstrels, McLemore's Monkey Speedway, Wilson's Outlaw Show, Wilson's Snake Show, Montana Athletic Show, Edwards' Posing Show, the Loos big 10-in-1, Baby Alice, fat girl; Jazzer (fun house), Edith Wilson's motordrome, Price's platform show, and the rides—whip, merry-go-round, Ferris wheel, chair-o-plane, seaplane and fairy swing. The big line of concessions looked very neat and well stocked, the four-handed wonder, is one of the big features at the 10-in-1 show, and T. H. Gaither is one of the prominent concessionaires, with the following agents: Alabama Dan Rice, Gayle Hoag, Jack Griffin and S. W. Gaither, his brother. Mrs. Daisy Steveson, wife of Les Steveson, special agent on the show, was the envy of at least all the lady visitors with her tiny little Pekinese dog, said to be one of the smallest in existence.

The Loos Shows open in March each year and remain out until the latter part of December and are always welcome visitors along their territory, making several of the larger fairs and especially in their home State, Texas. Mrs. Loos and her little daughter, Betty Jane, were visitors the night the writer was, but will remain in Kansas City while the shows are in this territory. Marshall, Mo., the week of August 3d, and the Missouri State Fair at Sedalia August 15 to 22. Thursday night, July 30, all the folk on these shows after the close of the evening's performances adjourned to Woodland Park in Lawrence and enjoyed a real old-time show-folk dance, lasting well into the next morning. Raymond D. Missamore, treasurer of the shows, and B. W. Bennar, in charge of rides and the lot, were courteous in showing us over the lot and in the shows and we wish to express appreciation in this way to them and Jack Grigsby, whose guest we were during the Lawrence visit.

Success Marks Start of Keystone Shows' Fairs

George S. Marr, business manager of the Keystone Exposition Shows, owned by Sam Mechanic and Max Gruberg, informed *The Billboard* last week that the shows had excellent attendance at their first fair of the season at Harrington, Del., week ending August 1. Last week they were at the Pocomoke City (Md.) Fair, where business to date has been but fair owing to inclement weather.

Mr. Marr further advised that they were carrying 10 shows, 5 rides, 50 concessions and 2 free acts and 2 bands, and gave data on their itinerary as follows: Tasley Fair, Tasley, Va.; Great Salisbury Fair, Salisbury, Md.; Cambridge Fair, Cambridge, Md.; Dover (Del.) Firemen's Convention; Great Morgan's Grove Fair, Shepherdstown, W. Va.; the Labor Day date; Berkeley County Fair, Martinsburg, W. Va.; Twin City Fair, Petersburg, Va.; Lonsburg Fair, Lonsburg, N. C.; Colored State Fair, Raleigh, N. C.; Sanford (N. C.) Fair, Walterboro (S. C.) Fair. The show will close about Thanksgiving week.

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Wise Shows

The Wise Shows had a successful first stand in Big Sandy Valley of Kentucky at Paintsville. On Monday, while the shows were setting up, several of the concessions got a steady play before they had a chance to get their flash up. Mrs. Harry Donan had her "privilege" in before the night crowd came. The writer's chair-o-plane, the first to play in this town, made a big hit. Each night's business was greater than any whole week this season. Thurston Apple's Motordrome and Little Micky, the daring rider, have been a center of attraction since opening with the show. Floyd Ratliff added a cigaret shooting gallery to his concessions, operated by Charlie Ward. George Genac, who was injured by the large monkey, has returned to the show and is again on the front of the 10-in-1. George's arm is healing nicely, altho he will lose the use of one finger---the ligaments of same were torn so badly that it was impossible to draw them together again. Manager Wise took a business trip away from the show for the purpose of buying another ride, to be here in time for the fairs, which start at Rodgersville, Tenn. Joe Turner's Athletic Show has been enjoying good business. The Minstrel Show has been strengthened by the addition of some fast steppers, and Stage Manager Ridley is giving his audience a red-hot show.

MRS. D. WISE (for the Show).

Macy's Exposition Shows

Eddie Arthur, ex-carnival owner; Harry LaMont, promoter of the Broadway Shows; Tom Christian, Jimmy Lloyd, well-known general agent, but now in business at McComb, Miss., were among visitors to Macy's Exposition Shows at Nicholasville, Ky.

Tressie McDaniels now has his new show in operation. Steve Avery and "Whitey" Eddieburn are adding two more concessions to the lineup. Mack Hendricks has joined to take the position of lot superintendent. Eddie Gormier has assumed the position of assistant manager left vacant by Hank Spellman. "Scotty" Kelly and his concessions have returned after sojourning with some other shows.

The show after the close of the fair season will play Florida territory all winter.

DE WITT CURTISS (for the Show).

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

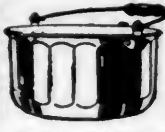
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Total 72 Pieces. Cost 50¢ Each. Only sold in unbroken Assortments at \$36.00. 25% cash with order, bal. C. O. D. Immediate Shipment. Large Stock Constantly on Hand.

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Morris & Castle Shows

Week ending August 1 the Morris & Castle Shows played Superior, Wis., which had an ordinance prohibiting the showing of carnivals within the city limits, under the Ancient Order of Hibernians. By special concession on the part of the "city fathers", the show was located just five blocks from the main corner of the down-town section, on Belknap street.

The final days at the North Dakota State Fair, at Fargo, were all that could be expected. It rained "pitchforks" on Thursday, completely ruining the entire day, which brought down the gross receipts somewhat. All three fairs in North Dakota—Minot, Grand Forks and Fargo—were good from the show's standpoint.

"Bob" Lohmar, the show's general agent, who now has the entire season contracted for, and John R. Castle and the writer had the pleasure of being accompanied by Thomas H. Canfield on their trip ahead of the show to Superior. The party spent Friday night in company with the show's special agent, J. C. Thomas, at the Progress Exposition, then being held in Duluth, Minn., being joined by D. D. McEachin, one of the Minnesota State Fair directors. While at Fargo the show management had the pleasure of a visit of Frank W. McRoberts, former secretary of that fair, along with a large number of fair officials, some named in a recent "show letter", and many that the writer failed to make note of, for which he is very sorry indeed. Among visitors noted at Superior were Mrs. John Sheesley and party of friends, who for the evening were guests of Mrs. John R. Castle; "Monty" Montgomery, of Grand Forks; Wilbur Ross and Les. G. Ross, president and secretary of the Superior Tri-State Fair; Archie Putnam, secretary, Chippewa Falls (Wis.) Fair, and Harry Illions, manager for Mr. Maynes' novelty rides, which were recently at Duluth. Harlan Edwards, son of Mrs. Daisy Hill Stanley, celebrated his 14th birthday at Superior, receiving many presents, including his first long-pants suit. Russell Shields recently received an 18-foot Regal python for his "Reptiles of the World" attraction. It is a wonderful specimen. Mrs. Pete Thompson was confined to her stateroom, very ill for about a week. Mabel Mack has gone to Rochester, Minn., to undergo examination at the Mayo Clinic.

JOE S. SCHOLIBO
(Director of Publicity)

Mad Cody Fleming Shows

The Mad Cody Fleming Shows have been enjoying very satisfactory business the past several weeks in Indiana. Rensselaer was the stand booked by General Agent Dale for the week ending August 8.

The show's lineup: Rides—Barney Google, Jimmie Fisher, manager; Eli wheel and mixer, Lew Jenning, owner, with Ted Martin as manager the mixer and Virgel Nicewaner the Eli wheel; merry-go-round, "Dad" Robuck, owner; Polly Oliver, foreman. Shows—Athletic, Bob Rush, manager; Big Snake, Sandy Sanders; Animal Show, Colonel Griffen, with Captain Baker and Arlow Edwards inside; Fat Girl (Jolly Mary), Harold Copeland, tickets and talker. Concessions—Burt Hamilton, 3; Tiger Mack, 5; C. Dowdy, 1; Mr. Scott, 1; Mrs. Scott, 1; Mr. Gibson, 2; John Cowan, 2; Pop Wheeler, 1; Alex Sauve, 1; Mr. Burnell, 1; Lightlighter, 1; the writer, 3; Harry Tines and Clem Robuck, 1; Myrtle Wright, 1; Mrs. Gibson, 1. A pair of baboons have been ordered and another show will soon be on the midway. The staff: Mad Cody Fleming, owner; C. L. Jennings, assistant manager; John Dale, general agent; John Cowan, special agent; Tiger Mack, trainmaster; Burt Hamilton, Billboard agent and electrician, and the writer, Nellie Nelson, press agent.

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

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First \$250.00 Gets It. Wire
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NO CONCESSION EQUIPMENT COMPLETE without our Ice Cream Sandwich Server. Two brick capacity, furnishing steady stream of sandwiches. Special price limited time only. \$15.00. Literature. JACK FROST SALES CO., Des Moines, Iowa

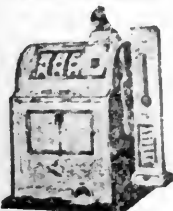
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Mills slightly used Machines, 5c and 25c play, \$70.00 Each. We take machines back less \$1.00 per day. You can't lose. Machines overhauled, \$15.00, plus necessary repair parts. Dean's Minis, \$1.50 per 100 Packages; \$15.00 per 1,000; Full Case, 2,000 Packages, \$24.00; 5-Case Lots, \$22.00; 10-Case Lots, \$21.00. Special length Minis to fit front vendors, same price. Brass Checks, 5c size, \$2.00 per 100, \$15.00 per 1,000. Used Machines bought if price right. Give serial number and make. We carry complete line of Machine Parts. Complete line of Brewer Boards carried; sold at factory price. Send 25¢ money order with all orders.

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FAIRS

FAIRS

Russell Springs, Ky., Aug. 11. Liberty, Ky., Aug. 19. Manchester, Ky., Aug. 26. Jamestown, Knoxville, Piney Flats, Murfreesboro, Shelbyville, Tenn.; Cullman, Ashland, Center, Ft. Payne, Monroeville, Ala.; Calhoun City, Coffeeville, Macon, Miss.; Graceville, Fla., Fairs to follow.

Want RIDES, wire. Concessions, no exclusives. Friends and enemies welcome. Shows all kinds, percentage right. Tressie McDaniels, Mack Hendricks want Girl Agents. Free Acts. Musicians having concessions, come on. All join or wire as per route. MACY EXPOSITION SHOWS.

Walter Savidge Amusement Co.

After a delightful stay of three weeks in the Black Hills, the Walter Savidge Amusement Company returned to its native State, Nebraska. If Switzerland has anything on South Dakota for awe-inspiring grandeur in the way of scenery and wonderful nature formations, the writer has to be shown. Rapid City, Hot Springs and Sturgis not only gave the show good business, but the showfolks ample opportunity for pleasure. From early morning every spare moment was utilized in visiting the points of interest, and the combining of pleasure and business was never better exemplified. The first Monday night of the season lost was at Crawford, Neb., week ending August 1, when a terrific rain and wind storm was encountered, but with the hearty co-operation of all employees no damage resulted. During the run to Crawford a spark from the locomotive ignited the canvas of the big dramatic top and what might have turned out seriously was prevented by the careful watching of the boys who were riding the flats. Thirteen miles of the run from Sturgis to Hot Springs required the services of two engines, the train being split in two sections. The run took two hours and 30 minutes. This part of the road is a series of sharp curves and high trestles. Crawford gave the show fair returns and it is a lively little place, with a beautiful natural park, swimming pool, and to say that the folks were taking advantage of it would be putting it mildly. The Savidges are mighty popular thru this territory and are entertained almost daily by their friends. Mr. Savidge informs the writer that the show will be entirely overhauled this winter and that next season will see the attraction go out enlarged, a new ride being added, as well as a number of more vivid attractions. Three more towns will be played and then a short season of fairs, with the show closing the week of September 23. CLARKE B. FELGAR (for the Show).

John Francis Shows

The John Francis Shows had a very good stand at Wichita, Kan., at Matheson's pasture, which is in the heart of the residence district, despite that Monday night was lost on account of rain and Saturday night was marred by threatening clouds and lightning. It was by far the biggest week's business these shows have enjoyed here in two seasons. The nightly crowds on the midway greatly exceeded the attendance of previous years. The show moved across town to Third and Cymcorer for the second week's engagement, which location is just one-half block off Douglass avenue, the main business artery of Wichita, to another good week.

Quite a number of the show people motored over to Hutchinson to visit the Gentry-Patterson Circus and all returned with liberal praise as to the performance. Mrs. Enoch Martin and daughters, Frances and Marian, of Decatur, Ill., are spending their vacation on the show, visiting their aunt and sister, Mrs. John Francis. Bandleader Roy O'Brien and wife were entertained at the Wichita home of Mr. and Mrs. Walter Cunningham, cousins and quite a spread was had, with several invited show guests. The occasion was the O'Briens' sixth wedding anniversary. Tom Haypenny, who was a member of the Francis Shows in 1921, now a "lease bound" in the oil game, entertained Mr. and Mrs. Francis and Mr. and Mrs. C. Lutz at a dinner party at the Haypenny home on two occasions during the stay. Mr. and Mrs. Frank Arthurs gave a fried-chicken dinner to the writer. Mr. Arthurs was chairman of the committee representing the Labor Temple, whose auspices these shows played under last year. The show (including the train) has been receiving a new dress of paint for the fair season, which opens at Winfield. Several new wagons are also being built. The new "Evolution" Show is the cause of much comment and is drawing large crowds every night. V. J. YEAROUT (for the Show).

BIGGER PROFITS

WITH NEW REGO BALLOON FILLING DEVICE

A Safe, Practical, Easily Operated Outfit for Filling Balloons That Float.

NEW REGO TANK HOLDER WILL DOUBLE YOUR SALES.

Enables you to fill right in front of the crowd, which is a big attraction. Pick the choice spots and get the big money.

With this outfit 700 Balloons can be filled with one tank of hydrogen gas at a cost of less than one-half cent each. A child can operate it. Full directions furnished with each outfit.

Complete outfit—except tank—consisting of double gauge regulator, two adapters and tank holder, \$28.35. Single Gauge Regulator Only \$14.50. (Shows pressure being used in filling.) Double Gauge Regulator Only \$21.00. (Shows amount of gas in tank, also pressure being used.)



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500% PROFIT!!

Complete set equipment and supplies less than \$10.00. Write for details.

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33-in. Oiled Parasol, Doz., 9.00; per 100, 68.00
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Pretense is a self-accuser and sealer of its own destiny.

Novelties concessions are fast staging a comeback. Have you noticed it?

When something is plainly "rotten" it's "sickening"—including mainly principle in business projects.

Walt D. Nealand sure did put over press work for the R. & C. Shows during the Canadian engagements.

The heartstrings of *Billboard* employees were heavily taxed in the death of their beloved employer.

Attraction owners, have you been gathering inspiration toward innovative shows for next season?

Hazel Rocco writes Deb, that she is at her home, 1806 Pease avenue, Houston, Tex., slowly recovering from a long spell of sickness.

According to their officially announced list of these dates, the Nat Reiss Shows have an auspicious fair route thru the Virginias and Carolinas.

Earl A. Morgan, formerly with various caravans as show manager, also agent, this season with the John Robinson Circus, was a recent visitor to Cincinnati and called on *The Billboard*.

"Predictions are that in the fall the

beats the train in every Sunday. Of course, Bud starts much earlier in the morning than the train does. Bud is secretary of the shows.

R. J. Huggard, side showman with the Macy Exposition Shows, has built a complete new show for the fair season of that caravan, so Deb was advised last week, "Curly" Smiley having taken over the management of the 10-in-1 outfit.

Norman Brown has been so busy handling the office for Morris Miller he opines that if he continues to grow thinner he may eventually enter the pit show and go on exhibition. (Doubtless, not literally speaking, but Norman is some hustler.)

Val Coogan, he of the DeKreko Bros' Shows' Circus Side Show, has gotten together one of the best pit shows on tour with a carnival. Val took over the 10-in-1 three or four weeks ago and it is one of the best paying shows on the midway.

There is a coincidence in connection with Clay M. Greene, general agent, piloting the Miller Bros. Shows thru the New England States. Clay blazed the trail thru that territory years ago for the Sig Sautelle overland show, driving a billing wagon over the country routes.

Trainmaster George Shannon, of the World at Home Shows, says he always finds plenty of cinders and ashes (when

\$125 Made in One Day

For over ten years this has been an honest S. Bower headline—more than doubled many, many times. BUDDHA talks to people about themselves—a sure seller till human nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life savor when bloomers bloom. Fortunes and non-fortunes papers—many kinds in many languages.

For full info, on Buddha, Futura Photos and Horoscopes, send 4c stamps to

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The NEW GUM VENDING Bowling Alley

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Operators, Parks, Arcades, write for prices. Manufactured by the

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Central and Western Representative,
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THE BEST KID MADE FOR BALL RACKS

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Lanterns, Tanks, Pumps, Hollow Wire, Jumbo Burners, 2, 3 and 4-Burner Pressure Stoves, Folding Camp Stoves, Ovens, Griddles, Mantles, etc. Write for catalog and prices. Deposits required on all orders.

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Midway Novelty Co. KANSAS CITY, MO.

Novelties

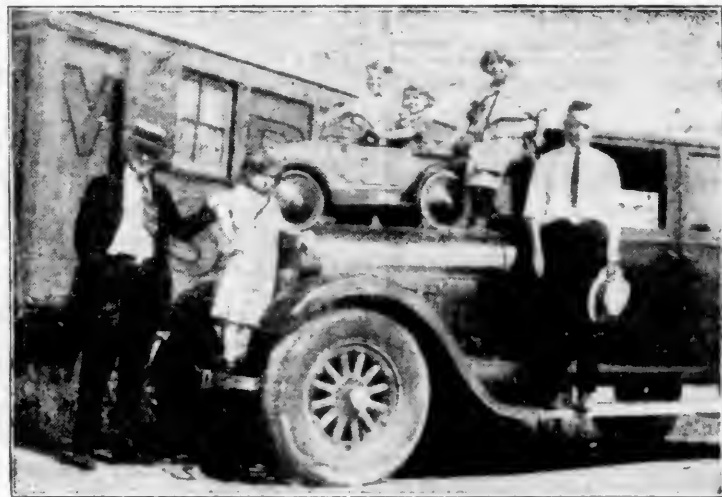
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P-NU-CHOK-L and CREAM-O-CHOK-L

Delicious Confection. Agents wanted. Sample, 10c. P-NU-CHOK-L, Mr., Beechwood, Cincinnati, O.

QUITE SOME NIFTINESS, EH?



A few weeks ago Burt W. Earles purchased a miniature automobile for the Earles Midgits. Arthur Beard, of the Chicago firm, being the salesman. Mr. Beard placed the tiny machine in the back of his own car and drove it to the lot of Clarence A. Wortham's World's Best Shows, then playing at Milwaukee, Wis., thus making its delivery. The small car was placed on the hood of the larger one and the midgits had their "picture taken"—Tiny took the wheel, Harry and Grace stood by and Grace stood on the bumper. The others in the picture are Mr. Beard and William Ellis, the latter manager of the midgits' show with the C. A. W. organization.

"South will be good in spots," stated a paper recently. Well, that helps a little—now all the show agents have to do is find the spots.

Didja see the syndicated cartoon in papers of a weighing scale man trying to guess the weight of a "300" or "400"-pound man, by Wertman? It's good!

"Oompha gwook zonda buffowelarium—llshay untry!" Heard a frenzied "orator" talking with about that much understandingness—have you never heard one of that caliber?

Only the insignificant would try to revive that age-old "stunt"—attempt, without respect for facts or principle, to "increase circulation thru controversy."

Wm. C. (Billy) Murray is said to have been doing some meritorious work as agent for the Dykman-Joyce Shows in the eastern section (literally) of the country while the general agent was contracting Southern fall dates.

Mrs. E. E. Hornaday, press representative for the P. H. Cole Amusement Company, informed that the company had played to wonderful crowds at Custer, S. D., and was expecting another "good un" at Deadwood.

DeKreko showfolks tried to kid Bud Menzel about his auto, but 'tis said it

needed) dumped in at the crossings given him to unload and load his train on. This speaks a mouthful for good advance work.

There's a vast difference in a p. a.'s story in a local newspaper praising his show (often in comparison with others) and the newspaper actually doing the honors—for reproduction in a show paper. About 10 of the boys please take note of this.

A friend of Bob LeBurno, one of the agents with Wortham's World's Best Shows, recently commented to another friend that Bob's smile seemed more "conspicuous than usual." He did not know that a bright-faced baby girl had been born into Bob's family July 16.

Jack Wilson wrote that while visiting the shows at Riverview Park, Chicago, a few weeks ago he met and had a long talk with two "old-time" carnival folks, Jimmy Chavanne, who was on the front of the "Evolution" attraction, and the Mrs., who was in the big side show.

A postcard from Joe D. Cramer, the "elastic skin man", stated that he had been with the Harry Copping Shows almost two months, that business had been fairly good for his attraction and that the "ghost walked every Saturday night".

Ted Walton and Earl Bunting (the "Gold Dust Twins") are still on the executive staff of the DeKreko Shows.

ELI POWER UNITS

Are the best insurance against Power Trouble on BIG ELI Wheels, Merry-Go-Rounds, Whips, Chair-o-Planes or any portable Riding Device.

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Buy a "LITTLE BEAUTY" Two-Abrest Carrousel. Just the machine for Picnics, Small Fairs and Home Celebrations. Weighs only six tons. Has crossed over \$500 in a single day.

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Portable Carouselles

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Magia Wand and Buddha Papers. Send 4c for samples.

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1-Lb., 50c; 2-Lb., 75c; 5-Lb., \$1.25.

Genuine Nickel Trimmings.

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DELIGHTFULLY DIFFERENT.

Made of the true juices of the fresh fruit. The finest fruit drinks in the world. Orange, Lemon, Loganberry, Grape, Cherry, Raspberry, Strawberry.

No. 13 also, which makes 12 gallons finished drink, \$1.25. One dozen No. 12, assorted, \$13.50. Per One-Gallon Jug, \$10.50. In Five-Gallon Lots, \$9.50 per Gallon.

GUARANTEED TO COMPLY WITH ALL PURE FOOD LAWS.

TERMS: Prices do not include parcel post or express charges. All cash with small orders. Will refund any difference. Large orders, one-third cash deposit, balance C. O. D.

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Have a fine Merry-Go-Round and Ferris Wheel to book independent. No Concessions. Write or wire me at Manitou, Colo., till Sept. 1. FRANK BURKE.

LATEST MIDGET 3-BALL COLOR ROULETTE SLOT MACHINE

Nickel play. This little Midget can be placed beside any Liberty Bell or any slot machine and will make more money for the investment. Can approach closed territory for the reason it can be operated where other machines are not allowed. A sample machine at \$30.00 will convince you of the Midget's capabilities of getting into a new exclusive slot machine business without competition.

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C. E. Pearson Shows

Can Place Cook House, Grind Stores, Few Wheels men Nine Illinois Fair and Home Coming Booked Lexington, Ill., this week; Atlanta, Ill., Fair next.

WANT TO BUY

African Dip Outfit, Also Concession Tent, size about 8ft.0, suitable for Candy and Wheel. Will buy good Wheel for blanket joint or any money-making game. JACK MAJORS, Liberty, Texas.

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HIGH-GRADE ACCORDIONS.

Gold Medal P. F. I. E. 27-279 Columbus Avenue, San Francisco.

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SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.

Address SICKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

CHOCOLATE BARS

Plain and Almond. Best Premiums and Concessions. 10c brings sample and price. HELMET GUM SHOP, Cincinnati, Ohio.

They have rounded out to be among the topnotchers. George Coleman has probably made more promoters than any other g. a. in the business. These boys have been with Coleman a number of years.

With the cookhouse of the Levitt-Brown-Huggins Shows is "Little Jimmy" Lacey, whose musical voice has been heard by thousands of people of the U. S. A.—as he grinds out "hot dawgs to the hungry multitude". The "king" of the eating emporium is Harry Myers, of Los Angeles, says Doc Shirley.

While riding in the tunnel of the Rocky Road to Dublin attraction of the C. A. Wortham Shows a few weeks ago a woman remarked: "The sky, with its stars and moon effects, is wonderful!" It was—in order to relieve the heat in the tunnel during a hot spell the boys had removed two of its sections.

The following appeared in *The Nicholasville (Ky.) Journal*, infoes an agent of Macy's Exposition Shows, under the head of "Accepting Terms":

Never get discouraged.
Do not let your valor fade.
When you get a lemon
Just make lemonade.

Doc Carpenter infoed that he was back in Detroit from the road and preparing for his season in theaters with "Smiles and Kisses". Says he expects to have four or five houses. Mrs. Carpenter, after doing the "electric chair" this season, will return to Detroit to present her toe-dancing act in theaters.

Somebody wrote recently stating that the show he was with had been in a terrific storm in Indiana and that after the storm out of 3 rides, 4 shows and 30 concessions only 2 rides and 3 concessions were left standing. He signed himself "One of the Bunch". If it was fact and the manager has wondered why the data was not published—that anonymous signature explains it.

A. T. Wright, after being out of the real estate game some years, has returned to it, he advised last week from Miami, Fla. Also infoed that W. O. (Eph) Getman, the veteran cookhouse and juice man with carnivals and at fairs, thru him (Wright) recently let a lease on a part of his Miami holdings extending for 99 years and at an annual rental of \$18,000.

Have you noticed that "funny reading" harbans, hand sticks (canes, etc.), "funny little hats" (has any present-day work-em-up concessionaires tried featuring these?) and like straight-sale goods have been again coming to the fore among the midway visitors? These, with other concessions, inspire a spirit of festivity not only on the midway (the folks wear and carry 'em home).

A fair executive of Newark, O., wrote recently that the Barkoot Shows, which played Newark the last week in May, seemed to have a very good business despite two nights of inclement weather, with the merchandise wheels and other concessions and shows conducted along clean lines; that they had been the only carnival there this season, and that he considered the town ready for another "good show".

The Brady (Tex.) Standard, in "local briefs", had a squib highly complimentary to Benny Smith, of the Texas Kid Shows. In part, it said: "Bennie brought his snare drum out and played with the local band Tuesday night. Then yesterday he headed the parade about town of the various booster crowds, beating a thunderous roll on his drum and performing all manner of antics with his drumsticks, never missing a beat."

A fellow in an Illinois town, who was "opposed" to carnivals playing in his county, put up the talk at a meeting that "we may as well have carnivals in the city with us as just across the street from the city line." Well, the fellow was partly right—the citizenry usually flock to the festivity of carnival midways, provided they are citizens of a town or city that "grants" them the privilege (when a youngster sees pie in the house that he prefers and the "dad" wants to cram something down his throat that he's been eating—all winter, let's say—the only thing for "the dad", thru his "might", to do is keep the favored "pie" out of the kid's reach).

The Perry (Ok.) Daily Journal, on its front page, recently stated in part: "Saturday night the C. A. Vernon Shows silently and methodically 'folded their tents' and paraphernalia and left for the neighboring town of Garber, where they will exhibit for one week. Unlike the Arab in the story, they did not 'steal' away. It was actually with regret that the citizens and especially the 'kiddies' of Perry bid the Vernon Shows goodbye, for they (the carnival) had shown the youngsters the best time they had ever known during their stay in the city."

There's another newspaper commendation for the "carnival knockers" (other business) clan to sweat over!

Lewis H. Amason, of Washington, Ga., sent us a "clipping" from *The Augusta Herald*. It bore an Atlanta, Ga., date line, and quoted a local prominent person, who had returned from a 2,000-mile

(Continued on page 150)



No. 719—SMOKER'S SET. Four Pieces. Finest quality Imported Silver, beautifully engraved. Consists of Cigarette Box, Match Stand, Ash Receiver and Tray, size 1 1/2 inches. Easily worth \$25.00 set.

\$72.00 Doz.
Samples, \$6.50 Each

No. 74—CIGARETTE BOX. Same quality as above. Holds 50 Cigarettes.

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25% Deposit With Order, Balance C. O. D. "Money Makers That Can't Be Beat."

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Our Big Assortment of 10c Sellers.

No.	Price per Doz.	No.	Price per Doz.
2410—Pis Penwiper	\$0.84	2795—10-in. Ax	\$2.00
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5059—Walling Canoe	.72	2795—18-in. Paddle	2.00
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2412—Pis Penwiper	.64	2866—Letter Holder	2.00
1090—Bookmark	.75	2500—8-in. Canoe	2.00
2638—8-in. Ax	1.20	2517—8-in. Tomahawk	2.00
2799—10-in. Paddle	.60	1505—8-in. Cb & Case	2.00
2609—12-in. Paddle	.72	2602—16-in. Paddle	1.75
2797—14-in. Paddle	.84	2187—Purse	2.00
2637—8-in. Tomahawk	1.20	2798—12-in. Tomahk	2.00
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Any quantity at dozen price, or one gross (dozen each of 12 numbers) for \$9.00.

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A Fast Selling Line of 25c Items.



We also manufacture a large line of Pennants, Pajamas, Hat Bands, etc. Any design, style or size can be supplied at surprisingly low figures. Write for our prices.

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AT THE OLD U. S. A. PRICES

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PLAIN, EACH 18c.

FRISCO DOLL, with Curly Hair and Plume Dress. Each	30.00
Same, with Tinsel Dress. Each	25.00
Without Dress. Each	25.00
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LORA DOLL, 19 Inches High, with Plume Dress. The Best for the Money. Each	30.00
Same, with Paper Hat and Dress. Each	30.00
(Packed 24 to Case.)	
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Same With Plume Dress. Each	35.00
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Goods shipped same day order is received. One-third cash, bal. C. O. D.

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No. 19/23—MA-MA DOLLS. 19 inches in height. Soft stuffed. Painted eyes, composition head, arms and legs. Nainsook bloomers, black shoes and white stockings, dressed in voile, lace trimmed; white organdie bonnet. Assorted colors. Price per Dozen..... **\$19.50**

No. 301 — BEAUTIFUL IMPORTED, FULLY DRESSED DOLLS. Various colors. Its eyes close when laying down. Movable arms and legs. Measures 8 1/2 inches in height. This is a wonderful buy and a quick seller. Price per Dozen \$1.25. Price per Gross..... **\$13.50**

No. 2000/80G—TWO-COLOR BALLOON. In-flates to 16 1/2 inches diameter. Has comic faces on two sides. Price per Gross..... **\$3.85**

No. 3000—MULTI PICTURE BALLOON. In-flates to 16 1/2 inches diameter. Price per Gross..... **\$3.95**

LADIES' SWAGGER STICKS. Enameled in bright colors. Fancy wood tops. Has best side patent leather straps to match. Extra fine finish. This Swagger Stick is the fastest seller on the market today. Price per Gross, \$18.50. Price per Dozen..... **\$1.75**

BOYS' SWAGGER STICKS, with celluloid bent crook handle. Comes in various colors. neatly finished. Price per Dozen..... **\$17.50**

No. 6000—24-IN. SPREAD PARASOLS. Made of extra fine cloth, in red, white and blue. This is a snappy seller. Price per Dozen..... **\$2.75**

No. 6001—24-IN. SPREAD PAPER PARASOLS. Made up in Japanese style in red, white and blue. Price per Dozen..... **\$2.15**

No. 6002—24-IN. SPREAD PAPER PARASOLS. Made up in Japanese style in rural design. Price per Dozen..... **\$2.15**

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WONDERFUL LIFE GUARD AND GREAT FUN MAKER.
It is UNBREAKABLE.
It is NOT a Balloon.
It Can Be MENDED if Accidentally Punctured.
It WILL HOLD YOU UP in the Water.
It Creates a World of LAUGHTER at the Beach.
It Howls Terribly When You SQUEEZE It.

It Comes in all Fancy Colors. PRICE PER DOZEN, \$24.00.
An easy seller at \$4.00 and a tremendous profit for you.
A Deposit of 25% With All Orders. State Plainly How to Ship.
We manufacture Paper Hats and Costumes of every description for parties, bazaars, carnivals and banquets. Every size and style is carried in stock for prompt shipment. You make a big profit on every item you sell in this line. Ask us to tell you how you can get your share of this profitable business.

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Peerless POP CORN **BIG PAY-Every Day!**

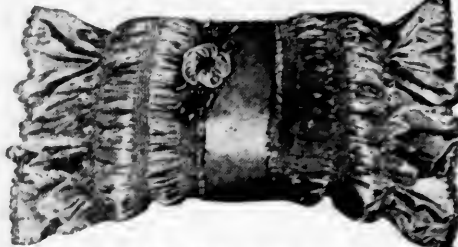
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Bright Colors. Assorted Shapes. Oblong, Bolsters, Round and Fancy Shapes. Must be seen to be appreciated.

ASSORTMENT No. F-4201
\$45.00 PER DOZEN ALL TAFFETA



ASSORTMENT No. F-4205
\$32.50 PER DOZEN WITH SATEN BACKS

Other Assortments, \$15.00, \$24.00, \$26.50, \$39.00, \$51 per Dozen. Exceptional values. Order half dozen and be convinced. Terms: Cash or one-fourth with order, balance C. O. D. WESTERN NOVELTY CO., 416 S. Los Angeles Street, Los Angeles, California.

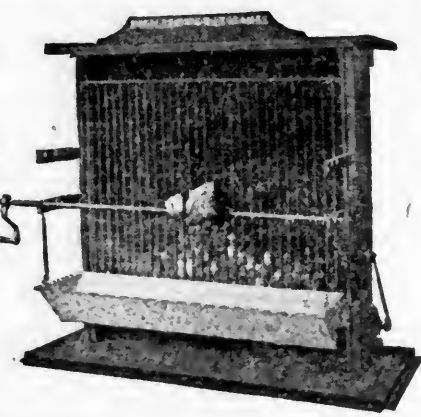
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ALL CONCESSION MEN SEND FOR OUR 1925 CATALOG
Aluminum, Blankets, Floor Lamps, Dolls, Cedar Chests
A. N. RICE MFG. CO.
1837-41 MADISON STREET (Phone, Grand 1796). KANSAS CITY, MO.

Midway Confab

(Continued from page 149)

automobile trip, as predicting good crops and fall business for parts of South Carolina and Georgia. Following is an excerpt: "Business is already improving in South Georgia and the prosperous condition of the crops in South Carolina will be one of the chief causes of this State's prosperity," he said. In the Piedmont sections of Georgia and Carolina rain is badly needed, but the territory between Augusta, Charleston and south of Macon in Georgia has received all the rain needed and as a result fields are loaded with the greatest crops ever raised."

Excitement prevailed on the Zeldman & Polle midway in Grand Rapids, Mich. The lion, "Romeo," got loose and wandered out on to the ballyhoo stage and sat up in a ticket box, apparently looking for Capt. Warner, its trainer, who had stepped away for a few minutes. Things happened fast and furious. Mr. Ramsey said to his wife: "Good gracious—look, there's the lion!" Mrs. Ramsey said: "I'm not looking at anything, I'm gone!" Ethel Dore saw it and proceeded to climb the high-diving ladder, followed by almost her entire company. "Bill" Hillier, hearing shouts coming from the animal show, started to run in that direction, but ran plumb into "Mr. Lion," who by that time was quietly sitting in between the Minstrel Show and Superba. "Bill" thought he should run back to the office, then he thought he should go on and tell Capt. Warner, and then again he thought he should stay just where he was. Star DeBelle, orator on the animal show front, started to hotfoot it for the sleeping cars—later "explaining" that he wanted to protect the women with the show. Then John Polle got on the scene and persuaded Romeo not to go out on the midway. The lion, apparently still bewildered, wandered leisurely thru the minstrel show top, but the performers knew nothing of it (thank goodness), as they were back stage. Capt. Warner eventually caught up with Romeo, and the two returned in a very friendly manner to the animal top, and "Mr. Lion," evidently realizing that his vacation was at an end, stepped up into his cage and playfully caressed "Juliet," his partner. No one was hurt, no one fainted, altho Earl Chambers was heard to say "I must save my monkeys!" and ducked into the cage with them. Several ladies who saw the lion asked hurriedly where the Ferris wheel was, and it was soon crowded. Frank Hildebrand, thinking the lion had started for the street, jumped into a taxi and said something to the driver about "heading off a lion"—just then the meter stopped and the man said the machine couldn't go any further.

Shore's Greater Shows

Shore's Greater Shows played in Somerville, Mass., to excellent crowds. This is the first time in five years that any carnival was allowed within the city limits. Credit is due to Abe Shore, general manager, and Abe Stinson, general agent, for the consistent work accomplished by both in convincing the Mayor that the public wants outdoor amusements, and judging by the crowds that turned out each night proved beyond reasonable doubt that outdoor amusement is what the public wants in preference to any other.

The show has 4 rides, 8 shows and 35 concessions. Capt. Jack Valley and his diving show are a great drawing card on the midway, also Gunboat Jack's Sirodrome (wall of death). Capt. Valley has six diving girls that attract the crowds, while Jack has as assistants Joseph Javorey and Al Rivers. Joe Rogers' rides were also a big attraction on the midway, he having left recently for New York to play fair dates. MacKnelly and his beautiful rides have arrived to take his place and will finish the carnival dates with this show. Time and space will not permit detailed mention of the other attractions. However, they will be looked after in the next "letter" to The Billboard.

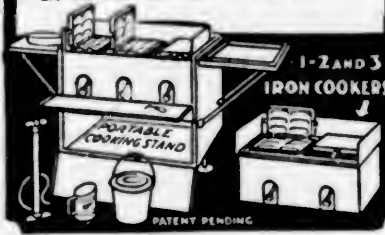
The management of the show stands the same as when it opened: Abe Shore, general manager; Louis Flitterman, treasurer and secretary; Al Shore lot superintendent; Abe Stinson, general agent, and Louis Shore, promoter. Lynn Beach, Lynn, Mass., was the spot booked for week ending August 8.

DOG-IN-A-BUN

TRADE MARK
DOG-GONE GOOD
FRANKFURTER BAKED IN A ROLL

Get into line with this 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. Owners reporting great success.

TALBOT MFG. CO., Dept. D. B-1
1213-17 Chestnut Street, ST. LOUIS, MO.
Numerous other novelties for which recipes are furnished are baked in some irons.



PRICES REDUCED!

- Beacon Wigwag Shawls, Each..... \$ 4.55
- Beacon Kismet Shawls, Large Check, Each, 4.55
- Beacon Wigwag Blanket, Each..... 3.50
- Nashua Part-Wool Blanket, Each..... 2.25
- Imperial Blanket, Per Dozen..... 9.00
- Wendry Brass Dome Cages, Packed 20, Ea, 2.25
- Live Canary Birds, Per Dozen..... 15.00
- 18 1/2-in. Aluminum Oval Roasters, Per Doz 17.00
- 15-in. Oval Roasters, Per Dozen..... 11.25
- 8-Qt. Kettles, Per Dozen..... 6.75
- Swagger Sticks, Per Gross..... 16.00
- Unger Dials at Factory Price
- 14-in. Unbreakable Plume Dolls, Per Doz. 5.50
- 17-in. Red Riding Hood Dolls, Per Dozen 5.00
- Muir Pillows, Factory Price.
- Tambour Clock, 21-in Base, Each..... 3.75
- The New Multi-Lite Lamp, Lenses and Silk Shade, Each..... 3.50

One-Hour Service, Day and Night, Including Sunday. TERMS: 25% with order, bal. C. O. D.
E. C. BROWN CO., 440 W. Court St., Cincinnati, Ohio

WANTED TO BUY

To complete a collection, any and all gambling apparatus or any device that can be controlled—Roulette Wheels, Beehive, Drop Case, Leary Belt, Spindles. State condition and lowest spot cash figure. Address BOX NO. 375, care Billboard, 1560 Broadway, New York City.


WANTED

SHOWS AND RIDES FOR THE GREAT WARREN COUNTY EXPOSITION
Sept. 7 to 12, Inclusive, Day and Night.
Will sell exclusive on Shows and Rides. Correspond with E. M. LOWE, Secy., Warren, Pa.

WHEELS

The new special 40-in. Aluminum Wheels and Saddles, 180 with 2, are now ready. Catalog free.
DAILEY MFG. CO.
428-32 E. 7th St., ST. PAUL, MINN.

WE ARE STILL FURNISHING
the very highest grade G. E. License Incandescent Electric Lamp Bulb of the very lowest price.
Anthony Wayne Lamp Co.
1016 Savilla Ave. Ft. Wayne, Ind.



MERRY MIX UP

67 Machines Now Running.

Usually Tops All Other Rides.

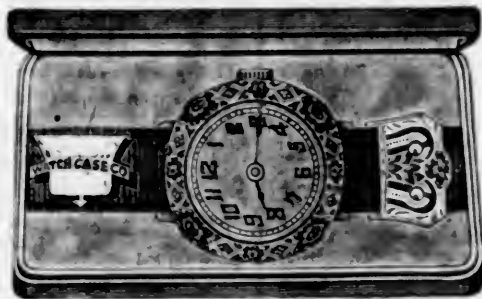
Pittsburgh, Pa., May 16th, 1925.
 MR. H. G. TRAYER, Manager Trayer Engineering Company, Beaver Falls, Pa.
 Dear Sir: Your letter of May 11th to hand and very sorry you could not get over to see us, as the Merry Mix-Up that I bought from you has got top money here every day but two of the two weeks' engagement, and this is remarkable considering that I have, as you know, several rides that cost over four times as much. I wish also to state it is the best one-wagon attraction I have ever had on my outfit. We have never had any trouble and I consider it exceptionally well built and with the beautiful fence entrance and ticket booth, you can use my name to recommend it to anybody. I hope to see a good deal of you during our New Brighton engagement.
 JJJ/B Yours very truly, JOHNNY J. JONES, General Manager.

Hudson, N. Y., July 14, 1925.
 TRAYER ENGINEERING CO., Beaver Falls, Pa.
 Dear Sir: David P. Evans, of Philadelphia, was over to see me at Perth Amboy and wanted to know which of certain rides I thought was the best. I told him there was no comparison with the Mix-Up as I could see it. I think if you have not already heard from him, you will.
 Yours very truly, D. B. STOCK.
 Albany next week.

Goes on one wagon. All-steel gears. Only two left for immediate delivery. We also sell for Parks the Bobs Coaster---now breaking all records. The Tumble Bug---another record breaker. Seaplane de Luxe---most beautiful Ride ever built. Jazz Railroad---Doing top business, Rocky Glen Park, Scranton, Pa. The Caterpillar---82 sold since 1923.

TRAYER ENGINEERING COMPANY, BEAVER FALLS, PA., U. S. A.

10,000 Bracelet Watches
\$2.65 Each While They Last.
 IMPORTER'S BIG LOSS MEANS YOUR EXTRA PROFIT



No. 1584—BRACELET WATCH
 Small 10 1/2 L. size, platinum case, white gold finish, round engraved bezel, fine 1-jewel movement, silk ribbon wrist band with clasp, each in display box.
\$2.65
 Special Price Each
 Send for our big catalog.
ROHDE-SPENCER CO.
 WHOLESALE,
 223-225 W. Madison St., CHICAGO, ILL.

Nat Reiss Shows

Pittsburgh, Pa., August 5.—The Nat Reiss Shows had very good business considering the bad weather at Exposition Park last week. The move Sunday was made overland, nine miles, the equipment furnished by William Leech, to the lot at Larimer and Apple avenues. The lot is very small and two shows and one ride had to be omitted. Business was very good Monday night and last night, but tonight it rained and the show was open only about an hour.

William Russell, while riding the drome last Friday night, went too near the top and the front wheel of his motorcycle hit the cable. He took a very bad fall, breaking his collar bone and scratching himself up badly. This is his second accident in six weeks, as he had a very bad spill while the show was playing Turtle Creek. Among visitors have been the entire staff of the McIntyre Circus, Joe End, along with Upligh Billy Klein, legal adjuster for the World at Home Shows; Mr. and Mrs. Abergress and Leo. Alberts, late of the Frank West Shows. After next week's engagement, on the Grayers Field, the show will move to Parkersburg, W. Va., for its first fair. Mr. and Mrs. M. J. Donahue, promoters, are in charge of Parkersburg. The 4A Wild West Show is now being managed by Billy Carr, with Howard Underhill as foreman, and has 20 people on the bally—it is one of the feature attractions on the midway. Mr. Carr has just added several new horses to his stable, making a total of 32. Several new concessions joined this week but were unable to put up owing to the small lot. Next week will be the sixth week for the show at Pittsburgh.

W. J. GENTRY
 (Director of Publicity).

Levitt-Brown-Huggins Shows

Gresham, Ore., August 5.—The Levitt-Brown-Huggins Shows, in conjunction with members of the Disabled Veterans of the World War, opened up this city to carnivals after having been closed for two years, the ban having been extended to "any and all" shows of this description regardless of merit.

The show exhibited there recently on the huge lots at Second and Oregon streets on the East Side and played to an excellent week's business. The show attractions were extended to their full coverage, all banner lines being complete, in contrast to the abridged banner lines of some of the smaller towns that they have played recently, small lots necessitating congestion.

William Mullen, former showman, now secretary of the State Board of Pharmacy; George Lowry, of Los Angeles and Seattle; many of the concessionaires and showmen from Oaks Park and Council Crest; Bill Ely, manager of the Hippodrome Theater, and many others were visitors during the week.

The next stand for the show was the Multnomah County Fair, at Gresham.

HEY!
Mr. Concessionaire
STOP—LOOK—LISTEN
\$100 a Day



Last Pat. Granted Apr. 8, 1924. All Rights Reserved.

Get an Electric Candy Floss Machine—we are the originators of this machine, which is the very best. Get ten dollars out of every dollar you invest—positively the greatest money maker on earth. Every machine guaranteed to be A-1 in every respect, easy to operate—spins a pure white, fluffy candy that children cry for and old people sigh for. Sells as fast as you can make it. GET READY FOR THE FALL FAIRS.

Write for Descriptive Literature.
 Price \$50.00 with the order, pay balance of \$150.00 upon receipt of machine at your express office. Weight boxed approximately 115 lbs. Voltage 97 to 115 A. C. or D. C.

ELECTRIC CANDY FLOSS MACHINE CO.,
 228 2nd Ave., No.
 NASHVILLE, - - TENNESSEE

CHEWING GUM
ALL FLAVORS
 •100-Package Boxes.
\$1.00 Per Box
 In Case Lots of 12 Boxes, F. O. B. Toledo, Cash With Order.
 "SELL THE BETTER KIND"
THE TOLEDO CHEWING GUM CO.
 Toledo, Ohio.

"AIR-O" LINK LEATHER BELTS
GOING BIG
 For Street and Premium M.O.B. In Gross Lots.
 Price, \$2.50 Per Dozen.
 Less Quantity, \$3.00 Per Doz. Sample, 50c.
 One-third cash with order, balance C. O. D.
ST. LOUIS, MO.
WRIGHT SPECIALTY MFG. CO., 802 N. Jefferson Ave.,

PLUHACEK AND HIS BAND
 86 UNION MUSICIANS, ALL TROUPERS.
At Liberty After April 1, 1926
 For Chautauques, first-class Circus or Carnival. Will increase or reduce membership to suit party engaging.
 Permanent address: JOB PLUHACEK, Station B, Omaha, Nebraska.

CHEWING GUM Full size 5-stick packs for 1c. Double your money. All flavors. Novelty packages. We make good. **KELMET GUM SHOPS, Cincinnati, Ohio.**

WAXHAM WARE for EVERY FAIR

JUICE JARS	
3 GAL.	\$4.50
5 "	6.50
8 "	10.00
10 "	12.50

10oz CIRCUS LEMONADE GLASSES \$5.50 doz.
 8oz COCA-COLA GLASSES \$1.50 doz.

Send for complete catalog of Stoves, Burners, Tanks, Pumps, Hollow Ware, Juice Jar Glasses and Other Cook House Equipment.
WAXHAM LIGHT & HEAT CO
 DEPT 15 550 WEST 42 STREET NEW YORK CITY



Stahl's Portable Barbecuing Outfit

GETS THE CROWD—GETS THE MONEY

\$97.50

MAKES MONEY ANYWHERE

Act quick



COMPLETE READY FOR USE ORDER SHIPPED SAME DAY RECEIVED

This is the greatest winner in years. Barbecues all kinds of meats. Special sauce formulas and Stahl's barbecued meats get the crowd. One man does the entire job. He keeps all the profit for himself. Big money is being made. Get in on this proposition NOW. Easily moved. Anywhere and everywhere the public wants barbecued meats with the wonderful hickory flavor that only the Stahl system can give. Burns any kind of fuel. Pays for itself the first day in use. Order yours NOW. Every day you delay is a day of big profit lost. Write for free circular.

F. S. STAHL, Dept. M, QUINCY, ILL.

EVANS' LATEST!! "SKILLO"

The new Pointer. 30 inches long. Perfectly balanced. Glass bearings. Pointer, Stand and Instruction, only...\$20.00 | 42x42 Skillo Cloth, 15 Numbers...\$10.00

EVANS' PONY TRACK



TOP MONEY EVERYWHERE

Price.

\$75.00

15-horse machine, mounted on 35x44 feed-up board.

IMMEDIATE SHIPMENTS.

COMPLETE LINE OF SUPPLIES FOR FAIR GROUND CONCESSIONAIRES. Send for Our 96-Page Catalog of New and Money-Making Ideas.

H. C. EVANS & CO., 1528 W. Adams Street, Chicago

Keystone Exposition Shows

Start Fair Season at Harrington, Del.

Rain greatly marred attendance and business Saturday night at Richmond and Melvaie streets, the last stand of the Keystone Exposition Shows in Philadelphia, altho even with this handicap quite a gathering was present. Even with the adverse weather conditions the loading of the train was well executed under the supervision of Charlie Roberts, trainmaster, with W. A. Colgate handling the flats. The train, composed of eight box cars, four flat cars and two coaches, left Sunday for Harrington, Del., arriving that evening during a heavy rainstorm. Monday morning the trucks and wagons were ready to haul the paraphernalia to the spacious Harrington fairgrounds and by evening, with everybody busy, everything was in readiness for the opening Tuesday. Prospects for the show's first fair date of the season were immediately promising.

The personnel bid adieu to the City of Brotherly Love with pleasant recollections of a pleasant summer there. During the run to Harrington the folks were entertained with vocal selections by Antonio Piarro, accompanied by Jack Ross with his mandolin, and Jack Lynch also delivered several song numbers that were heavily applauded. Louis Nieberle arrived Tuesday morning with his tango swings—13 boats and a wonderful organ—and by 4 p.m. they were in operation. Recent visitors to the show were Mr. and Mrs. Tom Hasson and son, Wm. F. Wunder and Jack Lyle, of the Tip Top Shows, and Mr. Selmdridge, of Lancaster, Pa.

(Press Representative).

SLUM BIGGEST VALUE OF THE YEAR!!! \$9.50

1000 Pieces Assorted Jewelry Novelties, including 50 different numbers of Corded Jewelry, Brooches, Stick Pins, etc. Your money back if not pleased.

PAPER PARASOLS

A big outdoor number. Large size. Assorted colors.

\$4.25 Gross.
 Send for sample gross today.
 25% deposit, balance C. O. D.

SILBERMAN & COHEN, New York City.
 101 Fifth Avenue.

The Big Flash For The Fairs

Don't Be Disappointed—Get Your Orders in Now for the

FRENCH DOLL

A REAL Flash—Makes 'Em All Stop and Look. Natural flesh color finish, with highly attractive sparkling metallic Jaquette. The Original French Model Doll—Knockout at Resorts. 16 inches high. Packed 18 to a barrel.

\$1.00 Each, in Any Quantity

SKEEZIX, 14 in. High (Copyrighted). 36 to Barrel. Each.....\$ 0.66
 OUR BIG 20-INCH DOLL (with Plume 2 1/2 in. High), with Curly Hair and Large Plume. Packed 18 to a Barrel. Each..... .85
 13-INCH KEWPIES, with Hair. Per 100..... 22.00
 SHEBA DOLLS, with Large Plumes. Packed 50 to a Barrel. Per 100.. 33.00
 13-INCH FLAPPER DOLLS, with Long Curly Hair and Large Plumes. Per 100..... 40.00

One-third cash with all orders, balance C. O. D. We make prompt shipments.



North Side Statuary Co.
 Long Distance Phone, Diversey 8702
 1316 Clybourn Ave., CHICAGO, ILL.

Clarence A. Wortham's World's Best Shows

Melrose Park, Ill., August 5.—After closing a most successful week at Kenosha, Wis., Clarence A. Wortham's World's Best Shows moved to what so far promises to be another good one at Melrose Park, just outside of Chicago.

The shows played in extreme "luck" in making their railroad move and got on the lot Sunday afternoon. Monday afternoon, when everything was ready to go, the "advance guard" of Chicago showfolk moved on for a visit. To name them all would be to write a great part of the Chicago end of outdoor showdom. Old dough was cut up, prospects were figured—almost until pencils were worn out—and then the showfolk got down to a busy evening.

The amusement lovers turned out in force, made the opening night a big one and since have been increasing the business every night. Every show on the midway got its share of play and the crowds went away satisfied and to boost the show as a whole. The company has made many new friends in the West End suburbs, and it will show at another stand just west of Chicago before the fair season opens at Aurora, Ill.

Mrs. J. L. Karnes, wife of "Judge" Karnes, joined the shows at Kenosha for an extended visit. Dan Cupid has claimed another victim—July 30, Omar Keenan, of the concessions staff, and Nora Rediske, of Plymouth, Wis.

Mrs. "Jack" Kenyon, wife of the steward of the show, got her annual chance to go home. She left the show for a two weeks' visit with relatives in La Crosse, Wis.

BEVERLY WHITE
 (Press Representative).

THE GOLD RUSH

IS STARTED

Get the Gold Rush Habit and Share the Big Profits to be made this season with our

GOLD RUSH ASSORTMENTS

No. 1 ASSORTMENT

Brings in.....\$125.00
 Pays out..... 35.00
 Operator's Profit.....\$ 90.00

One to three-day seller. Larger profits on other Deals. Our Gold Rush Assortments are the fastest sellers, and have everything else beat for Big and Quick Profits.

SALEMEN, DEALERS, OPERATORS.
 Write quick for the Greatest Money-Making Plan, Free Offer and Catalog.

Chicago Products Company
 2215 Rice Street CHICAGO, ILL.

CHAMPION The Best and the Lowest Priced

CORN POPPER



A complete Pop Corn Stand, everything needed to handle a rushing business—that's the Champion Corn Popper. Two sizes. One folds for shipping. The other has glass top and rubber-tired wheels.

Send for Catalog of Champion Peppers. Get full particulars about our Peppers, Gasoline Stoves, Burners, Hamburger Grids, Tanks, Hollow Wire Lamps, etc. Write today.

IOWA LIGHT & MANUFACTURING CO.,
 115 Locust Street, Des Moines, Ia.



Makes an ideal "hot dog" stand. Aluminum kettle lifts out.

"French" Wheels!

Known the world over as the finest and most perfect wheels that your money can buy. Don't mistake other makes in place of ours! If in hurry, wire order with deposit. Catalogue on request. NOTICE: We will move into our new factory September 1. Watch for announcement and see what is coming then.

French Game and Novelty Mfg. Co.
 2311-2313 Chestnut St., Milwaukee, Wis.

PENNSBORO, W. VA., FAIR

SEPTEMBER 1-2-3-4

WANT Whip, Seaplanes, Motordrome, Maiden spot for Drome, Independent Shows and Concessions. No exclusive on Concessions except Novelties. Same is sold. Pennsboro is located in the prosperous oil, gas and farming section of the State. Money is plentiful. Ask anybody who has ever made Pennsboro; they will tell you that it is very good. Address PERCY MARTIN, 369 Allyn St., Akron, O., until August 14; after that, care General Delivery, Parkersburg, W. Va.

"SKILLO" PONY TRACK

15-Horse Machine. No board. Will stand any inspection. Fine tool-steel bearing retroling on transparent plate glass. The latest and best. Throw away your junk and get a real track. All the wise boys use the "Skillo". Price only \$65 complete. 25% deposit, balance C. O. D.

VEGA SALES CO.
 340B Appleton St., HOLYOKE, MASS.

WANTED!

TWINS, born and joined together. 20 weeks' engagement. Mail photos. Other Freak of Nature Acts write. State salary. P. S.—Want to hear from good exploitation 12-foot Advertising Mitt Walker. State price. BOX 225, care The Billboard Publishing Co., 1560 Broadway, New York City.

Beautiful Hair Squats

4 colors of Hair, 5 colors of B. S. \$18.00 a Barrel. 150 to a Barrel. MIDGETS, \$6.50 a 100. ANIMAL ASSORTMENT, \$8.00 a 100. 1 1/2 IN. CUPIE DOLLS, with Curly, \$30.00 a 100. Midgets and Animal Assortment ALL CASH. Other stock, one-half cash, balance C. O. D.

JONER STATUARY AND DOLL FACTORY,
 2515 Montgall St., Kansas City, Mo.

WANTED

C. A. WORTHAM'S WORLD'S BEST SHOWS

Beckmann & Gerey, Owners and Operators. WANT first-class, sober, reliable Trainmaster. Address FRED BECKMANN, Manager, C. A. Wortham Shows, Forest Park, Ill.

(Estate of Mary A. McMahon)

Steel Cars for Sale Cheap

One 72-foot All-Steel Stateroom Car, one 60-foot, seven staterooms, one 78-foot, baggage and staterooms. Wire or write M. J. McMAHON, Executor, care Billboard, Crilly Bldg., Chicago, Ill.

Competition Means Nothing to Those Using
PENDLETON AND CAYUSE INDIAN
BLANKETS AND SHAWLS New Patterns
NEW COLORS

TO GET THE BEST RESULTS WITH BLANKETS AND SHAWLS—USE THE BEST
 THIS FACT SHOULD NOT BE FORGOTTEN—WOOL WILL ALWAYS OUTSELL COTTON

We are Direct Mill Representatives and Sole Agents for
PENDLETON and CAYUSE Indian Blankets and Shawls
 IN THE EAST AND MIDDLE WEST
OUR PRICES ARE MILL PRICES

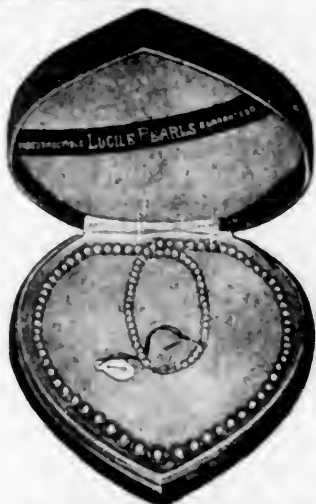
SEND FOR OUR PRICES and NEW ILLUSTRATED CATALOGUE IN COLORS
 Address **CAYUSE INDIAN BLANKET COMPANY**
 S. W. GLOVER, Manager Palmer House, CHICAGO, ILL.

OSTRICH PLUMES

By the pound in assorted flashy colors for making
 Epper doll dresses.
AMERICAN MARABOU CO.
 67 Fifth Avenue, NEW YORK CITY

**GENUINE FRENCH
 LUCILE PEARL NECKLACES**

Do not compare this merchandise with Japanese
 Pearls. There is a big difference in quality.
 This is an article you can be proud of
 An unlimited guarantee goes with them. They
 are perfectly matched, graduated and indestructible
 will not peel, crack, or discolor. Any necklaces
 that do not meet our guarantee will be ex-
 changed free of charge.



24 inches with Sterling Silver Patent Safety
 Clasp, set with three Rhinestones, in Blue Velvet
 Box, White Satin Lined, Nickel Guarantee Tag
 and Price Ticket Included, in quantity lots.

\$1.80 Per String

Sample, \$2.25.
 Other numbers, \$1.50, \$1.90, \$2.10, \$2.50. These
 quantities are sold in highest class jewelry stores.
 Sample assortment, \$5.00.

LUCILE PEARL COMPANY
 57 Lincoln Road, Brooklyn, N. Y.

BALLOONS
 BUY DIRECT

- No. 60 SPECIAL, Per Gross.....\$1.85
- No. 70 Heavy Weight Balloons, Ass'd. **\$2.25**
- Colors, Per Gross.....
- No. 70 Heavy Weight Two-Color Bal-
 loons, Per Gross..... **\$2.85**
- No. 70 Heavy Weight Gold and Silver
 Balloons, Per Gross..... **\$3.00**
- No. 110 Large Airships, Per Gross..... **\$2.25**
- Nose Blowers (Good Fun-Maker) Gross..... **\$4.00**
- No. 50 Round Squawkers, Per Gross..... **\$2.25**
- No. 100 Airship Squawkers, Per Gross..... **\$2.25**

We also manufacture a full line of Squawker
 and Valve Balloons, 25% deposit with order,
 balance C. O. D.
**BERTEL RUBBER CO., 42 E. 23rd Street,
 New York City**

The last "word" in your letter to advertisers,
 "Billboard".

Bernardi's Greater Shows

The Bernardi Greater Shows played
 East Liverpool, O., the week ending
 August 1 and unloaded at daylight Monday
 morning. The haul was long and a
 hard one to the West End Athletic Field.
 From noon Sunday until Monday after-
 noon torrents of rain fell, and the lot was
 an exceptionally low one. Due to the good
 judgment and untiring efforts of
 Special Agent Stephenson, the lot was
 finally drained and made possible for oc-
 cupancy. Once nearly dried out, another
 heavy rainfall Monday evening almost
 completely submerged it, which was again
 drained off and more than 100 loads of
 cinders hauled on the low end, and, under
 the guidance of Joe McField, every attrac-
 tion was ready for the Tuesday night
 opening. This was the first Monday
 night missed by the shows since the sea-
 son opened in Baltimore. The opening
 there was an auspicious one, the Eagles'
 committee, under the guidance of W. A.
 McGonigal, proving a band of real
 hustlers, and an immense crowd was on
 hand. The amusement patrons surely
 showed the proper spirit and liberally
 patronized all shows, rides and conces-
 sions. The city is a friendly one, and,
 altho not enjoying its full measure of
 usual industrial prosperity, no calamity
 howlers have been heard among the
 citizenry—good people, and optimistically
 looking forward to the potteries and tire
 plants again working full force.

Col. Jim Hodges continues to make the
 Big Circus Side Show attract. Bill Stehle
 and an exceptionally able corps of as-
 sistants continue to make "Law and the
 Outlaw" one of the big winners. Sidney
 Paris and his Dixieland Minstrels are still
 sure-fire moneygetters. The Athletic
 Arena, featuring Kid Ellis, is making
 good territory out of "bad". The Freak
 Animal Show, under management of Tom
 Evans, a dyed-in-the-wool oldtimer, al-
 ways has its share of patronage. "Leo",
 the ossified man, managed by Al Collins,
 keeps up in good receipts, and Capt. Jim
 Purchase has in "Shebo", the Enchantress,
 one of the most attractive of the mid-
 way's wonder shows. This territory all
 seems to be good for the rides, and no
 complaints have been heard in the con-
 cession ranks.

HARRY FITZGERALD
 (Press Department)

J. E. Wallace Attractions

The New Brunswick, N. J., stand was
 the 14th week for the John E. Wallace
 Attractions and so far business has been
 satisfactory with the exception of one
 week in New York State. The roster
 includes four shows, three rides, 20 con-
 cessions and the Flying Lions as the fra-
 ct. Mr. Wallace has his own electric
 lighting equipment of two 15-kw. trans-
 formers on a large truck. The show is
 heading south, with intention of staying
 out all winter. General Agent William
 Marcus has some very promising spots
 booked. The previous week the show
 played Rahway, where there hadn't been
 a show in several years. The engage-
 ment at New Brunswick was at High-
 land Pa., under the auspices of the
 American Legion the week ending
 August 1.

Mr. and Mrs. Wallace, with their "ever-
 lasting smiles", are to be seen rushing
 around the midway and seeing that every-
 one attending is well taken care of.
 Every Thursday afternoon is known as
 "Kiddies' Day", as the orphans in every
 city played are invited at the expense
 of John E. Wallace, who sends a big bus
 after them and entertaining them royally
 at the pay attractions, with refreshments
 and a souvenir being given each kiddie
 before leaving the grounds.

HARRY MEYERS
 (Publicity Department)

BALL GUM—500 Balls, \$2.00; 1,000 for \$3.50; 2,000
 for \$6.50; 5,000 for \$10.00; 10,000 for \$19.00. All
 colors and flavors. Send small deposit with order.
HELMET GUM SHOPS, Cincinnati, Ohio.

Special Offer!
 for the
Concession Man

30 DAYS ONLY

BUY DIRECT FROM THE FACTORY



**FIRST
 CLASS
 HIGH
 QUALITY
 WARE**

**GOOD
 WEIGHT**

**8 QUART
 SIZE
 PANELLED
 PRESERVING
 KETTLE**

*Special
 This Month*
\$7.50
 PER DOZ.
 F.O.B.
 MASSILLON, O.

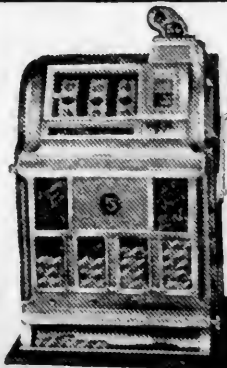
*Beautiful Panelled Kettle
 Fitted with Comfortable Wood
 Grip Bail. This Kettle is Specially
 Designed for Economical
 Display of Breakfast Foods and Fruits.*

*Send for Illustrated Specially Priced List for
 CONCESSION TRADE.*

THE INTERNATIONAL MERCANTILE Co.
MASSILLON, OHIO.

SILVER KING

VENDING MACHINES INCREASE PROFITS \$10 to \$20 Daily



Have you one in your store doing this for you? If not, order
 one today. All element of chance removed. A standard 5c pack-
 age of confection rented with each 5c played. Ninety days'
 free service guaranteed. Price, \$125.00. Give this machine
 ten days' trial and if not satisfied with the results we will
 refund purchase price less the handling cost and our regular rental
 fee. You keep all the money the machine takes in during trial pe-
 riod. Machine filled with cbeaks ready to set up on your counter
 and collect the nickels. We can also supply other makes of ma-
 chines—Jennings, Mills, etc. Have a few rebuilt, refinished, re-
 nickeled machines in excellent running order. \$65.00 Each.
 Wire us or mail us \$25.00 and a machine will go forward the day
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 can supply MINTS, standard 5c size packages, \$14.00 per Mail
 Case of 1,000 Packages. Also special short lengths to fit front
 vendors same price; full Case, 2,000 packages, \$25.00, if ordered with
 machine. 5c TRADE CHECKS, \$2.50 per 100, \$18.00 per 1,000.

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(Communications to 25-27 Opera Place, Cincinnati, O.)

Vancouver Fete Definitely Set

Centennial Exposition Dates Given Out--City Prepares Shelter for Celebration-- Exhibits To Be in Tents

Vancouver, Wash., Aug. 8.—The Fort Vancouver Centennial Exposition will be held. More than once that announcement has been made, only later to be temporarily retracted when plans went awry and the project for the moment abandoned.

But now the announcement is definite and the celebration of the 100th anniversary of the settlement of the Columbia River empire is a certainty. Reorganization has been effected, financial backing assured and plans carried forward. The exposition will be held August 17 to 22, inclusive.

Herbert J. Campbell, publisher of *The Vancouver Evening Columbian*, has been elected president of the board of directors in charge of the celebration.

Mr. Campbell last night outlined exposition plans.

Exposition grounds will be an 11-acre tract of land on the Pacific highway opposite the new Oregon-Washington Pythian home. There will be an industrial exhibition, automobile show, elaborate historical exhibit and a pageant.

The Coming of the White Man will be the title of the historical pageant which will be presented each night of the exposition. Three hundred persons will appear in the cast and 150 in the chorus. The set used in *Rosaria*, pageant produced in Portland during the Rose Festival, is being rebuilt for the pageant and the electrical equipment of *The Wayfarer*, Seattle pageant, has been leased for the Vancouver presentations.

Historical in theme, the pageant will be given in three episodes, the first representative of the days before the arrival of the white man, with Indian villages, dances and music. The second episode will be in three scenes: First, the coming of Dr. John McLoughlin; second, the coming of the American forces, and third, the change of government from that of Great Britain to that of the United States. Latter-day history will be typified in the final episode. Dwight Parish is author and will be director of the pageant and Dr. Francis La Violette will write the spoken parts.

An enclosure will be erected with seats for 5,500 spectators, in which *The Coming of the White Man* will be produced.

The Fort Vancouver Centennial half-dollar souvenir coins authorized by act of congress will be ready, Mr. Campbell announced, and the committee has ordered 50,000 of them. They will be sold for \$1 apiece and proceeds will be used to assist in financing the exposition.

Indorsement of the exposition was given by the Vancouver Chamber of Commerce yesterday, which also appointed a committee to work with the directors. Four tents, each 110 feet long, will be used to house the industrial exhibits and automobile show at the Vancouver centennial celebration on the track north of Thirty-fourth street and west of Main street. Space has been provided for 56 industrial exhibits and 26 automobile exhibits, and a number of the spaces have been engaged.

An historical exhibit is being gathered by Glenn M. Ranck of Vancouver, who will arrange and supervise the displays from the Oregon and Washington historical societies and will collect relics from local private sources.

Bray To Walk Water For Diamond Jubilee

San Francisco, Aug. 8.—Captain George Bray, who did some good work in advertising the Police Amendment at the last election here, has offered his services to entertain the thousands of visitors who will flock to San Francisco during the Diamond Jubilee in September. He will sail around the bay in his ever-warm life-saving suit and will give a thrill to the inlanders, who will see a man of modern times walk on water.

Roanoke Firemen To Sponsor Celebration

Roanoke, Ill., Aug. 8.—At a meeting of the Roanoke Volunteer Fire Company it was decided to hold a two days' celebration, Labor Day, September 7, and Tuesday, September 8. Committees were appointed to proceed to carry out the details.

Home-Coming Plans Are Well Under Way

Lebanon, Ill., Aug. 8.—Plans for the Homecoming, Lebanon's big gala event, have been completed and the date has been set for Labor Day, September 7. As that is a holiday the executive committee feels that a larger crowd can be anticipated and is planning to make this year's event the biggest and best ever held here.

Two big bands will be on hand to furnish music—the Mt. Vernon band and Bill Dugan's tube band. In addition there will be three drum corps. Two orchestras have been engaged to furnish music for the big open-air dance.

The Lebanon Electric will meet some worthy foe at the ball park in the afternoon.

The committee plans to make this year's Mardi Gras parade in the evening an event long to be remembered. Business men have always heartily cooperated in preparing floats that were attractive and this feature alone has attracted many visitors. However, a special effort will be made to make this year's parade distinctive and unusual and no expense or effort will be spared to make it excel all other parades ever held here. A big fireworks display will be another of the evening's features.

Sheffield Committees Busy

Sheffield, Ill., Aug. 8.—Home-coming committees at Sheffield are very busy as the homecoming draws near. This year there will be three days given to entertainment. The first day, August 26, is to be devoted entirely to the entertainment of the annual bureau county reunion of Soldiers and Sailors.

The regular home-coming celebration will begin at noon Thursday, August 27, and A. W. Boyden and D. F. Maher are the chairman on entertainment and programs for the two days. C. J. Genster again has charge of all concessions, the profits from which are to be given to the public-library fund.

The Wyanet fire department has challenged the Sheffield fire fighters for a water battle during the celebration and also invited the local firemen to go to Wyanet for their annual Labor Day celebration for a return water battle. Because of the water famine at Sheffield for the past several seasons no water battles have been staged here, but with the new well in operation and an abundance of water this sport can be renewed.

Minooka Old-Home Week

South Scranton, Pa., Aug. 6.—The members of the Minooka Hose Company are putting forth every effort to make the coming Old Home Week celebration to be held in Minooka the week of August 10 to 15 one of the biggest social affairs ever conducted.

It was announced by officials of the hose company that anybody desiring to have a concession stand in the town during the Old Home Week celebration should turn their names over to the headquarters, which are located at 2716 Birney Avenue, and in this way they will be able to know just how many of these stands they can care for during the affair.

This Old Home Week affair will be held on the completion of the new State highway now nearing completion between Minooka and Pittston. It is expected a number of people from out of town who desire to see Minooka will come during this affair in order to get a glimpse of our thriving township.

On account of this being conducted by the members of the Minooka Hose Company there is no need of saying that the affair will be a social and financial success. It will be left to the people of Minooka to put this Old Home Week celebration across and members of the company desire to make this one of the best conducted in Minooka. With the proper co-operation with officers of this organization there is no doubt of this being accomplished in both a social and financial way.

The proceeds of this function will go towards the new 750-gallon fire truck recently purchased by the hose company. When the final proceeds are tabulated it is expected that this debt will be liquidated and a goodly amount will remain in the treasury. P. A. McLane is director general of the affair.

Pythians Will Picnic

Dayton, O., Aug. 8.—Entertainment extraordinary has been provided for members of Pythian lodges in the county and those of Bampur Temple, D. O. K. K., for the joint outing of the organizations to be held at Forest Park Saturday, August 22. The affair will be in the nature of a basket picnic. A baseball game, stunt races and other contests are scheduled for the day.

Rides on the various devices have been arranged for the children of the members, while many games for their entertainment have also been prepared. The exclusive use of the dance pavilion has been provided for the members in the evening.

Firemen's Convention Dates Are Changed

North Rose, N. Y., Aug. 6.—The date of the Lake Shore Volunteer Firemen's Association Convention has been changed to August 13. The Salter Hose and Chemical Company, of this city, will be hosts to visiting firemen.

NEW JERSEY TO CELEBRATE

Completion of Camden Philadelphia Bridge Will Bring Opening of Huge Show and Exposition—Program Underwritten —To Be Held July-August, 1926

Camden, N. J., Aug. 8.—The Camden Bridge Celebration in July and August of next year promises to be one of the biggest events of the season, even rivaling the Sesquicentennial celebration across the river in Philadelphia. More than \$37,000,000 is being spent in completing the bridge, the largest in the world, and in addition to this the State of New Jersey is spending another \$6,000,000 in connecting highways, providing direct access to Atlantic City and other shore resorts, as well as the motor routes north and south.

The bridge provides a connecting link and will put South New Jersey on the map. More than 1,000,000 visitors are expected for the celebration. The program has been underwritten by the city and by private interests. The new civic center of 42 acres, within five blocks of the Bridge Plaza, has been allotted for the site of the show. At present there are two large exhibit and convention halls, approximating 100,000 square feet, under construction. In these halls and under canvas on the grounds a series of industrial and educational exhibits will be presented, in combination with a continuous program of water fetes, rodeos, etc.

The active management will be undertaken by the South Jersey Exposition, Inc., and offices have been opened in the Chamber of Commerce, with A. E. MacKinnon as director. Contracts are now being made for exhibits and amusements.

Indianapolis Civic Day

Indianapolis, Aug. 7.—Plans for celebrating Greater Indianapolis Day August 19 with a civic picnic and outing at Broad Ripple Park have been endorsed by Mayor Shank, members of the board of public works, the Broad Ripple Chamber of Commerce, merchants and citizens of Broad Ripple and others, it has been announced.

Mayor Shank will declare a holiday for all city employees, who will join in the program. A parade of representatives of all civic departments is to be held in the morning.

The mayor will have as his guests at the afternoon outing many of the city's poor children. The event will be in celebration of public improvements completed in Broad Ripple.

A special program has been arranged under direction of the city recreation department, which will include a concert by the Police and Firemen's Band, athletic events and two plays by the Guy Stock Company in Broad Ripple Park. Edward E. McBride, director of recreation, will have charge of the athletic events.

Homecoming Dates Set

Lyons, Kan., Aug. 8.—The homecoming committee of the Commercial Club met last evening following the regular monthly meeting. The committee set the dates as Friday, Saturday, September 25 and 26. An effort will be made at once to secure a big carnival company as a backbone for the celebration, also a number of free attractions of a high class. The committee decided that all efforts be centered upon two big days and that if the show could not be a rip snorter the event would be postponed until next June. No canvass for funds will be made until the committee knows definitely just what it has to offer in the way of amusement. A number of local features were decided upon last evening that have never been tried in previous events. The school parade which has been a hit in past homecomings will be continued.

D. O. K. K. To Conduct Big 10-Day Circus

Pittsburgh, Pa., Aug. 8.—Shelk Temple, Dramatic Order Knights of Khorassan No. 246, will hold a big circus and exposition under a huge tent at Penn and Bradlock avenues for 10 days starting today. Members of the Dokeys have been very busy completing arrangements for the affair. There will be two hours of entertainment offered, performers being professionals of the highest type. The circus is being held for charitable purposes and funds raised will be used to carry on the different charitable activities in which the order is interested.

Shrine Circus at Robey Track Has Splendid Bill

Chicago, Aug. 8.—The circus given by Orak Temple of the Shrine, Hammond, Ind., at Robey race track, which ran one week, closing yesterday, had an unusually good bill. Among the acts were Rice's Water Circus, Alaska Trio, Brown's Saxophone Six, Toyama Japs, Six Tumbling Demons, Catherine Sinclair and Company, Morak Sisters, Robinson's Elephants and Pain's Fireworks. The acts were booked by J. C. McCaffery of the fair department of the Western Vaudeville Managers' Association.



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If it's a celebration of any sort, this outfit is sure to please. Any wording printed on both sides you suggest in as large a letter as space will permit, so it can be read plainly in flight. Our 13-ft. airship with attachment beneath and directions, all complete and ready for the ascension, and will sail for miles majestically through the air.

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Six Outfits, \$8.00 Dozen, \$12.50
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At Liberty, THE SIX BRAZILIANS

Human Pyramids, Acrobatics, Whirlwind Ground Tumblers. Greatest Attraction for Fairs, Celebrations, Parks, Fraternal Circuses. No. 2 Act Clown Comedy Trio.

Account unforeseen circumstances, have some open dates in August and September, including Labor Day Week. Address ALBERT ACKERMANN, week August 10-15, Elks' Circus, Woodstock, Ill.; week August 17-22, Elks' Circus, Sterling, Ill. Permanent Address, Westminster Hotel, Chicago, Ill.

\$15.00 Doz. CANARIES WITH CAGES

50% deposit with order, balance C. O. D.

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ELKS' CIRCUS, Sept. 14-19

Wanted—Circus Acts of all kinds willing to double. Nothing too large or too small. Tell all first letter. Address CIRCUS COMMITTEE, Elks' Bldg., Joliet, Illinois.

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SAN FRANCISCO AUDITORIUM, OCTOBER 17 TO NOVEMBER 1, 1925.

Annual attendance 840,000. Manufacturers from any part of the U. S. invited to exhibit. Send for prospectus. A few sensational, alien, high-class Free Arts wanted. CAN USE few clean Animal and Freak Shows. No Concessions wanted. Address FIFTH CALIFORNIA INDUSTRIES EXPOSITION, Civic Auditorium, San Francisco. Anthony A. Tromp, General Manager.

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JUMBO
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IN THE WORLD PERFORMING
ON THE HIGH TIGHT WIRE

The greatest free attraction ever put before the public for street celebrations, as we can perform over the street from building top to building top, any height.

For particulars write or wire
RITA & DUNN, care The Billboard, Cin'ti, O.

GOOD CLEAN CARNIVAL WANTED

FOR KNIGHTS OF COLUMBUS

CONCEPTION JUNCTION, MO., CORN
CARNIVAL AND STREET FAIR.

October 6, 7, 8, 9 and 10.
Hudson Church, First Church and Ford Coupe
open away in connection. Address W. B.
GRAHAM, Conception Junction, Mo.

WANTED

A-1 Carnival for Annual Fall Festival.
Not less than 25 cars. Week Sept. 28th.
None but best need apply. Send refer-
ences in first letter. Crop conditions ex-
cellent. **MARYVILLE CHAMBER OF
COMMERCE, Nodaway County, Mo.**

ATTRACTIONS WANTED

New Haven, Ill., big Reunion and Home-Coming,
August 25-29, day and night. Sponsored by entire
community. Good crops. More money. WANTED—
Shows, Rides and Concessions, also Free Acts. Five
celebrations follow. **JOE MONROE, 301 W. Olive
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WANTED

Merry-Go-Round, Ferris Wheel, Free Act, small Tent
Shows, Rides and Concessions for Street Fair, Sep-
tember 24, 25, 26. **F. A. BAIRD, Butler, O.**

WANTED

For the "Equality Industrial Exposition", September
15, 16, 17, 18. Rides, Shows and Concessions. **BLU-
FORD D. BARNETT, Secretary, Equality, Ill.**

CONCESSIONS WANTED—Merry-Go-Round, Ferris
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H. W. Pirnie, Lathrop, Mo. Biggest event in county.
R. A. SAWYER, Secretary.

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Sturdy hard plate bodies, finished in shiny hard baked red enamel, best workmanship and handy design. Finely built, heavy aluminum popping kettles that produce 10 bags of finest "popped in flavor" corn in 1 1/2 minutes. Best pressure gasoline tank and burner. Satisfaction guaranteed or money refunded. Order from this advertisement or write for circulars. Dept. CP-4.

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Cherokee Working On Homecoming

Cherokee, Ia., Aug. 8.—The general committee for Cherokee's big home-coming event held a meeting Tuesday morning at the Chamber of Commerce rooms to consider definite plans for the big two-day event to be staged Tuesday and Wednesday, August 18 and 19.

Particular stress is to be laid on the homecoming feature and an effort will be made to gather together as many of the pioneer residents of the county as possible. Extra effort will be made to induce former residents of the county now making their homes elsewhere to come back for a reunion. Those who resided here 50 years ago or more will be made special guests and shown special courtesies.

The two days' program as briefly outlined will be as follows: Tuesday, August 18—Industrial and historical parade to be participated in by business houses, lodges and many civic societies. The afternoon will be given to semi-professional baseball games and an exciting program of sports. The evening will bring the first presentation of the great *Historical Pageant*, Wednesday, August 19—Formal program with addresses by men of State prominence, reminiscent talks by early settlers, at Wescott Park on South Second street. The afternoon program will include a ladies' style driving contest, an indoor baseball tournament by girls' teams of the county, baseball tournament for teams of the county and other sports. Thursday evening will provide as a climax the final presentation of the *Historical Pageant*, which will depict the history of Cherokee County in a progressive panorama tracing events from the arrival of the earliest settler to the present day. Several hundred persons will take part in this presentation.

Max Drefke has been named chairman of the concessions committee. The committee laid down the rule that no privilege would be granted to any concession not strictly in accordance with law, the plan being to make the home-coming celebration a clean, wholesome and strictly high-class amusement and recreation event, such a one as will make people look forward to its coming year after year as an annual event, always different but always good.

Artiste Has Accident

Justic, Ill., Aug. 8.—When the 12th Ward Regular Republican Club held its annual picnic recently at Justic Park one of the feature acts of the show, Alfredo and Jeanette, met with a bad accident, with serious injuries to the latter. Alfredo and Jeanette were doing their perch and ring act and it seemed while they were doing the perch act Alfredo lost his balance. The perch fell while Jeanette had her foot in the loop and was doing a leg plunge. She fell to the ground, breaking her jawbone and fracturing her skull. She was rushed to the hospital. It will be several weeks before she will be able to be out again. At last reports she was improving.

The acts for the picnic were booked by Edw. Weyson and consisted of Lantoni's cockatoos, Gerstone's trained horse and dogs, Walker's Punch and Judy and Robert's pony and dog act. All went over well and the committee in charge was well pleased with the show.

Committees Appointed For First Homecoming

Bellevue, Mich., Aug. 8.—Great plans are being made for Bellevue's big annual homecoming, which will be held Thursday, August 20. There will be sports, concessions, a ball game and a dance and many other added attractions and the Commercial Association is planning to make the 1925 celebration one of the biggest events ever held in Bellevue.

For several years a home-coming celebration has been planned as a distinctive benefit to Bellevue and the Commercial Association in taking the initiative to put the program across and make it a big success intends to make the day's work the most memorable in the village's history.

Marlette Plans Homecoming

Marlette, Mich., Aug. 8.—Extensive plans for the second annual homecoming to be held here September 5-6-7 are now being carried on by committees appointed from Marlette business organizations.

Unlike the former celebration, the approaching event will occupy three days instead of one day, with activities due to close Labor Day. By arranging the homecoming to conclude on Labor Day many former residents will be enabled to spend the entire weekend here.

Complete plans as to the nature of the celebration have not been made, although one of the greatest welcomes ever afforded old residents is planned. The homecoming will probably be launched with a pavement dance Saturday evening, September 5, with other forms of amusement for those who do not dance.

Monday will be "gala day" and will be a day of amusement and reunion of many old-time Marlette residents. Committees are arranging for the event and that suggestions be submitted for all available forms of recreation to aid in planning a program for the day.

Invitations will be forwarded to many former residents living thruout the State and one of the largest reunions of "old-timers" ever gathered here will be planned for.

Illinois Moose Make Plans for Conclave

East St. Louis, Ill., Aug. 6.—Henry S. Lighthall, Great North Moose of the State of Illinois, presided at a district meeting of the Loyal Order of Moose Wednesday evening to make arrangements for the annual State conclave to be held in Bellevue September 3-5. Delegates representing approximately 4,000 Moose of three counties were present at the gathering.

Five different branches of the organization will take part in the preparation for the State conclave. They are the Loyal Order of Moose, the Mooseheart Legion, the Women of Mooseheart and the Junior Order of Moose and the Juvenile Legion.

Hoskyn at Salt Lake City

Salt Lake City, Utah, Aug. 8.—George H. Hoskyn, production director of the fireworks spectacle *Cleopatra*, arrived in Salt Lake City Friday, immediately taking up his task of training local participants who will augment the cast. Mr. Hoskyn enjoys the distinction of being the director of *The Last Days of Pompeii*, which showed in Salt Lake City several years ago. Three hundred additional people are used in the cast and headquarters have announced that nearly this number have already registered. The Chicago Civic Opera ballet group, under direction of Hazel Wallace; circus acts, principals, directors and pyrotechnicians will arrive Monday, coming direct from Spokane, where they presented the spectacle.

Canton Shrine Circus

Canton, O., Aug. 7.—It is announced that the Moore & Lulhart Company, of New York, has been engaged to promote the Canton Shrine Circus August 29-September 5. The show will be staged on the city field, Sixth street. It will be the first circus venture of the Shrine here and advance details have been completed and the advance ticket sale is under way.

Sullivan Fall Festival

Sullivan, Ill., Aug. 8.—A movement is being started by the merchants of Sullivan to hold a fall festival some time in September. The festival will be held for three days, if plans are carried out, and will be made an annual affair. Some funds were left from the Fourth of July celebration, subscribed by merchants, and it is planned to use this surplus as a basis for festival expenses.

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4 Flashy Colors—60 to Case

F. O. B. CHICAGO, NO EASTERN FREIGHT TO PAY!

TERMS—20% DEPOSIT, BALANCE C. O. D.

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BALLOONS, RACK CANES, SWAGGER CANES, TOY WHIPS, PAPER HATS, FLAGS, NOISEMAKERS, DOLLS, JEWELRY, SILVERWARE, CLOCKS, MANICURE ROLLS, GIVE-AWAY JEWELRY AND NOVELTIES OF ALL KINDS.

Large stock on hand for Streetmen, Novelty Workers, Paddle Wheels, Fish Bonda, Spindles, Country Stores, Shooting Gallery, Hoop-La, Raffles, etc.

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1-50-100-200-500 Series.

New Improved 1925 Model. Write or wire.
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606 Arch Street, PHILADELPHIA, PA.

AT LIBERTY August 17th, Onwards

Patrick's Combined Vaudeville and Circus Show. Four big first-class Acts and many Clown Numbers. Show runs one hour. The Patrick's Perch Act. Sensational. "Doc" Campbell, Comedy Cyclist. Screams of laughter. Madam Tyana, positively the World's Strongest Woman. Talk of every town visited. Big draw. Midget, Don and Partners, Comedy Act. Ring. Big laughs. If necessary Clowns work throughout show. We guarantee all acts first-class. This show is good for all audiences—Vaudeville, Parks, Fairs, and all indoor and outdoor dolms. Playing this week Caledonia Fair. Address all communications to **HARRY PATRICK**, week August 10, General Delivery, Caledonia, N. Y. Permanent address, 150 East 53d St., New York City.

WANTED

RIDES AND SHOWS,
For Two-Day Home-Coming, September 6 and 7,
DUPO, ILL.

Special trains will bring in thousands of visitors. The biggest celebration, barring none, in Southern Illinois. Address **LUTIS C. TRABAND**, care The Billboard, St. Louis, Missouri.

WANTED

Concessions and Rides, Merry-Go-Round and Ferris Wheel, for Parker, Kan., Street Fair September 3, 4 and 5. **H. B. MCGUEW**, Concession Committee, Parker, Kansas.

GOOD CLEAN CONCESSIONS

And Free Street Attractions for September 7, 8 and 9. Nothing but first-class accepted. **CELEBRATION COMMITTEE**, Campus, Illinois.

AMERICAN LEGION CELEBRATION

AKRON, N. Y., LABOR DAY.
Rides and Concessions wanted. **R. N. PARKER**
Akron, New York.

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1,000 regular 5c Parks, \$13.00. All flavors. Buy direct. Small deposit with order. **HELMET MINT CO., Cincinnati, Ohio.**

TIP-TOP MONSTER SEVEN-PIECE SET

You Sell for \$1.00; Your Profit 70c Each Set

Truly the Greatest Combination Set Ever Offered.

Sells as fast as you can show it at \$1.00 per set. A clear profit of over 300 per cent to you. This Tip-Top Set consists of the following SEVEN articles, all full size regular drug store packages:

- A 50c Bottle of Genuine Emulsified Coconut Oil Shampoo.
- Can of Highly Perfumed Talcum Powder.
- One cake of Perfumed French Rose Toilet Soap.
- 1 Jar of Cold Cream.
- 1-oz. Bottle of Perfume, in a fancy cut bottle.
- Cake of Pure White Genuine Peroxide Soap.
- 1 Cream Shaving Olive Oil Stick.

Actual Retail Value \$2.50.

Every one of the above-mentioned items (seven in all) packed in a handsome decorated box, actual size 7x9 in., to you for only 30 cents per set. It is a 100 to 1 shot that you will sell at least 25 sets a day. Send us \$3.00 and we will ship you 10 sets at once for a trial order. We are sure your next order will be for 100 sets.

Sample Set, postpaid, in Display Case, 75 Cents.

Full cash for sample sets. One-third cash with quantity orders. Write for catalog of Toilet Articles and Home Remedies. **UNITED PERFUME CO., 21 East 17th Street, NEW YORK**



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Write quick for **FREE SAMPLES** and all details.

TABLET & TICKET CO., 1012 W. Adams Street, Chicago, Ill.



Stop Accidents

ACTUAL SIZE, 4x7 INCHES

Pipes

(Continued from page 143)

played over this section four years ago. Played last week at Rockdale, near Sidney, and who should drop in and see the show but Whitney Ward. Fact is, he came over every night and last night put on his turn with his knee figures. He is off the road for good, he says, but—well (will fill in here a few ????? marks) will he? The show has a band of four pieces (all members play) and the orchestra is in charge of Geo. Milner, of minstrel fame. Charles Fuller has charge of stage and is the hard-working black-face comic. Jessica Craig is putting on specialties—Indian, cowgirl and Spanish. Merton Craig is lecturing, straights in acts, specialties and doing free attraction on roofs of chair balancing. All are happy and contented and looking forward to a long season, playing halls. This season, in these parts, was so wet and cold the management put the tent outfit away—no tent this year.

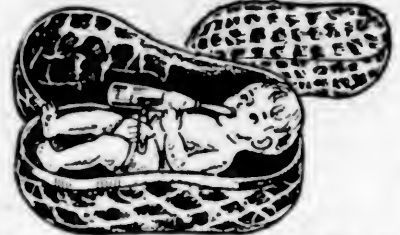
Harry Carson recently "piped": "Have been absent from the 'column' for some time, so here goes! Am working Asbury Park, N. J., with a crew of 10 people on polychromes for the United and doing fine, altho the shekels don't seem as numerous as in previous years. I have with me Angeline Perry, who recently won a beauty prize at a local theater; also Miss McQuirk and Bert, of the 'old school' of aquarels; Bill Coombs, of camel fame; Tony Salerno is still pushing razors to a good crowd daily on Main street. Al Cipriano is still holding down Atlantic City, N. J., but expects to migrate to the New England States soon with his crew, which includes J. Gaki and Zimmerman and wife. We expect to make Florida for the winter season. Let's have pipes from G. Williams, Rex Evans and others."



This is the one you're all looking for. That funny little jointed wooden cat with long jointed wooden tail. They sell themselves. That tail will certainly do funny things. Height, 4 in.

DOZEN, \$2.25; GROSS, \$26.00. Sample, Postage Paid, 50c.

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Made of felt, with brown skirt, painted face, red cap and stuffed head.

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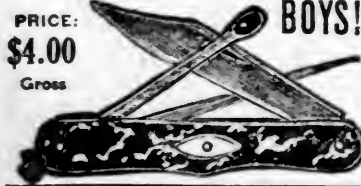
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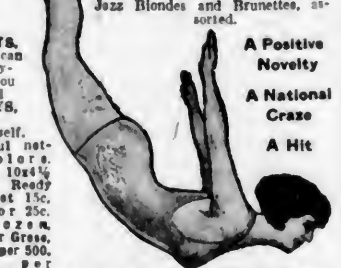
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No. 79—One special platina high mounting, pierced, fancy shank, set with fine cut brilliant. Per Sample Dozen, 85c. Per Gross, \$9.00.

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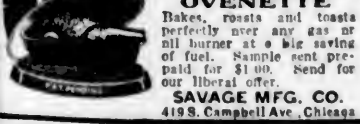
Regulation size, with snap fastener and including a Calendar for 12 months. Price per Gross, \$24.00. Sample will be sent on receipt of 50c. Money order or stamps.
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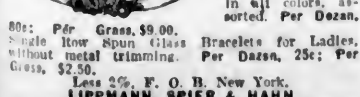
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 Write for complete and ready for use! Startle and amaze. Send NO Money. Pay postman and \$3.87 on arrival.
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 60c; Per Gross, \$9.00. Single Row Spun Glass Bracelets for Ladies, without metal trimming. Per Dozen, 25c; Per Gross, \$2.50.
 Less 2% F. O. B. New York.
LIPPMANN, SPIER & HAHN
 8-14 West 30th Street, NEW YORK CITY.

PHILADELPHIA FRED'K ULLRICH

Theaters
 Philadelphia, August 7.—Still packing them in at the Garrick with *No. No. Nanette*. It is reported this show, No. 2, will close here September 5 and open in Pittsburgh for a week's stay September 7. Julia Sanderson and Frank Crumit open next week, replacing Cleo Mayfield and Cecil Lean. *When You Smile*, new show at the Walnut, is getting bigger returns every week and is likewise improving its future.

Briefs
 Sousa and His Band open at Willow Grove, Sunday, August 9, and stay until the end of the season, September 13. Woodside Park closes the same day. Both parks have had a successful season.

Greater Movie Season was ushered in with parades of floats and special features in picture houses. The Stanley ran some old-time "movies" that got a lot of laughs. Ben Meroff and his *High Hatters* were the added attraction, with Dorothy South, singer, and George Hall and Helen O'Shea, dancers, and Edmund Vichin, pianist.

Good bills were at Keith's, the Earle and Nixon. They are the only vaudeville houses open. Richard Bennett was the topper at Keith's, and Gus Edwards' revue a hit at the Earle. The Nixon is running five acts with a split-week policy.

The Pen and Pencil Club gave its second annual Moonlight Ride down the Delaware river last Saturday night, and it was a fine success. A large number of showfolks playing Philly were guests of the scribes.

Tip Top Shows are doing nice around town. Jack V. Lyles, general representative, is a busy man, as is W. F. Wunder, general manager. The Narder Bros. are playing in town with tides and concessions only.

The Musical Fund Society of Philadelphia, the oldest in the city, will offer prizes aggregating \$10,000 for three compositions in chamber music.

Master William J. Herrmann, Jr., son of the widely known instructor, and head of the Herrmann School of Acrobatics, made his first appearance at Keith's last week, assisted by nine of the school's pupils, and scored an immense hit. Master Herrmann displayed wonderful agility in acrobatics, and the performance of others showed thorough and painstaking instruction of artistic acrobatics in graceful ensembles.

Haru Onuki, Japanese prima donna, was finely received at the Stanley last week, as was Restivo, piano-accordionist; Horlick and Sarumpa Sisters, and Allen Rogers. At the Fox was Vera Lavora, soprano, while Jan Rubini, violinist-composer and conductor, held over for the fourth week.

Week-Stand Shows

Featuring Circus-Style Programs and Promotions Under Auspices

Rodgers & Harris Circus

Nearly all of the folks with the Rodgers & Harris Circus visited the Ringling-Barnum Circus while it was playing in Chicago and Mr. Charles Ringling saw to it that everyone was taken care of. Little Joe Hodgini, bareback rider, made his first appearance with the Rodgers & Harris Circus at Racine, Wis. He is but two years old. Following one of the night shows Mr. and Mrs. Harry La'Pearl gave a spaghetti dinner party in honor of Joe. The show played South Bend, Ind., week of July 28 to very good business. Last week it was in Indianapolis, a return date, and from there went to Memphis, Tenn. Charlie West, clown, is a new arrival and is working in the clown numbers with Harry La'Pearl, producing clown. Otto is working the comelin and is getting many a laugh. Joe Hodgini's troupe of riders is the feature number and the act is always a big hit. The Aerial Wests are enjoying themselves in their new auto.

A CHANCE TO CLEAR \$100.00
 in extra money every week.

AGENTS
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Aluminum Cigar Cases.....	\$0.25	\$ 2.75
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Cellar Button Sets, 3 Pieces.....	.15	1.70
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25¢ deposit, balance C. O. D. Write for new Catalog.
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NUMBERED BALL GUM

Set of 1,200 Balls, \$6.50.
DUNWIN CO.,
 421 North 9th Street, ST. LOUIS.

Bob Morton Circus

The Bob Morton Circus is going along splendidly. Informing E. L. Conroy. Opposition was encountered recently at Bartlesville, Ok., with the Gentry-Patterson Circus. The Morton Show had the best of it on location and did good. The Bradchards have left to play fair and vaudeville engagements. Large and Morgner will resume work at Joplin, Mo., after a three weeks' layoff because of an accident. The new Morton Circus will open at Oklahoma City week of August 31. The writer had quite a visit at Bartlesville with P. N. Branson, agent for the Sparks Circus. Branson visited the show at End, Ok., and the performance made a hit with him.

Bren To Show Woodstock, Ill.

Elgin, Ill., Aug. 6.—The Joe Bren Production Company will furnish the attractions for the Elks' Circus to be held at Woodstock, Ill., next week.

AGENTS Some Seller at
 Looks Like \$5.00 Worth Gives You \$1.10 Profit! **\$2.00**



You should see our Nifty Nine Package. Our Representatives introduce our products with a first sale of beautiful combination sets of Toilet Articles, Soap, etc., at half store prices. No fancy talk—they sell on sight. Make twenty to thirty sales a day with \$1.10 profit on each.
 Easy to Average \$100.00 a Week
 Could you ask more while introducing a new line establishing a permanent business for yourself? Another plan calls for no deliveries—no investment—no delays. You bank immediate profits. Also a winning plan, a premium to each sale. Write today for illustrated circulars explaining our unique plans. Set Now.
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AT LIBERTY-AGENT WITH OWN CAR. C. E. GREEN, 330 Spring St., Sioux Falls, S. D.

THEATER MANAGER WILL BE AT LIBERTY after September 15. Capable of taking full charge of theatre, all details, publicity, etc. Wishes to locate in Middle Western States in small town or city. Might make small investment. W. J. SCOTT, 8 Maryland Place, Atlantic City, New Jersey.

AT LIBERTY-AGENT OR SECOND AGENT. Union, post, drive car, locate or travel; can give best of references. Address FRANK TIEBEN, 120 West Maryland St., Indianapolis, Ind.

AT LIBERTY

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At Liberty October 1-Vernon

McDonald's Eight-Piece Dance Band, or more if needed; no less. Appearance, personality, pep, young; all sing; Sax. Team double 12 reeds. Go anywhere, and five years of experience has taught us how to work. Will consider lease on good hall. Write VERNON McDONALD, Hill Hotel, Soo City, Iowa.

Ambassadors' Dance Orchestras

tra-Red hot. Open Aug. 12th. Finished conducting Sioux City Roof Gardens. Eight men doubling fifteen instruments. Will contract for winter anywhere from coast to coast. Guarantee to please the most critical. What have you? AMBASSADORS' ORCH., 388 Lowell St., Dubuque, Iowa.

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Ballrooms, Theatres, Cafes-Place real Musical Act, Singing Band, Dancers. Each member double. Write or wire immediately. BARNY BARNARD'S ORCHESTRAS, Jackson, Michigan.

Cina's Feature Band, Miss

Arnes Hall (soloist). Only first-class engagement. Twenty musicians, four instrumental soloists, one specialty instrumentalist, one lady vocalist. Cina's Feature Band is a going organization, made up of only finest musicians who have played together continuously for five years. Only first-class engagement considered. Address H. E. MARX, Business Manager Cina's Feature Band, care The Billboard Pub. Co., Cincinnati, Ohio.

Fort Pitt Collegians Available

Sept. 7th. Eight men. Plenty of pep and personality. Organized four years. Played three winters in Florida; hotel and country club work. Only high-class engagement considered. Address H. R. THORPE, Director Madison Golf, Lakeland Clubhouse, Madison, Ohio. ang22

Geo. Field's Parisian Entertainers

Seven-piece red hot dance orchestra, open for location job. Ballroom preferred. Can furnish real references. We are a singing and entertaining band and can deliver the goods and prove it. Union. Will furnish photos if necessary. At Liberty after Labor Day. Only reliable managers answer, sending references. GEO. H. FIELD, Pleasant Lake, River Junction, Michigan.

La France Bros.' Bay Staters

open for location. Hotel, cafe or ballroom. A real combination of singers, dancers, entertainers, concert and dance artists. Now touring New England States under the name of Vincent Lopez Society Orchestra. E. JOS. LA FRANCE, 1560 Broadway, care Billboard, New York, New York.

One of Wisconsin's Leading 8-

Piece Orchestra available October 1. Desires long contract. South. Florida, if possible. Union. Double, sing, plenty references. First-class hotel preferred. BOX C-1045, Billboard, Cincinnati.

Real Five-Piece Jazz Orchestra

open for engagements in theatres, cabarets and resorts. CHARLES TEASTER, Manager of Essex Entertainers, General Delivery, Grayville, Illinois.

The "Californians" Open for

location, hotel, cafe or ballroom. A combination of singers and entertainers. Both symphonic and hot. Now playing at the famous Bear Club, Lake Placid. Write WALTER J. VANDYKE, Box 611, Lake Placid, N. Y.

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For Rates see Headings. Set in 5 1/2-pt. type without display. No cuts. No borders. We do not place charges for ads in the Classified columns upon our books. No bills rendered. CASH MUST ACCOMPANY THE COPY. No ad accepted for less than 25 cents. Count every word and combined initials; also numbers in copy, and figure cost at one rate only. Advertisements sent by telegraph will not be inserted unless money is wired with copy. Mail addressed to initials care General Delivery will not be delivered. We reserve the right to reject any advertisement and revise copy. "Till forbid" orders are without time limit and subject to change in rate without notice.

FORMS CLOSE THURSDAY, 5 P.M.

FOR THE FOLLOWING WEEK'S ISSUE. THE BILLBOARD PUB. CO., 25-27 Opera Place, Box 672, Cincinnati, Ohio.

AT LIBERTY SEPTEMBER 1-LADIES' 7-Piece Orchestra. Now looking winter season. One who can cut the stuff for dance and concert work, sing and entertain. Rhythm and personality. Write ORCHESTRA LEADER, Club Petite, 512 Broadway, Albany, New York.

AT LIBERTY-GLOOM CHASERS, 6-PIECE red-hot Dance Orchestra. Feature three-part harmony, double four other instruments. Disappointment cause of ad. Resort dance preferred. Cut the stuff. Wire best. M. WILSON, 1121 Elm St., Grinnell, Iowa.

AT LIBERTY-DON NYER'S EIGHT PENNSYLVANIANS after September 10, open for fall and winter engagement for hotel, dance or cafe. Now playing Edgewood Park, Shamokin, Pa., third season and going big. Eight young men with personality, full of pep and entertainment. Can deliver legitimate, sweet or plenty hot music. All reliable and clean-cut men. Union. Can give any amount of references. Only first-class engagement considered. I have the band. Let me hear from you. DON NYER, 324 Arch St., Shamokin, Pa.

AT LIBERTY AFTER SEPTEMBER 7-FIVE-Piece Colored Dance-Jazz Orchestra. A real hot unit. Managers write. BOX 111, North Greece, New York. sep12

AT LIBERTY AFTER LABOR DAY-REAL 6-Piece Orchestra. All young gentlemen. Playing hot or sweet, also harmony and ensemble singing. Instrumentation: Trumpet, trombone, sax, banjo, piano and drums. Radio, dance and vaudeville experience. Prefer Florida or West for winter engagement. Now playing one of Lake Erie's finest summer resorts. Go anywhere. A real orchestra for a real job. Address BOX C-1000, care Billboard, Cincinnati, O.

GIRL ORCHESTRA OF SEVEN OR EIGHT pieces at liberty for dance or hotel work. Have done some vaudeville and broadcasting. Got pep, rhythm, singers and a jazz dancer. Address MANAGER, 580 Wilson Ave., Dubuque, Iowa.

"MISSISSIPPI SIX" AT LIBERTY AFTER October 1st. A red-hot dance band featuring Dixieland style. Can furnish larger combination if desired. Southern engagement preferred. A guaranteed business builder for ballrooms, etc. References and photos on request. Write or wire. G. G. LEINS, 417 West 4th Ave., Grinnell, Iowa. ang22

"TINKERTOWN BAND", POPULAR MINNEAPOLIS dance orchestra, now playing return engagement at Hotel De Oro, Lake Minnetonka. Free September 8 for winter engagement. East preferred. Five to ten men. Organized five years. Union. Clean-cut college type. References. SIG. STRIEGL, Del Otero Hotel, Spring Park, Minnesota.

TWENTY-PIECE BAND OPEN FOR FAIR and reunion dates in Iowa and Missouri. Labor Day open. Write or wire. M. W. CONWELL, Manager, Knoxville, Iowa. sep12

8 OR 10 FILIPINO STRING ORCHESTRA from S. S. Leviathan, open for engagements, hotel, cafe or ballroom. Hawaiian Steel Combination. Yes, we have it. Write or wire. MANAGER, 1830 W. Toronto St., Philadelphia, Pennsylvania.

AT LIBERTY-The Sunny Brook Society Orchestra. 7 piece, union men, now playing at the Shors Inn, Canarsie, New York. Will be open for winter engagements, at liberty September 6, 1925. Can give any amount of references. Will forward photos on request; also vaudeville experience. FRANK P. D'ALBO, 101 Starr St., Brooklyn, New York.

AT LIBERTY September 1st, the following high-class Orchestras: Knights of Harmony, Palais Royale Arcadians, all nine-piece white orchestras. Dave Peyton's, Joe Jordan's, Devlyn's Bluebirds, all ten-piece colored orchestras. DEVLYN'S BOOKING OFFICE, Gilman, Illinois. Phone 118 R2. ang22

AT LIBERTY for season's contract. Hotel, concert, dance. Such preferred. Versatile entertaining orchestra; soloists; doubling instrumentalists; singing; working in special costumes and scenery. Only first-class engagement considered. What have you to offer? FUTURIST SEXTETTE, Majestic Hotel, Utica, N. Y.

BAND AND ORCHESTRA LEADER and Teacher. Can deliver the goods. Locate south. Address WM. WEIL, 422 E. Fourth Street, Cincinnati, Ohio.

LADIES' ORCHESTRA-Ten versatile entertainers, including doubling instrumentalists, 2c harmony and sing, solo dancing, descriptive character numbers, working in costumes with special scenery. Available for fall and winter contract-hotel, dance or concert. Only first-class, reliable engagement considered. SYNPHONIC SOCIETY BELLES, care Billboard, New York.

CHAPEL'S MIDWAY COLLEGIANS-You have not heard a real jazz band unless you have heard these. Six real artists. Voodoo stunts, singing dancing. Snappy advertising. Booked solid until first of year. Few dates left on Southern tour beginning January 1. Dance halls, resorts, lodges write at once for few remaining open dates. We gamble with you to please or no money. If there is money in your town we will get it for you. Only reliable managers answer. We don't make records; we break them. Write CHAPEL'S MIDWAY GARDEN, Garrett, Indiana.

NOW BOOKING red-hot first-class White and Colored Union Orchestras, any size, go anywhere, any time. High-class Entertainers furnished. Phone write or wire. DEVLYN'S BOOKING OFFICE, Gilman, Illinois. Phone 118 R2. ang22

AT LIBERTY CIRCUS AND CARNIVAL

5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure Total of Words at One Rate Only.

Want To Travel With Circus or Carnival. Man, 27 years old; weight, 84 pounds; height, 3 feet, 6 inches. Walk on my hands. Crippled in limbs. Haven't got two toes alike. Good talker. Can sell tickets if necessary. Make offer first letter. Come on three days' notice. LOYD WIBLE, Madensville, Pennsylvania.

AT LIBERTY-BOSS CANVASMAN. STATE size of top, salary and all in first. Experienced trouper. Best of references. Ticket? Yes. BOB BURNS, 3014 Lexington St., Chicago.

ATTENTION! CANDLER'S PUNCH AND JUDY De-Luxe, booking circus, carnivals, fairs, "The Kiddie Theatre". Double Clown Street Advertising Gag. Ticket? Yes. Address, North Avenue, Mt. Clemens, Michigan.

AT LIBERTY-Free Act. Six Dogs and four Ponies, for fairs, picnic and indoor shows. P. O. BOX 16, Xenia, Ohio. ang22

AT LIBERTY-Fire Ester and One-Man Band. Good wardrobe. Colored. Works as Hindoo. Salary your limit, with horseplay selling privilege. Ticket? Yes. DOC. G. GIBSON, care The Billboard, Cincinnati, O.

AT LIBERTY DRAMATIC ARTISTS

5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name P) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only.

AT LIBERTY, AUGUST 1-DIRECTOR WITH Scripts and Wife. Prefer week stands; other considered. Join receipt tickets. Allow time for forwarding South. BOX C-1077, Hillboard, Cincinnati. ang15

AT LIBERTY FOR STOCK OR REP. LIGHT and character comedy, quick study, dancing and singing specialties; non-Equity, but will join; three years' experience, and have doubled props. Write ROYAL CARLETON, 7 Oakland Ave., Winter Hill, Somerville, Mass.

AT LIBERTY-Dramatic and Athletic Young Man of good appearance. Recites poems as "The Kid's Last Fight". Willing to work with act or stock company. WILLIAM SUSSMAN, 419 Fifth St., New York City.

MAGICIANS

5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure Total of Words at One Rate Only.

CHARLES THOMPSON-HANDCUFF ESCAPE. Magician, Ventriloquist, Rube, Comedy Clown. Sturgis, Michigan.

FREDERIC PREVOLI, THE MAGICIAN. PRESENTING a complete show of Magic, Cartooning, Smoke Painting, Hand Shadowgraphy, Crystal Gazing, Spiritualism and Astrology. Have auto truck, special-enclosed posters, heralds and advertising. Play salary or sharing terms for theatres, churches, lodges, etc. Address 148 Mulberry St., Cincinnati, O. ang15

MAGICIAN AND PARTNER at liberty - Magic, Mind Reading, Escapes, Buddha. Reliable carnival only. MAGICIAN, 2219 East St., Northside, Pittsburgh, Pennsylvania.

AT LIBERTY MISCELLANEOUS

5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure Total of Words at One Rate Only.

PROMOTER-YOUNG, PEP, ABILITY, EXPERIENCE, for celebrations, amusements organizations, programs, etc. Labor Day promotion open. Write quick. OWEN SHERWOOD, 370 Boulevard, Marion, Ohio.

AT LIBERTY M. P. OPERATORS

5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only.

AAA-1 PROJECTIONIST available. Experience backed by twelve years. Any equipment. Married; other, unmarried; go anywhere. State Salary. PROJECTIONIST, 2119A East College Ave., St. Louis, Missouri.

AT LIBERTY MUSICIANS

5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure Total of Words at One Rate Only.

A-1 Clarinetist - Thoroughly routined and experienced. Doubling Saxophone. Just terminated season's engagement. RAYMOND WOOD, 126 Evanston Avenue, Youngstown, Ohio. ang15

A-1 Violinist-Leader or Side.

Troupe or locate. Experienced in all lines. Library; union. Address MUSICIAN, 323 Cleveland Ave., S. W., Canton, Ohio. ang15

A-1 Violinist Will Be at Lib-

erty after September 5th. Union, schooled, eight reader, young man. Thoroughly experienced and absolutely a first-class musician in every respect. VIOLINIST, 115 1/2 Main Ave., San Antonio, Texas. ang20

A-1 Side Violinist, Desires Posi-

tion. Pictures or vaudeville. Union. RAY BAUMBACH, Pleasant Valley, Iowa. ang20

A-1 Violinist - Leader With

good library, desires engagement in picture theater. Age, 20. Union. Address PAUL STEELER, 4300 Wrightwood Ave., Chicago, Illinois. ang22

A-1 Pianist-Thoroughly Ex-

perienced vaudeville, motion pictures and burlesque; also hotel or cafe. Last engagement eight years. House not using orchestra this season. Union. WALTER T. MERRITT, 34 Munger Ave., Dayton, Ohio.

A-1 Dance Violinist-Age, 24.

Read, fake, jazz, improvise, memorize. Feature double-stop, solo; also handle concert. Double some drums, xylophone, piano. Experienced recognized dance and hotel recording and radio orchestras. Join immediately or future. E. R. BOOTH, 808 N. Howard St., Akron, Ohio.

A-1 Clarinetist Wants To Lo-

cate. Theatre. Thoroughly experienced. Double sax. Young; reliable; union. CHAS. BUGE, 3610 Cottage Grove, Chicago.

A-1 Cellist-Thoroughly Expe-

rienced in symphony, desires first-class, permanent position. Union; sober; reliable. CELLIST, 50 Common St., Mobile, Ala. ang22

A-1 Violinist-Thoroughly Ex-

perienced; union; age, 30; picture, vaudeville; side man; references. ROOM 10, 1505 Central Street, Kansas City, Missouri.

A-1 Violinist and Pianist at

liberty for sidemen theatre positions. Both thoroughly experienced pictures, vaudeville; conservatory training, eight readers. Violinist has good intonation and tone. Prefer position together; consider separate positions. Union. Young. references. Address LAWRENCE JONES, Lock Box 286, Pittsburg, Kansas.

A-1 Pipe Organist, Male, 12

years' experience, union. Library all classes music, special numbers, novelties, etc. Have colorgrams, drops, set pieces. Wants to hear from manager willing to pay hundred or more for good music. Any organ, three or more manuals, and reasonable working hours. Guarantee to use appropriate programs for all pictures. Go anywhere. To open about Sept. 15th. Address BOX C-1031, Billboard, Cincinnati, Ohio. ang22

A-1 Trombonist at Liberty Oct.

first. Prefer located jazz band, but will troupe. I do not misrepresent. BOX C-1017, Billboard, Cincinnati.

A-1 Trumpet, Experienced

vaudeville, pictures, concert orchestra. Age 23, married, union, competent and reliable. Wire. MUSICIAN, 601 Campbell Ave., West, Roanoke, Virginia. ang22

AA-1 Sousaphone, Doubles

String Bass. Absolutely first-class. Liberty September first for first-class hotel, dance, concert or theatre. Read the spots, fake, improvise, arrange. Don't misrepresent. BOX C-1034, Billboard, Cincinnati.

A-1 Dance Violinist. Positively

first class. Desires position with good dance orchestra. References; young; personality; union. Write or wire. PHIL. JOHNSON, 166 McKee St., Batavia, Illinois.

A-1 Trumpet-Aug. 30. Tone,

technique. Experience in vaudeville and pictures. Join on wire if necessary. TOM JOHNSON, Pleasant Lake, River Junction, Michigan.

A-1 Theatre Trumpetist-15

years' experience, all lines. Good tone and intonation. All essentials. Young. Union. Knowledge Saxophone. BOX C-1040, care Billboard, Cincinnati.

At Liberty on Two Weeks'

notice, Cornet and Trombone. Prefer vaude. or burlesque house. BOX C-1024, Billboard, Cincinnati.

At Liberty-Lady Trumpeter.

BOX 215, care Billboard, 1560 Broadway, New York. ang15

At Liberty - Violinist; Wife

Pianist. Thoroughly experienced. Large picture library, joint or single. Address 910 SOUTH FOURTH, Moberly, Missouri. ang15

At Liberty After September 1.

A-1 Dance Banjoist, young, neat. Union. Double some French Horn. Have played with some of the best Amateurs, live off. GLENN KEITCH, Box 150, Franklin, Pennsylvania.

At Liberty—A-1 Flutist. Experienced all lines. Pupil of Otto Krueger, Detroit Symphony. MUSICIAN, 613 Excelsior St., Canton, Ohio.

At Liberty—A-1 Trombone. Experienced vaudeville, pictures, burlesque, legitimate. Union. AL G. MILD, 612 Merideth St., Dayton, Ohio.

At Liberty—Orchestra, Eight-piece, September 14, 1925. Plenty of pep and personality. Young, reliable, sober, costumes, originality, sing, entertain, clean-cut, union. Pays a rhythm you can't resist and can cut the staff to a "T". If you want to be satisfied next season there is a surprise in this ad for you. No contract under six months considered. Pictures and references at request. Ham outfits and agents, lay off. Write or wire. BOX C-1044, care Billboard, Cincinnati, Ohio.

At Liberty—Dance Drummer. Union; tuxedo; good outfit; experienced; travel or locate; join at once. HAROLD THOMPSON, Vinton, Iowa.

At Liberty—Hot Alto Saxophonist. Reads well, good tone, union. Ticket required. Disappointment cause of this ad. Wire EDGAR E. DOTY, Rochester, Minn.

At Liberty—First-Class Cellist for the coming season. Thoroughly experienced and schooled. Prefer theatre work. Address CELLIST, Box 412, Jamestown, N. Y. aug22

At Liberty—A-1 Organist. Large library; one picture accurately; union. ALLEN GULFORD, 260 Boyce-Greeley Bldg., Sioux Falls, South Dakota. aug25

At Liberty Sept. 1—Drummer. Youth; experienced; ability; dance or theatre. Location preferred. Only first-class engagement considered. H. FERRY, Gen. Del., Appleton, Wisconsin.

BB Sousaphone at Liberty After Labor Day. SUMMIT HEIGHTS HOTEL, Ponton, Michigan.

BB and String Bass—Theatre. Experienced vaudeville, pictures, road shows. BALDWIN, 332 Townsend, Lansing, Michigan.

Cellist—Tenor Banjoist at Liberty. Union. Experienced. CELLIST, 30 Trenton Ave., Binghamton, N. Y. aug15

Cellist, Double Trombone. Experienced and reliable either instrument. Only first-class engagements considered. FRANK EVANS, 35 Beech St., Reynoldsville, Pa.

Cellist at Liberty—Young, neat, reliable; union; experienced all lines. R. GARVERICK, General Delivery, Warren, Pa.

Cellist, Double Trombone, at Liberty September 1. Experienced Union. Prefer combination house. CELLIST, Pence Springs, Hotel, Pence, West Virginia.

Clarinetist—Thoroughly Experienced all lines; sober; reliable. At Liberty, amount theatre closing. Five years in last position. 50 COMMON ST., Mobile, Ala. aug25

Dance Drummer, Four Years' experience. Read, fake, good rhythm and hot Cymbal. Reliable outfit only. FRED COFFEY, 177 State St., Auburn, New York.

Experienced Drummer—A. F. M. Tymp., Bells; theatre, dance. Reliable and sober. Anything permanent. Prefer Southern or New England States. C. J. MILLER, 408 W. Illinois St., Urbana, Ill. aug15

Fast, Experienced Saxophonist, doubling hot clarinet, tenor, alto, soprano, bass clarinet; read well; all essentials for dance, hotel, cafe or resort. BOX C-839, Billboard, Cincinnati.

First-Class Trap Drummer. Dance experience only. Union. Complete outfit. Ready September 1st. H. HAGG, Cambridge, Illinois.

Flutist—Can Start Labor Day. Experienced in all lines. W. KNIGHT, New Monterey Hotel, Asbury Park, N. J. aug13

Flutist—Positively First-Class. Pictures, vaudeville, legitimate. Neat; capable. Reliable houses only. HAYDN MATHEWS, 405 W. Willis St., Detroit, Mich.

French Hornist Wishes Florida engagement. Am now with well-known concert band. Tour closes December 1st. Address HORNIST, 320 S. Wabash Ave., Chicago, Illinois.

Lady Violinist, Melophonist, doubling Army Bugle, will join recognized vaudeville, stage band, orchestra, solo experience. Photos. Pay own fare to join. MARIAN ARTHUR, 450 29th Ave., San Francisco, Cal. aug22

Hot Dance Trumpet. Plenty pep, fake and humor; straight and road. State all. TRUMPETER, Box 65, Wilmington, North Carolina.

Leader—Violinist. Large Library. Fully experienced theatre or pictures. "LEADER", Elks' Club, Mobile, Ala. aug22

Musical Director—Violin or Baton for pictures or vaudeville. Extensive library. Thoroughly experienced. Only first-class engagement considered. Union. BOX C-1039, care Billboard, Cincinnati, O. aug25

Oboe—Desires First-Class Theatre engagement. Symphony experience. Double English horn. BOX C-1021, care Billboard, Cincinnati, Ohio. aug15

Organist—Expert Picture player, any make, long experience, extensive library, for immediate engagement. LEON YACKLY, 644 West Walnut, Lancaster, Pa. aug22

Organist Desires Position—Large library. Any make organ. Experienced, reliable. LOUISE DEAGAN, Gen. Del., Atlanta, Georgia. aug15

Organist—Positively First-Class. Thoroughly experienced. Accomplished musician. Expert picture player and feature soloist. Splendid library. Union. ORGANIST, 4077 Manayunk Avenue, Philadelphia, Pa.

Organist—Male. Twelve years' experience. BOX 354, Hopewell, Va.

Organist—Man of Wide Experience. Library, excellent references, desires location, South or Middle West. ORGANIST, 359 Main St., Keene, New Hampshire. aug25

Trombone at Liberty, Ten days' notice. Good tone, technique, union, married. Experienced all grades music. Theatre or high-class concert contract. Write or wire. "MUSICIAN", Zeigler's Cafe, Leavenworth, Kansas.

Trumpeter at Liberty—Desires position in motion picture theatre playing Belwin, Fisher and Schirmer libraries. Union. Go anywhere. State all in first. Age, 27. JOHN LOVE, Hotel Bolley, Charleston, West Virginia.

Vaudeville Orchestra Organist of outstanding ability. Know my hokup and have the technical education to supply your customers with just what they want. Can arrange on short notice readable and playable manuscript from lead sheet to full orchestra to help your director. Skeleton library of 3,000 numbers carried; no dead wood. Have demonstrated on many jobs and on tour my ability to play vaudeville with full traps, with organ alone or as filler for orchestra. Have been in present stand for 33 weeks without losing a day. Unlimited capacity for hard work. Young, healthy, married and dependable. Salary, \$100.00. Slightly less can be arranged for in six-day town. Address BOX C-1033, Billboard, Cincinnati.

Violin Leader, Pictures, Vaude. or combination theatre. South preferred. Union. E. FOUNO, Durham, N. H. aug25

Violinist, Orchestra Leader, at Liberty after Sept. 1st through change of policy of theatre. Can refer you to manager of theatre. ORCHESTRA LEADER, care Capitol Theatre, Des Moines, Iowa. aug15

Violinist (Leader or Side)—Young gentleman, well schooled, experienced pictures and vaudeville, desires permanent position; union; married. Write BOX 224, care Billboard, 1500 Broadway, New York City. aug22

THE END OF THE ELEPHANT? THE itch to shoot a beast or a bird because it is rare has done more than rob our own island of some very desirable residents. Big game as well as little birds have to go down before man's ingenuity. Just as the rabbit has replaced the buffalo in the Middle West, so in South Africa there is a danger of such creatures as the elephant, the white rhinoceros and the sable antelope vanishing. The last herd of elephants in the Union of South Africa, it is astonishing to learn, is actually endangered, while farther north the hunting of the gorilla has been made a safe and almost luxurious pastime. One of the principal breeding grounds of the gorilla has now been set aside as a "national park" by the wisdom of the Belgians, but there is much still to be done along these lines, and some of it should evidently be tackled by the Union of South Africa. We who send gunboats to slaughter seals cannot afford to grow over-righteously indignant about what happens in the Dominions. Besides, South Africa has discussed the creation of one "reserve" of roughly 50 miles in Western Natal, where shooting of game and destruction of the bush are both to be forbidden. But the present state of affairs is very disquieting, and here, if anywhere, one may say with truth that in delay there is no plenty. Indeed, there is chance of famine—of our losing the reminders of more primitive days that are most worth keeping. A South Africa without elephants would be as unnatural as a South Downs without sheep. For the wide bushveld over which Zulu impis and Dutch trekkers and English pioneers have advanced has been alive with wild things surely since the first animals wandered beyond Eden. Is it not then the duty of those who have turned on the flood of civilization at least to make adequate arks for the animals? —MANCHESTER (ENG.) GUARDIAN.

Pianist and Flutist—Desire positions in theatre, hotel or concert orchestra. Address FLUTIST, 33 Second Street, Troy, New York. aug22

Sousaphonist, Doubling Violin, Sept. first. Dance or hotel preferred. MERLIN TILTON, Ferris, Illinois. aug15

String Bass, Thoroughly Experienced in Keith vaudeville, also pictures, wants engagement. R. E. SAWYER, West Plains, Missouri. aug22

Theatre Drummer and Pianist at Liberty August 15th; Man and Wife, union. Seven years' experience in first-class vaudeville and picture houses. Full set of traps, Marimba, Xylophone and Pedal Tympant. Must be steady engagement in first-class theatre. DRUMMER, 217 Woodard St., Ypsilanti, Michigan.

Trombone—Dependable, Deliver. LEO CRONK, 114 Green St., Lancaster, Pennsylvania. aug13

Trumpetist—Experienced in vaudeville and pictures. Married, middle-aged business man. BOX C-1022, care of Billboard, Cincinnati, Ohio. aug13

Trombonist—Desires Theatre or concert orchestra. Play good jazz. Experienced and reliable. Married. Union. BOX C-1043, Billboard, Cincinnati.

Trumpet Player at Liberty. Union. W. F. BROOKS, 116 Union St., Hudson, New York.

Trumpeter—Experienced All lines. Pictures, vaudeville, road shows, concert, dance. Good sight reader. TOMMY MANN, Library Park Hotel, Kalamazoo, Mich.

Violinist (as Leader or Side)—Fine tone; experienced in every line; 40. BOX 228, care Billboard, 1500 Broadway, New York City.

Violinist (Leader or Side), wishes permanent year-round position. Pictures, vaudeville. Thoroughly experienced, reliable, union, married. Good library; one picture right. D. C. HETTE, 600 Kitchell Ave., Pana, Illinois.

Violinist at Liberty—15 Years of experience in pictures and vaudeville. Union. JACK BANDA, 73M West Jefferson, Detroit, Michigan.

Violinist (Leader or Side)—Experienced vaudeville and pictures. Union. CARL ADAMS, 1033 W. William, Decatur, Ill.

Violinist—Beautiful Strong tone. Large library for pictures. Wife experienced pianist. Address DELVIOLIN, care of Billboard, Cincinnati.

Violinist Desires Fall Engagement with reliable concern. References, union. North preferred. At Liberty August 10th. CHAS. E. SHOPLAND, Hotel Youree, Shreveport, Louisiana.

A NO. 1 BANDMASTER AND CORNETIST AT Liberty September 1. Just finishing fifth yearly contract. Open for permanent location only. Municipal, chamber of commerce bands, community bands, college, school, Odd Fellow, Masonic or Shrine bands. Nothing too big or small; all letters answered immediately. Address PROF. O. GOODHART, Bandmaster, Rockport, Missouri. aug13

A-1 DANCE DRUMMER AT LIBERTY. READS, fakes a little Clarinet. Nonunion. Willing to join. Ham bands lay off. Wire "DUKE" ELLIS, 137 Hill St., Marion, Ohio.

A-1 DRUMMER, TYMPANI, BELLS, XYLOPHONE. Union. Age, 27. Experienced all lines. Competent and reliable. Pictures, vaudeville. Wire K. D. MUELLER, 715 W. Center St., Central City, Kentucky.

A-1 VIOLINIST—A. F. OF M. EXPERIENCED vaudeville and pictures. Director or side. At Liberty August 15. BOX C-1038, Billboard, Cincinnati.

AT LIBERTY—LADY TROMBONIST AFTER September 15. Experienced in vaudeville, hand and orchestra. Union. BOX C-1016, care Billboard, Cincinnati, Ohio. aug15

AT LIBERTY—VIOLINIST. FIFTEEN years' experience. Five years on last engagement. RAYMOND PRAHAR, General Delivery, Huntington, West Virginia. aug22

AT LIBERTY—CORNETIST. WOULD CONSIDER municipal or industrial band. C. A. SHOUP, Parkerton, Wyoming. aug15

AT LIBERTY AFTER JULY 18—A-1 CLARINETIST and Saxophonist. Band instructor. Address MR. V. FORTUNATO, 4252 W. 21st Pl., Chicago, Illinois. aug15

AT LIBERTY—FLUTIST. EXPERIENCED, all lines. LOUIS SYLVESTER, 1961 E. 123d St., Cleveland Ohio. aug22

AT LIBERTY—VIOLIN LEADER. PHOTO-play. Exceptionally fine library. First-class experience. Non-union. BOX C-907, Billboard, Cincinnati. aug25

AT LIBERTY—EXPERIENCED A-1 VIOLINIST and Leader. Experienced in pictures, vaudeville and concert work; large library; member A. F. of M. Address ARTHUR REUTER, 131 East Front St., Cincinnati, O. aug15

AT LIBERTY—STRING BASS, DOUBLE viola. Go anywhere. Experienced. J. T. HAYCOCK, 731 East End Ave., Chicago. aug22

AT LIBERTY—EXPERIENCED TROMBONIST in theatre and dance work, wants job in Florida. Get real tone and play in tune. BOX C-994, care Billboard, Cincinnati. aug22

AT LIBERTY—EXPERIENCED DANCE DRUMMER. Age, 18; union; tuxedo; read and joke; age, 23; single; neat and plenty pep. Only good jobs considered. State salary. Write or wire. EDDIE YARBOROUGH, Scotland Neck, North Carolina.

AT LIBERTY—VIOLINIST-DIRECTOR. Account of house closing. Thoroughly experienced in vaudeville, pictures; one picture correct; large library; sober and reliable; age, 33; married; union. Been at present theatre four seasons. Can furnish best references from these managers. C. E. BRANDT, 1420 Tower Ave., Superior, Wisconsin.

AT LIBERTY—CELLIST. EXPERIENCED ALL lines. Union. Address BOX C-1037, care Billboard, Cincinnati, Ohio. aug22

AT LIBERTY—CORNET. B. AND O. TROUP. Address C. E. MCKINNEY, 69 Kenesaw Ave., Dayton, Ohio.

AT LIBERTY—DANCE VIOLINIST, LEADER. Young, neat, reliable. Four years' experience. Would like to hear from good orchestra going to Florida. Address 717 Trenton Ave., Point Pleasant, New Jersey. aug22

AT LIBERTY—DRUMMER, DRUMS, TYMP., Harpophone, Bells and fine line Traps. Twelve years' experience in all lines. Prefer good vaudeville orchestra. Can furnish good Violinist. JACK DRISCOLL, 1108 Abbott St., Elmira, New York.

AT LIBERTY—CELLIST, CONSERVATORY graduate; big tone; capable picture man; guarantee to satisfy or leave on next train; union; twenty-four years old; will locate anywhere. Would like to locate with good orchestra, small or large. FRED J. CASPAR, 1723 M. Willington St., Philadelphia, Pa.

AT LIBERTY—TUBA AND STRING BASS B. AND O. PAT MURPHY, Orlong, Illinois.

AT LIBERTY—VIOLINIST, DOUBLING ALTO, tenor, soprano saxes, and clarinet. Read, fake, transpose; union; tuxedo; college student. Willing to stay with band year, if conditions right. Wire best offer. M. FALK, 917 W. Washington Blvd., Ft. Wayne, Indiana.

AT LIBERTY—A-1 CLARINETIST. Experienced and reliable theatre man; union; double Eb saxophone if necessary. Prefer near Philadelphia. Address CLARINETIST, 2 Harvin Road, Upper Darby, Philadelphia, Pa.

BAND AND ORCHESTRA LEADER DESIRES location suitable for establishing music publishing house. Middle West preferred. Conservatory trained; wide experience; teach all string and wind instruments; best of references. Good band and fair salary required. BOX C-1002, care Billboard, Cincinnati, Ohio. aug22

BANJO AND CELLIST—NOW OR LATER. Experienced all lines. Location only. WILLIAM, Billboard, Chicago. aug13

BRASS TEAM AT LIBERTY. WILL SEPARATE if necessary. Four years' experience in dance work. Ages 21. State all in first letter. MUSICIANS, 606 S. Maple, Watertown, S. D.

CELLIST AND PIANIST, MAN AND WIFE. Experienced Cellist, double Tenor Banjo or String Bass and Violin. Pianist can cue and lead. Age 28 years. CELLIST, Plaza Theatre, Asheville, North Carolina. aug22

CLARINET, DOUBLING VIOLIN, DESIRES pictures or vaudeville. Experienced. W. E. CULLUM, 1619 West First, Marion, Indiana.

CLARINETIST—CAPABLE, EXPERIENCED all lines, desires first-class theatre engagement, vaudeville or pictures. Transpose. Best of references furnished. CLARINETIST, 3904 Second St., Des Moines, Iowa.

DANCE DRUMMER AT LIBERTY—6 YEARS' experience. Best gold outfit. Clean; young; single; union; plenty rhythm. Wire or write HARRY LINDEMAN, Box 562, Farmer City, Illinois. aug22

DRUMMER—THEATRE OR DANCE. XYLOPHONE soloist. Experienced. DRUMMER, 723 So. Ash St., Crookston, Minnesota. aug22

EXPERIENCED ORCHESTRA PIANIST OR Organist, good library. Reference, union. Address EASTHAM, 529 West Third, Los Angeles, California. aug15

FLUTE AND PICCOLO WANTS ENGAGEMENT, band or orchestra. Experienced in all lines. Member A. F. of M. Public accountant H. B. SHERMAN, 350 Main St., Brockton, Massachusetts. aug15

FLUTIST—EXPERIENCED VAUDEVILLE AND PIANIST. Union. Double cello. Go anywhere, but prefer South. Desire change of location. Address BOX C-1037, care Billboard, Cincinnati, Ohio. aug22

LADY CONCERT ORGANIST FOR HIGH-CLASS theatre. Several years successful engagements. Particularly adapted to cue picture accurately and play artistically. Music pleases audiences and draws patrons. Large repertoire. Excellent condition of any make organ imperative. Minimum salary, seventy-five dollars, six days. South preferred. A. F. M. Now on vacation. Prefer engagement open near September 1. Best references. Address ORGANIST, 1572 East Harrison Street, Springfield, Ohio. aug22

LADY DRUMMER, UNION, AT LIBERTY AFTER Labor Day. Vaudeville or Musical Comedy preferred. Don't wire, write. Permanent address, MRS. LUCY FOX, 62 Ackerman St., Rochester, New York. aug22

MUSICAL DIRECTOR AND VIOLINIST FOR high-class moving picture house. Can furnish large library. Also A-I instructor and Band Master. Highest references. Will go anywhere. FELIX TUSH, 627 W. 164th St., New York. aug22

OBOIST—DESIRES TO COMMUNICATE WITH concert band going South for winter, or theatre for fall engagement. CHOMET, 1358 Fulton Avenue, New York City. aug22

TROMBONE—ON TWO WEEKS' NOTICE, FOR vaudeville or picture theatres, or hotel concert. Thoroughly experienced; tone; read anything; union. Permanent location desired. TROMBONIST, 124 West Fifth, Covington, Ky. aug22

ORGANIST AT LIBERTY SEPTEMBER 15—Union. Two or three-manual pipe organ. Ten years' experience. Extensive library. References. Steady and reliable performer. Address BOX C-990, Billboard, Cincinnati, Ohio. aug22

ORGANIST (LADY)—TEN YEARS' EXPERIENCE, practically all makes two-manual organs. Excellent library; competent; union. ORGANIST, 2623 Rockham Rd., Davenport, Iowa. aug22

ORGANIST—YOUNG MAN, DEPENDABLE, steady. At liberty August 18. Best reason for closing present position. References. Not fake piano-organist. Natural ability to cue pictures. Iowa or States bordering preferred. H. J. LYON, 618 Logan Ave., Waterloo, Ia. aug22

ORGANIST, UNION MAN, TEN YEARS' EXPERIENCE on Mau, Colton, Wurritzer, Higgins, Lane, Barton, Kimball. Wants to connect with house demanding more than average. Good instrument and fair salary. BOX C-1032, Billboard, Cincinnati. aug22

RED-HOT DANCE DRUMMER AT LIBERTY September 20. Young, Union. Neat appearing. With tuxedo. Salary right. CHUCK PARKER, care St. Charles Hotel, Chicago, Ill. aug22

SEPTEMBER 1. GIRL VIOLINIST. GOOD tone. Side or leader. Theatre, cabaret, hotel. Prefers New York City or vicinity. Beautiful library. Can furnish other instruments. BOX C-1011, Billboard, Cincinnati. aug22

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TROMBONE, DOUBLE STRING BASS—Thoroughly experienced, sober and reliable. Desires pictures or vaudeville. BOX 264, Smith Center, Kansas. aug15

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TROMBONE AND DRUMS FOR COMING SEASON. Drummer plays Tympani, Bells, Xylophones and Traps. Both have had plenty of experience at vaudeville, pictures and road shows. References if required. Union. Don't misrepresent, as we don't. Joint or separate. TROMBONE AND DRUMMER, 806 Bell St., East Carnegie, Pennsylvania. aug15

TRUMPET, TROMBONE AND BANJO FOR dance band. Three dance musicians of ability. All read, fake and have tone. Trombone and trumpet have gold instruments. Want to hear from reliable managers of up-town dance bands. "HAP" HEAD, Ottumwa, Iowa. aug22

TRUMPET AT LIBERTY SEPTEMBER 1ST—Combination, pictures. MUSICIAN, care 365 East 51st, Chicago, Illinois. aug22

VIOLINIST-LEADER—COMPLETE LIBRARY. Union. Vaudeville, pictures, etc. References. OTTO LIEBELT, 1016 Washington, Waco, Texas. aug22

A-I FLUTE—Competent; vaudeville or picture concert orchestras. Union, married. Wire FRED YAHNKE, 1219 Outo St., Chicago, Illinois. aug20

A-I CLARINETIST, vaudeville or pictures, like to locate in smaller city. Wire JOHN A. SCHMIDT, 954 Edgcomb Pl., Chicago. aug22

A-I VIOLINIST, side, desires permanent position with fine picture theatre orchestra where good music is featured. No three or four-piece job considered. Union. PAUL CASSETTA, 101 Durland Ave., Elmira, New York. aug29

A-I DRUMMER—Tympani, Bells, Marimba, Chimes, "full line" Traps. Union, neat, experienced, schooled. Age 25. Pictures, vaudeville, etc. Can furnish Pianist. Don't misrepresent. BOX C-946, care Billboard, Cincinnati, Ohio. aug22

AT LIBERTY—A-I Violinist. Routine. Orchestra leader or side man. Large library, union. Desires steady year round theatre engagement. J. MARTIN, 481 E. 14th St., New York City. aug15

AT LIBERTY—String Bass, experienced, for coming season. Will go anywhere. Prefer South. Union. JIMMIE HUNNKE, 2255 N. Karlov Ave., Chicago, Illinois. aug22

AT LIBERTY—A. F. of M. Baritone Player. Prefer engagement with concert band or chautauqua or summer resort. D. CARABELLO, 822 Bowen Ave., Chicago, Illinois. aug22

AT LIBERTY—Straight Business Trumpet, Keith vaudeville, pictures, etc. A. F. M. Am no jazz player or soloist. PAUL J. SNYDER, Findlay, Ohio. aug22

AT LIBERTY—Feature Picture Organist. Eight years' experience in cueing pictures. No vaudeville. Conservatory graduate. Popular and classic library. Address ORGANIST, Box C-1049, care Billboard, Cincinnati, Ohio. aug22

AT LIBERTY—A-I Cornetist for theatre, picture and vaudeville and concert orchestra. You pay your wire, I pay mine. Address V. P. Cornetist, care Billboard, 1560 Broadway, New York City. aug22

AT LIBERTY—First-class Vaudeville Drummer. Years of experience in Orpheum, Loew and Pantages houses. At present playing Pantages house. Would prefer first-class vaudeville house now or coming season. Address JACK H. MEYERS, General Delivery, Kansas City, Missouri. aug22

CELLIST—Doubles Saxophone and Clarinet. First-class player on each instrument. Open for engagement. MUSICIAN, 86 La Salle St., New York City. aug22

BANDMASTER—Long experience professional bands. Can develop excellent band. Schooled director. Teach; have good library. Teach military band drill. Consider reliable offer. DIRECTOR, Box 554, Danville, Illinois. aug22

BANJIST doubling Second Violin, at liberty—Address WM. LAMSON, 2014 Seventh Ave., New York City. aug22

CELLIST—Experienced theatre, hotel, Schirmer-Fischer Conservatory graduate. Big tone, good reader, technic. Location desired Middle Southwest. Double good Alto Sax. Salary over \$35.00. Address MUSICIAN, 1302 South Main, Tulsa, Oklahoma. aug29

CELLIST AT LIBERTY—Experienced motion pictures, vaudeville. Broad tone, age 45. J. S. Musician, Billboard, Chicago. aug22

CLARINETIST doubles Saxophone—Wants engagement. First-class player. MUSICIAN, 86 La Salle St., New York City. aug22

DANCE DRUMMER, age 21. Union. Flashy outfit. Double comedy. Real rhythm and tempo. Read and kazoo choruses. Sing comedy songs. Dance one chorus. Prefer vaudeville. Ticket? Yes. CHES. GARWIG, 329 E. Moody Ave., New Castle, Pa. aug22

VIOLIN LEADER—Long experience in all theatre requirements. Conscientious and reliable. Large selected library. Union. References. Permanent location desired. E. POUND, Elks' Club, Macon, Ga. aug29

VIOLINIST, leader or side men. Have library and can cue pictures correctly. Experienced vaudeville also. Union. Married. BOX C-1038, Billboard, Cincinnati. aug22

AT LIBERTY PARKS AND FAIRS

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At Liberty—Lloyd Fowler after September 20th. Legless acrobat for sideshow museum. Playing Dreamland Sideshow, Coney Island, New York. aug22

At Liberty for Fairs and Celebrations. Three different acts: Acrobatic, Aerial, Gymnastic. Write for circulars. GLENN AND FORD, Billboard, Cincinnati, O. aug22

Balloon Ascensions, Parachute Leaps, Trapeze Acts, Mammoth Balloon High Ascension Specialty. For terms, price, write PROF. CHAS. SWARTZ, Humboldt, Tenn. aug15

Balloonist, Few Open Dates. Labor Day Open. Double drop from alpine, double and triple drops from balloon. CAPT. C. A. MERRITT, Winamac, Indiana. aug22

Buddy Rhodes at Liberty After Aug. 15th, Aerial Acrobat. Specializing in wing walking, rope-ladder stunts, plane changes, chute drops. I bar nothing. Can furnish references. Will work only under guarantee contract. Write or wire. BUDDY RHODES, Stuttgart, Arkansas. aug22

Plantation Review—Good Colored Act with 5 people. Sing and dance. Open dates to all. 521 1/2 Market St., Philadelphia, Pennsylvania. aug22

Stunt Flyers, Attention—Wing Walker and Parachute Drop at liberty. D. E. McCoubrey, 1104 N. Wells St., Apt. G, Chicago, Illinois. aug22

The Original Rube Perkins. Lady and gentleman. Three real feature acts. Fairs, celebrations. Holton, Kansas. aug22

4—O'Doies—4. Three Ladies and gent. Two distinctly different acts. Tight wire and jazz ladder. Celebrations, fairs, Havana, Illinois. aug12

GROTH BROS.—FOUR BIG FEATURE FREE acts and a balloon for fairs and celebrations. We furnish entire program. Write for literature. Charter Oak, Iowa. aug15

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TWO GUARANTEED HIGH-CLASS FREE Acts. Lady and gent. A trapeze act that is different. A new idea in posturing and contortion. LASERE AND LASERE, Carey, Ohio. aug29

AERIAL CLOWNS—Lady and gent. Two separate and distinct acts. Sensational flying trapeze and comedy revolving ladder. Terms and descriptive literature on request. 229 Patterson St., Chester, Pa. aug22

ATTENTION—Fair secretaries home comings and celebrations in Southern and Western Indiana. 8 1/2 Circus Acts; also Pony and Dog; fine people; nice wardrobe and standard acts. Time 10 minutes. Have some open time, including Labor Day. We can furnish your entire show. MORRIS BROS. SHOWS, General Delivery, Martinsville, Indiana, care K. of P. Encampment, week of August 2 to 8; after that permanent address, 830 Fulton Street, Jeffersonville, Indiana. aug15

GAYLOR BROS.—Four free acts; fairs, celebrations; 2 acrobatic frogs, European hand-bend balancers, Chinese novelty equilibrist. Comedy troupe of Dogs. 3918 17th St., Detroit, Michigan. aug15

HAPPEL COMEDY JUGGLER—Booking Parks, Fairs, Celebrations. Guaranteed act. Some time open. Write HAPPEL, 636 12th St., Milwaukee, Wisconsin. aug15

THREE RDSARDS—America's greatest comedy acrobatic trick house act. Si-Mandy and Flapper. Also wonderful iron-jug trapeze act. 2 unsurpassed free acts. \$100 cash bond. Address General Delivery, Des. Moines, Iowa, or Billboard, Kansas City. aug15

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At Liberty—Dance Pianist. Known as "Human Player Piano". Closed July 15 with recording band. Now desires engagement with dance, hotel or vaudeville band. Arrangements, arrange. Union. Age, 24. Also furnish Banjo Man. It must be big. Wire or write, stating all. BEBE HARTMANN, Colon, Michigan. aug22

Orchestra Pianist—Union. Capable, dependable. Fair organist. Desire fall and winter engagement. Extreme South preferred. LORANE WELKER, 1135 Fern St., New Orleans, Louisiana. aug15

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A-I UNION PIANIST, MARRIED, DESIRES to locate with a reliable theatre. Cues properly, complete library, 9 years' experience. CHAS. WILLIAMS, 43 East Church Ave., York, Pennsylvania. aug15

A-I PIANIST AFTER AUGUST 22. ON account show closing. Experienced in all lines. Union; sight reader, transpose, fake; want in appearance. Salary your limit. Ticket? Yes. ED. VREELAND, Fairhaven, Vermont. aug22

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AT LIBERTY—PIANIST, EXPERIENCED, Union, young, reliable. Prefers change. Prefer big orchestra. Must be good outfit and sure thing. Want to locate. I use notes for all, no faking. Now playing hotel. Also have small, good orchestra capable of playing both. Write LAWRENCE SCHEBER, Browns Wells Hotel, Hazelhurst, Mississippi. aug15

CLEVER YOUNG MALE PIANIST—EXPERIENCED in all lines. PIANIST, 1522 Western Ave., Minneapolis, Minnesota. aug22

DANCE PIANIST, READ, FAKE, IMPROVISE. Experienced, young, union. Tuxedo. Reliable. PIANIST, 250 1/2 St. N. W. Lincoln, Indiana. aug22

EXPERIENCED LADY PIANIST AT LIBERTY. Good sight reader. Reliable. BOX 217, Billboard, 1560 Broadway, New York. aug15

FIRST-CLASS FEMALE VAUDEVILLE ORchestra Pianist at liberty now or for fall and winter season. A. F. M. Address BOX C-970, Billboard, Cincinnati, Ohio. aug22

PIANIST—FOR DANCE ORCHESTRA OR hotel. Young man; union; tuxedo; sight reader; play full piano; good bass; reliable and experienced. Write particulars. H. C. WAGNER, Weynesburg, Ohio. aug15

PIANIST, THOROUGHLY EXPERIENCED. Cue pictures. Feature soloist. Good library. Salary, \$40. EVA BRITAIN, White City, Kansas. aug22

PIANIST AND VIOLINIST (LADIES)—EXPERIENCED in all lines, desire position in Texas or Oklahoma. BOX C-1042, Billboard, Cincinnati. aug22

PIANO LEADER, ORGANIST—EXPERIENCED. Complete library, pictures correctly cued. Permanent location. State hours, salary, etc., first letter. Go anywhere; references. PIANIST, Box 595, Kirksville, Missouri. aug15

PIANO-LEADER—DESIRES POSITION. Prefer vaudeville theatre, hotel or recognized dance band. Am positively first-class, sight reader, concert, etc.; young; technique, improvisation. Unless you need first-class pianist and pay for same, don't waste time. Would consider good side man proposition. PIANIST, 17 Carey Ave., Wilkes-Barre, Pennsylvania. aug15

A-I PIANIST, VIOLINIST AND DRUMMER—Large library and know how to use it. Pictures, vaudeville, etc. All union. Young, neat, experienced. First-class offers only. Go anywhere. BOX C-946, care Billboard, Cincinnati, Ohio. aug22

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AT LIBERTY VAUDEVILLE ARTISTS

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Front-Bending Contortionist at liberty after August 9. Presenting fast, clever act of close bending, difficult posturing; also bending thru hoops, speed and ability. Reliable performer. Will join any recognized show or act. Ticket if far. BONELESS BENDO, General Delivery, North Bay, Ontario, Canada. aug22

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AT LIBERTY—MURRAY GOLD, JUVENILE, sing and play drums. Would team with girl. Address, care General Delivery, Craigsville, Va. aug22

AT LIBERTY—REP. OR STOCK, YOUNG Man for Juveniles and General Business. Quick study. References. Reliable. Salary reasonable. Join immediately. J. AVERILL, Reimont, New York. aug22

AT LIBERTY FOR VAUDEVILLE OR MUSICAL Comedy, Singing and Dancing Comic, picture experience. Write or wire. WALTER L. F. BROADBENT, 25 Hammond St., Roxbury, Boston, Massachusetts. aug22

BLACK-FACE COMEDIAN AND MAGICIAN—A-I act worker, for med., vaudeville or tab. show. Ticket? Yes. Address ED. F. GRIF-FITH, Washington Hotel, Charleston, W. Va. aug22

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Business Outlook Best Since 1920 THE outlook for active trade during the remainder of the year is considered excellent, according to a study of the many indices upon which business forecasts are based. Production of merchandise and commodities has been on an active scale during the first half of the year, but with the absence of boom operations. In conjunction with this activity, however, consumption has been progressing at a rapid pace. If the prediction of business forecasters materializes, the full year will go down on the records as the most prosperous since 1920. That prosperity reigns in most industries is indicated by the many statements of earnings issued by the leading corporations thus far covering operations for the first six months. In many instances these earnings doubled and tripled those for the corresponding period last year. Some record-breaking earnings were reported. These favorable statements are not confined to any one industry. The most cheerful reports have come from the petroleum and motor industries. —NEW YORK TIMES.

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Hibson No-Cement Tube Patch. Write for best proposition on market. STATITE MFG. CO., Covington, Kentucky. aug29

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makes you a partner in our business and pays you profits the same as stockholders, the most liberal plan in the United States today \$25 to \$75 weekly easily made. B. & G. RUBBER CO., Dept. 819, Pittsburgh, Pennsylvania. aug29

AGENTS—SELL "FRAGRANCE", NEW 5c

Breath Perfume Candies, to stores. Big profits. LORRAC PRODUCTS CO., Albany, New York. aug15

AGENTS—MAKE MONEY IN YOUR SPARE

time selling Rubber Name Door Mats and Bag Rugs. ACME RUBBER & FLOORING CO., 1900 W. Broad, Richmond, Virginia. sep5

AGENTS MAKE 500% PROFIT HANDLING

Auto Monograms, New Pictures, Window Letters, Transfer Flags, Novelty Signs. Catalog free. HINTON CO., 1133 N. Wells St., Chicago. x

AGENTS WANTED TO SELL ARTIFICIAL

Flowers, Baskets, Palms and Decorations. Big trade, good commission. BRANDAU CO., 2025 North Ave., Chicago.

AGENTS—\$15 DAILY, EVERY OWNER BUYS

Gold Initials for his auto. You charge \$1.50, make \$1.45, 10 orders daily easily. Samples and information free. FRANK HATCHER SUPPLY CO., Philadelphia.

AGENTS—YOUR NAME IN MY DIRECTORY

will bring you samples, catalogs, opportunities, propositions galore. Entering 10 cents. ARTHUR CAPSTRAW, 243 Milwaukee, E., Detroit, Michigan.

AGENTS—SELL EMBLEM BELTS TO LODGE

members. An article of merit, but not of excessive price. EMBLEM BELT CO., Dept. P, Ashland, Ohio.

AGENTS, DISTRIBUTORS—SELL "PRESTO"

1 to 6 nearly every home. Costs \$1 dozen, sells 25c each. Removes white sleeping perspiration smell from daily clothes, shoes, and disinfects same. Also drives away flies, moths, ants, roaches, germs. Free sample. FRANCO LAB., 306 S. LaSalle, Chicago.

AGENTS AND MEDICAL MEN ARE AVERAG-

ing twenty dollars daily selling Dr. Nardone's Remedy, so can you. NARDINE MEDICAL CO., Johnson City, New York.

CARD SIGNS FOR EVERY BUSINESS—BIG

profits for agents. Sample, 10c. J. B. CAMERON, 1125 Royal St., New Orleans. sep5

DEMONSTRATORS, CANVASERS—IMPROVED

Embroidery Guide Brander (patent pending). It's a dandy; one size fits all machines. Free attachment for your approval \$1.00 hundred, quantity cheaper. Sensational seller 50c each. A. COLBERT, Inventor, Manufacturer, Box 548, Ocean Park, California. sep5

EARN \$10 DAILY SILVERING MIRRORS,

Plating, Refinishing Metalware, Headlights, Chandeliers, Stoves, Tableware, Bedsteads, Outfits furnished. ROBERTSON-DEGIE LABORATORIES, 1133 Broadway, New York. aug29

FACTORY TO DEALER—LIBERAL COMMIS-

sion, Big Chief Tube Patch. The hotter it gets the tighter it sticks. Scissors in every kit. Retail at 50 cents; sells at sight. Our nidge for small injuries in casing boats them all. BIG CHIEF PRODUCTS CO., Spencer, Iowa. aug29

FREE SAMPLE OUTFIT—\$13.50 SUITS, \$3.00

profit. Whirlwind seller. Write CHICAGO SUPER-BUILT GARMENT CO., Box 433, Chicago.

FREE SAMPLE BESTEVER POWDERED

Hand Cleaner. Removes grease, paint, ink, dirt, instantly. Whirlwind seller. Great repeater. Exclusive territory. BESTEVER PRODUCTS CO., 1941B Irving Park, Chicago.

GET OUR FREE SAMPLE CASE — TOILET

Articles, Perfumes and Specialties. Wonderfully profitable. LA DERMA CO., Dept. RK, St. Louis. aug29

GREATEST TEMPER SAVING DEVICE! —

Take slack and kinks from telephone and electric iron cords, 825 days. Sample on approval if requested. NEVERKNOT, Dept. 88, McClurg Bldg., Chicago. aug29

INSTANT CORN-BUNION KILLER, 50c —

Sample price, 25c. MOYE MFG., 1234B Clay, Paducah, Kentucky. aug15

IF WE GIVE YOU SHOES MADE TO YOUR

measure in any one 60 leathers, 50 different styles, will you keep them, wear them, show them to your friends as samples of our \$10 Made-To-Order Shoes to sell at \$1.50? Advise us today. Your complete outfit will go forward absolutely free at once. TAILOR-MADE SHOE SYSTEM, Dept. 1000, 45 So. Wells, Chicago.

JIFFIE STAIN REMOVER — COSTS 6c; RE-

tails 25c. Removes grease, blood, indine, paint, etc. BIGELOW, Box 672, St. Louis.

MAKE FROM \$10 AND UP DAILY—TAKE

orders for our fine cigars. Sell direct from factory to user. Daily party repeat orders certain. All year-round work; spare or full time. Free sample cigars supplied regular workers. Brand-new offer from reliable 50-year-old company. Address MENTOR CIGAR COMPANY, Box 531, Dayton, Ohio.

MANUFACTURE FOR THREE CENTS INDIAN

Inhaler or Magic Ring. Quarter gets sample. Wonderful seller. WALTHALL COMPANY, Hagerstown, Maryland. x

MEN AND WOMEN WHO HAVE DESK ROOM

to sell through the mail order or to agents. ROY SCANLAN, 163 Nelson St., Battle Creek, Michigan.

NEW CAMERA TAKES AND FINISHES

photos in one minute. Make money selling cameras or taking photos. Exclusive territory. CROWN CO., Dept. 933, Norwalk, Connecticut.

NEW CHINESE BALLY HOO TRICK—DON'T

miss this. Fools the wise ones. Complete, \$1.50. CAESAR SUPPLIES, 18 West Delaware Place, Chicago.

NEW WONDERFUL SELLER — 9c PROFIT

every dollar sale. Deliver on spot. License unnecessary. Sample free. MISSION FACTORY L, 519 North Halsted St., Chicago, Ill. aug29

NO DULL TIME SELLING FOOD—PEOPLE must eat. Federal distributors make big money, \$3,000 yearly and up. No capital or experience needed; guaranteed sales; unsold goods may be returned. Handsome \$15.00 sample case sent on trust. Free samples to customers. Repeat orders sure; exclusive territory. Ask now. **FEDERAL PURE FOOD CO.**, 2290 Archer, Chicago. aug29

POLMET POLISHING CLOTH REMOVES TARNISH from all metals without the use of liquid, paste or powder. Our agents say it sells like "hot cakes". Retail 25c; sample free. **A. H. GALE CO.**, 15 Edinboro St., Boston, Massachusetts. x

SELL BOOKS BY MAIL — BIG PROFITS. Particulars free. **ELFCO**, 523 So. Dearborn, Chicago. tf

RAINCOATS, OVERCOATS, TOPCOATS. Slickers—Our complete selling outfit absolutely free. Sample Coat on trial. Commissions 25%-30%. **HYDRO RAINCOAT CO.**, 718 Independence, Chicago. tf

ROBT. H. INGERSOLL, OF \$1 WATCH FAME. wants Good Men to sell his Dollar Strooping Outfit, an ingenious invention for sharpening all makes of safety razor blades. Great economic value. Meeting with nation-wide approval. Easy to sell. Big repeat business. Agents having remarkable success. Full particulars. **ROBT. H. INGERSOLL**, 476-K Broadway, New York City. tfr

SALESMEN CAN MAKE BIG MONEY SELLING our Union-Made Cigars and Cigar Clippings. Full time or side line. **WILKOWSKI BROS.**, Box 372, Watertown, Wisconsin.

SELF-THREADING, NEEDLES, NEEDLE Books, Machine Needles. Find sales in every home. Fine side line, easily carried. Big profits. **ATLAS NEEDLE WORKS**, 143 East 23d St., New York. aug15

SELL DICE RINGS—SAMPLE, 50c; DOZEN, \$3.50. **OSCAR CASTROP**, Fullerton, Ky. aug22

SELL PERSONAL STATIONERY WITH NAME and address on 100 sheets and envelopes, new "process" engraving. Finest quality, not the cheap mail-order kind. Send today for complete selling outfit and samples, including 100 sheets and envelopes with your own name and address free. Send \$3 at once and start making real money in your spare moments. Your deposit refunded on receipt of two dozen orders. **J. P. NEFF & CO.**, 278 W. 43d St., New York City.

SELL MIDGET BIBLES AND FORTUNE-TELLING Charts. Big profits. Dime brings sample with full particulars; also new, wonderful, self-selling plan. **GOLDENRULE CO.**, 14212 Savannah Ave., Cleveland, Ohio. aug15

SELL GREATEST KITCHEN LABOR SAVER— Hydro Motor Mixer for cream, mayonnaise, batter. 100% profit. Send \$3.00 for mixer, details. **HYDRO**, 449 Bryant, San Francisco. aug29

WANT DISTRIBUTING AGENTS FOR HAN- slick, the new, original Powdered Hand Soap. Removes grease, grime, ink, paint and most anything from the hands without injury to skin. Every mechanic and auto owner; everybody who gets his hands dirty will be a customer. Great opportunity for hustler to get a business. Full information and sample free. **SOLAR PRODUCTS COMPANY**, 124 West Lake, Chicago. tf

SOMETHING NEW—"HANDY" PACKET. AN attractively put-up package of useful Household Necessities. Positively a sale in every house. Fine sideline; easily carried; big profits. Send for sample. **LEE BROTHERS**, 135 E. 23d St., New York. aug15

WE START YOU WITHOUT A DOLLAR — Soaps, Extracts, Perfumes, Toilet Goods. Experience unnecessary. **CARNATION CO.**, Dept. 235, St. Louis. aug29

400% PROFIT TO SPECIALTY SALESMEN— Preparation to keep windshields clear in rain, fog or snow. Closed auto, store windows from sweating, frosting. Gives attractive demonstration. Big seller at fairs. \$18.00 per gross; retail \$72.00. **NO DIM MFG. CO.**, 565 1/2 N. Broadway, Oklahoma City, Oklahoma.

WORLD'S LARGEST NECKWEAR MANUFACTURER wants Salesmen sell direct. Remarkable opportunity. Commissions 32 1/2%. Complete line. Greater values. Write **BEACON**, 1026 Beaconwear Bldg., Boston, Massachusetts.

\$10 DAILY SILVERING MIRRORS, PLATING and refinishing lamps, reflectors, autos, beds, chandeliers by new method. Outfits furnished. Write **GUNMETAL CO.**, Ave. G, Decatur, Ill. aug15

\$110 WEEKLY SELLING FINEST GUARAN- teed union made-to-measure Men's Suits, only \$12.50; Boys' two-pants Suits, \$10.95. Six latest patterns that sell on sight. Also all-wool Overcoats, Vests, Caps, Riding Breeches. Big commissions advanced. Free attractive outfit. **DOUBLE SERVICE MANUFACTURERS**, 1327-35 AL Washington, Chicago, Illinois. aug15

ANIMALS, BIRDS AND PETS
6c WORD. CASH. NO ADV. LESS THAN 25c.
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Cockatoos — Most Brilliantly plumaged lot. Deep-Rose Pink colored. Wonderful lookers. \$11.00 each. Just fifty; better hurry. **NATIONAL PET SHOPS**, St. Louis, Missouri.

Deep Sea Wonders for Pit Shows—Stuffed and Mounted Fish Specimens and Alligators, a wonderful attraction. \$10, \$20 and \$30, assorted collection. **JOB. FLEISCHMAN**, 1106 Franklin, Tampa, Florida. aug22

For Sale—Great Danes, Regis- tered, three months old, now ready for shipment. Thirty-five each. **E. E. JOHNSON AUCTION CO.**, Canton, Illinois.

Snakes — Mixed Dens, \$15.00 up. **BUFFALO BIRD STORE**, Buffalo, New York.

A GIRL CAN WORK WITH FLINT'S POR- cupines. Cleanly, vegetarians, inoffensive, inexpensive. **FLINT'S**, North Waterford, Me. aug29

ANIMALS WANTED—TO HEAR FROM PAR- ticles having for sale Badgers, Wild Cats, Lynx, Bears, Monkeys and other animals. **L. A. LYONS**, Supt. City Park Zoo, Crawfordsville, Indiana.

PUPPIES — LARGEST SHIPPERS IN THIS part of America. **NATIONAL PET SHOPS**, St. Louis, Missouri.

ALIVE — TWO MONSTROUS PORCUPINES, only \$10. **FLINT**, North Waterford, Maine. aug15

BEAUTIFUL REGISTERED BULL PUPS, \$15. **BULLDOGS**, 501 Rockwood, Dallas, Texas. aug29

CANARIES — \$450.00 FOR FIVE HUNDRED. We have no paid boosters. They can't put their hand in your pocket thru us. **NATIONAL PET SHOPS**, St. Louis, Missouri.

ENGLISH GREYHOUND IN WHELP, \$35.00; Tiny Red Pekinese, female, year old, registered, \$25.00; Male Toy Black-Tan, \$10.00. **E. WALSBETH**, Camp Dennison, Ohio.

CAGES—THOUSANDS ON HAND FOR IM- mediate shipment. No schills, grafters, boosters connected with us. **NATIONAL PET SHOPS**, St. Louis, Missouri.

CANARIES—RICH GOLDEN YELLOW. MOST beautiful on earth. Special breeding, pepper fed. Twelve Canaries, twelve white-enameled Cages, thirty dollars dozen. Known as Halin's Go-Getters. The twelve Cages and twelve Birds complete, thirty dollars. Of course. **NATIONAL PET SHOPS**, St. Louis, Missouri.

FOR SALE—THE LARGEST TURTLE OF ITS species ever caught. Weighed 790 pounds; measures 7 1/2 feet long, 3 1/2 feet wide; curled and mounted, ready for exhibition. This Turtle is not of the common green species, but is of the rarest species known to science and never known to grow so large. A wonderful attraction. More description and photos on request. **BOX C-1041, Billboard**, Cincinnati.

FOR SALE — TWO FINE DOG CAGES FOR nine dogs. Table, Stairs and Eight Stools, nickel trimmed, and Prop Trunk. **SIGSBEE'S DOGS**, 717 Washington Blvd., Chicago.

CAGES — BOUND BRASS DOMES WITH brass guards, twelve Cages and twelve Canaries—\$33.00—of course. **NATIONAL PET SHOPS**, St. Louis, Missouri.

HAND-FED FINGER TAME MEXICAN RED Head Talking Parrots, \$6.50 each; Real Japanese Waltzing Mice, \$3.00 pair; Chameleons (Lizards, change colors) \$1.20 dozen; Canaries for carnivals, \$12.00 dozen. Young Male Canaries, singers, \$34.00 dozen. Beautiful Tame Rhesus Female Monkey, good condition, \$25.00; other Monkeys at \$18.00 each. Yellow Parakeets, \$6.00 pair. We carry a complete line of Cages, Foods, Remedies. Write us just what you want. Also other Pets as Dogs, Persian Cats, Guinea Pigs, etc. **FLEGG'S**, 5171 Easton, St. Louis. ae12

LIVE CHAMELEONS, \$6 100, 25c SELLERS. Chinese Cowhorn Nuts, \$2 100, 10c sellers. **L. GUNTER**, 1113 So. Racine Ave., Chicago, Illinois.

PARROTS — TWELVE WIRE REGULAR Dwarf Parrot Cages and twelve Dwarf Parrots, \$45.00—of course. **NATIONAL PET SHOPS**, St. Louis, Missouri.

"LIVE ALLIGATORS" — DON'T FORGET when framing show or park for coming season to write me for prices. Still putting out Pit Shows, \$10.00 up; all stock fine condition. Can save money on express charges out of here. **THE FLORIDA ALLIGATOR FARM**, South Jacksonville, Florida. (Alligator Joe Campbell's Place.) sep5

RATTLESNAKES — 10,000 ON HAND FOR immediate shipment. Other Pit Snakes on hand. Wire orders filled same day. **JOHN BARNES**, Floresville, Texas. aug22

CANARIES — \$12.00 DOZEN. REAL LIVE Canaries, mostly yellow and spotted. **NATIONAL PET SHOPS**, St. Louis, Missouri.

THE WORLD'S LARGEST DOG KENNEL HAS for sale Orange Alredades trained as watch dogs, automobile companions, children's playmates, hunters, retrievers and stock drivers. Also Big Game Hounds, Foxhounds, Coochounds and Rabbit Hounds. All Dogs individually schooled and trained by our famous canine specialists and shipped on trial. Delivery and satisfaction guaranteed. Trained Dogs, \$50.00 to \$150.00 each. Thoroughbred Puppies, \$15.00 to \$25.00 each. Large illustrated catalog, ten cents. **OORANG KENNELS**, Box 42, La Rue, Ohio.

WANDERU MONKEYS (VERY RARE) \$125.00 to \$150.00 each; Bonnet Monkeys, \$15.00 and \$20.00 each; Bonnet Mothers and Babies, \$60.00; Ocelots, \$25.00 to \$35.00 each; Badgers, \$7.50 each; Ant-Bears, \$15.00 each; Tame Coon, \$10.00; Chinese Dragons, \$5.00 to \$12.50 each; Black Leopard Spotted Leguans, \$2.00 to \$4.50 each; Royal Pythona, 15 feet and over, \$15.00 per foot; Mexican Bows, \$5.00 to \$20.00 each; Military Macaws, \$20.00 to \$35.00 each. **SNAKE KING**, Brownsville, Texas. aug15

CANARIES—\$95.00 HUNDRED. IMMEDIATE shipments; no disappointments. **NATIONAL PET SHOPS**, St. Louis, Missouri.

\$75.00 — EIGHT-LEGGED PIG, ONE HEAD, three nose holes, male and female grown together. Great money maker. **WEIL'S CURIOSITY SHOP**, 20 South Second St., Philadelphia, Pennsylvania.

CANARIES, CANARIES, CANARIES — ALL the time. Of course. **NATIONAL PET SHOPS**, St. Louis, Missouri.

50 HEALTHY, FULL PLUMAGED FEMALE Canaries, \$50.00; express paid. **MRS. HARVEY HAYNES**, Coldwater, Michigan. aug22

ATTORNEYS AT LAW
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Don't Worry About Troubles, difficulties, etc. For advice and prompt action regarding all legal matters or money due consult **LAWYER WALLACE**, 2204 Michigan Ave., Chicago, Illinois. aul18x

Edward Voelcker, Lawyer, Garrick Theatre Building, Chicago. aug29

LAW ADVICE—PERSONAL, CONFIDENTIAL, reliable. Any question answered, 50 cents. Free explanation blanks on request for stamp. **EMMONS AND EMMONS**, Attorneys, Canton, O.

ATTRACTIONS WANTED
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Colored Minstrel Show With Band, Merry-Go-Round, Free act. for opening September 7. **LINCOLN THEATRE**, Dunn, North Carolina.

Chaves County Cotton Carni- val, Roswell, New Mexico (Population 10,000), October 8, 9, 10. Audiences Merchants' Association. Drawing population 50,000. Big parade, free merchants and agricultural exhibits. Biggest event Southeastern New Mexico. Will book several good, clean Shows on percentage basis, also Legitimate Concessions (except Rides, Drinks and Refreshments) on front footage or flat-rate basis. No gambling. Want good Free Act; preferably one that doubles two acts and will work both afternoons and evenings. Address **M. D. SMITH**, Superintendent, 108 West Third Street, Roswell, N. M.

Rides Wanted for Labor Day week. Two or three rides at Glenellyn, Ill. Address **COMMANDER**, American Legion, Glenellyn.

Wanted—For Sept. 4 and 5, for Community Fair, a good, clean show or carnival company with concessions. Write **E. W. SMITH**, Talco, Texas. x

Vaudeville, All Kinds, for Col- ored Theater, after September 7. **LINCOLN THEATRE**, Dunn, North Carolina.

12TH ANNUAL ORANGE FAIR, CITY PARK, Lebo, Kansas, September 24th and 25th, 1925. Two days and two nights. Want Rides, Free Acts, Shows and Concessions. Write **H. A. DRESSLER**, Lebo, Kansas, Supt. aug29

CONCESSIONS WANTED LABOR DAY AT Big Celebration at Savannah Lake. Also want Fireworks for on water. Address **MGR. J. E. RINGLER**, Ashland, Ohio. R. D. 7.

NEW PALACE THEATRE OPEN FOR SHOWS and vaudeville acts. New oil town. Oxford, Kansas. aug22

SMALL CARNIVAL ON PERCENTAGE— Mostly Rides and Side Shows. May stay until after Labor Day. Have boating, bathing, fishing, dancing, cottages, lights and power. Three cities near total 45,000 population. **CHAS. W. WALKER**, Walker's Lake Park, Mansfield, Ohio.

WANTED—FOR HOME COMING AUG. 14TH and 15th. Free Acts, Merry-Go-Round and Concessions. Write **H. J. RUFFING**, Wells, Minnesota.

BOOKS
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"The Kid's Last Fight"— Complete poem, 10c. Catalog, 2c. **M. RODE-RICK**, Box 655, Grand Rapids, Michigan.

BOOKS AND PICTURES, ANY KIND YOU want. Sample pictures, 50c (coin), postpaid. **GEO. F. WHITE**, Bee Branch, Arkansas. x

BUSINESS OPPORTUNITIES
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Collection Agency—Big Prof- its. Start a Collection Agency of your own. Complete instructions, full details, \$2.00. Valuable information free. **COLLECTORS ASSOCIATION**, 313 Metropolitan Bldg., Milwaukee, Wisconsin.

Sacrifice 5,000 Live Agents who have answered our ads in July, \$12.00. **CHICAGO AUCTION JOBBERS**, 1608 S. Halsted, Chicago.

ASTOUNDING DISCOVERY! SCIENCE UN- seated, religion baffled, Darwin and Bible both wrong. Life, Death, Creation, etc., explained. Ask for "The Elementome". Sample copy, 50c. Agents' best bet. **TREND CO.**, 223 West 23d St., New York. aug22

AUTOMATIC FLASH STEREOPTION Street and Window Advertising outfits, complete with slides, \$27.00. Hurry you \$100.00 weekly instructions. Cuts, free. **GRONBERG MFG. CO.**, 1510 Jackson, Chicago, Illinois, Makers. aug22

INCH DISPLAY ADVERTISEMENT — 166 magazines, year, \$50 **WOOD'S POPULAR SERVICES**, Atlantic City.

JUST CAST YOUR EYES ON THIS C1 ER as it will positively not appear again. Am going to give the following: Big German Export Magazine, Inside Information and source of Supply, Wholesale Buyers' Guide and 24 Ways To Make Money. If you bought these at the regular price it would cost you \$1.35. For this special offer I will send all prepaid for 50c. Address **WM. H. MITCHELL**, 312 So. Rockford, Tulsa, Oklahoma.

MANUFACTURE AND SELL THE LATEST novelty on \$1.00 capital. Complete instructions and sample, 25c. **THE DAISY ENTERPRISE**, 405 Broadway, Lawrence, Mass.

WE START YOU IN BUSINESS, FURNISH everything—Men and women, \$30.00 to \$100.00 weekly operating out. New System Specialty Candy Factories" anywhere. Opportunity lifetime; booklet free. **W. HILLIER RAGSDALE**, Drawer 98, East Orange, N. J. tf

24 WORDS, 355 RURAL WEEKLIES, \$14.20. **ADMEYER**, 4112B Hartford, St. Louis, Mo. aug15

2,000 RO WORDS, 10 CENTS; TO AGENTS, 5 cents. **ROLA**, Waverly, West Virginia.

CARTOONS
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BALDA'S TRICK DRAWINGS—STUNTS WITH pep and reputation. Chalk-Talk Crayons, Perforated Fake Sheets, Rag Pictures. Big list free. **BALDA ART SERVICE**, Oshkosh, Wisconsin. aug22

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1925 Catalogue Now Ready. **GLOBE NOVELTY**, Omaha, Nebraska. aug15

COSTUMES, WARDROBES AND UNIFORMS
5c WORD. CASH. NO ADV. LESS THAN 25c.
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A LOT OF TWENTY-FIVE ASSORTED COS- tumes, \$50.00; Animal Heads and Costumes made to order; Ladies' Riding Boots, small size; Men's Colonial Military Costumes, worth \$40.00, good condition, \$15.00; Oriental Turbans, \$3.50 up; two used Tuxedo Suits, \$12.00 each. **STANLEY**, 306 West 22d St., New York.

A-1 STAGE WARDROBE—LOWEST PRICES. Specialize in Evening Gowns, Wraps, Iridescent, Jeweled, etc., up-to-the-minute Models, Afternoon, Dancing and Street Dresses and Chorus Sets. Home of class, dash, reliability and prompt service. Over 40 years at former address. **C. CONLEY**, 404 West 36th St., New York City. aug29

BAND COATS, \$4.00; UNIFORM CAPS, \$1.00; Tuxedo Coats, \$9.00; Opera Hats, \$3.00; Large Quantity Uniforms, \$5.00 suit. **JAN DORF**, 698 West End Ave., New York City.

DROPS, GOOD CONDITION, 20x40, 1 ORIEN- tal, 1 Landscape, 1 Garden, 1 Quartette, each \$15.00; bargain; Minstrel Suits, dashy, complete, \$5.00; 19 Hand Coats, \$35.00; Wonderful Palm Beach Suits, genuine silk, \$5.00; Men's Suits, all sizes, \$8.00; Bell Hop Suits, \$5.00; Comedy Coats, \$1.00; Hats, 4 for \$1.00; Victrola Records, dozen, \$1.00; New Chorus Wardrobe Shorts, 6, \$10.00. Stamp for list. **WALLACE**, 1834 North Halsted, Chicago.

FIVE EVENING DRESSES, THREE SHORT Dresses, one Cape, one Pair Black Broadcloth Riding Pants, all 36, \$15.00 for all. **E. WALSBETH**, Camp Dennison, Ohio.

FREE OFFER — SAVE MONEY. STAGE Wardrobe, Street Dress, New Lingerie, 100 Attractive Articles. Lowest prices. Write **SEYMOUR**, 263 Fifth Ave., New York.

GENUINE SIOUX INDIAN COSTUMES AND Headwork. Buying direct from the Indian, our prices are reasonable. Write for complete price list. **LYON CURIO STORE**, Chicago, Nebraska. aug29

MANY COSTUMES WHILE THEY LAST— Cloaks, \$1.50 to \$4.00; Chinese, \$3.50 to \$20.00; Old-Fashioned, \$3.00 to \$15.00; Oriental, \$3.50 to \$25.00; Cowgirls, \$2.50 to \$8.50; Cowboys, \$3.00 to \$35.00; Spanish, \$2.50 to \$18.00; Mexican, \$1.50 to \$25.00; Lady Halloweens, \$2.50 to \$10.00; Chorus, \$2.00 to \$5.00; Comedy Suits, \$3.00 and up; Head Hands, 50c to 75c; Wig from 25c to \$4.50. Make money orders payable to **H. E. PHILLIPS**, Box 193, New Kensington, Pennsylvania.

NEW COSTUMES — SATEEN CHORUS, SIX red, six pink, six orange, \$25 takes all. Extra added costumes pro rata. Specialize in Chorus Novelties, Principal Sophettes, Sateen Dots. **GERTRUDE LEHMAN**, 13 West Court St., Cincinnati, Ohio.

SAROFF STUDIOS — CHORUS COSTUMES, trimmed in gold, silver, plumed head-dresses, sets of six, \$12.00; Sateen Costumes, \$3.00; Russian, Hindoo, Egyptian, etc., \$8.00; Oriental Head-dresses, \$5.00; Chair Covers, \$1.50; Sateen Drops, 18x10 feet, \$30.00; Ballet Costumes, \$10.00. Make, we design and create at reasonable prices and submit designs to professionals. **SAROFF STUDIOS**, 874 Boulevard, Springfield, Missouri.

EXCHANGE OR SWAP
6c WORD. CASH. NO ADV. LESS THAN 25c.
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Figure Total of Words at One Rate Only.

FOR SALE — BUTTER-KIST POP-CORN MA- chine, Holcomb & Hoke, or will trade for Shooting Gallery with moving objects. Will give or take difference. **LAWRENCE**, 1510 Race St., Cincinnati, Ohio.

WILL TRADE CLOTHING. ALL KINDS - What have you? CHICAGO AUCTION JOBBERS, 1808 S. Halsted, Chicago.

FORMULAS

BOOK FORM, PAMPHLETS OR SHEETS. 5c WORD, CASH. NO ADV. LESS THAN 25c. 5c WORD, CASH. ATTRACTIVE FIRST LINE. Figure Total of Words at One Rate Only.

Hair-Curling Lotion and 15

other formulas. Price 50c. Not always. REEDY & WOODS, Desk 9, Box 543, Brackenridge, Pennsylvania.

ANY DESIRED FORMULA, \$1.00. GUARANTEED. CENTRAL LABORATORIES, 233-1/2, Champaign, Illinois.

BEVERAGES OUR SPECIALTY-FORMULAS. Everything. Syrups, Extracts, Flavors, etc. Other processes. Free information. THE FORMULA CO., Sales Dept., 122 West Howe St., Seattle, Washington. aug15

GET INTO BUSINESS FOR YOURSELF-IN-dependence made this country; it will make you. You can have a profitable, easy and steady business selling hamburgers. 100% profit from each sale. I have made them for 30 years. It is the greatest money-maker and repeater in the world, and good for a man or woman. After all these years I am selling my secret way that I have used so long, and anyone can make big money with it. You can travel or stay in one place, the result is the same. Everyone likes my hamburger and the more they eat the better they like them. Many of you who read this ad will remember the crowds around my stand in different parts of the country. Old Hamburger Sam is 67 now and has concluded to sell the secret he has guarded all these years, and if you want to open a hole in the wall, or window, or travel, send me \$5.00 and I will tell you how to make the best and fastest-selling hamburger with a great big profit and a great repeater and it will be the most profitable five dollars you ever spent. HAMBURGER SAM, 2419 Wilcox St., Chicago, Illinois.

"MERELY MARGARET", THE MILLION-dollar confection. Formula, clever spiel, etc. \$1 Satisfaction guaranteed. BOX 954, Los Angeles, California. aug22x

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Pop Corn Machines-Peerless Rebuilt. Low prices. Terms. Write Dept M, NATIONAL SALES CO., Dea Moines, Ia. aug29

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WANTED—CAPABLE DRAMATIC PEOPLE IN all lines for small-town rep. Small income when necessary. Piano Player to double stage when necessary. Performers doubling specialties orchestra given preference. Men, Wife and Child for one bill. I want congenial people that have good study and wardrobe sufficient for the small-town show. Salaries must be right, for you get it. Good treatment and a long, pleasant engagement in houses. Travel by auto. Show opens in Western New York last week in August. Rehearsals one week earlier. No Equity contract. Address S. H. GAY, Forestville, N. Y. Chautauqua County.

YOUNG SMALL DRAMATIC JUVENILE MAN, must sing. Character Woman, specialty. Preference people double Piano. One nighter. Salary, particulars, photo, letter; also agent. ROY F. LEWIS, 229 W. 46th St., N. Y. aug15

YOUNG SMALL DRAMATIC JUVENILE MAN, must sing. Character Woman, double Piano. Standard one nighter. Real working Agent. ROY F. LEWIS, 229 W. 46th St., New York City. aug15

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Brass Team for Location. Must be hot, young, neat, tuxedo; preference given to singers or double. Also want clever male entertainer. Write, state lowest. VERNON C. SPENY, Manhattan, Kansas.

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LARRY W. POWERS, Billboard, Cincinnati. oct10

The Will Rossiter Song Books,

\$25.00 a 1,000. Samples, 5 cents. 30 West Lake, Chicago. aug15

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Billboard Pub. Co., Cincinnati, Ohio. sep19

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WAGNER, 208 Bowery, New York. aug15

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Arm Designa, \$5.00. RED GIBBONS, 1735 Curtis St., Denver, Colorado. aug29

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Bargain, McHenry, Ill.

aug29

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aug15

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World's Wheat Crop

Exceeds Last Year's

THE world's wheat production for 1925 will be greater than for 1924, according to figures received by the United States Department of Agriculture up to July 23. These returns give a total of 2,109,000,000 bushels against 2,065,000,000 bushels last year. The countries involved normally produce more than 75 per cent of the world's crop outside of Russia.

According to the department, figures are still lacking for such important producers as France, Germany, Yugoslavia and Russia. In these countries the latest reports showed a condition above average and better than at the same time last year. The crop, however, is not yet made, and there is still a chance of unfavorable weather conditions adversely affecting the harvest.

Recent advices from Canada report deterioration of the crop in the Province of Alberta, due to hot, dry winds. Some damage has occurred in Saskatchewan, but conditions there are more favorable. Mill stocks in the Danube Basin are reported to be low and the milling demand for old wheat has increased, according to a report from United States Commissioner Haas at Vienna. Harvesting has been delayed by wet weather, and it seems likely that the new wheat will arrive on the market later than expected. Wheat increases are reported in purchases of Argentine and American wheat.

The wheat crop of Hungary is now forecast at 63,199,000 bushels, compared with 51,588,000 bushels harvested last year, according to a cablegram from the International Institute of Agriculture at Rome. Rye production is placed at 29,132,000 bushels, against 22,103,000 bushels last year; barley, 21,127,000 bushels, against 14,712,000; oats, 22,046,000 bushels, against 15,713,000. No forecasts are yet available for the other crops, but condition reports, including corn, potatoes, sugarbeets and forage crops, are all above average.

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THEATRE FOR SALE—ONLY THEATRE IN

town of 1,000. 200 seats; 5-year lease on building. Other business, reason for selling. Priced for quick sale. Write GROTTO THEATRE, Constantine, Michigan.

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Or Working World. Must be in A-1 condition and cheap. Mounted on wagon preferred. Address GEORGE WHITMORE, care Zeldman & Pollie Shows, Ionia, Mich., August 9th to 15th.

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Rink or Dance, not smaller than 30x50. State where located, lowest price. Also Top, 50x80, in good condition. BOX C-1004, Billboard, Cincinnati.

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ing Picture Machines, Opera Chairs, etc. What have you for sale? **MOVIE SUPPLY CO., 844 S. Wabash Ave., Chicago, Illinois.** aug15

New Theaters
(Continued from page 47)

and will seat 1,000, with 250 loge seats, 4 stores and 11 offices. The theater portion has been leased to the West Coast Theaters, Inc.

Construction work has started on a motion picture theater building in Ortonville, Minn., which it is expected will be completed and ready for occupancy by the latter part of August. The building will be 90 feet long and fireproof, according to Thomas Kirk, owner, Mrs. Edith Hayden, of Minneapolis, has leased the building for 10 years.

The \$30,000 theater being constructed in Plainview, Tex., by Solon Clements will have a roof garden, according to a recent announcement of the builders. It will be modern in all of its appointments and the roof garden will be prepared to accommodate dancing parties and other social gatherings. The structure will be completed by September 1.

Northville, Mich., is to have a modern movie theater and playhouse. The Allen-Penniman Syndicate, of Plymouth, Mich., will build the structure on the site formerly occupied by the old skating rink. It is expected the theater will be ready for occupancy October 1. It will have a seating capacity of 1,700. Harry Lusch, manager of the Allen-Penniman Theater at Plymouth, will be in charge.

Bids for the construction of a proposed motion picture theater at East 72nd street near Fifth avenue northeast, in the Green Lake district, Seattle, Wash., for I. Carstens and associates, operators of the Green Lake Theater, will be taken shortly, the project's cost being placed at \$60,000. Plans for the building, which will be of masonry construction, stucco exterior, and seating about 750 people, have been completed by Architect Clayton D. Wilson and William J. Jones. The proposed structure will cover a site 45 by 120 feet.

Construction of the Granada Theater, suburban picture house of New Orleans, which will cost \$90,000, began August 3 and will be one of the most beautiful of its kind in the city. The Granada plans, drawn by Weiss & Dreyfous, Inc., call for modern fireproof construction. The playhouse will be operated by the Isis Amusement Company, now operating the Isis Theater, New Orleans, and probably will be the first of a chain of houses to be erected in popular neighborhoods by the company. L. H. Yarrut is president and attorney of the company, V. C. Howard is vice-president, George Montgomery treasurer and N. I. Ehrlich secretary and general manager.

The Dramatic Outlook in England
(Continued from page 48)

York, the challenge of expert showmanship will probably be invaluable to our native drama.

Community and Repertory Theaters

THE more serious taste in British drama which has reflected itself in the foundation of several community and repertory theaters in the provincial centers, all of which have steadily increased their hold on popular favor, is tallied by the formation in two Western suburbs of London of two experimental theaters, the Barnes Theater at Barnes and the "Q" Theater at Kew. Labor aims and interests in their theatrical bearing have long found expression in various amateur groups up and down the country, and these have now established a sort of working G. H. Q. in a labor theater organization which that able labor dramatist, pacifist and Shakespearean clown, Miles Malleson, is to direct. The Birmingham Repertory Theater, whose fate for awhile was in the balance, is now said to be safely established, and its founder, Barry Vincent Jackson, who recently received a knighthood as an expression of his public services, has done excellent work with Shaw revivals and other productions in London during the past year.

Cochran's Triumphant Return

IN the sphere of the international theater, by far the most important event of the year, was the appearance of Signor Luigi Pirandello with his company from the Teatro D'Arte di Roma in a repertory of Pirandellian comedy and tragedy at the New Oxford Theater un-

der the aegis of Charles B. Cochran. Cochran has always insisted on giving us the best of all theatrical worlds, and his triumphant return to management this season is heralded by the promise of the achievement and by the promise of the early introduction to London of the Moscow Art Theater and Georges Ploeff's company from Paris.

Censorship

MUCH ink has been spilled during the past year concerning the rights and wrongs of the censorship. The present Lord Chamberlain, Lord Sandhurst, is seriously concerned with the various problems of his office, which has latterly been administered in a spirit of broad-minded tolerance and a desire to serve the best interests of the theater which must command the respect of all who seek those interests. The recrudescence of rather acridulous comedy from the pens of Somerset Maugham and Fredrick Lonsdale and the puerile would-be fierceness of Noel Coward's amorality have kept busy the censorious outside the Lord Chamberlain's office. It would seem, however, that the present enlightened policy of the Censor of Plays is unlikely seriously to jeopardize the appearance of any works of first-class social or moral importance while keeping in check any undue exploitation of industry or salacity.

Players Signed by Broadway Managers for the New Season
(Continued from page 42)

HERNDON, RICHARD G.—Alan Dinehart, Eva Le Gallienne, Clalborne Foster.

HOPKINS, ARTHUR—William Farum, William H. Boyd, Clyde North, Ethel Barrymore, Fuller Mellish, Jr.; Harold Salter, Fay Roope, Henry G. Shelvey, James A. Devine, Luis Alberni, Roy LaRue, William B. Smith, Thomas Buckley, Alfred Renaud, J. Merrill Holmes, Red Hamilton, Ben Roberts, Cass Burt, Genette Lee, Estelle Winwood, Louis Wolheim, Leyla George, Brian Donlevy, George Tobias, Sidney Elliott, Charles Costigan, Jack MacGraw, Francis Bolan, Arthur Campbell, Keane Waters, Fred Brophy, John C. Davis, Thomas Sullivan, Willard Joray, Thomas Carnahan, Ed. McKeon, Edward La Roche, Mike Donaldson, Gordon Hamilton, Laurette Taylor.

JANNY, RUSSELL—Herbert Corthell, Julian Winters.
JONES, A. L. and MORRIS GREEN—Roberta Arnold, Joe Lyons, Toto, Anna Ludmilla, Tom Howard, Irene Delroy, Moran and Mack, Tierney and Donnelly.

JORDAN, WALTER C.—William Gillette, Lillian Foster.

LEWIS & GORDON—Otto Kruger, George Jessel, Pat Rooney, Harry Delf, Louis Calhern, Victor Moore, Eddie Buzzell.

MCNUTT, PATTERSON—Elliott Nugent, Cornelius Keefe, Thomas Shearer, Grant Mills, Percy Helton, Wright Kramer, Robert Scott, Jean Mann, Florence Shirley, Norma Lee, Joseph Dalley, Beach Cooke, Cornelius Roddy, John Burns, Jr.; Margaret Fitch.

NICHOLS, ANNE—Evelyn Nichols, John Marston, Frederick Burton, Ida Kramer, Harry Bradley, Vivian Martin, Florence Earle, Rex Cherryman, Charles Abbe, Lillian Ross, James Bradbury, Jr.; Harold Schubert, Marie Curtis, Jack Berlin, Andrew Mack, Dorothy Hall, Effie Shannon, Maude Eburne, Hugh Cameron, C. C. Wilson, Ethel Wilson, Leward Meeker.

NICOLAI, GEORGE—Lou Powers.
PEMBERTON, BROCK—Gilda Varese, REED, CARL—Priscilla Knowles, Walter Glass, Florence Johns, Mary Ann Dentler, Denis Gurney, Arthur Barry, Walter Gilbert, Frank Thomas, Lola De Rome, Korola Alleneva, Andrea McKinnon, Ben Johnson, Charlotte Wynters, Marlon Barney, Natalie Browning, William Garcan, Al Roberts, Richard Gordon, Dorothea Danise, Orville Harrold, Patti Harrold.

RISKIN, A. E., and R. R.—Helen MacKellar.
SAVAGE, HENRY W.—Flora Le Breton, Rollo Peters.

SCHWAB, LAURENCE and FRANK MANDEL—Joseph Schildkraut, Joe E. Brown, J. Harold Murray, Marion Sunshine, Brandon Peters, Frank Morgan, Louise Brown, Nana Bryant, Nina Olive, John Davidson, Dorothy Dickel, Ida Fitzhugh, George Drury Hart, Ferris Hartman, Eleanor Ewing, Allyn Joslyn, Frances Dean Wilcox, Arthur West.
SELWYN, EDGAR—Mary Young, Charles Bickford, Sylvia Field, Robert Cummings, Beatrice Moreland, Edward Robbins, Cecil Kern, Joe Duckworth, Booth Howard, John Halliday, Elsie Lawson, Enid Markey, Marjorie Wood, Mark Smith, Earl House, Jay Murray, Karl Van Vechten, Edward Knopf.
SELWYNS and ADOLPH KLAUBER—Jane Cowell.
SILBERT, LEE and J. J.—Al Johnson, Harry K. Morton, Zella Russell, Odette Myrtle, Sarah Edwards, William Danforth, Howard Marsh, Willie Howard, Marguerite Namara, Dorothy Francis, Allen Prior, Tom Burke, Ilsa Marvenga, Greek Evans, Roy Cropper, Bert Shadow, Lillian McNeil, Stanley Forde, Barnett Parker, George Hassell, Roy Royston, Chatterton, Laura Hope Crews, Joseph Bentley, Dennis Nielson, Terry, James Gleason, Kenneth Tabor, Marjorie Cross-

land, Dorothy Barber, Alice Boulden, Winnie Lightner, Beatrice Noves, Ernest Truax, Florence Fair, Ruth Gilbert, Lupino Lane, Marjorie Gatenon, Gladys Walton, Maurice Holland, Claire Granville, Jay C. Flippen, Ludenne Hoyal, Lionel Barrymore, Ruth Elanday, Vanessa De Wolf Hopper, Elizabeth Hines, Georges Dobbis, Phil Baker, Billy B. Van, Ralph Forbes, Hope Hampton, Ivy Sawyer, Mary Glynn, Robert Armstrong, Maria Chambers, Victor Morley, Olga Cook, Isabelle Rodriguez, Chic Sale, Eddie Conrad, Margaret Wilson, George Le Maire, Richard Hold, Vivienne Segal, Stanley Lupino, Berta Donn, Lee Kohlmar, Millie James, George Dobbis, Ralph Reader, Marcella Swanson, John Quinlan, Freddie Bond, Roland Hogue, Edward Douglas, Thomas Whiteley, Stella Shiel, Frank McHugh, Joseph Baird, Hartley Power, Alf Weinberger, Tom Brown, Jo Wallace, James P. Judge, Roberta Beatty, Dagmar Oakland, Violet Carlson, Fuller Mellish, Raymond Marlowe, Teddy Claire, Jay Brennan, Stanley Rogers, George Rosener, Andrew John, Horris Ash-ton, Jane Carroll, Winifred Harris, Ann Milburn, Dorothy McNulty, Sidriey Sherman, Dorothy Hathaway, Joe Tinsley, Florenz Ames, Walter Johnson, Dorothy Peterson, Joseph King, Joseph R. Garry, Ann Preston, Sydney Riggs, John C. King, Robert Lee Allen, James Jolley, Florence Morrison, Adolph Link, W. H. White, Martha Mason, Calts Brothers, Aline MacMahon, Lulu McConnell, Murray Brown, May Judels, Beatrice Swanson, Eleanor Willems.

STEWART, ROSALIE—Ellsabeth Risdon, Clare Blandick, Nell Skinner, Frances Goodrich Ames, Hugh Huntley, Gilbert Douglas, Adeline Routhino, Allison Skipworth, Helen Gahagan, Helen Lowell, Maude Franklin, Louis John Bartels, Beatrice Maude, Herbert Yost, John Ravold, Phyllis Joyce, Merle Maddern.

THEATER GUILD—Alfred Lunt, Robert Warwick, Stella Larrimore, Lynn Fontanne, Helen Westley, June Walker.

TYLER, GEORGE C.—Gianna Hunter.
WAGNER, CHARLES L.—Helen Hayes, Lenore Ulric, Reginald Owen, Will Rogers, Sidney Blackmer, Martha Bryan Allen, Reginald Sheffield.

WEBER, L. LAWRENCE—Blanche Yurka, Paul Kelly, Charles Holton, Ralph Morgan, Rea Martin, Roger Pryor, Lea Winslow, Manuel Alexander, Charles Wheeler, Orlando Daly, Philip Hodge, Blanche O'Donohoe, Frances Marchant, Mary Grace, Allen Kearns, Jere Delaney, Madeleine Fairbanks, Nellie Breen, Isabel Leighton, Saxon King, John F. Hamilton, G. Davidson Clark, Joan Carter Waddell, Cecilia Romeo, Florence Forman, Clyde Fillmore, Frank Kinedon, Kenneth Loane, Eugenie Woodward, Charles Richman, Virginia Marchant, Claire Stone, Mildred McClintock, John Boles, Sam Hearn, Marian Fairbanks, Sara Sothorn, Leslie King, Emily Ann Wellman, Juliette Day, Louise Mela, Shirley Dahl, Sally Doran and Dorothy Roy.

WHITE, GEORGE—Tom Patricia, Alice Weaver, McCarthy Sisters, Harry Morrissey, Harry Fox, Fred Lyon, Martha Morton, Joe Sullivan, Helen Hudson, Mr. and Mrs. Norman Phillips, Norman Phillips, Jr.; Gordon Dooley, Helen Morgan, James Miller, Jim Carty, Arthur Ball, Helen Wehrle and Georgia Lerch.

WILMER & VINCENT—Queenie Smith.

WISWELL, L. C.—George Macfarlane, Charles Dow Clark, Edgar Nelson, Viola Gillette, John Davenport, Seymour, Margaret Walker, Frank Sinne, Louise Galaway, Lucille Sears, Ursula Ellsworth, Marion Haslup, Percy Moore and Gayle Mays.

WOODS, A. H.—Katharine Cornell, Marion Conkey, Joseph Kilgour, Lowell Sherman, Mary Newcomb, Arthur Byron, Mabel Normand, George Sydney, Louise Bessillon, Russell Mack, Allyn King, Geoffrey Kerr, Lorna Lawrence, Margaret Lawrence, James Rennie, Sybil Carlisle, Leslie Howard, Alice Fleming, Ann Harding, Janet Beecher, Alexander Carr, Madeline Marshall, Robert Vivian, Spencer Charters, Fred Kerr, Francine Larrimore, Henry Stephenson, Ashton Tonge, Boris Ravensky, Arthur Bowyer, George Graham, Charles Mather, Katherine Walsh, Madeline La Varre, Elliott Cabott, Malcolm Duncan, John Bucher, Gustave Roland, Eugene Powers, Gwyneth Gordon, Jane Seville, Worthington Miner, Wilton Laokay, Jr.; Charles Penman, Chandler Meyers, Tom Bruce, Helen Carrington, John T. Dwyer, Chandler Roughton, Kathryn Brown, Francotta Mallory, Stewart, Raymond, A. Alden Cooke, Robert Andrews, Frank Sherlock, John Williams, Claudette Colbert, Patricia O'Connor, James Crane, Edith Van Cleave, Cynthia Lawrence, A. P. Kaye, Paul Guilfoyle, Gordon Ash, Florence Foster, Harry Barfoot, Alexander Clark, Jr.; Jean McGrew, Betty McLean, John Redmond, Leo Kennedy, Fred Sutton, Lou Turner, June Starr, Agatha Frederic, Arthur H. Allen, Jr., and Emmet Ryan.

ZIEGFELD, FLORENZ—Leon Errol, Fred Graham, Ethel Smita, Edna Leonard, Brandon Tynan, Clarence Nashstrom, Eddie Cantor, Dare and Ward, Mary Eaton, Kelo Brothers, Harlowe Dixon, Jack Shannon, Louise Brooks, Marjorie Lee, Vancie Valentine, Doris Patston, Hugh Wakelind, Edmund Durand, Alfred James, Simone De Bowler, Florentine Gosnova, Louis Cassavant, Billie Burke, Catherine Calhoun Doucet, Irving Fisher, Dave Stampert, Ray Dooley, Tom Lewis, Jack Buchanan, Chaz, Chase, Harry Fender, Horton Spry, Arthur Brown, Mark Trussell, Dorothy Knapp, Al Ochs, Bertha Belmore, Marie Callahan, Al Haverilla, Joseph Lertora, Charles Mast, Elsa Bral, Pauline Mason, Evelyn Law and Frank Lambert.

A
 Aaron & Kelly (Greely Sq.) New York 13-15.
 Adler, Well & Herman (Keith) Detroit.
 Albright & Hart (State) New York.
 Albright & Hart (Golden Gate) San Francisco.
 (Hill Street) Los Angeles 17-22.
 Alexander, Geo., Co. (Delancey St.) New York
 13-15.
 Alexander & Olsen (Ramona Park) Grand
 Rapids, Mich.
 Alexander, Art. Co. (Proctor) Schenectady,
 N. Y.
 Allman & Hamilton (State) Memphis.
 All's Here (Proctor) Mt. Vernon, N. Y.
 All's Here (Diversey) Chicago.
 All's Here (Pal.) South Bend, Ind.
 Alhoff, Chas. (Pan.) San Diego, Calif.; (Pan.)
 Long Beach 17-22.

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 Andrews' Bears (Capitol) Trenton, N. J.
 Andrews, T. & K. (Hennepin) Minneapolis;
 (Orph.) Winnipeg 17-22.
 Angel City Four (Pan.) Tacoma, Wash.; (Pan.)
 Portland, Ore., 17-22.
 Anthony & Co. (12th St.) New York.
 Arco Bros. (State-Lake) Chicago.
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 Ardill Bros. (Pal.) Superior, Wis., 13-15;
 (Lyric) Duluth, Minn., 10-19.
 Arley & Stewart (Nat'l) New York 13-15.
 Arman & Perez (Keith) Atlantic City.
 Arnaud Bros. (5th Ave.) New York.
 Arnauds, Thos. (Keith) Philadelphia.
 Arnold & Dean (Pan.) Tacoma, Wash.; (Pan.)
 Portland, Ore., 17-22.
 Ashley, Herbert Co. (5th Ave.) New York.
 Ashier, Arthur, Co. (Hill) Birmingham.
 Astellas, The (Harris) Pittsburgh.
 Atherton, Lottie (Maj.) Paterson, N. J.

B
 Baeder-LaVelle Troupe (Pan.) Spokane; (Pan.)
 Seattle 17-22.
 Bach, Helen, Trio (Pan.) Kansas City; (Pan.)
 Memphis 17-22.
 Baggett & Shelton (Pan.) San Francisco 17-22.
 Bahanow Trio (Pal.) New Haven, Conn.
 Baito & Gunnar Kassan (Orph.) New York
 13-15.
 Banquet of S. & D. (Keith) Boston.
 Barber of Seville (Pan.) Memphis.
 Barry & Lancaster (1st St.) New York.
 Batcher, Billy, Co. (Forsythe) Atlanta, Ga.
 Bathing Beauty Revue (State) Cleveland.
 Bauer, Harry E. (Riverside Park) Revere,
 Mass.
 Bayes, Nora (New Brighton) Brighton Beach,
 N. Y.
 Beard, Billy (Grand) St. Louis.
 Beck, Ed. & Morton (Main St.) Kansas City,
 Mo.
 Bedini, Jean, Co. (Forsythe) Atlanta, Ga.
 Bedman & Grace (Fulton) Brooklyn 13-15.
 Bears, Leo (Pal.) New York.
 Belais, Three (Loew) Palisades Park, N. J.
 Bellis Troupe (Pan.) Minneapolis; (Pan.) Win-
 nipeg 17-22.
 Belmonts, Four (India) Detroit; (India) Toledo,
 O., 17-22.
 Bender & Armstrong (Rialto) Chicago.
 Bennett, Richard, Co. (Davis) Pittsburgh.
 Benson & Massimo (Pan.) Vancouver, Can.
 Bergman, Hy, Co. (Columbia) Far Rockaway,
 N. Y.
 Berkes & Terry (Colliseum) New York.
 Bernard & Townes (Lyric) Hoboken, N. J.
 Bern & Partner (Golden Gate) San Francisco;
 (Hill Street) Los Angeles 17-22.
 Berry, Harry, & Miss (Federal) Salem, Mass.,
 13-15; (Colonial) Newport, R. I., 15-19;
 (Strand) Malden, Mass., 20-22.
 Besser & Balfour (Orph.) Brooklyn.
 Beth, Margo, Co. (Proctor) Albany, N. Y.
 Bingham & Marie (Ramona Park) Grand
 Rapids, Mich.
 Bisse & Scott (Capitol) New Britain, Conn.
 Bits of Gems (Loew) Richmond Hill, N. Y.,
 13-15.
 Block & Dunlop (Orph.) Tulsa, Ok.
 Blue, Ben, & Band (Diversey) Chicago.
 Bobbe & Stark (Sheridan Sq.) Pittsburgh.
 Boland & Hopkins (Poll) Worcester, Mass.
 Borden & Maye (Pan.) Winnipeg, Can.; (Pan.)
 Regina 17-22.
 Boston's Riding School (Earle) Philadelphia.
 Bowers, Louise, Co. (Pan.) Ogden, Utah; (Pan.)
 Pueblo 20-22.
 Bracks, Five (Pal.) Rockford, Ill.
 Brown, Harry (Hard-Avon) Poughkeepsie, N. Y.
 Brown's Horse (Pan.) Los Angeles; (Pan.)
 San Diego 17-22.
 Brevities (Victoria) New York 13-15.
 Briants, The (Hipp.) Ocean City, N. J.
 Broese & Hanh (Pal.) Cincinnati.
 Bronson & Renee (Nat'l) New York 13-15.
 Brower, Walter (Orph.) Des Moines, Ia.
 Brunettes, Cycling (Regent) New York.
 Buckley, C. & S. (Keith) Ottawa, Can.
 Budd, Ruth (State) Jersey City, N. J.
 Burke, Barton & Burke (Pan.) Toronto.
 Burns & Kissan (Pan.) Memphis.
 Burns & Kane (Loew) Richmond Hill, N. Y.,
 13-15.
 Burt & Rosedale (Hipp) Birmingham.
 Burr, Ambrose & May (Pan.) Los Angeles;
 (Pan.) San Diego 17-22.
 Bussey & Case (Orph.) New York 13-15.
 Butterfly Kiddies (World) Omaha; (Pan.) Kan-
 sas City 17-22.
 Byton, Dorothy, Co. (Miller) Milwaukee.

C
 Caledonian Four (Pan.) Regina, Can.; (Pan.)
 Edmonton 17-22.
 Cain & Dale Revue (Pan.) Kansas City; (Pan.)
 Memphis 17-22.
 Cameron, Four (Keith) Washington.
 Camilla's Birds (Victoria) New York 13-15.
 Campbell, Craig, Co. (Davis) Pittsburgh.
 Cannon Bros. Co. (Hard-Avon) Poughkeepsie,
 N. Y.
 Canine Sisters Co. (Greely Sq.) New York
 13-15.
 Carlike & LeMal (Pan.) Spokane; (Pan.) Seat-
 tle 17-22.
 Carnival of Venice (Pan.) Vancouver, Can.
 Carroll & Gorman (Keith) Boston.
 Casting Stars, Four (Keith) Cleveland.
 Cavanaugh & Cooper (Herd.) New York 13-15.
 Chadwick, Bert (Pan.) Edmonton, Can.; (Pan.)
 Calgary 17-19.



Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach the Cincinnati office not later than Saturday morning of each week to insure publication. The Billboard forwards all mail to professionals free of charge. Members of the profession are invited, while on the road, to have their mail forwarded in care of The Billboard, and it will be forwarded promptly. (Maj) denotes Majestic; (Orph) Orpheum; (Pal) Palace; (Pan) Pantages.

When no date is given the week of August 10-15 is to be supplied.

Chain & Archer (Orph.) Denver.
 Chappelle & Stinette (Pan.) Regina, Can.;
 (Pan.) Edmonton 17-22.
 Chealo (Pan.) Tacoma, Wash.; (Pan.) Port-
 land, Ore., 17-22.
 Chevallor Bros. (Capitol) Trenton, N. J.
 Chinese Synopters (Colliseum) New York.
 Chinko & Katsman (Pan.) Regina, Can.; (Pan.)
 Edmonton 17-22.
 Chocolate Dandies, Four (Columbia) Far Rock-
 away, N. Y.
 Choy, Ling Hee Troupe (Main St.) Kansas
 City, Mo.
 Christensen, Aerial; Dyeraville, Ia.; Elkader
 17-22.
 Christina Letter (Pan.) Long Beach, Calif.;
 (Pan.) Salt Lake City 17-22.
 Clark & McCullough (Riverside) New York.
 Clark, Elsie, Co. (LaSalle Gardens) Detroit.
 Clark, Eva (Orph.) Vancouver, Can.; (Orph.)
 Seattle 17-22.
 Clifford & Marion (Pal.) Waterbury, Conn.
 Clifford, Edith (Albee) Brooklyn.
 Co-Eds (State) Newark, N. J.
 Coffe, Judson (Orph.) Vancouver, Can.; (Orph.)
 Seattle 17-22.
 Cole & Yonge Revue (Capitol) Hartford, Conn.
 Coleman, Harry, Co. (Keith) Columbus, O.
 Combe & Novina (Diversey) Chicago; (Pal.)
 Chicago 17-22.
 Confort, Vaughn (Hipp) Ocean City, N. J.
 Conley, Harry J., Co. (Greenpoint) Brooklyn.
 Coogan & Casey (Pal.) Cincinnati.
 Cooper & Scaman (Pan.) Salt Lake City; (Pan.)
 Ogden 17-22.
 Cooper & Kennedy (58th St.) New York.
 Coscia & Verdi (Forsythe) Atlanta, Ga.
 Coulter & Rose (Miller) Milwaukee.
 Crafts & Sheehan (Keith) Washington.
 Craig, Richey (Crescent) New Orleans.
 Craig, Marietta, Co. (Pan.) Los Angeles; (Pan.)
 San Diego 17-22.
 Crandall's Circus (Maj.) Milwaukee.
 Crane Sisters (Delancey St.) New York 13-15.
 Crompton, Blanche & Jimmy (Grand) St. Louis.
 Cronin & Harte (Pal.) Indianapolis.
 Cross' Frolics (Pal.) New Haven, Conn.
 Cuby & Smith (Keith) Ottawa, Can.
 Curtis' Animals (Summit Beach) Akron, O.;
 (Fair) Holland, Mich., 17-22.

D
 Dale & Schiller (Maj.) Johnstown, Pa.
 Dale, Billy, & Revue (Pal.) Milwaukee;
 (Diversey) Chicago 17-22.
 Daly Bros. (Capitol) Hartford, Conn.
 Darrell, Emily (Orph.) Tulsa, Ok.
 Day & Wood (Boston) Boston.
 Day at the Races (Pan.) Portland, Ore.
 Dean, R. & E. (Davis) Pittsburgh.
 DeAngelo & Claire (Pal.) Springfield, Mass.
 DeKos, Gene & Gabby (Keith) Philadelphia;
 (Scollay Sq.) Boston 17-22.
 DeLorio, Mimi, Co. (State) New York.
 Delno, Idah (Fair) Chicago, O.; (Broad Rip-
 ple Park) Indianapolis, Ind., 17-22.
 Demarest & Doll (State) Newark, N. J.
 Deno & Rochelle (Orph.) Winnipeg, Can.;
 (Orph.) Vancouver 17-22.
 DePill & DePill (Neia Beach Park) Altoona,
 Pa.
 DeVoe, Frank (Orph.) Winnipeg, Can.; (Orph.)
 Vancouver 17-22.
 Dewey & Rogers (Rialto) Chicago.
 Diero (Hennepin) Minneapolis.
 Diers, Dippy, & Bennett (7th St.) Minneapolis.
 Dixie Four (New Brighton) Brighton Beach,
 N. Y.
 Dolan & Gale (Pal.) Ashtabula, O.
 Dooley, Johnny, Co. (Keith) Atlantic City.
 Dorans, Rancing (Pan.) Oakland, Calif.; (Pan.)
 Los Angeles 17-22.
 Dotson (Albee) Brooklyn.
 Douglas, Chase, & Co. (Maj.) Houston, Tex.
 Dorer, Ben (Proctor) Albany, N. Y.
 Downing & Claridge (State) Newark, N. J.
 Downing & Buddy (Pan.) Kansas City; (Pan.)
 Memphis 17-22.
 Dryer, L. & B. (Riverside) New York.
 Duillary Sextet (Pan.) San Diego, Calif.;
 (Pan.) Long Beach 17-22.
 Dunean, Harry (Nat'l) New York 13-15.
 Duneidin, Quencie (125th St.) New York.
 Dunfee, J. G. (Princess) Nashville, Tenn.
 Dupree, Babe, Co. (Auditorium) Connersville,
 Ind., 13-15.
 Duval & Symonds (Keith) Philadelphia.

E
 Early & Kaye (Pan.) Long Beach, Calif.;
 (Pan.) Salt Lake City 17-22.
 Eary & Fary (State) Cleveland.
 Eastman & Moore (Pan.) Toronto.
 Echoes of Scotland (Hipp.) Cleveland.
 Eckert & Francis (Pan.) Portland, Ore.
 Eder, Grace, Co. (Pal.) Bridgeport, Conn.
 Edwards, P. & P. (Keith) Washington.
 Edwards, Irving (Montauk) Passaic, N. J.
 El Cleve (Maj.) Fort Worth, Tex.
 El Cota (Pan.) Memphis.
 Elliotts, Fay & Elkins (Earle) Washington.
 Elliott & LaTour (Colonial) Allentown, Pa.
 Ellsworth & Bond (Biltmore) Chicago.
 Elly Gators, Brooklyn 13-15.
 Emory Girls (Ramona Park) Grand Rapids,
 Mich.
 Enright, Florence, Co. (Amer.) New York 13-15.
 Erford's Oddities (Hipp.) Birmingham.
 Espe & Button (Capitol) Windsor, Can.
 Evans & Hart (Academy) Newburg, N. Y.

F
 Fagan's Orch. (Pan.) Los Angeles; (Pan.) San
 Diego 17-22.
 Faintos, Four (Pan.) Edmonton, Can.; (Pan.)
 Calgary 17-19.
 Farrell, Billy, Co. (Pal.) Chicago; (Hennepin)
 Minneapolis 17-22.
 Farron, Frank (Earle) Philadelphia.

**Fearless Flyers, Five (Eagles' Circus) Toledo,
 O.; (Fair) Celina 17-22.
 Felsen, B., Co. (Keith) Columbus, O.
 Ferguson, Dave (Keith) Dayton, O.
 Fifty Miles From Broadway (Pal.) Fort Wayne,
 Ind.
 Fishers, Five Flying (Elks' Circus) New Al-
 bany, Ind.
 Fitz, Hughie; Memphis, Mo., 13; Canton 14;
 Palmyra 15; Edina 16; Monroe City 17;
 Shelby 18; Marion 19.
 Fitzgibbon, Bert & Lew (Pal.) St. Paul.
 Fitz Sisters (Keith) Philadelphia.
 Flashes, Seven (Proctor) Yonkers, N. Y.
 Floyd, Flying (India) Detroit; (Fair) Roches-
 ter, Minn., 17-22.
 Foley & Lature (World) Omaha; (Pan.) Kan-
 sas City 17-22.
 Ford & Price (Orph.) Los Angeles.
 Foster & Ray (State) Memphis.
 Foy, Chas. Co. (Princess) Nashville, Tenn.
 Frances, Mae (Nixon) Wildwood, N. J.
 Freda & Palace (State-Lake) Chicago; (Pal.)
 Milwaukee 17-22.
 Freeman & Morton (Crescent) New Orleans.
 Freeman & Lynn (Pan.) Edmonton, Can.; (Pan.)
 Calgary 17-19.
 Frick & Pope (1st St.) New York.
 Frisch & Sadler (Yonge St.) Toronto.
 Fuller, Mollie, Co. (Bard-Avon) Poughkeepsie,
 N. Y.
 Fulton & Barker (1st St.) New York.
 Fynga, Billy, Co. (105th St.) Cleveland.**

G
 Galnes Bros. (Nixon) Wildwood, N. J.
 Gaston, Wm. (Orph.) Oakland, Calif.
 Garden, G. & L. (Pan.) Oakland, Calif.; (Pan.)
 Los Angeles 17-22.
 Gary & Baldi (Victoria) New York 13-15.
 Gascoyne, Royal (Earle) Philadelphia.
 Gantemala Revue (Academy) Newburg, N. Y.
 Gillette, B. & L. (Hipp.) Youngstown, O.
 Gingham Girl, The (Earle) Philadelphia.
 Girard's, Harry, Ensemble (Pan.) Tacoma,
 Wash., 17-22.
 Girle, Lola, & Senia (Orph.) New York 13-15.
 Girle's Revels (Met.) Brooklyn.
 Glanville, Ruth (Keith) Columbus, O.
 Golden Gate Revue (Pan.) Spokane 17-22.
 Gordon & Lenney (Pal.) Brooklyn 13-15.
 Gordon & Germaine (World) Omaha; (Pan.)
 Kansas City 17-22.
 Gordon & Gordon (Lincoln Sq.) New York 13-15.
 Gordone, Bobbie (New Brighton) Brighton
 Beach, N. Y.
 Goslar & Lusby (Pan.) San Francisco 17-22.
 Gould, Venita (Diversey) Chicago.
 Granes, Jean (Met.) Brooklyn.
 Grant & Feeley (State) Buffalo.
 Green, Jane (Orph.) Los Angeles.
 Green & Burnett (Delancey St.) New York
 13-15.
 Greenway, Ann (Diversey) Chicago.
 Grey, Loretta, Revue (Proctor) Yonkers, N. Y.
 Gribben, H. Co. (Pal.) Ashtabula, O.
 Gulport & Brown (Pan.) Long Beach, Calif.;
 (Pan.) Salt Lake City 17-22.
 Gypsy Wanderers (Pal.) Milwaukee; (State-
 Lake) Chicago 17-22.

H
 Hafter & Paul (Main St.) Kansas City, Mo.
 Hall & Dexter (Capitol) Hartford, Conn.
 Hall, Jack (Sheridan Sq.) Pittsburgh.
 Hall, Al, K. Co. (Pal.) Bridgeport, Conn.
 Hall's, Sid, Entertainers (Pan.) Pueblo, Col.;
 (World) Omaha 17-22.
 Halls, F. & E. (Pan.) Salt Lake City; (Pan.)
 Ogden 17-22.
 Halperin, Nan (Pal.) New York.
 Hamilton & Cooper (Maj.) Milwaukee.
 Hampton, Earl, Co. (Miller) Milwaukee.
 Haney, J. Francis, Revue (Pan.) Winnipeg,
 Can.
 Haney, Harvey & Grayce (Maj.) Chicago.
 Hanley, Jack (State-Lake) Chicago.
 Hanneford, Poodles, Co. (Diversey) Chicago.
 Hargrave & Co. (Scollay Sq.) Boston.
 Harmon & Sans (Young's) Atlantic City.
 Harmonland (World) Omaha; (Pan.) Kansas
 City 17-22.
 Harper, Mabel, Co. (Capitol) Hartford, Conn.
 Harrington & Green (Yonge St.) Toronto.
 Harris, Dave, Co. (Victoria) New York 13-15.
 Hart, Wagner & Ellis (Amer.) New York 13-15.
 Harvey, Helen (Proctor) Schenectady, N. Y.
 Hassans, Six (Diversey) Chicago; (State-Lake)
 Chicago 17-22.
 Havel, A. & M. (Pal.) Chicago; (Hennepin)
 Minneapolis 17-22.
 Hawthorne & Cook (Prospect) Brooklyn.
 Hays, Brent (Keith) Niagara Falls, N. Y.
 Hazard, Han (Pan.) Ogden, Utah; (Pan.)
 Pueblo, Col., 20-22.
 Hector & His Pals (Capitol) Hartford, Conn.
 Hedegus, Margie (Keith) Atlantic City.
 Heider, Fred, Co. (New Brighton) Brighton
 Beach, N. Y.
 Henderson, Baby (Keith) Atlantic City.
 Herbert-Sanderson Revue (Pan.) Minneapolis;
 (Pan.) Winnipeg 17-22.
 Herman, Al (Pal.) Chicago; (Pal.) Milwaukee
 17-22.
 Hessler, Margaret (Pan.) Ogden, Utah; (Pan.)
 Pueblo, Col., 20-22.
 Hickey & Hart, 7th St.) Minneapolis.
 Hickey Bros. (Orph.) Vancouver, Can.; (Orph.)
 Seattle 17-22.
 Hickman Kiddies (Golden Gate) San Francisco.
 Higgins, Bobby, & Co. (Maj.) Fort Worth, Tex.
 Hightower Trio (Amer.) New York 13-15.
 Hill, Eddie (Pan.) Tacoma, Wash., 17-22.
 Hill, Ed (38th St.) New York.
 Hirsch-Arnold Ballet (Pan.) San Diego, Calif.;
 (Pan.) Long Beach 17-22.
 His Little Revue (Maj.) Dallas, Tex.
 Hollanders (State) New York.
 Homespun (Harris) Pittsburgh.
 Hopkins, Frank (Pan.) Memphis.

Housh, Jack, Co. (Miller) Milwaukee.
 Howard & Norwood (Greely Sq.) New York
 13-15.
 Howard, Great (Loew) London, Can., 13-15.
 Hoy, Ettal Look, Co. (Riverside) New York.
 Hudgins, Johnny, Co. (Lincoln Sq.) New York
 13-15.
 Husbands, Four (State-Lake) Chicago.
 Hyams & Evans (Keith) Portland, Me.
 Hyman, Officer (Pal.) Brooklyn 13-15.

I
 Ideal (Keith) Ottawa, Can.
 Indian Jazz Revue (State) Cleveland.
 International Ensemble (State) Memphis.
 Irwin, Charlie (Regent) New York.

J
 Jarhl & George (Princess) Nashville, Tenn.
 Jarrow (Maj.) San Antonio, Tex.
 Jarvis & Harrison (Proctor) Schenectady, N. Y.
 Jason & Harrigan (Hipp.) Youngstown, O.
 Jenks & Fulton (Keith) Utica, N. Y.
 Jerome & Gray (Pan.) Spokane 17-22.
 Jerome & Newell (Maj.) Houston, Tex.
 Jessell, George, Co. (Keith) Philadelphia.
 Jinnv, Mammy (Rialto) Chicago.
 Joeffrie, Fleurette (Ramona Park) Grand
 Rapids, Mich.
 Johnson & Baker (Broadway) New York.
 Johnson, Great (Keith) Portland, Me.
 Johnson, Justine (Orph.) Los Angeles.
 Jones, Isham (Hill St.) Los Angeles.
 Jones & Hill (Loew) London, Can., 13-15.
 Josefson, J. Co. (Pal.) Chicago; (Pal.) Mil-
 waukee 10-22.
 Joyce's, J., Horses (Keith) Cleveland.
 Jue Quon Tai Co. (Pal.) Cincinnati.
 Junetro Troupe (Pan.) Oakland, Calif.; (Pan.)
 Los Angeles 17-22.
 Jutta, Valley Co. (Keith) Detroit.

K
 Kam Tal Troupe (Scollay Sq.) Boston.
 Karl & Green (1st St.) New York.
 Karm, Baby Edna (State) Newark, N. J.
 Keller Sisters & Lynch (Proctor) Schenectady,
 N. Y.
 Keane & Barrett (State-Lake) Chicago.
 Kellerman, Annette (Orph.) Los Angeles 10-22.
 Kellos, Les (Delancey St.) New York 13-15.
 Kelly, Billy, Co. (Pan.) Tacoma, Wash., 17-22.
 Kelly, Tom (World) Omaha; (Pan.) Kansas
 City 17-22.
 Kelso Bros. Revue (105th St.) Cleveland.
 Kennedy, Jack, Co. (Lyric) Hoboken, N. J.
 Kennedy, James, Co. (Pal.) Rockford, Ill.
 Kennedy, Hazel (Pan.) Portland, Ore.
 Kenny, Mason & Scholl (Crescent) New Orleans.
 Kent & Allan (Maj.) Chicago.
 Keyhole Cameos (Pan.) San Francisco 17-22.
 Keys, Taki & Toki (Pal.) South Bend, Ind.
 Kidd, Cant., Co. (Young's) Atlantic City.
 Kibbey, Fay, Co. (Pal.) Brooklyn.
 Kimball & Gordon (Boston) Boston.
 King's, Gus, Melodyland (Bldg.) New York
 13-15.
 Kinney's, Hubert, Revue (Nat'l) New York
 13-15.
 Kirby & DuVal (Met.) Brooklyn.
 Kirland, Paul (Hennepin) Minneapolis;
 (Orph.) Winnipeg 17-22.
 Kissmet Sisters (Pal.) St. Paul.
 Kitaro Japs (Keith) Philadelphia.
 Klass & Brilliant (Pan.) Tacoma, Wash., 17-22.
 Klutzing's Animals (Met.) Brooklyn.
 Knox, W. Cromwell (Capitol) New London,
 Conn.

L
 LaCoste, Jean, Co. (Lyric) Hoboken, N. J.
 LaFont, Frank, Co. (Emery) Providence, R. I.
 Lafayette & Delino Band (Grand) St. Louis.
 Lane & Harper (Pan.) San Francisco 17-22.
 Lane & Hyron (York O. H.) York, Pa.
 Lane-Travers Revue (Loew) Montreal.
 Lang & Voelk (Ave. B) New York 13-15.
 Langford & Fredericks (York O. H.) York, Pa.
 LaLearl & Gonne (Pan.) Spokane; (Pan.) Seat-
 tle 17-22.
 Larimer & Hudson (Nat'l) Louisville.
 Lasalle, Rob (Pal.) Cincinnati.
 LaTour Trio (Fair) Stevens Point, Wis., 17-22.
 Lavette, Flo, Co. (Broadway) Long Branch,
 N. J.
 Lavler, Jack (Maj.) Milwaukee.
 Lawrence & Co. (Proctor) Albany, N. Y.
 Lawrence & Holcomb (Hipp.) Birmingham.
 Lazella, Aerial (State) Stockton, Calif., 12-15;
 (Elks' Circus) Redondo Beach 17-22.
 Leah (Amer.) New York 13-15.
 Ledora & Co. (Pal.) Chicago.
 Lee Children (Keith) Cleveland.
 Lee & Cranston (Maj.) Chicago.
 LeRoy and Marion (Capitol) Hartford, Conn.
 Levan-Doris Co. (Colonial) Lancaster, Pa.
 Lewis & Darwin (Rivolt) New Brunswick,
 N. J.
 Lewis, Dorothy (Pan.) Pueblo, Col.; (World)
 Omaha 17-22.
 Light's, Iden, Melodyland (7th St.) Minneapolis.
 Lind, Homer, Co. (Poll) Worcester, Mass.
 Lloyd & Rome (Hipp.) Youngstown, O.
 Lloyd, Arthur (Fulton) Brooklyn 13-15.
 Lloyd & Brice (Pal.) Milwaukee; (State-Lake)
 Chicago 17-22.
 Locke & Verdi (State) Buffalo.
 London, Louis (Maj.) Chicago.
 Longfields, Three (Pan.) Winnipeg, Can.;
 (Pan.) Regina 17-22.
 Lord Hukum (Hipp.) Cleveland.
 Lorraine & Howard (Ave. B) New York 13-15.
 Lunette, Mazie (Orph.) New York 13-15.
 Lyman's, Abe, Orch. (Orph.) San Francisco;
 (Orph.) Oakland 17-22.

M
 Mack, Wilbur, Co. (Keith) Washington.
 Mack, Chas., Co. (125th St.) New York.
 Mahon & Cholet (Pan.) Winnipeg, Can.; (Pan.)
 Regina 17-22.
 Mahoney & Cedi (Amer.) New York 13-15.
 Major Revue (Earle) Philadelphia.
 Mail, Paul (Pal.) Los Angeles; (Pan.) San
 Diego 17-22.
 Mallon & Cass (Greely Sq.) New York 13-15.
 Malvina (Keith) Cleveland.
 Manilla Bros. (Loew) Richmond Hill, N. Y.,
 13-15.
 Manly, Dave (7th St.) Minneapolis.
 Mann & Strong (Keith) Columbus, O.
 Manthey, Walter, Co. (Pan.) Spokane; (Pan.)
 Seattle 17-22.
 Marcell, Miss (Keith) Ottawa, Can.
 Marie (Pan.) Kansas City; (Pan.) Memphis 17-
 22.
 Markell & Gay (Pan.) Seattle; (Pan.) Van-
 couver, Can., 17-22.
 Marks, Joe, Co. (Nixon) Wildwood, N. J.
 Marlowe, Marie (Gates) Brooklyn 13-15.

N
 Nash, Fred, Co. (Pal.) Bridgeport, Conn.
 Nash's, Sid, Entertainers (Pan.) Pueblo, Col.;
 (World) Omaha 17-22.
 Halls, F. & E. (Pan.) Salt Lake City; (Pan.)
 Ogden 17-22.
 Halperin, Nan (Pal.) New York.
 Hamilton & Cooper (Maj.) Milwaukee.
 Hampton, Earl, Co. (Miller) Milwaukee.
 Haney, J. Francis, Revue (Pan.) Winnipeg,
 Can.
 Haney, Harvey & Grayce (Maj.) Chicago.
 Hanley, Jack (State-Lake) Chicago.
 Hanneford, Poodles, Co. (Diversey) Chicago.
 Hargrave & Co. (Scollay Sq.) Boston.
 Harmon & Sans (Young's) Atlantic City.
 Harmonland (World) Omaha; (Pan.) Kansas
 City 17-22.
 Harper, Mabel, Co. (Capitol) Hartford, Conn.
 Harrington & Green (Yonge St.) Toronto.
 Harris, Dave, Co. (Victoria) New York 13-15.
 Hart, Wagner & Ellis (Amer.) New York 13-15.
 Harvey, Helen (Proctor) Schenectady, N. Y.
 Hassans, Six (Diversey) Chicago; (State-Lake)
 Chicago 17-22.
 Havel, A. & M. (Pal.) Chicago; (Hennepin)
 Minneapolis 17-22.
 Hawthorne & Cook (Prospect) Brooklyn.
 Hays, Brent (Keith) Niagara Falls, N. Y.
 Hazard, Han (Pan.) Ogden, Utah; (Pan.)
 Pueblo, Col., 20-22.
 Hector & His Pals (Capitol) Hartford, Conn.
 Hedegus, Margie (Keith) Atlantic City.
 Heider, Fred, Co. (New Brighton) Brighton
 Beach, N. Y.
 Henderson, Baby (Keith) Atlantic City.
 Herbert-Sanderson Revue (Pan.) Minneapolis;
 (Pan.) Winnipeg 17-22.
 Herman, Al (Pal.) Chicago; (Pal.) Milwaukee
 17-22.
 Hessler, Margaret (Pan.) Ogden, Utah; (Pan.)
 Pueblo, Col., 20-22.
 Hickey & Hart, 7th St.) Minneapolis.
 Hickey Bros. (Orph.) Vancouver, Can.; (Orph.)
 Seattle 17-22.
 Hickman Kiddies (Golden Gate) San Francisco.
 Higgins, Bobby, & Co. (Maj.) Fort Worth, Tex.
 Hightower Trio (Amer.) New York 13-15.
 Hill, Eddie (Pan.) Tacoma, Wash., 17-22.
 Hill, Ed (38th St.) New York.
 Hirsch-Arnold Ballet (Pan.) San Diego, Calif.;
 (Pan.) Long Beach 17-22.
 His Little Revue (Maj.) Dallas, Tex.
 Hollanders (State) New York.
 Homespun (Harris) Pittsburgh.
 Hopkins, Frank (Pan.) Memphis.

Marshall, Lee, Revue (Washington St.) Boston.
 Marshall, Edward (Keith) Toledo, O.
 Martell & West (Seelby Sq.) Boston.
 Mary Ann (Victoria) New York 13-15.
 Maryland Singers (Orph.) Oklahoma City, Ok.
 Mason & Shaw (Maj.) Fort Worth, Tex.
 Mason & Cole (Earle) Washington.
 Mason & Zadora (Pan.) Toronto.
 Mason & Taylor (Princess) Nashville, Tenn.
 Matthews, Sherril (Maj.) San Antonio, Tex.
 May & Kilduff (Pal.) Bridgeport, Conn.
 McCane, Mabel (Beverly) New York.
 McCormack, Jr., John (Club Embassy Cafe) Atlantic City; (Golden Inn Cafe) Atlantic City 17-22.
 McCullough, Carl (Poll) Worcester, Mass.
 McGinty, W. W., Co. (Pal.) Ashtabula, O.
 McGowan, Jack (Nat'l) Louisville.
 McGrath & Deeds (Loew) Montreal.
 McKenna Trio (Washington St.) Boston.
 McKim, Bob (Pan.) Regina, Can.; (Pan.) Edmonton 17-22.
 McKinley, Ned (Blvd.) New York 13-15.
 McMahon, J. & C. (Harris) Pittsburgh.
 McQuarrie, J. C. (Keith) Boston.
 McWilliams, Jim (Davis) Pittsburgh.
 Meehan & Co. (Nat'l) Louisville.
 Meehan's Dogs (Ramona Park) Grand Rapids, Mich.
 Melstersingers, The (Keith) Boston.
 Melrose, Bert (Orph.) Vancouver, Can.; (Orph.) Seattle 17-22.
 Melroy Sisters (Keith) Portland, Me.
 Melroy-Franklyn Revue (State) Buffalo.
 Nerke Sisters, Four (Maj.) Chicago.
 Meyers, Ernestine, Co. (Keith) Detroit.
 Miller, Jessie (Ave. B) New York 13-15.
 Miller & Mack (New Brighton) Brighton Beach, N. Y.
 Miller & Marks Band (Crescent) New Orleans.
 Miller, Rose (Pal.) New Haven, Conn.
 Mills, Flo, Orch. (Proctor) Newark, N. J.
 Minstrel Monarchs (Diversey) Chicago.
 Mitchell, J. & E. (Davis) Pittsburgh, Pa.
 Moffet, Bee, Co. (Pan.) Pueblo, Col.; (World) Omaha 17-22.
 Montgomery, Marshall (Maj.) San Antonio, Tex.
 Moore, Paul, & Band (Pal.) Rockford, Ill.
 Moore, Betty, Co. (Keith) Toledo, O.
 Moran & Wiser (Orph.) San Francisco; (Orph.) Oakland 17-22.
 Moran Hazel (Maj.) San Antonio, Tex.
 Moran & Mack (Keith) Philadelphia.
 Morgan, M. Co. (125th St.) New York.
 Morgan, Gene (Forsythe) Atlanta, Ga.
 Morley, Alice (51st St.) New York.
 Morning Glories (Blind) Birmingham.
 Morrill, Clark (State-Lake) Chicago.
 Morris, Will (Pan.) Toronto.
 Morrisey & Co. (Jefferson) New York.
 Morrow, Wm. (Washington St.) Boston.
 Morton Bros. (Pan.) San Francisco 17-22.
 Morton, George (Pan.) Long Beach, Calif.; (Pan.) Salt Lake City 17-22.
 Murphy, J. (Rivoli) New Brunswick, N. J.
 Murray & LaVere (Maj.) San Antonio, Tex.
 Murray & Allan (Earle) Washington.
 Murray & Gerrish (Loew) Richmond Hill, N. Y. 13-15.
 Murray Girls (Davis) Pittsburgh.

N

Naomi & Nuts (Pan.) Salt Lake City; (Pan.) Ogden 17-22.
 Nathanson's Orch. (Maj.) Chicago.
 Neal & Elsie (Lincoln Sq.) New York 13-15.
 Nelson, Bob & Olive (Fair) Robinson, Ill.
 Nelson, Eddie, Co. (Pal.) Milwaukee.
 Nelson's Cantand (Pan.) Tacoma, Wash., 17-22.
 New Revue (Gates) Brooklyn 13-15.
 Nightingale, Four (Pan.) Seattle; (Pan.) Vancouver, Can. 17-22.
 Norman, Karyl (Pal.) Chicago.
 Norman Bros. (Miller) Milwaukee.
 North & Keller (Emery) Providence, R. I.
 Norworth, Ned (Broadway) New York.
 Novelty Trio (Nixon) Wildwood, N. J.

O

Obala & Adrienne (Amer.) New York 13-15.
 Odette, Myrtle (Keith) Boston.
 O'Donnovan Dancers (Keith) Philadelphia.
 O'Leary, Chas. (Orph.) Oklahoma City, Ok.
 O'Leary & O'Leary (Pan.) Vancouver, Can.
 Opera vs. Jazz (Yonge St.) Toronto.
 Osaka Boys (State) Buffalo.
 Oxford Four (Greenpoint) Brooklyn.

P

Padula, Marguerite (Pal.) Waterbury, Conn.
 Padula & Purcell (Broadway) Long Branch, N. J.
 Palermo's Dogs (Pal.) Springfield, Mass.
 Pals and the Girls (Maj.) Milwaukee.
 Paris Fashions (Proctor) Mt. Vernon, N. Y.
 Parisians, The (State-Lake) Chicago; (Diversey) Chicago 17-22.
 Parker, R. & C. (Keith) Ottawa, Can.
 Parker, Ethel, Revue (Prospect) Brooklyn.
 Paterson-Coulter Co. (Keith) Ottawa, Can.
 Patsy, Alex (State) Memphis.
 Paul & Argo (Pan.) Seattle; (Pan.) Vancouver, Can. 17-22.
 Paulson, Paul, Duo (Poll) Worcester, Mass.
 Pauls (Loew) Palisades Park, N. J.
 Peck & White (New Brighton) Brighton Beach, N. Y.
 Pelet & Wilson (Pal.) Bridgeport, Conn.
 Penny, Reed & Boyd (Pan.) Minneapolis; (Pan.) Winnipeg 17-22.
 Perry, G. & R. (Pan.) Vancouver, Can.
 Perry & Cowan (Keith) Niagara Falls, N. Y.
 Perry & Wagner (Grand) St. Louis.
 Petley, Five (Fair) Mankato, Minn., 17-22.
 Phillips, Evelyn, Co. (Delaney St.) New York
 Plator & Natalie (Earle) Philadelphia.
 Pidgeon Caharet (Prospect) Brooklyn.
 Pike, Raymond (Pan.) Spokane 17-22.
 Pileat & Douglas (Maj.) Houston, Tex.
 Pink Toes, Thiry (Maj.) Dallas, Tex.
 Pisano, Gen., Co. (Ramona Park) Grand Rapids, Mich.
 Plantation Days (Pan.) San Francisco; (Pan.) Oakland 20-22.
 Polla's Orch. (Met.) Brooklyn.
 Porter & Pierce (Harris) Pittsburgh.
 Post, Babe & Tom (Lyric) Indianapolis 13-15.
 Primrose Minstrel (Pan.) San Diego, Calif.; (Pan.) Long Beach 17-22.

R

Rainbow Girls (Seelby Sq.) Boston.
 Randall, Bobby (Franklin) New York.
 Rasch Buffet (Albee) Brooklyn.
 Rasso & Co. (Loew) Montreal.
 Raymond, Emma, Co. (Ave. B) New York 13-15.
 Red, Green & Yellow (Pan.) Ogden, Utah; (Pan.) Pueblo 20-22.
 Reddingtons, Three (Capitol) New Britain, Conn.
 Redfield, Katherine, Co. (Maj.) Chicago.
 Redmond, Jack (Orph.) Denver.
 Reed & Baker (Lincoln Sq.) New York.
 Reed & Lucy (7th St.) Minneapolis.

Rhea & Santora (Maj.) Fort Worth, Tex.
 Rhythmic Toes (Davis) Pittsburgh.
 Rice & Werner (Maj.) Dallas, Tex.
 Richardson & Co. (Keith) Toledo, O.
 Ripon, Alf, Scollar Sq. Boston.
 Road to Stardom (Maj.) San Antonio, Tex.
 Robbins Family (Fair) Huntington, Ind.; (Fair) Plymouth, Wis., 17-22.
 Robin & Hood (Pan.) Tacoma, Wash.; (Pan.) Portland, Ore., 17-22.
 Robinson, Bill (Keith) Atlantic City.
 Roche, Doris (Pan.) Salt Lake City; (Pan.) Ogden 17-22.
 Roeko & Partner (Rialto) Chicago.
 Rogers Bros. (Fair) Yates Center, Kan., 11-12; (Fair) Appleton City, Mo., 26-28.
 Rogers, Ito, Co. (Pan.) Oakland, Calif.; (Pan.) Los Angeles 17-22.
 Rose & Moon Revue (Pan.) San Diego, Calif.; (Pan.) Long Beach 17-22.
 Roy & Arthur (Blvd.) New York 13-15.
 Roy & Harrison (Prospect) Brooklyn.
 Royal Peking Troupe (Pan.) Portland, Ore.
 Royal Moorish Troupe (Pan.) Ogden, Utah; (Pan.) Pueblo 20-22.
 Rucker & Perrin (Emery) Providence, R. I.
 Ruck, Virginia, Co. (Pan.) Seattle; (Pan.) Vancouver, Can., 17-22.
 Rugel, Yvette (Orph.) Oakland, Calif.; (Orph.) Los Angeles 17-22.
 Ruggles, Chas., (Golden Gate) San Francisco; (Orph.) Ocean Park 20-22.
 Russ, Frank, & Duffoss (Strand) Pittsfield, Mass.
 Russian Orch. (Pan.) Toronto.
 Ruth Sisters Co. (Orph.) Brooklyn.
 Ryan & Lee (Keith) Detroit.
 Ryan & O'Neill (Pan.) Spokane 17-22.

S

Sahlin, F. & T. (Proctor) Newark, N. J.
 Saitos, Three (Grand) St. Louis.
 Sampsel & Leonhart (Earle) Philadelphia.
 Santell, Great (Young's) Atlantic City.
 Santry, Henry, Band (Pal.) Milwaukee; (Pal.) Chicago 17-22.
 Sargent & Lewis (Keith) Washington.
 Satrioon, (Pal.) Waterbury, Conn.
 Saxos, Six (Maj.) Johnstown, Pa.
 Schaeffer & Bernice (Crescent) New Orleans.
 Schuller, Ann, Co. (Pal.) Brooklyn 13-15.
 Seawall Dancers (Pan.) Memphis.
 Seebacks, The (Princess) Nashville, Tenn.
 Seblit's Illusions (Pan.) San Diego, Calif.; (Pan.) Long Beach 17-22.
 Seymour & Howard (Maj.) Dallas, Tex.
 Seymour, Anna & Harry (Pal.) Milwaukee; (Pal.) Chicago 17-22.
 Shaw, Lella, Co. (Sheridan Sq.) Pittsburgh.
 Shaw & Lee (Columbia) Far Rockaway, N. Y.
 She, Him & Her (58th St.) New York.
 Sherman, R. Revue (Pal.) Cincinnati.
 Sherman & Ryan (Met.) Brooklyn.
 Shone & Squires (Pal.) Chicago; (Pal.) Milwaukee 17-22.
 Short & Shorty (Olympia) Lynn, Mass., 13-15; (Federal) Salem 20-22.
 Shriner & Co. (Ramona Park) Grand Rapids, Mich.
 Singer's Midgets (Orph.) Vancouver, Can.; (Orph.) Seattle 17-22.
 Skatells, The (Maj.) Milwaukee.
 Smith & Holden (Pan.) Oakland, Calif.; (Pan.) Los Angeles 17-22.
 Smith, Ben (Delaney St.) New York 13-15.
 Smith & Sawyer (State) Buffalo.
 Smiths, Aerial (Jefferson) New York.
 Snodgrass, Harry (Maj.) Dallas, Tex.
 Spinnettes, Five (Maj.) Kansas City.
 Spontaneous Revue (Pan.) Long Beach, Calif.; (Pan.) Salt Lake City 17-22.
 Stafford & Louise (Forsythe) Atlanta, Ga.
 Stanley, Jos. B. (Orph.) Winnipeg, Can.; (Orph.) Vancouver 17-22.
 Stanley, C. & M. (Pan.) Spokane; (Pan.) Seattle 17-22.

Stanton & Dolores (Capitol) Windsor, Can.
 Statetown 19 (State) Newark, N. J.
 Step Children, Two (Proctor) Albany, N. Y.
 Stratford Four (LaSalle Garden) Detroit.
 Striker & Fuller (Pan.) Minneapolis; (Pan.) Winnipeg 17-22.
 Strobel & Mertons (World) Omaha; (Pan.) Kansas City 17-22.
 Strouse, Jack (105th St.) Cleveland.
 Stultz & Bingham (Keith) Dayton, O.
 Stultz & Ruth (Pan.) Spokane 17-22.
 Stully & Thomas (Capitol) New Britain, Conn.
 Sully & Mack (Keith) Atlantic City.
 Summer Trio (Keith) Boston.
 Sun Fung Linn Co. (Poll) Worcester, Mass.
 Swift, Thos., & Co. (Pal.) South Bend, Ind.

T

Taylor, Howard, & Them (Maj.) Paterson, N. J.
 Tempest & Dickinson (Orph.) Denver; (Hennepin) Minneapolis 17-22.
 Ten Eyck (Hill) 51st St. New York.
 Termini, Joe (Amer.) New York 13-15.
 Test, The (Nat'l) Louisville.
 Texas Four (Bard-Avon) Poughkeepsie, N. Y.
 Thank You, Doctor (Orph.) San Francisco; (Orph.) Oakland 17-22.
 Thea, Eva, Co. (Pan.) Vancouver, Can.
 Tozo (Grand) St. Louis.
 Tompkins & Welch (Proctor) Schenectady, N. Y.
 Towers & Welch (Proctor) Schenectady, N. Y.
 Tracy & Ellwood (State) New York.
 Tracy & Hay (Keith) Cleveland.
 Tramp, Tramp, Tramp (Colonial) Allentown, Pa.
 Trado Twins (Pal.) New York.
 Trayan & Co. (State) Jersey City, N. J.
 Trentini, Emma (Pal.) Springfield, Mass.
 Tucker, Sophie (Hennepin) Minneapolis.

U

Uncle Bob (Pal.) St. Paul.
 U. S. Jazz Band (Orph.) Tulsa, Ok.

V

Van Horn & Inez (Pal.) New York.
 Vandy Girls (Harris) Pittsburgh.
 Variety Revue (Loew) London, Can.
 Vega, Manuel (Orph.) Winnipeg, Can.; (Orph.) Vancouver 17-22.
 Vim, Beauty and Health (Pal.) Waterbury, Conn.
 Vivian, Ann, Co. (Pan.) Edmonton, Can.; (Pan.) Calgary 17-19.
 Vogue & Vanities (Nixon) Wildwood, N. J.
 Vogues of Steps & Tunes (Pan.) Tacoma, Wash.; (Pan.) Portland, Ore., 17-22.
 Volza Singers (Boston) Boston.

W

Walman's, H., Band (Strand) Pittsfield, Mass.
 Wakefield, W. (Colonial) Allentown, Pa.
 Waldman, Ted & Al (Orph.) Oakland, Calif.; (Golden Gate) San Francisco 13-22.
 Walker, Johnnie (Pal.) Portland, Ore.
 Walker, Lillian (Yonge St.) Toronto.
 Walsh & Ellis (Keith) Boston.
 Walzer, Mabel, Co. (Pal.) Brooklyn 13-15.

Wanda & Seals (Pan.) Kansas City; (Pan.) Memphis 17-22.
 Wanzer & Palmer (Hill St.) Los Angeles; (Orph.) Long Beach 17-22.
 Ward, T. & D. (58th St.) New York.
 Ward, Will J. (Orph.) Brooklyn.
 Ward & Van (Golden Gate) San Francisco; (Orph.) Long Beach 17-22.
 Ward, Frank (Pal.) Waterbury, Conn.
 Warren & O'Brien (Keith) Columbus, O.
 Webber Girls, Three (Hill) Cleveland.
 Webb's Entertainers (Pal.) Fort Wayne, Ind.
 Welch, Ben (State) New York.
 Welford & Newton (State) New York.
 Wells & Brady (Nat'l) Louisville.
 Westworth & Co. (Washington St.) Boston.
 Weston & Eline (Keith) Cleveland.
 Weston & Schramm (State) Cleveland.
 Westony & Fontaine (State) Cleveland.
 Wheeler, B. & B. (Golden Gate) San Francisco; (Hill St.) Los Angeles 17-22.
 White, Al B. (Maj.) Fort Worth, Tex.
 Whitelide Revue (Emery) Providence, R. I.
 Wigginsville (Emery) Providence, R. I.
 Williams & Young (Pan.) Tacoma, Wash.; (Pan.) Portland, Ore., 17-22.
 Williams, Herbert, Co. (State-Lake) Chicago; (Orph.) Winnipeg 17-22.
 Wilbur & Adams (Maj.) Chicago.
 Wilkins & Wilkins (Maj.) Ocean City, N. J.
 Willing & DeBrow (Maj.) Houston, Tex.
 Wilson & Godfrey (Washington St.) Boston.
 Wilson, L. & M. (Academy) Newburg, N. Y.
 Wilson & Strain (Fulton) Brooklyn 13-15.
 Wilson, Jack, Trio (Pan.) Kansas City; (Pan.) Memphis 17-22.
 Window Shopping (Pan.) Salt Lake City; (Pan.) Ogden 17-22.
 Winnie & Dolly (Greeley Sq.) New York 13-15.
 Withers, Chas. (Hennepin) Minneapolis; (Pal.) Chicago 17-22.
 Wives vs. Stenographers (Loew) Montreal.
 Woods & Francis (7th St.) Minneapolis.
 Woody, Arch (State) Memphis; (Crescent) New Orleans 17-22.
 Worden Bros. (Davis) Pittsburgh.
 Wright, Bobby (Capitol) New Britain, Conn.
 Wright & Douglas (Orph.) Oklahoma City, Ok.

Yezek & Eddy (Pal.) Cincinnati.
 Yong Wong Troupe (Pan.) Regina, Can.; (Pan.) Edmonton 17-22.
 Yorke & Lord (Keith) Dayton, O.
 Yorke, Aerial (Gala Week) Red Lion Pa., 13-22.
 Young, Clara Kimball (Orph.) Denver; (Hennepin) Minneapolis 17-22.
 Yonngers, The (Orph.) New Orleans; (Lyric) Birmingham 16-22.
 Youngs, Aerial; Anamosa, Ia.; Peatonica, Ill., 17-22.
 Youth (Pan.) Edmonton, Can.; (Pan.) Calgary 17-19.

Zeligler, L. & H. (Keith) Columbus, O.
 Zelaya (Keith) Portland, Me.
 Zeno, Marlin & Carr (Loew) Palisades Park, N. J.
 Zahn & Dries (Maj.) Milwaukee.

CONCERT AND OPERA

Gamble, Ernest, Concert Party; Osborne, Kan., 12; Lake Junaluska, N. C., 15.
 Patton, Fred; (Zoo) Cincinnati 10-15.
 San Carlo Grand Opera Co.; Asheville, N. C., 10-15.

DRAMATIC AND MUSICAL

Ahls' Irish Rose; Burlington, Vt., 13-15; Plattsburg, N. Y., 17-19; Sherbrooke, Que., Can., 20-22.
 Able's Irish Rose; (Brandels) Omaha, Neb., 10-22.
 Bates, Blanche, In Mrs. Partridge Presents; (Biltmore) Los Angeles 10-20.
 Give & Take; Kiowa, Kan., 15; Elkhart 17; Hooker, Ok., 18; Gnyon 19; Texhoma 20; Spearman, Tex., 21.
 Royals, The; Everett, Wash., 13; Tacoma 14-15; Yakima 17; Walla Walla 18; Spokane 19-20; Missoula, Mont., 21; Helena 22.
 Slout-Kempton Players, G. E. Kempton, mgr.; Philippi, W. Va., 13; Masonston 14; Germania 15; Durbin 17; Monterey 18.
 Slout Players, Gene Bergmann, mgr.; Viola, Ill., 12; Brimfield 13; Green Valley 14; Mt. Zion 15.
 So This Is London; Potsdam, N. Y., 13; Massena 14; Malone 15; Tunper Lake 17; Saranac Lake 18; Plattsburg 19; Burlington, Vt., 20; Hardwick 21; Montpelier 22.
 Strange Bedfellows; Monroe City, Mo., 13; Shelbina 14; Macon 15; Chillicothe 17; Carrollton 18; Liberty 19; Holden 20; Odessa 21; Marshall 22.
 So This Is London; Carrollton, O., 13; Wellsburg 14; Salem 17; Canton 18; N. Canton 19; Massillon 20; Barborton 21; Medina 22.
 Uncle Tom's Cabin (Stetson's), Leon Washburn, mgr.; Battle Creek, Mich., 12; Kalamazoo 13; Laporte, Ind., 11; South Bend 15-16; Goshen 17.
 Uncle Tom's Cabin (Masch Bros.), Thos. Alton, mgr.; Chatham, N. B., Can., 13; Loggville 14; Doaktown 15; Bolostown 17; Chipman 18; Minlo 19; Stanley 20; Hartland 21.
 Whitworth, Ruth, & L. Verne Slout Players; Maroa, Ill., 12; Blandville 14; Gaha 15; Deer Creek 16; Gibson City 17; Chataworth 18; Remington, Ind., 19; Attica 20; Altamont, Ill., 21.

BANDS AND ORCHESTRAS

Allen's, Jean, Ada, Qk., 10-15; Lindsay 17-22.
 Bachman's; Flint, Mich., 12; Port Huron 13; Saginaw 14; Alma 15; Kelding 17; Cadillac 18; Traverse City 19; Manistee 20; Muskegon 21; Benton Harbor 22.
 Bands From Deale, Jack Adair, mgr.; Cedar Rapids, Ia., 12-15; Woodhull, Ill., 16-17; Muscatine, Ia., 18-19.
 Bess, Paul, Orch., Dudley Wilkinson, mgr.; Chicago 13-16; Shullsburg, Wis., 17; Clinton, Ia., 18; Chicago 20-23.
 Buzzington's, Ezra, (Fair) Philadelphia, Miss., 10-14; (Fair) Holland, Mich., 17-21.
 Corrone's, Vito; Elkins, W. Va., 10-15.
 Cuna's; (Fair) Salem, Ill., 10-15.
 DeGrua's, L. J.; Cedar Falls, Ia., 10-15.
 Eby's, Jerry; Blue Boy; (Mack's Tea Room) Morgantown, W. Va., 10-15; (Nela Beach) Attitash, Pa., 17-19.
 King's, Karl L.; (Fair) Alta, Ia., 17-22.
 Nasca's; Amsterdam, N. Y., 10-15.

Neel's, Carl; Glass, Va., 10-15; Williams' Wharf 17-22.
 Original Va. Sereaders, Ray Slacker, mgr.; Monroe, N. C., 10-15; Rocky Mount, 17-22.
 Payer-Oukralinsky; Ballet; (Wisconsin) Milwaukee 10-15.
 Pitzer's Jack, Kings of Tempo; (Madison Garden) Toledo, O., 10-15; (Idora Park) Youngstown 17-20.
 Smith's, Geo. M., Entertainers; (Terrace Garden) Escanaba, Mich., 14-20.
 Sousa's; (Willow Grove Park) Philadelphia 10-22.
 Silver's, Neil, Jack Adair, mgr.; Cedar Rapids, Ia., 10-15.
 Sturcho's, Frank; (Indiana) O., 10-15; Vaoule 17-22.
 Thavli's; Clinton, Ind., 12; Paris, Ill., 13; Sullivan 14; Shelbyville 15-16; Taylorville 17; Attica, Ind., 18; Brazil 10; Mattoon, Ill., 20; Pana 21.

MINSTRELS

Busby's Colored, with Nay Bros., Doc Gardner, mgr.; Omaha, Neb., 13-22.
 Field, Al G.; Oswego, N. Y., 12; Rochester 13-15; Dumkirk 17; Ashtabula, O., 18; Warren 19; Akron 20-22.
 Hello Hufus, Leou Long, mgr.; War. W. Va., 10-15.
 Marfatta's, R. E., Georgia; Fredonia, Kan., 10-15; Eureka 17-22.
 Richards & Pringle's, E. C. Filkins, mgr.; Decorah, Ia., 13; Creco 14; New Hampton 15; Waterloo 16; Mason City 17-21; Iowa Falls 22.
 Van Arnam's, John R.; Bathhurst, N. B., Can., 12; Campbellton 13; Edmondston 14-15.
 White's, Lasse, W. T. Spaeth, mgr.; Springfield, O., 17; Zanesville 18; Newark 19; Chillicothe 20; Ironton 21; Gallipolis 22.

REPERTOIRE

Billroy's Comedians, Billy Weble, mgr.; Paris, Ky., 10-15.
 Bradley, Gene, Co.; Enfield, Ill., 10-15.
 Chase-Lister Co.; Atlantic, Ia., 10-15.
 Conn's, Lew, Comedians; Oxford, Ky., 10-15.
 Fortner's, Billie, Comedians; Cassville, Mo., 10-15.
 Guy Stock Co.; Edinburg, Ind., 10-15.
 Hillman Stock Co., Harry Sohn, mgr.; Burlington, Col., 10-15.
 Hugo Players; Loup City, Neb., 10-15.
 Hyatt Stock Co., E. W. Hyatt, mgr.; Montevideo, Minn., 10-15; Milbank, S. D., 17-22.
 Jolly Stock Co., K. M. Dawson, mgr.; Marshall, Tex., 10-15.
 Kinsey Comedy Co.; Van Wert, O., 10-15; Celina 17-22.
 Sadler's, Harley, Co.; Canyon, Tex., 10-15; Clovis, N. M., 17-22.
 Tolbert, Milt, Co.; Boyd Holloway, mgr.; Mooreville, N. C., 10-13; Statesville 17-22.
 Tom's Comedians, Tom Saunders, mgr.; Ft. Payne, Ala., 10-15.

TABLOIDS

Broadway Higgins Co., Lew Beckridge, mgr.; (Park) Miami, Fla., 10-22.
 Radio Producers; (Lincoln) Massillon, O., 10-15.

BURLESQUE

Minst & Jeff's (Gayety) Detroit 15-22.
 Steppe, Harry O. K. Show; (Empire) Providence 10-15; New Haven, Conn., 17-22.

MUTUAL CIRCUIT

Kandy Kids; (Garrick) St. Louis 15-22.
 Round the Town; (Gayety) Minneapolis 15-22.
 Red Hot; (Empress) St. Paul 15-22.
 Speed Girls; (Gayety) Milwaukee 15-22.

CIRCUS & WILD WEST

Barnes, Al G.; Boise, Id., 12; Jerome 13; Twin Falls 11; Burley 15.
 Dakota Max Wild West; (Fair) Ionia, Mich., 10-15.
 Gentry Bros-Patterson; Perry, Ok., 12; Stillwater 13; Cushing 14; Shawnee 15; Holdenville 17.
 Hagenbeck-Wallace; Webster City, Ia., 12; Waterloo 13; Cedar Rapids 14; Marshalltown 15.
 Main, Walter L. (King Bros.); Ft. Fairfield, Mo., 12; Island Falls 13; Millhooket 14; Oldtown 15; Danforth 17.
 Miller Bros., 101 Ranch Wild West; Richmond, Ind., 12; Anderson 13; Muncie 14; Ft. Wayne 15.
 Orange Bros.; Elkader, Ia., 13; Strawberry Point 11; Manchester 15; Cascade 17; Oxford Junction 18.
 Ringling Bros. and Barnum & Bailey; Jamestown, N. D., 12; Fargo 13; Devils Lake 14; Minot 15; Great Falls, Mont., 17; Helena 18; Butte 19; Missoula 20; Spokane, Wash., 21; Wenatchee 22.
 Robbins Bros.; Clay Center, Kan., 12; Marysville 13; Seneca 14; Hiawatha 15; Nebraska City, Neb., 17.
 Robinson, John; Lynchburg, Va., 12; Danville 13; Winston-Salem, N. C., 11; Martinsville, Va., 15; Roanoke 17.
 So-Fluto; Omaha, Neb., 12; Council Bluffs, Ia., 13; Red Oak 11; Clarinda 14; Kansas City, Mo., 17-18; Lawrence, Kan., 19; Topeka 20; Hutchinson 21; Great Bend 22.
 Sparks; Bonville, Mo., 12; Clinton 13; Springfield 14; Carthage 15; Wichita, Kan., 17.

Fraternal or Week-Stand Circuses

Bern Joe, Co.; Woodstock, Ill., 10-15.
 Burton's All-Stars; (Fair) Carthage, O., 10-15; (Broad Riple Park) Indianapolis, Ind., 17-22.
 Morton's, Ed; Joplin, Mo., 10-15; Texarkana, Tex., 17-22.
 Norman's, John W.; Bay City, Mich., 17-22.
 Ruckers & Harris; Memphis, Tenn., 10-15.

CARNIVAL COMPANIES

- Alabama Am. Co.: Oakland, Ky., 10-15.
- Alamo Expo.: (Fair) San Saba, Tex., 10-15; (Fair) Hamilton 17-22.
- Barlow's Big City: (Fair) Lewistown, Ill., 10-15; (Fair) Macomb 17-22.
- Bernardi Expo.: Rock Springs, Wyo., 10-15; Rawlins 17-22.
- Bernardi Greater: (Junction Park) New Brighton, Pa., 10-15; (Fair) Altoona 17-22.
- Brown & Dyer: Amsterdam, N. Y., 10-15.
- Brundage, S. W.: (Fair) Burlington, Ia., 10-15; (Fish Fry) Beardstown, Ill., 17-22.
- California: Kingston, N. Y., 10-15; Albany 17-22.
- Central States: Springfield, Ky., 10-15; Lawrenceburg 17-22.
- Colt, P. H. Am. Co.: Deadwood, S. D., 10-15.
- Copping, Harry: Spangler, Pa., 10-15.
- Cott, Wolverine: Milford, Mich., 10-15; Owosso 17-22.
- Course, A. F.: Blunkhamton, N. Y., 10-15; (Fair) Afton 17-22.
- Cudney Bros.: Cassville, Mo., 10-15.
- Dalton & Anderson: Hilsmarck, Mo., 10-15; DeSoto 17-22.
- DeKroko Bros.: (Fair) Cedar Falls, Ia., 10-15; (Fair) Cresco 17-22.
- Delmar Quality: De Witt, Ark., 10-15.
- Erms, Otto F.: (Fair) Portland, Ind., 10-15.
- Evans, Ed. A.: (Fair) Anamosa, Ia., 10-15.
- Empire: (Fair) Delhi, N. Y., 10-15; (Fair) Middletown 17-22.
- Fairly, Noble C.: South St. Joseph, Mo., 10-15; Leavenworth, Kan., 17-22.
- Fleming, Mad Cody: Fowler, Ind., 10-15.
- Francis, John: Fredonia, Kan., 10-15.
- Fritz & Oliver: (Fair) Perryville, Ky., 10-15.
- Gray, Roy: Plano, Tex., 10-15.
- Great White Way: Kokomo, Ind., 8-13; (Fair) Frankfort 17-22.
- Greater Sheesley: Racine, Wis., 10-15.
- Greenburg Am. Co.: Fabens, Tex., 10-15; Clint 17-22.
- Harris, Walter: Houston, Mo., 10-15; Mammoth Springs, Ark., 17-22.
- Henke's, Un. Attractions: Chisholm, Minn., 10-15.
- Heib, L. J.: (Fair) Salem, Ill., 10-15.
- Hoffner's Am. Co.: Elgin, Ill., 10-15.
- International Am. Co.: (Fort & Green Sta.) Detroit 10-15.
- Isler, Greater: (Fair) Higginville, Mo., 10-15; Arma, Kan., 17-22.
- Jones, Johnny J.: Bradford, Pa., 10-15.
- Jorland Expo.: Harper, Kan., 10-15; (Fair) Jefferson, Ok., 17-22.
- Ketchum's, K. F.: (Fair) Cambridge, N. Y., 17-21.
- Keystone: Tazewell, Va., 10-15.
- Kline, Abner K.: (Fair) Cardston, Alta, Can., 13-15.
- Landes, J. L.: Orleans, Neb., 10-15.
- Lapp's, M. J.: Oswego, N. Y., 10-15.
- Leggett, C. R.: Ada, Ok., 10-15; Lindsay 17-22.
- Lecht-Brown-Huggins: Vancouver, B. C., Can., 10-15; Vancouver, Wash., 17-22.
- Lippa Am. Co., No. 2: Edmore, Mich., 10-15.
- Litta Am. Co.: Benton, Ill., 10-15.
- McClellan: Norton, Kan., 10-15.
- May Expo.: (Fair) Russell Springs, Ky., 10-15; (Fair) Liberty 17-22.
- Mathis Co.: (Fair) North Vernon, Ind., 11-11.
- Max's Expo.: Baroda, Mich., 10-15; Cass Ct., 17-22.
- May & Demsey: Harvey, Ill., 10-15.
- Michael Bros.: (Fair) Lexington, Ky., 10-15; Louisville 17-22.
- Miller's, Ralph R.: Alliea, Ind., 10-15.
- Miller's Midway: Coal Hill, Ark., 10-15.
- Morris & Castle: Menominee, Mich., 10-15.
- Murphy, D. D.: Lozanoort, Ind., 10-15.
- Nash, C. W.: Wynnewood, Ok., 10-15.
- Narder Bros.: Rochester, N. Y., 10-15; Brockport 17-22.
- Northwestern: Bronson, Mich., 10-15.
- Page, J. J.: Williamson W. Va., 10-15.
- Pearson, C. E.: Lexington, Ill., 10-15; (Fair) Atlanta 17-22.
- Poole & Schueck: (T. P. Lot) Ft. Worth, Tex., 10-15; Comanche, Ok., 17-22.
- Queen City: Wynona, Neb., 11-15; Byron 18-22.
- Rice Bros.: Winchester, Ky., 10-15.
- Riley, Matthew J.: New Martinsville, W. Va., 10-15; Clarksburg 17-22.
- Roseco's: Dundee, Mich., 10-15.
- Rubin & Cherry: Winona, Minn., 11-15; (Fair) Davenport, Ia., 17-22.
- Schwable & Wallick: Wray, Neb., 10-15; (Fair) McCook 17-22.
- Spencer's, Sam E.: Houtzdale, Pa., 10-15; St. Marys 17-22.
- Strayer Am. Co.: Danville, Ill., 10-15.
- Sunshine Expo.: Murfreesboro, Tenn., 10-15; Shelbyville 17-22.
- Texas Kidd: Hico, Tex., 10-15.
- Wade & Webb: (Fair) New Harmony, Ind., 10-15; (Fair) Rockport 17-22.
- West's World Wonder: Elkins, W. Va., 10-15.
- Wise, David A.: Heller, Ky., 10-15.
- Wolf Greater: Iowa City, Ia., 10-15.
- World at Home Shows: McKeesport, Pa., 10-15.

MISCELLANEOUS

- Adams, Jas.: Floating Theater: Glass, Va., 10-15; Williams' Wharf, 17-22.
- Argus, Maclean: Owenston, Ky., 10-15.
- Bell's Hawaiian Revue: Manistique, Mich., 12-13; Gladstone 14-15; (Calumet) Calumet 17-19; (Kerredge) Hancock 20-22.
- Brack, Geo. M.: Show No. 1: Valleyfield, Que., Can., 10-15; Malone, N. Y., 17-22.
- Brack, Geo. M.: Show No. 2: North Bay, Ont., Can., 10-15; Cobalt 17-22.
- Buck-kil Hill Show: W. V. Neithken, mgr.: Louisa, Va., 10-15.
- Cleaves' Magic Show: C. A. Crane, mgr.: Chattanooga, Va., 13; Danby 14; S. Shaftsbury Ct., W. Dover 17; W. Halifax 18; Gifford Center 19.
- Comedy Comedy Co., C. W. Schneider, mgr.: Okaloosa, Ill., 10-15.

(Continued on page 196)

ADDITIONAL ROUTES ON PAGE 196

HELLER'S ACME SHOWS

Rocking Shows and Connections. Address HARRY HELLER, 84 Fair St., Paterson, N. J. Telephone, Lambert 1276-M.



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Fire and blue-white dazzling brilliancy. OUR CATALOGUE PRICE FOR THIS RING IS \$12.00. As it is the quickest-selling style we produce we offer to BILLBOARD readers ONLY a limited number of these exquisite rings for only \$4.26 each. SEND NO MONEY. Just mail the coupon below, state size, and we will ship IMMEDIATELY. On receipt you pay postman \$2.00 ONLY as evidence of good faith and if ring is PERFECTLY SATISFACTORY remit balance of \$2.26 at end of 30 days. That's fair, isn't it? No references, no risk, no delay.

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Is the latest sensation of the gem world. Matches the finest South African Diamond SIDE BY SIDE. Perfectly cut; experts need utmost experience to detect the slightest difference. Our 25 years of Gem-selling experience is back of this marvelous gem. Our Agents are making big incomes selling this amazing gem; use the Coupon below and investigate.



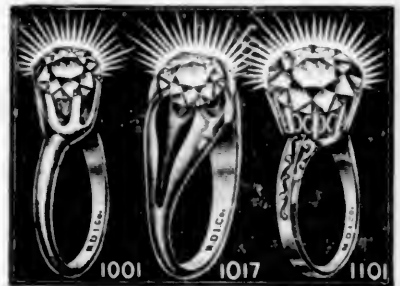
No. 1103—Sterling Silver, in our new Platinum finish, basket setting, engraved; 1-Ct. Gem. \$8.00 for \$3.46



No. 1110—Exquisite 3-stone style, new Platinum finish, basket setting, engraved; 1-Ct. finest Gems. \$10 for \$3.67



No. 1122—Gent's Heavy Fancy Ring, sterling silver, with our new Platinum finish, black inlaid shanks, mounted with 1 1/2-Ct. Gem. \$12.00 for \$4.98



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- No. 1001—High-Set Solitaire, our finest gold-filled mounting, set with 1-Ct. selected steel-blue first-water Mexican Blu-Flash Gem. Catalogue price, \$5.00. To introduce..... \$2.28
- No. 1017—Our Most Popular Gent's Ring, heavy 8-prong Tooth Belcher, our finest gold-filled quality, set with 1-Ct. first-water steel-blue extra brilliant flashing gem. \$6.50. To introduce..... \$2.98
- No. 1101—Ladies' Solitaire, sterling silver mounting in our new platinum finish, finely engraved with 2-Ct. extra brilliant first-water steel-blue gem. \$10.00. To introduce..... \$4.26
- No. 1100—Same, but 1-Ct. gem. \$6.00. To introduce..... \$2.88

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IMP PAT
Oh, Those Rolling Eyes!

ADDITIONAL OUTDOOR NEWS

Robbins Bros.' Circus

Plays to Good Business in Iowa and Nebraska—Three Performances Given at York

The week of July 27 was the biggest and best of the season for the Robbins Bros. Circus, as ideal weather prevailed and big crowds were on hand every day. After one of the biggest jumps of the season—524 miles—from Oakes, N. D., to Sioux City, Ia., with stops at Huron and Salem, S. D., for breakfast and dinner, the show arrived at Sioux City at 11:30 p.m. July 26. About 40, including performers, musicians and some of the staff, went to the West Hotel, where a banquet was served at midnight. Here a new showmen's club was organized, named the Troupers' Fraternity.

The recent rains in this section, making everything fresh looking, seemed like a paradise to people with the show who had spent several weeks in barren, dry and wild Montana. The big advertising campaign which Advance Press Agent Will Buchanan had promoted with all of the principal merchants of Sioux City, getting out special circus editions with *The Daily Journal* and *Daily Tribune*, brought large results, as the circus showed to a turnaway crowd in the afternoon and a capacity one at night.

Missouri Valley, Ia., had not had a circus in three years and the show had a capacity house in the afternoon and a big one at night. With a record of more than 15 years without a circus visiting their city the people of David City, Neb., turned out en masse at both performances and also attended the concert in big numbers. However, the biggest surprise of the season proved to be York, Neb., July 30, where, notwithstanding opposition from the Gold Medal Shows which were playing a week's engagement there, the Robbins Show played the biggest business of the season, it being necessary to give three performances.

Broken, Neb., July 31, was a good one. In the afternoon people were seated on the ground and there was a good attendance at night. Here E. R. Purcell, owner and editor of *The Custer County Chief*, was the guest of his friend, Fred Buchanan, at the evening show. Mr. Purcell, who is manager of concessions and free attractions at the State Fair, Lincoln, Neb., was delighted with the big show program.

Grand Island, Neb., has been termed the graveyard of the West for circuses on account of the small crowds that turn out for the big shows, but it proved a surprise, as this circus showed to a capacity house in the afternoon and a big one at night. Here *The Daily Independent*, under supervision of Will Buchanan, put out a big special circus advertising edition the day before the show arrived in the city. The town was filled with country visitors. Will Buchanan, who grew up in his father's print shop at Cherokee, Ia., was for 12 years managing editor of *The Des Moines Daily Register*. Fred Buchanan, owner of the circus, was city editor of the same daily. George E. Edwards joined the show at Sioux City, likewise Miss Billie Burton. S. E. Stone is now boss propertyman. Ethel Myers joined at Missouri Valley, Ia.

F. ROBERT SAUL (Press Agent).

"Circus Club" Holds Reunion

Austin, Minn., August 7.—With a Sells-Floto Circus poster as a background, five circus fans, Don V. Daigneau, Harry West and G. K. Wold of this city, and Louis O'Malley, Chicago, and Fred Ulmer, Redondo Beach, Calif., comprising the membership of the smallest and most famous organization in Austin, posed for a picture last week. Thus another entry had been made available for the organiza-

tion's records, which consist of an elaborate collection of pictures and clippings, all of which relate to circus activities. The fame of the "Circus Club" is not confined to Austin, it having been written up last fall by a number of metropolitan dailies. Several absences have made a 100 per cent meeting of the club impossible during the past two years. The return of Ulmer and O'Malley, however, made the attendance complete, and last week Wold, Daigneau and West joined the visitors, all of whom reported circus information that they had gleaned for the past two years.

Praise for Sells-Floto Circus

The Austin (Minn.) *Daily Herald* in its issue of August 1 carried a praiseworthy account of the visit of the Sells-Floto Circus there July 31. Part of it is reprinted herewith:

"The Sells-Floto Circus was one of the very best circuses that ever pitched its tents in this city. There was not a disappointment from beginning to end. Every act could be pronounced excellent. The courtesy of the ticket sellers, the ushers, the peddlers of peanuts, popcorn, pop, etc., was so noticeable that many commented upon it. On every hand one met with this same treatment from the circus people. Ushers in a church

could not have shown more attention to a stranger than did the ushers of this circus show to its patrons. The show made a great hit with the people of this city and community."

John W. Norman Circus

The John W. Norman Circus showed at Battle Creek, Mich., last week and is this week at Bay City. With the show are the Aerial Looses, double trapeze and iron jaw; Smith's dog and pony circus; the Wilsons in lifting and iron jaw; Phinas and Aida, hand balancing, swinging ladder and perch; Slim Berry, comedy knife thrower; Whitey Harris (the writer), Jack Doyle, Joe Crawley, Jack Ford, Henry Clay, Vic Sponser, George Snow and Berry in clown alley. Music is furnished by Shram and his Flint Band.

Gordon Lillie in the East

Major Gordon Lillie (Pawnee Bill) was in Allentown, Pa., recently visiting friends and while there was taken thru the General Trexler Game Preserve, on the outskirts of Allentown. In this preserve are deer and buffalo herds. Major Lillie remembered the time he played there 35 years ago on the fairgrounds and said the last time he was there was 1913, when he was combined with Buffalo Bill. Major Lillie was accompanied by his wife and was scheduled to go to Philadelphia and New York.

WANTED FOR

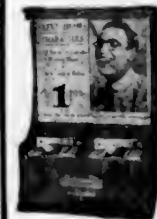
AMERICAN LEGION STREET FAIR, Nevada, O., September 2, 3, 4.
MERCHANTS' FREE STREET FAIR, Gravelert, O., September 18, 11, 12.
COMMERCIAL CLUB CELEBRATION, West Jefferson, O., September 15 to 19.

Several other good ones, on the streets. WANTED—Clean and attractive Concessions, two good flashy Shows, one Riding Device, Prefer Ferris Wheel, Chairplane or Kiddie Ride. Address all communications to JACK RICHARDS, Manager, 743 1/2 N. High St., Columbus, Ohio.

NOVELTIES

- (CHEAP)
 - No. 6—Rot. Balls, White, Gross, \$ 1.25
 - No. 5—Rot. Balls, White, Gross, 2.25
 - No. 10—Retuba Balls, White, Gross, 3.00
 - No. 60—Air Balloons, Ass't. Gross, \$ 2.50
 - No. 70—New Camouflage Balloons, Gross, 3.50
 - No. 80—Two-Color Egg Balloons, Gross, 3.65
 - No. 90—Heavy Gee Balloons, Ass't. Gross, 3.75
 - No. 101—Best Smooth Road, Gross, .40
 - No. 515—Art Photo Cigarette Cases Ass't. Photos, Dozen, 1.25
 - No. 139—New Three-Color Flying Birds, Long Doe, Stiek, Gross, 4.00
 - No. 112—Kiddie Swagger Cans, Gross, 12.00
 - No. 112—Ladies' Swagger Cans, Gross, 14.00
 - No. 267—Finest Grade, Highest Polished Whips, Gross \$7.50 & 9.00
 - No. 142—Jap Cracked Cans, 100, 1.00
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1-2 Deposit. Free Catalogue.
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6 Brass-Lined, Double Bolstered SPARK-LING Handle Photo Knives, on a 300-Hole Go Board.
LOTS OF 6, \$2.70 Each
LOTS OF 10, \$2.40 Each
Sample, \$3.00.
20% with order, balance C. O. D. Order from ad. No Circulars. Money back if you want it.
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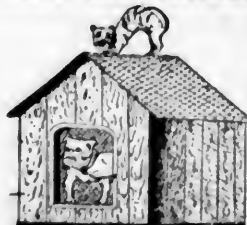
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HULA HULA DANCER



DOG AND CAT FIGHT

Brown & Dyer Shows

The Brown & Dyer Shows played Rochester, N. Y., at Exposition Park (in the heart of the city), but business was not so good. On Thursday the 101 Ranch played day and date with the show, and Eldridge, manager, reserved a whole section for the members of the Brown & Dyer Shows. The writer met many old friends with the show, including Doc Oyer, Tex Cooper, Al Salvati, Major Fox and wife and Al Fios. The show next went to Watertown for the week ending August 1 under the auspices of the I. O. O. F., and as it was the first big show to play Watertown in several years, midway attendance and receipts were excellent. The townspeople seemed hungry for carnival amusements.

Harry Stearn joined as banner man, and he is an expert in that line. There were many visitors on the lot at Watertown, including Glen Cook, of Poughkeepsie; Burt Green, Harry Nevans and George Crowder. Dollie Cann now has 10 young ladies in her "Sahara" Show, which is unique in many ways and is making a hit. Bob Sherwood has his Florida Strutters "up to the minute" and now has an eight-piece band. Ted Metz has added several new attractions to his side show. He now has 30 pits, all alive, and he keeps the midway hot at all times. Victor Lee has his wax show in a wonderful shape, including all new banners, coming from Cad Hill, Los Angeles, Calif. The Great Sampson now has the Athletic Show, with three assistants. Bryan Woods has added a pigmy elephant to his monkey circus. While in Rochester he was "snapped" with some of his pets by *The Rochester American* and got some fine publicity. Alexandra's Flea Circus is always in the good receipts. Prof. Alexandra has a wonderful show. He says he has a shipment of fleas coming from the old country in about a week and that they will be fresh for the fairs. Bennie Beckwith has returned from Winnipeg, where he went for a two weeks' visit with his sister, Mrs. "Curly" Wilson will soon leave to put John Frances in school. Bob Parker has a new auto. Leo Carrell also purchased one, a "roadster", and every day he and the Mrs. are seen out for a spin. There are now 25 autos on the show and all of them have to be driven overland as there is not room on the trail. J. A. Daverson has a new car, and he and Jack Barry take turns in driving it.

FRANK LABARR
(Press Representative).

Karr & Coley Shows

The Karr & Coley Shows had a very good week's business at Stonefort, Ill. The midway was barely large enough to hold the attendance, even with the paid attractions crowded at nearly all performances. The concessions had a nice play. It was the first real red one of the year, altho from a business point of view the week previous, at Crossville, was not a bloomer. However, a high wind on Saturday picked up all the concessions and the 10-in-1 tops and scattered them for a half-block into a corn field, which spoiled that night's business, altho things were ready for the night play. Messrs. Karr and Coley returned last week from St. Louis, where they went to purchase tons for the Hawaiian Show and Animal Show. General Agent Keon came back from a successful fair-booking trip into Missouri. Eddie Wilson and Fred Rarden were recent visitors. N. B. Lindquist joined and will take charge of the cookhouse, and O. Simms to work in the Animal Show. Jack Morgan and Ben Fauber, concessionaires, have returned from a visit to relatives in Louisville.

Grand Chain, Ill., the week ending August 8, is the last still date for the show until October.

Following is a roster: Staff—Dale Karr, owner; W. R. Coley, manager; Joe Karr, secretary and treasurer; Mrs. Stella Karr, superintendent of concessions; J. W. Keown, general agent; D. B. Trasker, electrician and lot man. Attractions—Karr & Coley's Dixieland Minstrels, with James Bidley as stage manager, and W. R. Coley, announcer; D. B. Tasket, tickets. Karr & Coley's Snake Show, Frankie Collins, tickets. Circus Side Shows, Eugene Robertson, manager. Karr & Coley's dangler ride. Hawaiian Show, Jennie Robertson, manager. Concessions—Joe Karr's midway cafe, H. L. Jones in charge; Stella Karr, 5; Joe Karr, 1; "Duckie" Fireline, 1; Harry Mobley, 1; Edna Mobley, 1; J. O. Young, 2; Jack Brown and Ben Fauber, 2; Jennie Robertson, 1; Mabel Jones, 1; Bernice Chapman, 1.

FRANKIE COLLINS (for the Show).

Shore's Greater Shows

Lynn, Mass., Aug. 5.—Shore's Greater Shows are this week in Lynn Beach, Lynn, Mass., under the American Legion. Up to this writing, due to bad weather, business has not been as expected, altho the shows are well located. Mrs. McNally and two rides arrived, and after a little fast putting up on the part of the crews, the rides were able to open Sunday afternoon to the large crowds that gathered. The shows were also up in time and with ideal weather that day all attractions did a wonderful business.

The merry-go-round is in charge of Frank Trudell, and the ferris wheel, Arthur Aspell, and Charles O'Neil as as-



TOOTLE, as illustrated, with hair and 30 inch Tinsel Hoop Dress, \$25.00 per 100. Plain with same dress, \$18.00.

Get Ready Boys For The Big Fair Season
USE OUR DOLLS AND YOU'LL MAKE PLENTY OF MONEY

LORA, 28 inches high, with plume dress, curly hair, complete with plumes, 80c; with creation bonnet and bloomers, 80c; with plain bonnet and bloomers, 75c; 26 to a barrel.

PEARL, 14 inches high, curly hair, complete with bonnet and bloomers, \$36.00 per 100; with special bonnet, \$38.50; with 36 inch tinsel hoop dress, \$32.00; 50 to a barrel.

SHEBA, with very good plumes, \$33.00 per 100; without plumes, \$17.00; 59 and 70 to a barrel. California Face curly hair and tinsel hoop dress, \$31.00.

NEO, 8 inches high, painted as the Sheba, \$12.00 per 100; 60 to a barrel.

Write for catalogue for details on all dolls. Good packing; shipped same day order is received. One-third deposit on all orders.

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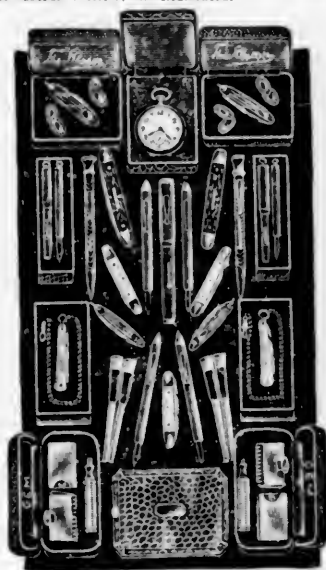
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ASSORTMENT No. 580-B
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28 Valuable Premiums Assortment consists of Thin Model Gold-Plated Watch, High-Grade Pearl Knives, Stag Knives, Fountain Pen, Safety Razor Sets and other useful articles, as illustrated.



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Write for Our Salesboard Bargain Catalogue No. 12 B. Full of Live Wire Money Getters.

SINGER BROTHERS
536 Broadway, New York City

Assistant, J. A. Seymour's chairplane has been a big drawing card on the midway. Abe Shore's Three-Ring Circus has been well patronized, and Jack Valley's 10-in-1 is still packing them in. A new and novel scheme has been perfected by Mr. Valley, in which tickets are sold for the 10-in-1 in his Diving Show, while tickets for the diving show are being sold in the pit show at a little reduced price. Abe Rogers' Freak Show is still a great drawing attraction for the children and grownups alike. Al Shore's Mirror Show is still making them laugh. Among the concessionaires on this show are Chickie Engle, 3; Louis Sherer, 3; Abe Shore, 6; "Red" Hittel, 1; A. Shockier, 2; Ed. Dolan, 2; C. Bissonnette, 3; Louise Stone, 3; Al Shore, 3; Samuel Shuman, 3; M. Galaid, 2; J. Weinberg, 2; J. Grelman, 2; J. Flanagan, 2. Tom Robinson, last season with the show, the early part of this season with Bill Reiser's Show, has rejoined as electrician.

SAMUEL SHUMAN (Press Agent).

Dodson's World's Fair Shows

Washington, Ind., proved to be one of the best spots of the season for Dodson's World's Fair Shows, everything on the midway having a nice business. The children's matinee on Saturday was a big one until about 4 p.m., when a heavy rain and windstorm struck the lot and did quite a bit of damage. At Vincennes, the next stand, with a short run and haul of two blocks, everyone got set up and ready for business by 9 a.m. Monday, and business was very nice, the show being the first one in there this year. Evansville, at this writing, is the stand for week ending August 8.

Tom Percival and Jim Boyd joined at Vincennes with four concessions. Fred Muntzer with his big pit show (170-foot front with triple-deck banners) is joining at Evansville, jumping from Gloucester, Mass. After this week the show's long string of fairs will start, ending late in November.

General Agent Mel Dodson stopped over for a day while on his way to Chicago and Louisville to make railroad contracts. Jack Shaffer's big monkey speedsters arrived in Washington, Ind., and has been doing a wonderful business, as has his water show. "Heavy" James has taken over the management of the Wild West and has enlarged the show quite a bit. Phil Little, one of the owners of the midway cafeteria, spent several days on the show last week, while on his way to the South, where he has a long string of fairs.

H. E. SANDERS (for the Show).

DeKreko Bros.' Shows

DeKreko Bros.' Shows had good business in Minnesota, especially at Rochester, where one of the best weeks of the season was had. Week of August 10 will be the first fair date for these shows at Cedar Falls, Ia., to be followed by fairs at Cresco Fair, then Charles City, Manchester, Marshalltown, Perry and Ft. Madison.

The July 4 date at Oshkosh, Wis., was the best date of the season so far, and Rochester was a close second. According to the routing at the close of the season these shows will have exhibited in nine States, have played nine fairs and on the road nine months. The promotions have been exceptionally good, every town turning something with the exception of

three, for which credit is due Special Agents Earl Bunting, Ted Walton and Ace Perry for the creditable manner each town has been promoted. General Agent George Coleman is covering the territory to be played a second time to see that everything is in shape before the date is played. General Manager Jean DeKreko has fully recovered from his long spell of sickness (which stuck with him all last winter) and he is right on the job every moment. Hosap and Gabe DeKreko are also always on the job. At Red Wing, Minn., the brothers bought a fine new auto and it is getting plenty of "tryouts" daily. Bud Menzel also purchased a car. W. H. McKinstry, general superintendent, has been doing fine with putting the show on and off the lots. Mrs. McKinstry has joined, and keeps "Mac" busy on the long runs, dish-ing out sandwiches and hot coffee—she has charge of the privilege car. Every ride, show and the train has been retouched with either paint or varnish, and every wagon has a new coat of red paint.

Wade & Webb Shows

The Wade & Webb Shows had very inclement weather the early part of their engagement at Carrollton, Ky. However, with a liberal use of cinders the midway was kept in a good condition and Wednesday night found the amusement zone packed with people, also the balance of the week. The next spot booked, for the week ending August 3, was Cloverport, Ky., after which the show starts its fair season, the first date being at Uniontown, Ky.

The management has two new rides, with Frank Eggar as superintendent. Bob Ray is now foreman of the Eli wheel. Monk's Georgia Minstrels has 12 people on the stage and has a seven-piece jazz orchestra. At this writing, previous to the fair dates, there are 15 concessions in the lineup, among the concessionaires being J. C. Monk (cookhouse and juice), Mr. and Mrs. S. J. Gillispie, Harris Brothers, J. E. Weathers, Howard F. Jones and wife, George Ogden, J. A. Bailey and wife and Clyde Quillan.

Bondurant-Custer Shows

At this writing the Bondurant-Custer Shows are starting their fair and picnic season at Lexington, Ok., the week ending August 8. Last week the show played on the streets at Purcell to good business. The Minstrel Show has been having excellent receipts. Following is its roster: Percy Bradley and wife, Horace Melbrow and wife, Maggie Coswell, Wm. Lane, Albert Duncan and wife, Thelma and Rachael Dudley, Bennie Thompson, Johnny Walker, Wm. Cosgrove and "Lowdown" Johnson, who has the band and stage. Among the other attractions are "Jumbo" (22-foot python), Berchet's Athletic Show, Circus Side Show and "Maggie and Jiggs". Last week at Blanchard would have been a good spot, but the shows were without lights most of the time. Manager Ted Custer has a new auto and is busy ahead, for after its outdoor season closes the Minstrel Show is planned to play one-night stands, using a 60-foot combination baggage and sleeping car. There are 15 concessions. Among them Wm. Anderson has 4, Lee Brothers, 2, and Alvin Rowe, 1. Mrs. Diamond and Mrs. Pearle spent last Sunday in Oklahoma City. Four

FELIX THE MOVIE CAT



BB. A5—Felix, the famous movie cat. Made of wood. Jet black enameled. Jointed at shoulders, hips, head and tail. This permits all joints to be moved into innumerable positions. Height, 3 in. The tail tells the tale and makes the sale easy.

Sample, 35c. Per Doz., \$2.15; per Gross, \$24.00

BB. A6—The same Cat, much heavier and 8 in. tall. Sample, \$1.25; per Doz., \$9.00

A DIME A STICK



BB. A7—The newest thing in Swacker Sticks, with extra heavy wood tops, painted in contrasting colors, as illustrated. 5/16 inch thick, 39 in. long, assorted colors. Dozen, \$1.75. Per 100, \$10.00

BB. A8—Boys' Crook Handle Canes, assorted amber handles, 5/16 in. thick, 21 in. long, assorted colors. Dozen, \$1.75. Per 100, \$10.00

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A WONDERFUL SELECTION FOR THE FAIR AND CARNIVAL WORKER, such as Silverware, Dolls, Floor Lamps, Blankets, Mummumware, Serving Trays, a complete line of GERBER'S Unbreakable Dishes, Knives and Canes for Knife and Canes Itards, Ballons, Whips and thousands of other items, all listed in our catalog and flyers. THEY ARE FREE! GET 'EM!

M. GERBER,
Underwriting Streetman's Supply House,
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FOR SALE

Motorized Truck Show, complete with Electric Plant, Trucks, Pony, Goats and Dogs. Now doing a good business in Wisconsin. Can be seen on the road. For route address Box 3930, Care Billboard, Grilly Bldg., Chicago.

CARNIVAL WANTED QUICK
For Hitchins Ky. Fair, 5 or 6 days, commencing August 17th, or will consider week of September 1st. Write or wire RICHARD FRALEY

towns in Texas are to be played in October, before the show closes in Lawton, Ok., November 11, up to which time the route has been contracted solid.

ROBERT PEARLE
(Secretary-Treasurer).

OUT IN THE OPEN

By JACK F. MURRAY

Communications to The Billboard, 1560 Broadway, N.Y.

There are some circuses and carnivals that do not wish their route published in our columns. What their reason is we do not know nor do we question it; that's their business. Just the same we have inquiries in this office for the location of some of these shows and when we inform the interested persons that we have no information on the show they are amazed, as they expect us to know. We had 14 people in two days inquire as to the whereabouts of one outfit that was playing near New York and we failed to locate the show till it made a jump; so there were 14 people who were unable to visit with friends on the outfit. Owners: Why not send in your routes? We won't publish them if you say not to, but we would like to be able to let your friends know where you are.

Frank B. Hublin—How about the kid from Haddon Hall? Is he still selling the red hots or has he weakened?

Judge tells one that's worth repeating. The bright daughter of a prominent notable saw a leopard for the first time in the circus and cried out: "Wow, Pop! Ain't them big measles?"

Roland C. Butler—Hope they're keeping you busy on that No. 1 car. Regards to W. H. Horton and Geo. Goodheart. Will it be in Boston for you again after the season?

Gilbert (Doc) Flagg, old-time showman, famous for his girl shows, is now in the jewelry business in New York.

John Agee—How about that letter you were going to write us from Cleveland? We're still waiting for it. Get out the old fountain pen. Or let King Mumford write it.

Perry Charles landed a nice story in one of the New York Sunday papers recently about Palisades Park being a monument to his two bosses, the Schenck Brothers.

Helman, the man of mystery, recently closed with the World at Home Shows and is taking it easy down in Egg Harbor, N. J., for a while before going out on the fairs with his lineup of attractions.

There'll be no more bare-legged dancing on Young's Million-Dollar Pier at Atlantic City, so the management recently announced. What's happening to Atlantic City?

Fair time will soon be here. Hope we have fair weather and that you all enjoy

more than fair business. A lot of folks are banking on the fairs to balance the books a little better. Indications are that they won't be disappointed.

Oliver W. Helton reports his zoo outside Asbury Park, N. J., is drawing good crowds every day.

Jack Harris and Fred B. Perkins, of the California Shows, dropped in on Broadway for a brief visit recently.

Harry Armstrong, of the Jolly Corks Minstrels, oldtimers in vaudeville, popped in on us recently, looking hale and hearty.

W. M. Hale reports he'll be back at Woodlawn Park, Trenton, N. J., by the time this gets into print. This makes W. M.'s third year down there. He just can't keep away from the place, so it seems, tho he tried something else the first part of this season.

Daniel Mahar—What's the good word from Long Branch, N. J.? They tell us that Pleasure Pier of yours is coming along great and that you have a dozen different enterprises down there now. We'd like to hear something from you about your activities.

Con Colleano, Sr., reports young Morris has perfected a whole routine of brand-new stunts, including four different ground-to-ground doubles and vault off horse's back, round-off on ground, forward somersault up to the horse's back again. Some tumbler, that boy!

F. P. A., column conductor of *The New York World*, just recently returned

from Europe, reports he read in *The London Chronicle* that it was so warm in this country during the June hot spell that "several hundred persons went to Coney Island for the week-end." Do we hear any protest from the Coney Island Chamber of Commerce?

Fred Fansher, riding device builder, sure keeps on the hop these days. He blew thru New York recently—"blew" is about as good a word as any.

James F. Victor and his band are going on a concert tour about the middle of next month, so he reported during a recent visit. He'll have Gertrude Van Deirse, soloist, along with him.

John Martin, brother of the famous Al Martin, is publicity man for the Stanley motion picture interests and is located in Atlantic City these days.

Marvelous Melville, since returning from South America, July 2, has kept working steadily, starting two days after reaching here. One of his engagements ran six weeks, under different auspices, Baltimore, Md. He starts his fair dates August 17 at South Bend, Ind.

Harry Bartels, wild animal dealer, sailed for Europe August 12. He will "combine business with pleasure," by way of being a little bit different.

Clayton Lampham, "prince charming of directors," and his celebrated Red Hussar Band, with charming lady soloists, closes his engagement at Sea Breeze Park Natatorium, Sea Breeze, N. J., this week and opens his fair season at Afton, N. Y., which fair he is playing for the second time. He is being handled by Wirth & Hamid and is booked thru October at the present time.

Adrian (Buster) Clayton, 17-month-old son of Ruth Clayton, sensational pole act, is getting quite a little newspaper and magazine publicity of late for his acrobatic "stunts". Young as he is, he seems destined to become quite an acrobat and all-round gymnast, following the footsteps of his mother, whose work on a 60-foot pole made her famous.

WONDER MAGIC FAN



Transforms into beautiful shapes and designs with the shake of the hand. No competition. All have an 8-inch handle. 60c Dozen, \$6.00 Gross. Bamboo Fountain Fans. No. 1, with new twisted amber points, highest grade fountain pen made, Non-leakable. Screw cap, highly polished. Sells for \$1.00. Dozen, \$10.00. Sample, 50c. EAST & WEST TRADING CO., 39 West Adams St., Chicago. Send 65c for sample of each and list of other items.



NEW MODEL SWAGGER CANES CHARLESTON SWAGGER STICKS Nothing new, 3/2 36 inches. \$20.00 Gross 36-in., Unbreakable Bell Tops, 3/2 in., assorted colors. All ferrules riveted and guaranteed not to fall off. \$14.50 Gross Children's Sticks, same as above. \$13.00 Gross Boy's Crooked Canes, transparent handles, all colors. \$13.00 Gross Samples, \$1.00. 50% deposit on all orders. S. S. NOVELTY CO., 191 Canal Street, NEW YORK CITY.

LARGEST UP-TO-DATE

Penny Arcade

For Sale—Price \$7,000.00

Original cost \$9,000.00. Excellent location at popular amusement resort and beach, only 5c fare from New York City. Drawing population of 10,000,000 people. Arcade can be opened all year. Owing to partners disagreeing, this is a wonderful opportunity for the right man. Don't answer unless you mean business and can act at once and take advantage of the present season. Write ARCADE, care Billboard, 1560 Broadway, New York City.

WANTED CARNIVAL

For Knights of Pythias State Convention. Live town in heart of Minnesota Iron Range. Write to GROVER J. HOLT, Chisholm, Minnesota.

Oliver & Jaffe Amusement Company Wants

For the following fairs and celebrations a few more Legitimate Concessions. Will give exclusive on Corn Game to fight party. Nebo, Ill., August 19 to 22; Knox City, Mo., 17 to 22; Memphis, Mo., 21 to 29; Kahoka, Mo., 31 to September 5; and other good ones to follow. Address as per route.

AT LIBERTY Organized Circus Side Show

If you can furnish outfit can join immediately. Wire terms. MAGICAL IRVING, week of August 10th, General Delivery, Salem, Ill.

Billposter Wanted

Experienced Man only. White. A. T. CLARK, M. L. Clark & Sons' Shows, Andrews, North Carolina.

MRS. MOLLIE DELIVUK

Weight Lifting Exhibition with 50-lb. Dumb-bells. Challenges any female in lifting and wrestling. Permanent address, Wichita, Kansas.

DELICIOUS

SOFT DRINKS

Orangeade, Lemon, Grape, Cherry

A POWDER, JUST ADD COLD WATER AND SUGAR

Price Only \$1.50 Per Pound Postpaid

Six One Pound packages for \$8.50 postpaid.

A pound makes almost a barrel. You make 80c clear profit on each dollar you take in. Fancy colored signs free with all orders for a pound or more. Trial package, to make 30 large glasses, for 25c postpaid. Put up in one pound cans and 25c packages only. Fully guaranteed under the Pure Food Law. Please remit by money order or stamps. No C. O. D.'s or checks.

CHARLES ORANGEADE CO., Madison St. at Kosner, CHICAGO.



CALIFORNIA'S DIAMOND JUBILEE

September 5th to 12th, Inclusive

8 BIG DAYS AND NIGHTS 8 ON THE STREETS OF 8 SAN FRANCISCO

One million people expected. For space for Rides, Shows and Concessions write or wire SAM CORENSEN, 59 Fourth St., San Francisco.

ISLER GREATER SHOWS WANTS....

Hawaiian and Musical Comedy Shows. Will furnish complete outfit for same. CAN PLACE good single Pit Attractions with or without outfit. Legitimate Concessions come on. We play Miami, Yinita, Oklahoma; and Fayetteville and Clarksville, Arkansas, Fairs.

Fair Secretaries in Oklahoma and Arkansas, write or wire. This is a twenty-car show. Higginville, Mo., Fair, August 10th to 15th; Arma, Kansas, August 17th to 22d.

BRYAN'S CAMPAIGN 1896

Buttons, Badges, Pictures, Campaign Novelties. Over 1,000 pieces, forming a wonderful exhibit. Complete with glass case. Just the thing to play the fairs with. \$200.00 takes the lot. This exhibit was a part of the Huber Collection. JOHN KOEHL, Harlem Museum, 150 East 125th St., New York City.

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The New Doll Beautiful

19 inches high, with Flapper Plumes and Dress (as ill.), 28 in. high. The Best and Biggest Flash for the money.

\$10.20 Per Dozen

Without Plumes.

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SHEBA DOLLS

Complete.

\$35.00 a 100

Plain.

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Our Dolls have eyes painted in head. No Paper eyes. SEND FOR CATALOG showing our many other items. VASES, ANIMALS of all kinds, DOGS, PIGS, etc. GOODS SHIPPED SAME DAY ORDER IS RECEIVED. ONE-THIRD DEPOSIT REQUIRED. Telephone, Delaware 0634.

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"SUM-SA-PRIZE"

BRODY NOVELTY CANDY PACKAGE CO., INC. 110 Grand Street, New York City

53RD ANNUAL CONVENTION NEW YORK STATE VOLUNTEER FIREMEN'S ASS'N

Held on the Streets, August 17th to 22nd, Inclusive, MAMARONECK, NEW YORK
 POPULATION OF MAMARONECK, 14,000. DRAWING POPULATION WITHIN TEN MILES OF MAMARONECK, 50,000

This is one of the Largest Firemen's Conventions held in the State of New York

Two Hundred Fire Companies Will Attend Convention

Firemen's Parade will be held Thursday, August 20. Special Games and Fire Drills will be held during the entire week of the convention. Fifty Military and Concert Bands will be in line of parade. The City of Mamaroneck will be beautifully decorated with flags and magnificently illuminated by electricity. \$25,000 has been appropriated to bring the Convention to Mamaroneck. A Contract for \$3,000 Has Been Awarded for Decorations by the Committee, Not To Say Anything About the Elaborate Decorations Contracted for by the Private Homes and Business Places.

THIRD ANNUAL OLD-HOME WEEK CELEBRATION

Three Minutes From Paterson, New Jersey Aug. 24th to the 29th, Inclusive, Lyndhurst, N. J. POPULATION 19,000. Drawing Population Within Three Miles, 110,000. With Trolley, Bus and Steam Lines Connecting.

Will Positively Be Held in the Center of the City

Tuesday Night, Aug. 25th, Will Be Firemen's Night and Parade
 Thursday Night, Aug. 27th, Will Be Fraternal Organizations Night and Parade

ALL FACTORIES IN LYNDHURST WORKING FULL TIME

Wanted Riding Devices, Shows and Concessions. All Stock Wheels Open Have Carousel and Ferris Wheel Booked. Am Interested in a Whip, Chalroplane or Set of Swings

For terms write, wire or phone THOMAS BRAOY, INC., Representative for Committees, 1547 Broadway, New York City. Phone: Chickering 6541-6543



Fast Money Maker--Game of Skill Individual Players

Player shoots or throws at small target and when target is hit it releases a mechanism control and the numbered Disc revolves, making a noise which attracts attention. Discs can be numbered to suit stock and your profit is enough using any set of numbers. Game makes a good flash, weighs 12 lbs., sets up and packs easily.

Get This Game for the Fairs Where Wheels Don't Go.

I guarantee that this game will gross you more net profit than any legitimate game on the lot and gives the public a good time for their money.

Price, \$75.00
 Half Cash, Balance C. O. D.

ALBERT E. DOE, JR., 79 Pine St., New York, N. Y.

CORN GAMES

R-I-G-H-T Games, with leatherette bound cards chart and number blocks. Each Game complete. 38-CARD GAMES\$3.00 | 70-CARD GAMES\$10.00
 R-E-N-O Games, four-column under the letter, uses 96 numbers and is the best ever offered at the price. Boards leatherette bound on beaver board, real chart and number blocks, all complete. 50-PLAYER LAYOUTS\$8.00 | 100-PLAYER LAYOUTS\$15.00

BARNES MANUFACTURING COMPANY, 16 W. Illinois St., Chicago



Red Hot Specials

for FALL FAIRS, RODEOS and CARNIVALS

Famous Old Crow Indian Blankets, assorted colors, Each, \$2.75; Per Dozen, \$30; Per 100, \$225.
 Famous Buffalo Bill Indian Blankets, assorted gay designs and colors, Each, \$3.25; Per Dozen, \$36; Per 100, \$275.

Send for catalog of full line of carnival goods.

KINDEL & GRAHAM, "The House of Novelties" 782-784 Mission St., San Francisco

TERMS: EXPRESS C. O. D. 25 PER CENT CASH WITH ORDER



NITROGENS

List Price.	Our Price.
75 w. \$0.45	\$.30
100 w. .50	.33
150 w. .65	.45
200 w. .80	.55
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MILL TYPES

List Price.	Our Price.
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SPECIAL OFFER

Guaranteed Tungstens
 10 to 50 w. \$0.16
 60 w.19



Orders received before 12:00 o'clock shipped same day.

Standard Electric Lamp Co.

141-143 W. Austin Avenue, CHICAGO, ILL.

W. G. WADE SHOWS

Wanted Wanted Wanted

For a string of day and night fairs. Platform and Walk-Thru Shows. WHIP, MOTORDROME and Kiddie Ride or any other attractions that do not conflict. Can place a few more Wheels and Grind Stores. Fair season opens August 18th at Greenville, Michigan. Free Day and Night Fair. The route includes Ann Arbor, Mich.; Delphos, O.; LaGrange, Ind.; Warsaw, Ind., and other good ones to follow. This week Grand Rapids, Mich., down-town location, auspices Veterans Foreign Wars. Address all communications W. G. WADE, Gen. Mgr.

CONCESSIONS WANTED

FOR THE LAKE COUNTY FAIR

September 4-7, 1925, Libertyville, Illinois.

Apply to B. L. OSBORNE, Assistant Secretary, Libertyville, Ill.

STOP! LOOK! LISTEN! PRICES TALK USED TENTS

25-0x50-0 White\$100.00	40-0x80-0 Khaki\$175.00
40-0x40-0 Khaki85.00	40-0x100-0 Khaki225.00
40-0x60-0 Khaki125.00	40-0x120-0 Khaki275.00

All Tents complete with 8-foot Walls. No poles.

MARTIN NEW YORK TENT AND DUCK CO., 304 Canal St., New York City

MILLER BROS. SHOWS CAN PLACE

RIDING DEVICES, anything except Mix-Up, Wheel, Caterpillar and Carousel. What have you in new rides?

SHOWS—Will place a Feature Show or any good Platform Show.

DIVING GIRLS, Useful Water Show People write.

COLORFUL PERFORMERS AND MUSICIANS. Real Team, Cornet, Baritone. Real car accommodations. Write H. L. BENSON.

Useful Carnival People write or wire.

CONCESSIONS. No exclusive. Write or wire this week, Manchester, N. H.; week August 17th, St. Johnsbury, Vermont, Fair; week August 24th, Three Rivers, Que., our first Canadian Fair.

Wire or write MILLER BROS.' SHOWS, Manchester, N. H.

FAIR SECRETARIES TAKE NOTICE. We have some open time in October and November for South Carolina, North Carolina, Georgia and Florida. Fair Secretaries write.

Good Strong Side Show and Pit Shows Wanted

For ten straight weeks under Shrine auspices. Also Florida dates. Apply BOB MORTON, India Temple, Oklahoma City, Oklahoma.

WANTED FOR A STRING OF 8 FAIRS AND LABOR DAY

Fairs start at Tomah, Wis., August 18th, and booked solid to October 12th. WANTED: Shows of merit that do not conflict with what we have. Have bought the whole fairgrounds at Ashburn, Wis. Independent Concessions wanted for that date. Wire or write C. J. JONES, Secretary, Antigo, Wis., this week; Tomah, Wis., next. JOE W. STONEMAN SHOWS.

Wanted for North Adams, Mass., Italian Celebration

ON PLAYGROUNDS, HEART OF TOWN, AUGUST 22 TO 29, INCLUSIVE

Whip, Motordrome, Shows of all kinds, Wheels, Ball Games, Grind Concessions and Patriotic. No exclusives. This will be bigger than any fair in the East. Two Saturdays, lawn located. Parades, Fireworks. Concessions, don't miss this one. Wheels, \$50.00; Grind Concessions and Ball Games, \$30.00. Want Rides of all kinds. Address PAUL COMITO, 53 Eagle St., North Adams, Mass.

Riding With the R.-B. Circus Thru Canada

By W. W. DUNKLE

Taking Fred Warrell's tip to "pick out a spot and hop on," we joined the big show at Auburn, N. Y. Mr. Charles Ringling came from Chicago on the same train. He was met by his chauffeur, Fred Bartlett, at Syracuse, and stopped for an hour's visit with relatives living in the country en route.

Heavy rain fell all day June 7 and business in Albany was not good. It cleared off a bit for the teardown, but they "wrapped it up" soaking wet.

The last section pulled out early Sunday morning, June 28, on the 280-mile run to Montreal. We were just finishing breakfast and had stopped at Potsdam when a message was delivered to Warrell that a wreck had occurred five miles ahead at Norwood, mention of which was made in *The Billboard*.

The ride thru Northern New York was delightful and the train crossed the border into Canada at 5 o'clock, coming down the St. Lawrence river at sunset. Mr. Charles Ringling was alone in his private car and invited Mr. Warrell and the writer to dinner.

Montreal at dusk—out to the lot six miles from the heart of the city, but built up far beyond that. Everything was on the ground by 10 o'clock, menagerie top and big poles being up and everything secure for the night. Don't get the impression that the Ringling people thought that they came here on an excursion and went wild because prohibition is not in effect here. The liquor situation is handled very well. Ale and porter and light wines can be bought at the grocery stores and is served at taverns with food. There are no bars, no saloons, and cocktails and wines are served in some restaurants and hotel cafes, but no whisky. Hard liquor is sold only in bottles at the government stores during certain hours and with a number of restrictions. In three days did not see an intoxicated person in a city of 800,000 and was all over from the show lot to the ocean steamship docks.

And how the Canadians did like the show! Many of them are of French descent and most of them talk it fluently. All signs, motion picture titles and instructions are in both English and French. They cleaned out the advance sale early and came to the lot in droves. The seating capacity of the big top was taxed to the limit. The "reds," extra seats, were put in, tons of straw scattered on the ground at both ends and the people were glad to get a spot anywhere inside. It was estimated that more than 6,000 people were turned away and most of them remained standing on the outside until 11 o'clock. Street car authorities reported 5,000 return fares from passengers who did not leave the cars after seeing the congestion at the grounds. Transportation service was excellent.

The French people on an outing of this kind are as happy and carefree as children. They applauded everything and screamed with delight at the antics of the clowns and the comedy stunts of the acrobats and riders. The rocking table bit staged by a comedy acrobat got more applause than a grand entry does in the States. The big features like the riding of May Wirth, the wire stunts of Caneano, Miljares and Beeson, the casting act of the Clarkonians, the 125-trained horse act and the five rings left them open-mouthed and wide-eyed with amazement. Mr. Ringling was a bit dubious Sunday as to the advisability of the Canadian tour, conditions not being the best, much unemployment, and advance reports not very favorable. Tuesday he was all smiles.

The show was in Ottawa Dominion Day, a national holiday. With everything closed, most of the folks out on picnics, and parade and fireworks at night, the circus crowds might have been larger. Next day Belleville, town of 12,000. Lots of country folks at the matinee and enough came from some place to fill the big top again at night. Woke up at 8 o'clock with our section still in Belleville—a broken car wheel, four wagons in the ditch, the third section delayed four hours and Toronto 114 miles away.

The big top and poles arrived at 1; on the lot by 2; in the air and menagerie doors open at 3:15; seats placed, grand stand built; aerial rigging up and show going at 4:20. The show was located in the center of the race track at Duffield Park. More than 10,000 people filled the park grand stand, bleachers and race track and marveled at the erection of the immense canvas city. Wild West Show over at 6:45. Crowd let out thru the side wall. Doors open at 7 and the evening show went thru on time to a capacity crowd. Next day the papers devoted a column to the erection of the tents—and 10 lines to the show.

July 4, at Kitchener, a German city, formerly called Berlin before the war. The "industrious farmers" came from miles around on show day bringing their families of 8 and 10 children. Many of the women folk of that section adopt a mode of dress similar to the Pennsylvania Dutch or the Indiana Dunkards, with gowns of somber black and little black straw bonnets that fit close to the head.

Want to tell of an incident about "Chic" Bell at Kitchener. Bell is undoubtedly the greatest reserved-seat seller

Heller's Acme Shows

—WANT—

Shows and Concessions of all kinds for Rahway, New Jersey. First show in center of town in five years. Week of August 17th to 22d. Address HARRY HELLER, Gen. Mgr. Suffern, New York, week of August 10th.

CONCESSION TENTS

THE GOOD KIND—THAT'S OUR SPECIALTY

HIGH IN QUALITY—PLENTY OF FLASH—ROCK-BOTTOM PRICES
We are now settled in our new enlarged factory. Quantity output has enabled us to still further reduce prices. State Sizes Wanted. We make PROMPT SHIPMENTS and SAVE YOU MONEY.
ST. LOUIS AWNING AND TENT CO. 21st and Pine Sts., St. Louis, Missouri

In the world, a man who has delivered more coupons for "high back, comfortable chairs over in the grand stand" than any other living showman. He is a great student of human nature. He has sold tickets, twice daily, every season in Madison Square Garden, New York, and has cajoled the sodbuster from the North Dakota wheatfields to buy "a comfortable chair, where you can see it all."

His hair is silver grey, his figure is trim and he never loses his genial manner and happy Southern smile. Well, in Kitchener, at the matinee, just before the crowd got heavy, five of those timid but inquisitive straw-bonneted women gathered around "Chic's" stand and inquired the price of reserved seats. Bill paused in his rapid sales-talk to explain why the reserved seats were 75 cents in addition to the admission price. (Which in Canada was \$1 against 75 here.) As the group withdrew to one side to debate the matter of additional expense "Chic" looked over the heads of the incoming crowds, caught the attention of Fred Warrell, who was standing near the connection, and nodding toward the group of Quaker women, said: "Ain't they nice?"

The sequel to this should be that, overwhelmed by Bell's eloquence and kindly interest, they all came back and bought reserved seats. But they didn't. After due consideration the spokeswoman of the party remarked quite audibly, "That would buy thee a pair of shoes," and they were soon lost amid the "blue-seat" crowd at the end of the tent.

Naturally, there were no firecrackers or American flags in sight at Kitchener July 4. The showfolks celebrated mildly with Ollie Webb serving a fried chicken dinner, with all the trimmings, including strawberry ice cream, to every person on the show. From 5 to 6 o'clock, between shows, there was a girl's ball game in a field back of the dressing tents. May Wirth, Theo. Nelson and one of the Rosina girls won the batting and running honors. From 6 to 7 o'clock there was dancing on the stages in the big top with the music furnished by 10 pieces of Merle Evans' lively circus band. There are nearly 100 women with the show and the fair equestrians, acrobats and aerialists had no difficulty in finding willing partners among the members of the opposite sex.

One thing the Ringling-Barnum Show prides itself on is the magnitude and class of the organization. One of the important contributors to this latter valuable asset is Lew Graham, manager of concessions and premier announcer of the feature acts. Lew has an air of elegance and quiet dignity that is impressive and not often found in men connected with a circus.

He is stationed at the front door for one hour after the gates are opened. ("Wickets", the English bobbies, who

helped handle the crowds, call them.) Lew watches the incoming crowds, welcomes officials and guests of the show, checks billing courtesies and greets friends. The latter can be numbered by the thousands, owing to his extensive travels from Coast to Coast many times. During the past year he has done a great deal of radio broadcasting.

Lew rarely loses his serene and confident manner and during the pauses in the circus din his distinct, resonant voice reaches to the farthest points under the immense canvas. At the night show in Toronto, while Lillian Letzel, the great little aerial gymnast, was presenting her act, a bibulous patron seated in the front row of Section H, opposite the center ring, kept shouting his approval of every trick on the rings presented by this daring and dainty little performer. As Miss Letzel was about to ascend on the end of the webbing for her final inimitable trick of casting her body over her shoulders upwards of 100 times Mr. Graham stepped up on the ring curb to make his final announcement of the act.

The band paused, other rings and the hippodrome track were empty and the entire attention of the 15,000 spectators was centered on this miniature marvel. Graham completed his forceful and laudatory introduction with the phrase: "The acme of physical perfection in an amazing and unequalled exhibition of strength and endurance: Miss Letzel!"

And the genial gentleman in Section H added, in a softer tone that belied his condition: "Even as you and I!"

Graham nearly lost his dignity for once and Miss Letzel was laughing long after she had finished her act. The big show Sundayed in London, July 5, arriving on time and with everything on the lot and set by 10 o'clock. The circus people, hiked to the country. It was "Mulligan" day—and you know what that means.

The clowns, 100 or more, had a picnic of their own north of town. The seat men went in another direction. The staff, consisting of managers of departments, press men and treasurers, together with a few guests, made up the group of 58 the writer was privileged to be with.

Ollie Webb, in charge of the cookhouse, brought a staff of cooks and waiters, big kettles from the kitchen, a canvas top from a candy stand, tables, seats and lights. Two dozen spring chickens, choice cuts of beef, bushels of vegetables, seasonings and flavorings stewed and simmered all afternoon. On the tables was set a cold lunch of appetizing variety enough to feed an army. They started to eat at 10 o'clock and kept it up till dark.

Down in the cool woods, on the bank



Reproduced above are Mrs. Fred Nelson and "Mom", 88-year-old elephant, with the Walter L. Main Circus.

of a deep river, back from the road and far from circus bands and roaring animals. Nothing to do but eat and rest and with plenty of refreshments. "Chic" Bell, sprawling with his shoes off under a big tree beside John Brice, the show's detective, and Frank Cook, the legal adjuster, aptly expressed his opinion: "Ain't this circus business a hard life?"

Large Flying Birds

Our Special—Yellow and Blue, with short sticks. Per Gross.....\$2.75
Superior Red, Yellow and Blue, with long heavy decorated sticks. Per Gross..... 3.75
Two Color in One Bird, with long decorated sticks. Per Gross..... 4.50
Combination Teeth Pick, Ear Spoon and Manicure Knife. Per Gross..... 4.00
Baby in Peanut Shell, 3/8 inch Djager Doll and Bottle, complete. Per Gross..... 0.75
The Army and Navy Needle Book contains a full variety of large-eyed needles. Per Gross..... 3.50
25% deposit with order. balance C. O. D.
Write for catalog.
ROSENSTEIN TOY & NOVELTY CO.
140 Park Row, NEW YORK, N. Y.

IVORY FINISH COMB, BRUSH AND MIRROR SET

Put up in a fancy box. BIG FLASIL \$7.50 DOZEN—SAMPLE 90c
OVERNIGHT CASES WITH 10-PIECE FITTINGS, size 30 inch, Each, \$3.25
Orders shipped same day. 25% deposit, balance C. O. D. **GOLDSMITH MFG. CO.,** 29 S. Clinton St., Chicago, Ill.

For Sale

Four big Amusement Rides in the heart of Rockaway Beach, consisting of Three-Abreast Jumping Horse Carousel, 24-Passenger Ferris Wheel, 24-Passenger Ferris and also 12-Car Whip, all in good condition, and a Wurlitzer Organ and one 101-Key Ruth Organ, finest in the country for outdoor amusement. We have with us Penny Arcade on percentage, has been with us 9 years; we rent out three stands here: One Frankfurter Stand, one Ice-Cream Stand and one Stand for Game. Have two-year lease after this year, but can get five more if desired. Must be seen to be appreciated. Will sell cheap for cash, as owner wishes to retire; have been in the amusement business for 25 years. Only responsible party need apply. **FERRIS AMUSEMENT CO.,** N. Rasmussen, President, 158 Beach 101st St., Rockaway Beach, N. Y.

WANTED

To place three swell Concessions with reliable carnival company that will play Florida this winter. Have Floor Lamp, Skillo, 18-Horse Track with Blankets and Shawls, 8-Horse Track with Cedar Chests. All open to be booked after October 10th. O. A. BAKER, care Roscoe's Imperial Shows, Bay City, Mich.

Canaries in wooden cage, \$18 doz; Parrots, \$6 each; Monkeys, medium size Hibiscus, very tame, \$20; Man-gueby, \$25; Spasjou Ringtail, very tame, \$40; Puppies, mixed breed, \$25 doz.; Collies, Fox, Bull, Airedale, Irish Terriers, Poodle, Spitz, \$25 doz., as they run. German Police Puppy, \$25; African Gray Parrot, real talker, \$40. **BIDDLE'S,** 22 N. Ninth St., Philadelphia, Pa.

WANTED

Circus Cook, a Producing Clown and a Bonner Man who ran do big-show announcing. Tintype and sheetwriter open. Omece, August 15; Dunelm, 17; Holotte, 18; Wolford, 12; all in North Dakota. **OLTON BROS.' SHOW.**

Calliope Wanted

Mounded on Auto or separate. We will buy outright or rent for winter. Send lowest cash price and details to **DEX COMPANY,** 60 Broadway, New York City.

Wanted

Experienced Cornet, Trombone and Trap Drummer. **VIC GRAMAM,** care Bob Morton Circus Co., Joplin Mo., week of August 10th; Texarkana, Tex., week August 17th.

CAPITAL AMUSEMENT COMPANY

Wants Concessions all kinds, no exclusive. Wants Partner for vaudeville, girl or man, Hinkley, Minn., this week, August 10-15; Rush City, Minn., following. **T. L. RYAN,** Manager, Capital Amusement Company.

WANTED for Med.—R. F. People, all lines.

Must play instruments. Salary no object. Ticket if we know you. If you can't cut it, don't answer. We never close. **MAINARD BROS.,** 20 E. 2, Salsate Medicine Co., Wichita, Kansas.

FORT SALE—Buck Overhead Jumper, 21 Horses, 12 Jumpers, 12 stationary; 2 Charlots, A-1 Organ with Drums and New Top and Side Walls. Now running at Oakland Beach, R. I. Price reasonable for cash, with privilege in park or not. Address **JOHN TRAPIANO,** Oakland Beach, R. I.

SAN FRANCISCO E. J. WOOD

San Francisco, Aug. 8.—Mme. Gallucci and her husband, Homer Samuels, accompanist, returned from Australia Tuesday and left the next day for New York.

George Nathan, prominent Australian sportsman and a large stockholder in one of the big film companies, has been visiting in San Francisco the past two weeks.

Joseph Lind, 10-year-old actor, is making his professional debut as Jimmy, a boy, in Merton of the Movies, at the Alcazar this week. Joseph is the son of Grace Hayes, vaudeville actress.

Tom Green, who appeared at the Tivoli Theater over 20 years ago, is in town and with Mrs. Green is renewing acquaintances.

N. L. Markowitz, of the Western Theaters Company, has purchased the leases and interests of the Graf Brothers in the Egyptian and Aztec Bijou, moving picture theaters. The amount paid has not been divulged.

The Wells-Fargo Bank, which has in its possession many old-time records and equipment of pony express and overland stage-coach days, has turned them over to James Cruze, who is filming The Pony Express.

The new policy of tab. revues and motion pictures at the Union Square Theater is drawing good audiences. The high spot on this week's bill is Miniature Follies of 1925.

The critics on local newspapers give unstinted praise to Carol Weston for her violin solos as part of this week's bill at Pantages Theater.

Rudy Slegler, violinist and director of the Fairmont Hotel Orchestra, left Wednesday on a trip around the world. While in the East Slegler will act as guest conductor in many of the leading hostilities of New York, Boston, Philadelphia and other cities. W. A. Schwartzman, well-known violinist, will conduct the Fairmont Hotel Orchestra.

Waring's Pennsylvanians, a band which made good when on the Coast two years ago, will be the stage attraction at the Warfield Theater next week.

Justine Johnstone, in the playlet Judy O'Grady, captured applause honors at the Orpheum Theater this week.

George Garden, xylophonist at Pantages Theater this week, is a San Franciscan.

No. No. Nanette, in its fifth week at the Curran, is still playing to capacity houses at every performance.

Abe Lyman and His Orchestra will head the bill at the Orpheum Theater next week. Lyman has been playing at the Ambassador Hotel in Los Angeles for the past two years.

Elizabeth Bethberg, soprano of the Metropolitan Opera Company, will give two recitals at the Columbia Theater Sunday afternoons, October 11 and 13. Mme. Schumann-Heink will give a recital October 25.

John M. Williams, New York composer, gave a lecture here last Sunday, titled The Musical Education of the Child.

A. W. Widenham, manager of the San Francisco Symphony Orchestra, is authority for the statement that the sale of season tickets is far in excess of those bought at this time last year and predicts the most successful season in the history of that organization.

The City of San Francisco has entered into a contract with Alfred Hertz and the Symphony Orchestra for five concerts to be given during the winter at \$2,000 per concert. The city to furnish the Auditorium and collect the admission fees.

Bohemian Grove has been honored by many prominent men of letters the past few days who have journeyed there to witness the 24th annual grove play. The play this year is Wings, directed by Reginald Travers; the book by Joseph S. Thompson, and the musical score by the late George Edwards. Charles Hart is leader of the orchestra.

Thomas Jefferson, playing at the Capitol Theater in Lightnin', is planning a revival of Rip Van Winkle. It is rumored that John Golden, producer of Lightnin', will, with the aid of Winchell Smith, stage the production on a magnificent scale.

Ackerman & Harris are erecting theaters in Los Angeles, Fresno, Oakland, San Leandro and Hayward, and with the completion of the 2,400-seat Hippodrome in Portland will be operating 24 theaters on the Coast and are doing the booking for 100 Western houses. Within the next 30 days A. & H. expect to announce the personnel of their branch offices. The main booking office will continue in San Francisco under the direction of Mrs. Ella Weston.

Lenore Ullie has discontinued Sunday performances of Kiki at the Wilkes.

Charles Wilson, organist at the Warfield, is back on the job after an illness of two weeks. Irma Falvey substituted during his absence.

Johnny J. Jones Exposition

Williamsport, Pa., Aug. 6.—The business at Erie turned out to be one of the most successful weeks of the season for the Johnny J. Jones Exposition, and the show catered to the very best class of people. As the city had for four years banned all outdoor shows, excepting circuses, the inhabitants were veritably

starving for this form of entertainment. Mr. Jones is a life member of Erie Lodge, B. P. O. Elks, and he was most thoroughly entertained by his brother "Bills". The French and Belgian midgets were entertained with dinners at the Elks' Club. Harry Singer, of the Japanese Side Show, was initiated at Erie for the Jacksonville (Fla.) Lodge of Elks. In mentioning about the orphans at Erie being treated to refreshments, the writer neglected mentioning that the show's ice cream sandwich merchant, Mr. McMillre, contributed 500 cones. Col. Frank B. Bell, manager of the Erie Exposition, was a visitor every night. Charles Cutting, an old-time agent in the outdoor amusement world, was a caller. Now resides at Erie and represents the order of Macca-bees. Edward Neumann, of tent fame, was a caller, as was William Carlton Fleming, general agent and traffic manager, and he brought for Ed. R. Salter, Jr., a white-gold watch, chain and charm. George Hennessey left the Law and Outlaw Show and went to New York City. Juggling Reginald is now with Goodhue's Fountain of Youth. Ray Conrad, former manager of Johnny J. Jones Exposition dining car, has gone home to Orlando, Fla. Buck Wheeler is now manager of the M. Camalo concessions.

The show arrived at Williamsport Sunday and all was in readiness for Monday afternoon opening, auspices the Fire Department, and located at Memorial Park. Business has so far been fine. As usual, Col. Valentine Luppert, a prominent local merchant and a very dear friend of Johnny J. Jones' is committee-man. Wyatt Sheppard is laid up with an injured arm and threatened with blood poisoning. Johnny Madigan has returned after a few weeks in Maryland with relatives. Mr. and Mrs. R. H. Goeke are on a visit to Atlantic City. Mrs. Samuel

tors at Butler. A motion picture theater there happened to have Trail Dust as a feature. It is a 101 Ranch production, having been made last year, and nearly all of the cowboys and Indians with the show are in the picture. Mr. Graham gave a special show for the 101 Ranch bunch following the matinee performance. Mrs. Marie Heron, wife of Treasurer James Heron, recently spent three days on the show. Joe Gilligan, manager of Heron's pit show with the World at Home Shows, also was a visitor.

At Youngstown, O., many of the Bernardi Greater Shows witnessed the performance. Among them were Mr. Cassidy and Harry Freedman. The latter was with "Doc" Oyler with the Main Circus the past two seasons. Walter L. Main and a party of friends motored from Geneva to Youngstown, O., to see the show. George Barton, of the Barton Bros.' Circus, was also on hand. Joseph Miller, Jr., is spending his vacation with his father, Col. Joe, on the show.

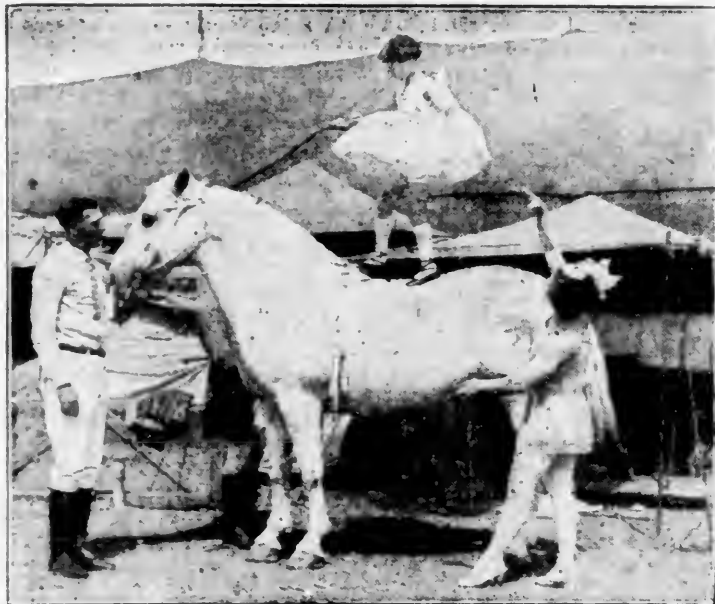
JEROME T. HARRIMAN (Press Agent).

Fritz & Oliver Shows

Harrodsburg, Ky., Aug. 5.—The Fritz & Oliver Shows played their last still date of the season at Midland, Ky., and everybody had a fair week's business. The Minstrel Show "packed 'em in" every night. This week finds them on the fairgrounds here and opening night the midway was packed with people and good business resulted.

George Haverstick joined with his Arcade and three concessions, as did Mr. Shaver with his merry mix-up ride. Izzy Schneiderman is building two new concessions, making five. Jake Porell and Jack Loung have a nice-looking string of concessions. John Chapman and wife

FRANCES MAY WESTON



The 7-year-old daughter of Mr. and Mrs. Fred K. Weston, of Chicago. Frances, who is a juvenile toe dancer, aspires to be an equestrienne. She has been engaged by the May Wirth Family, with the Ringling-Barnum Circus, and is to be professionally known in the future as Frances May Wirth. Her father is a well-known showman.

Smith has returned from a trip which included Atlanta, Birmingham, St. Louis and Kansas City.

The death of William H. Donaldson came as an awful shock to everybody on the Johnny J. Jones Exposition. The writer was a warm personal friend of the deceased for 40 years and had received an invitation from him to visit him at his Florida estate this winter. "Bill" Donaldson was a great, big man, physically and mentally, and a friend to all who deserved a real man's friendship. He did more and accomplished more good for the outdoor amusement world than any other one person, and a great deal of it was done in such a quiet way that the outside world never did or will know of his authorship. The writer is glad he was his friend!

ED. R. SALTER (Johnny J. Jones' "Hired Boy").

101 Ranch Wild West Back in Buckeye State

The 101 Ranch Show is back in the Buckeye State after an absence of three months and business continues to be good. At Greensburg, Pa., Col. J. C. Miller was the guest of honor at the Adster Club Luncheon at the Rappee Hotel. Mr. Miller made a little talk on ranch life and the show business. At Butler, Pa., August 2, Andrew Downie drove on the lot with his wife and niece in his new car. They were homeward bound after a 10,000-mile tour which took them from Medina, N. Y. to Fleming, Sask., Can. The party remained over until Monday to see the performance. Tom Smith and George Fox were visi-

just joined with two. Bob Wilson has been on the show since it opened and has a nice concession. "Red" Clark, another concessionaire, seems well satisfied. Prof. Rocco Grella joined with his band this week. Mr. Gregory has 18 head of stock with his Wild West and has just framed up an athletic show. Prof. Moler has the Dog and Pony Show. "Dad" Brown has a fine cookhouse, and Mr. McCormack has two flashy concessions. Chief Lone Bird has added some attractions to his 5-in-1. Mrs. Fritz is a big help to the show. Besides being secretary she assists Messrs. Fritz and Oliver in other matters. This show will play some fairs in Louisiana. Electrician Ervine says he has been getting along fine with his work. Mr. and Mrs. J. L. Cronin were visitors last week, as was Bob Siskles, general agent the Clark Broadway Shows, and R. L. Davis, agent for Rice Bros.' Shows, visited at Lebanon. E. COATES (for the Show).

Lethbridge Fair Starts Off With Record Crowd

A wire from F. W. Gardner, secretary of the Lethbridge Fair and Exhibition, Lethbridge, Alta., under date of August 8, states that the fair opened Thursday, August 6, with an attendance of 8,000, breaking all previous records, and that the Abner K. Kline Shows, on the midway with one of the biggest and best collections of shows and rides ever seen at Lethbridge, set a new record for gross receipts on opening day.

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

ASSORTED SLUM BIGGEST VALUE OF THE YEAR 1000 Pieces Assorted Jewelry Novelties, including 50 different numbers of Gilded Jewelry, Brooches, Silk Pins, etc. Money back if not satisfied. 9.50 Ladies' Wrist Watch, 6 Jewel, 25-Year Case, Each \$2.95 Dozen 4-Piece Italian Briar Pipe Set, marked to sell for \$10.00 each, \$16.50 Serving Trays, Nickel Finish, Ass. Designs, Size 12x16 3/4 9.00 Military Brush Sets 3.00 White House Clock, extra heavy 21.00 3-Piece Toilet Set, Heavy French Ivory 15.50 3-Piece Toilet Set, Ivory Finish 5.50 Gold-Plated Pen & Pencil Set 3.50 Large Picture Cigarette Case, Ass. Designs 1.00 21-Piece Du Barry Manicure Set 9.00 Opera Glasses in Case 1.75 Army & Navy Field Glasses 3.90 Overnight Cases, 10 Fittings 2.75 Gross Photo Ring, Pictorial Finish 22.50 Automatic Fans, Keep Cool 24.00 Leather Watch Fobs With Charms 3.75 Celluloid Goggles 9.00 Army & Navy Needle Books 3.50 White Stone Scarf Pins 3.00 Assorted Perfume Bottles in Boxes 9.00 Genuine Leather Key Rings 8.00 RUSSIAN ENAMEL MAN'S WATCH, Beautifully designed and neatly shaped, good movement, fancy dial, Each \$2.75 25% Deposit Required With Orders, Balance C. O. D. RITTER MANUFACTURING CORP. 171 Canal Street, NEW YORK, N. Y.

2 GOOD HOMECOMINGS Breezsville, Mich., August 13, 14, 15; Gables, Mich., August 19, 20, 21, 22; more to follow. A. W. Howell Shows want one more Good Show that truck their own. Grind Stores, Ball Games, Novelties, High Striker, Concession Agents. Address A. W. HOWELL SHOWS, Breezsville, Mich.

WANTED Side Show Acts, Punch, Tattoo Artist, Living Freaks, Strong Man or any suitable act. Wire or write JACK BARR care C. R. Lesgette Shows, Ada, Ok., this week; Lindsay to follow.

FUN HOUSE DESIGNER AND BUILDER All latest devices. Latest thing in Spire Slide. New building Toomerville, Ocean Park, Calif. G. H. FIELDS, 42-B Santa Clara Ave., Long Beach, Calif.

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WANTED Musicians, Second Baritone, Trombone and Real Alto. Wire EVELLETTE JAMES, Bandmaster, Lee Bros.' Shows, Granite City, Ill., August 14; Du Quoin, Ill., August 15.

SECRETARIES—COMMITTEES Wanting Rides, commutators. Have some open time in August and September. Go within 100 miles of my address. TAYLOR'S AMUSEMENTS, Columbia City, Indiana.

WANTED—MERRY-GO-ROUND Liberal terms. Drive line of fairs and fall celebrations. FOX ST. COLUMBIA CITY, INDIANA.

CATERPILLAR FOR SALE Traver Stationary Caterpillar, in first-class condition. Can be seen in operation. LOUIS VOGEL, Natatorium Park, Spokane, Washington.

WANTED—Amusement Company with three Rides, Shows and Concessions, for four-day Community Fair, sixth annual fair, September 9, 10, 11, 12, 1925. G. W. HAMILTON, Sec'y, Little River, Kansas.

Circus License Fees

Increased at Springfield, O.—Now \$150 for First Day and \$75 Following Day

Springfield, O., Aug. 7.—License fees for all circuses and other tent shows playing in Springfield are boosted considerably by the terms of a new licensing ordinance passed this week by the city commission, and which is effective immediately.

For circuses and other attractions charging an admission fee of 35 cents or more, the license is now \$150 a day for the first day and \$75 a day thereafter, whereas the former fee was \$40 a day flat rate. Another provision of the ordinance provides that the circuses not having at least half of their seats open to holders of general admission tickets shall be compelled to pay \$500 a day license fee. This provision was inserted to prevent circuses holding more than half their seats as reserved seats and charging an extra fee.

A companion ordinance to the licensing statute provides that the city manager shall specify when issuing the license where the circus shall unload in the city and the route to be followed between the unloading point and the show grounds.

The two ordinances were introduced at the suggestion of City Manager Robert W. Flack following the visit of the John Robinson Circus to Springfield. The city manager declared that the Robinson Circus, which unloaded in the eastern end of the city and trekked all the way across town to the west end show grounds, left the city streets in such shape that it cost more than \$40 to clean them up. He advocated the increased license fee to cover the full cost of cleaning up after the visits of circuses.

Complete provisions of the licensing ordinance are as follows: Shows charging admission of not more than 20 cents, \$10 a day flat rate; for show charging admission of 20 to 25 cents, \$25 the first day and \$20 a day thereafter; for shows charging 25 to 35 cents admission, \$100 the first day and \$50 a day thereafter; for shows 35 cents or more, \$150 the first day and \$75 a day thereafter. All these rates are subject to the clause regarding reserved seats.

The ordinance also sets up a table of fees for panorama, moving pictures, exhibitions of painting or statuary, natural curiosities, under canvas, as well as concerts or musical entertainments given in tents. These license fees range from \$5 a day to \$20 a week.

At the same time the Springfield license fees were advanced the city council at Columbus took action to boost the fees there in about the same proportion that they were raised here.

New Turns and Returns

(Continued from page 23)

off pitch is apparent to any layman. Otherwise she is adequate for the part because she is sweet to look at.

The boy is really very good. He has a lot of Eddie Buzzell mannerisms, which he may unconsciously have acquired and which are by no means any harm for him to use. At times he looks like the wistful little Eddie.

As entertainment the act is surefire. And it adds the asset of being a box-office attraction. G. J. H.

Pease and Nelson In Inspiration

Assisted by Ora Dawson

Reviewed Thursday evening, August 6, at B. S. Moss' Regent Theater, New York. Style—Songwriter novelty. Setting—Full, special. Time—Twenty minutes.

Corking fine novelty, with much that is different and plenty of comedy, plus singing. The offering simply bristles with cleverness and entertainment. When it is taken into consideration that it is being done by a couple of songwriters, the offering is unique in vaudeville history. Not a single song do they plug, but adhere strictly to the business of entertaining and selling the act on its merits, the material being based on their past performances as writers. It may be said to be a new way to trot out the old songs. Nevertheless the act is great.

An attractive new cyclorama drop is in evidence, while the boys are clad in evening clothes. Eddie Nelson hangs around the piano to some extent while Harry Pease does the singing and most of the talk and comedy. Miss Dawson works in and out of the skits and is surely no mean part of the act herself.

The idea is to show patrons how writers get their "inspiration" for and just how the ideas evolve into popular numbers. The fact that the way they tell it and the way the song in question was really written is not exactly as it happened, has nothing to do with the case, as an act. There are about seven or eight songs worked out. For instance, Pease starts off with the time he was in Ireland and met a pretty colleen. It resulted in writing Peggy O'Neil and the meeting is enacted by the trio. On each occasion Miss Dawson adopted a suitable dialect or brogue and wore costumes accordingly. There was much comedy attached to each bit, well sold to say the least.

We don't know how such an act will hit the big-time houses, but for the average intermediate theaters it is a headliner in its achievement and enter-

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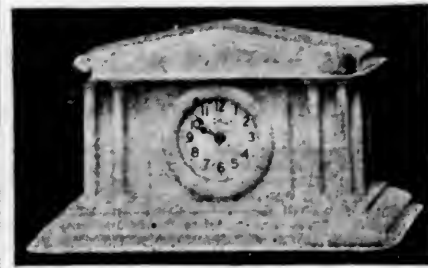
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tainment value. Really the most surprising offering we've seen in many months, and it deserves booking from "now on" until it gets to be years old. M. H. S.

Ed Reeves

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Monolog and dancing. Setting—In one. Time—Eleven minutes.

Doing a lengthy monolog, peppered with a bit of song, and topped for the finish with an above average hard-shoe dance in which he exhibits some excellent tap work, Ed Reeves sizes up as a likely go for the family time. His talk is indifferently punchy, but on the whole gets across nicely. Pruning here and there, shortening and at the same time punching up the act, would seem a logical step toward improvement and the assurance of a more sure-fire bet, altho Reeves got a much better than fair hand here when reviewed.

The monolog embraces many standard topics, including political banter, discourse on styles, with a few suggestive remarks, talk about himself, etc. The Evening Journal gets a plug in the style persiflage. Before going into the dance, Reeves gives an idea of the contrast between dances of yesterday and today, using song to demonstrate. His hard-shoe number, using bells on the heels, winds up. It is his outstanding accomplishment but might be made more effective if curtailed somewhat. R. C.

Dot Rose Revue

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Revue. Setting—Special drop, in one, and cye, in fullstage. Time—Seventeen minutes.

A revue of five people, headed by Dot Rose, buxom young dancer, and including two other girls and a male team. Neither below nor above the average, it ought to find the pickings favorable in family houses. The trouble is that Miss Rose was never built to be a dancer, but to the contrary notwithstanding has developed herself as an accomplished technician of the art. Appearance, with which usually goes grace, however, are important items in the dancer's guide to success. The revue went over big here, when reviewed, nearly stopping the show, indicating this family audience was entertained.

The act opens with a vocal solo of *When You Were a Dandy* and *I Was the Belle*, topped by a "dandy and belle" characterization, done by two women, Dot Rose doing the "dandy". The girls do a minuet and waltz, making a novelty out of a number that is not so new. Male team, dancers of a fairly agile order, follow in a rube specialty, giving way to a toe number by Miss Rose, who does some excellent hock work. *Cheatin' On Me*, rendered next by one of the female

contingent, would be more effective if cut. Another stepping exhibition by the male twain, a Russian dance by Miss Rose, probably the outstanding specialty of the revue, more hoofing by the men, a vocal solo of a published number and a Charleston finish in "one", completes the routine. A mighty hand descended at the finish, when reviewed. R. C.

Lanigan and Chesleigh

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Comedy and song. Setting—In one. Time—Fifteen minutes.

Joe Lanigan is back in vaudeville with a new partner, Irene Chesleigh, following a brief dip in the legit. He appeared in the recent *Three Doors*, which had a run of about as many weeks at the Wallack Theater. Lanigan formerly worked in vaudeville with the girl, who is now the "plant" in Oscar Lorraine's act. The act he and Miss Chesleigh are doing is similar to the old one and includes the lingerie display with the attendant suggestive gags, now placed in the routine nearer the close instead of for the opening.

The turn is probably more of a laugh-getter than before, but still as vulgar in much of the material. For the family house it ought to prove a good standby. Miss Chesleigh is a great credit to the turn. She is a goodlooker, has an ingratiating personality, and in her vocal specialty does herself proud. When reviewed, she copped a nbe hand on this number. The flirtation bit, closing, carries a good punch. R. C.

"Sternau"

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Comedy, musical turn. Setting—House drop, in three. Time—Twelve minutes.

Novelty act of music and comedy, played by two men, one of whom shoulders the comedy in addition to playing various instruments, while the other tickles the ivories and assists in a xylophone solo. A less enigmatic title than *Sternau* might easily be found. On opening, one of the male twain is discovered in stage-hands' garb, hammering at an imaginary nail while the other attempts to begin a piano solo. The man in overalls speaks in a Hebrew dialect that is uncertain and tells of his mouse-trap invention, which brings forth a mild laugh. Following with a harmonica solo of a semi-classical air, he prolongs the specialty until it loses its best effect. Incidentally, he can play the "instrument". Pianist offers a piano medley, assisted by the pit orchestra, and the other of the twain steps forth in the role of a "rooster". He shows how a coloratura soprano sounded by substituting "cackling" for the trills and also gave an impression of a mouth-speeding gossip of the female variety. The bit is novel,

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interesting and well done. The men close with a xylophone number. When reviewed, the pit orchestra did themselves scandalous in offering assistance. The act has potential possibilities. The novelty angle could be worked up a little more, particularly the "rooster" bit, as well as the comedy bolstered to make for a stronger punch. Substitution of a harmonica-piano number for the xylophone specialty, in closing, might provide a better finish. R. C.

"Keep Moving"

Reviewed Monday evening, August 3, at B. S. Moss' Franklin Theater, New York. Style—Revue. Setting—One and full stage, specials. Time—Nineteen minutes.

Three girls and two men are in *Keep Moving*, which went along fairly well until the closing bit, when suddenly a piece of business which no one but a person with an idiotic sense of humor would have injected was done by the cast, with the result that the act took a terrible flop and narrowly escape a razzing from the audience. As Raymond Hitchcock once remarked: "There is nothing so appalling as a sudden outburst of silence." That's exactly what the closing bit brought on.

And yet, to describe it, it doesn't sound so bad. One must hear and see it to realize that it couldn't help but make the most normal of persons fidgety and grate on their nervous system to an extreme. It was a crying bit, in which the entire cast suddenly started crying and wailing. It wouldn't have been so bad if it lasted for a few seconds, but being kept up for more than an entire chorus of a song it was more than this or any other audience could stand. The only thing to do is to throw the entire piece of business right out.

Aside from this the act on the whole doesn't make a bad flash for the small-time houses. It opens with a special scene in one with members of the cast entering the stage door of a theater. The drop is pulled up disclosing a full stage setting with three of the girls and one man being interviewed by the juvenile for jobs. All start work with various bits. The other man in the act does a French character and gets some laughs with weak material. The girl comedienne seems clever, but is also handicapped by lack of material. The others do song and dance bits, none showing anything remarkable in the line of ability, but handling their bits in a style good enough to suit pop-house audiences.

With the crying bit kept in, other audiences may not be able to control their feelings as this audience did. Even here they started to applaud in the middle of it to silence it. Perhaps the cast took the applause as commendation. If so, they don't know this audience at the Franklin as we do. We've only been in the house an average of twice every week since it opened. G. J. H.

Clark and Connelly

Reviewed Monday evening, August 3, at B. S. Moss' Franklin Theater, New York. Style—Songs and talk. Setting—In one. Time—Eleven minutes.

If these two lads had the material to fit their personalities they could hit straight for the big time and land easily. Both are neat-appearing, clean-cut youngsters of the collegiate type, plenty of self-confidence and add some ability to those assets. The talk bits they are using now aren't at all bad, but it should be stronger for the big-time houses. At present it's good enough for the average family theater. They sing pleasantly and deliver their numbers well. One of the lads resembles a chap who was with One Munson a season or two back. The other is new to us. G. J. H.

Stone and Morgan

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Song and comedy. Setting—In one. Time—Thirteen minutes.

A male team that made off with a good hand, when reviewed, but might have engineered themselves into one as big had the routine been differently arranged. Instead of closing with the song, in which they do some fine harmony work, the boys might find their reward twice as big by finishing with the "dying" bit, and breaking up the patter crossfire with said song. Such a switch would seem logical in the face of the hand that was received on the "dying" bit, which was more voluminous than on the closing song. Besides the strong forte of the team is their comedy crossfire, and the harmony number con-

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Concessions of all kinds, no exclusive of any kind. Attica, Indiana, August 10th to 15th; Lafayette, Ind.; Cayuga, Ind., Free Fair; Rockville, Ind., Free Fair around square to follow. I hold exclusive contract for all above dates. Will place real Cook House for season. Guarantee meal ticket for all privileges. Owning four new Riding Devices. All Grind Stores \$35. Wheels \$35, flat rate. HAVE FOR SALE five 20-foot Tents, two Buckets, six Cat Racks. WANTED—Concessions of all kinds for Annual Miners' Picnic, August 15th, in Terre Haute, Ind. I hold exclusive contract for same. All communications RALPH R. MILLER.

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(Going South) Musicians who are sober and reliable, that can cut it; Solo Cornet, Trombone, Clarinet, Trap Drummer with Bells, etc.; Bass Drummer and other instruments write or wire. Performers doing two or more acts. Clowns that can clown, a Good Slinger that can yodel, sing in spec., etc.; a Good Circus Cook, Second Cook and Camp Fire Man, preferring those that can drive cars. People in other departments write; may have place for you. E. S. Kelly, write, Route as follows: Elkader, August 12; then West Union, Fayette, Arlington and Edgewood, 17; then Earlville, Iyersville, Cascade and Farley; all Iowa. WM. NEWTON, JR., Manager.

cluding the turn could even be disposed of, the routine including a published song that opens and a double version special number. The personalities of the two men, their appearances and style of delivery, are adequate. R. C.

Jessie Millar

Reviewed Monday matinee, August 3, at Loew's State Theater, New York. Style—Instrumental. Setting—In one. Time—Eleven minutes.

Miss Millar is attempting one of the most difficult types of single acts for a woman to do, and it is to her credit that she is being very successful in her attempt. She's an attractive blonde, makes a neat appearance and a quiet personality which sets things for her nicely. She opens with a bit playing the cornet. This is followed by a piano solo and later she brings the accordion into the routine. She plays all her instruments well, and has selected an effective repertoire. A bit of whistling adds further to her versatility. G. J. H.

Blighty and Nolan

Reviewed Thursday evening, August 6, at Proctor's 125th Street Theater, New York. Style—Dance novelty. Setting—Special drop, in one. Time—Eight minutes.

Using a special drop, in one, with practical entrance in center, Blighty and Nolan, mixed team, offer a routine of dances that falls to rise above small-time level. They open with a special song and make the mistake of singing in such a low voice that the lyrics of the number are inaudible beyond the first few rows. Topping with a dance, each follows alternately in specialties, the girl first offering a dance that is a cross between the Charleston and Swanee Maze. She is not so forte in her stepping, nor is her partner, who follows in a melange of steps, making various indistinguishable announcements of the "story in steps" that he is supposed to be doing. He is agile with his feet but appears to need much more work before he can command pedal prestige. The team closes with an eccentric double. R. C.

Frank Dobson and Company

Reviewed Thursday evening, August 6, at Proctor's Fifth Avenue Theater, New York. Style—Comedy revue. Setting—One and full stage, specials. Time—Eighteen minutes.

Frank Dobson was recently seen with Charlie Howard in vaudeville. He is best known to the two-day patrons as formerly of Frank Dobson and Sirens, a C. B. Maddock act which he headed for years, and which closed in 1922. His new offering has three scenes in full stage (using the same set), and three in one. Four girls and two men appear in his support. Two of the girls make cute pages, and

serve in prolog bits to each scene. Their voices aren't very strong, but they're sweet to look at and they dance nicely, and hence serve the purpose for which they are used.

The idea of two of the scenes is the "blackout" face stunt, but each scene running longer than usually done with such scenes used in productions. The first is the cross-examination of Dobson by two policeman in regard to the murder of his wife. The second is announced to have been written by a lunatic, who wouldn't permit a line to be changed, and the scene is given as supposed to be written. The third has all the members of the cast in different costumes of operatic characters while they do an operatic parody medley using *I Wonder What's Become of Sally?* for the theme.

Dobson has surrounded himself with a good cast who give admirable support. The skits are funny, as far-fetched as they are, tho that's what farce is supposed to be. At this house, the act almost stopped the show. There's no reason why it shouldn't please in other houses as well. G. J. H.

"Courting Days"

Reviewed Thursday evening, August 6, at Proctor's Fifth Avenue Theater, New York. Style—Musical sketch. Setting—One and full stage, specials. Time—Fifteen minutes.

The title, *Courting Days*, is clever for this offering, which is not, as the billing would lead one to believe, an act about the lovmaking of a pair of sweethearts. The *Courting* is derived simply because a great deal of the action takes place in a Court of Domestic Relations, where a married couple are first seen being divorced and later being remarried again.

The act has a special drop in one which is divided into three sections, the center being a courtroom cutout, and the two on each side being bedrooms. Three people are in the act, the couple and the judge. In the first scene they are divorced, and in the others, shown at the same time, each is in a different room of the same hotel, unknown to each other. The playing of a radio by the ex-wife leads to a telephone call from the ex-husband and in this way the path is paved for their making up and remarriage.

The offering is musical farce from start to finish. The opening scene is a bit weak in spots, but it picks up as it goes along. Perhaps the best bit in the act is a dance done by the juvenile while he dresses, starting with his stockinged feet and ending with his collar, tie and coat. It's a real novelty among dance routines and is very cleverly done.

The girl sings nicely and joins the man in a dance bit at the finish. The other man does a hokum role of a red-nosed judge capably. On the whole, *Courting Days* has been written well. It is a novelty among such skits and should find good reception with most audiences. G. J. H.

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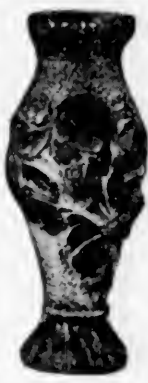
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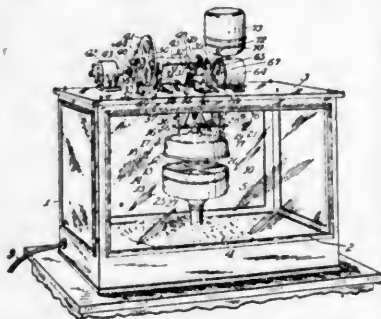
(Compiled by Mann & Co., Patent and Trade Mark Attorneys of New York, Washington, Chicago, San Francisco and Los Angeles)

TOY BALLOON. John W. Shtra, assignor to The Oak Rubber Company. Filed August 19, 1922.



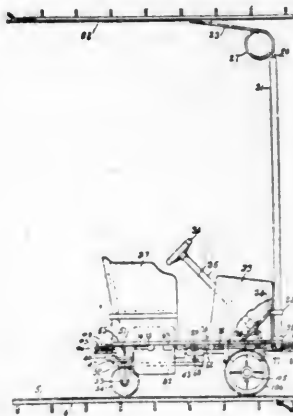
In a toy balloon construction, the combination with a bladder having an inflating neck and a handle in the form of a rod provided with a slot at one end thereof which is adapted to receive said inflating neck in twisted or folded condition and retain the same, thereby to prevent the escape of the gas within the bladder, said rod extending at substantially right angles to the axis of the bladder.

CORN-POPPING MACHINE. Henry W. Schwimmer, assignor to Louis Mar-morek and Harry Kohn. Filed September 29, 1923.



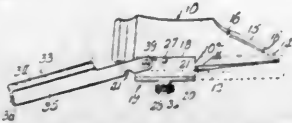
A corn-popping machine having a stationary concave pan, a heater arranged below the pan, a rotary shaft guided above the pan, a pan cover movably guided on the shaft, and a hub secured to the shaft and having agitator fingers thereon extending from the lower portion upwardly across the surface of the pan.

AMUSEMENT DEVICE. Aurél Vasztó. Filed March 24, 1923.



In an amusement device, a contact floor, a contact roof, a vehicle adapted to move on said floor and have a portion in contact with said roof, a motor mounted on said vehicle deriving its source of current thru the contact of said roof and said floor contact, and a portion of said floor adapted to move to impart movement to the vehicle independent of its own motive power.

MOUTHPIECE FOR SAXOPHONES. Julius J. Neumann. Filed August 10, 1923.



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body of a musical instrument having a flat lay surface for a reed and having parallel faces at each side of said lay surface, a housing to receive the butt end of said reed, said housing having side walls adapted for engagement with said faces, means for securing said housing directly to the mouthpiece with its side walls against said faces, a clamping plate in said housing for engaging said butt end of the reed to hold it against the lay surface, and means extending thru the bottom wall of said housing for operating said clamping plate.

Rice Bros.' Shows

Rice Bros.' Shows played Benham, Ky., their second time there in six weeks, to good business. Lynch, Ky., again the week ending August 8, made eight weeks in this county. From Lynch to Winchester, then the show starts its fair dates. The writer has been agent for the show since the birth and has it booked solid until late in the fall. The showfolks have been busily building and this is now one of the most complete six-car gilly shows. Cetlin and Wilson have a string of 15 fine-looking concessions. Rosen has two new ones, which makes four under his management. Taylor Brothers, who furnish the free act on the show, are now the owners of five well-flashed concessions. Several ladies of the show are in the hospital in Harlan, Ky., where they underwent operations. Mabel Hunter was taken from the hotel at Harlan at 3 o'clock in the morning and was operated on for appendicitis, and at last report was doing nicely. Mrs. Marie Morfoot and Margie Cetlin also underwent operations for minor ailments, but are expected to be able to join the show at Lynch. The show has an assistant agent in Florida arranging winter dates. Manager Rice bought several show tents and some animals at Benham and a new jungle show has been under construction. Fred Hamilton and wife are new additions to the show. Mrs. Cecil Rice has received her new concession top. Jack Shaffer's Minstrel Show has been "packed in" em in". George R. Shaw is now acting as second agent and is also banner man.

The lineup follows: Merry-go-round,

ferris wheel, chair-o-plane, Minstrel Show, Jack Lee's Side Show, Smith & Rainey's Motordrome, Fred Hamilton's Jungle Land, Cecil Rice's "Evolution", Athletic Show and large snake (platform) show and about 35 concessions. Jack W. Schaffer's minstrels' band of eight pieces and Manager Rice's self-playing callope, mounted on a truck, provide the music. Rensch Brothers have the cookhouse, also a center refreshment stand. E. B. Mottie and Doc Eskridge have several concessions. Mrs. Mottie has palmistry and a new outfit. At this writing the writer is informed that Doc White, concessionaire, fell from a loaded truck, fracturing his leg and hip, and was taken to the Lynch Hospital.

R. L. DAVIS (for the Show).

D. D. Murphy Shows

Start Fairs at Muncie, Indiana

Muncie, Ind., Aug. 4.—The D. D. Murphy Shows arrived here Sunday to play the first of their fair engagements. Much difficulty was encountered in setting the shows up because of the wooded condition of the grounds. J. C. Simpson had arrived in advance and "located", so everything was ready at the appointed time. At this writing the grounds are crowded and shows doing a good business.

Business at Owosso, last week, held up remarkably in spite of a heavy rainfall all day Friday. Saturday night's turn out being very good. Press reports of the passing of W. H. Donaldson, of *The Billboard*, were the subject of much comment. The consensus of opinion was that the show world had sustained the loss of a man whose place would be hard to fill.

Patricia Hastings has been visiting her parents in Battle Creek. Alice McCue, of Pittsburgh, is the guest of her cousin, Mrs. J. C. Simpson. Thursday evening a delegation headed by W. F. Jenke came over from Saginaw. In the party were J. C. Fruch, Harry Whitot, A. G. Meyers. Friday evening noted on the lot were C. D. Reynolds, J. J. Halbrook, of Durant; L. E. Franklin and C. D. Carley, from Port Huron; Mr. and Mrs. Dr. A. J. Newman, of Chicago. Friends of the

KANSAS CITY

IRENE SHELLEY

Kansas City, Aug. 8.—The first circus of the season for Kansas City will be the Sells-Floto, which comes here for two days, August 17-18. The city is heavily and extensively billed for its appearance, and, as this is a sort of "home-town" show, no doubt there will be a big turnout for it.

Electric Park commences its annual Mardi Gras August 8. This year the park will have a Corn Festival in connection, the grounds being elaborately decorated for the event.

Mr. and Mrs. Jack Phillon left here July 30, driving thru to Little Rock, Ark., for a vacation. They closed the fore part of July in Grand Rapids, Mich., where they were in stock at the Orpheum Theater.

Al West, special agent for the Rice & Dorman Shows, was a caller August 3. The shows were in Girard, Kan., that week, and are billed for Ottawa, Kan., a short distance from Kansas City, the week of August 10. It is expected a good many showfolks of Kansas City will make the trip there to look over the "opry", as George Dorman, manager of the shows, is a former Kansas Citian and has hosts of friends here.

Fred Sears, who will manage the Empress, Mutual Circuit house in this city, arrived August 2 to personally look after all needed work on the theater prior to its opening the latter part of August.

Park Sherlock, new manager of the Gayety (Columbia) Theater, has announced the house will open August 29 with *Mollie Williams' Own Show*.

Earl T. Cook is new manager of the Pantages Theater here, succeeding Walter Fenney, who resigned early in July. Louis Charninsky, orchestra leader, also handles the management of the theater pending arrival of a new manager. Mr. Cook arrived the first of the month direct from the management of the Miles Theater, Detroit, Mich.

R. H. (Rob) Johnson, last year 25 weeks in stock at the Gayoso Theater and New Twelfth Street, is now in Chicago, but expects to return here shortly, as Kansas City is his home.

Cliff Curran is the feature free act at Fairyland Park this week. Mr. Curran uses a high slender swinging pole and presents a very spectacular thrill act.

Jess Shively left the Noble C. Fairly shows at Maitland, Mo., August 1, and arrived here August 3. Mr. Shively will make connections with some show from this territory.

Tommy Tidwell, of the Tidwell Shows, suffered a broken collar bone when in a motor-car accident at Strong City, Ok., the latter part of July, but is reported well on the road to recovery.

Jack Wizarde, of the Wizarde Duo, drove into Kansas City the first of the week to attend to some business matters, and in a call at this office reported a nice lineup of fairs and celebrations for the Wizarde Duo up-to-date free acts.

Harley Baker, who had the girl show on the Schwable & Wallick Shows, left this organization late in July and arrived in the city August 1.

C. E. (OklaHama Charley) Gofer commenced the season with the 101 Ranch Show, but left it and has been riding in rodeos since July 1, when he appeared in the Dewey (Ok.) Roundup the week of July 4. He is in Kansas City for a short stay.

writer who are vacationing at Owosso were the guests of the show Tuesday evening. Herbert Kline dropped over from Flint for a visit. Thursday noon a delegation from the shows entertained the Rotary Club, those taking part being the Bullock Sisters, of the *Winter Garden Revue*; Bertha Reardon, Lucile Harris, and the jazz orchestra taken from Ray Stanley's Band.

Monday evening at Owosso a parade was given with more than 150 automobiles carrying contingents from each show and the executive staff, and committeemen of the Ann Arbor R. R. Federation, the auspices, in line. The value of this was reflected in the receipts. E. B. Welker has returned from the hospital at Kalamazoo hale and hearty. Henry Heyn joined with his Ell wheel. While en route to Owosso the show train passed that of the Zeldman & Follie Shows, and hasty greetings were exchanged. Ray Stanley's band gave a concert in Bently Park Sunday evening at Owosso which was appreciated by more than 3,000 persons. Saturday afternoon the Rotarians sponsored a visit from the kiddies of the Dorcas Home. In the absence of the writer Chas. Rose acted as host.

W. X. MacCOLLIN
(Press Representative).

Paul Harrell Reported To Be Rallying From Attack

Chicago, Aug. 7.—Paul W. Harrell, manager of Car No. 1 of the Sells-Floto Circus, who suffered a stroke of some nature about three weeks ago, is reported to be improving. Mr. Harrell is in St. Olaf's Hospital at Austin, Minn. It is said that if his improvement continues he may be able to leave the hospital within a few weeks.

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Round Double Reaster, 10 1/2 in. in Diameter, Per Dozen 6.25
Large Oval Reaster, 17 1/2 in. Diameter, Per Dozen 15.00
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Colonial Style Double Boiler, Per Dozen 6.50
Colonial Style 6-Qt. Preserving Kettle, Doz. 5.25
Colonial Style 8-Qt. Preserving Kettle, Doz. 7.80
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Panel Sauce Pans, 3-Qt. Per Dozen 3.25
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Metropolitan Shows

Glendenin, W. Va., Aug. 4.—The Metropolitan Shows are playing their 16th week of the season here, opening at this stand last Saturday night, which was excellent for everybody, particularly the Minstrel Show and Mr. and Mrs. Lou Bartell's Athletic Show. All shows, rides and concessions did well. Sunday nearly all the showfolks visited the Capt. Latlip folks at Charleston, some of them driving over in autos. Monday evening at 6 o'clock the people were flocking to the lot and the attractions opened at seven and it was a banner Monday night. Agent R. E. Stewart is given a great deal of credit for this spot. Among newcomers here are Mr. and Mrs. C. C. Justice, Mr. Justice to be foreman of Steve LaGrou's three-abreast carousel. Mrs. LaGrou joined from Baldwinville, N. Y., as did Frank Barley with two concessions. Robert Pennington, concessions; Mr. and Mrs. J. W. Taylor, with their No. 5 Ell wheel, and Clara Bagley, who came with them—the three driving in a "coupe" from Wisconsin, a distance of about 1,280 miles. The lineup now includes a very flashy line of concessions, two nice rides and three shows. The show has but one more week, then starts its fair. Mr. Nasser returned to the show Friday from a short visit to his home in Norwood, O. Monday night, while working on his automobile, Harry K. DeVore was injured, but he was rushed to a doctor's office, where he received treatment and returned to the lot a few hours later. Willie Reed and "Kid" Burke have both been doing some good business in this territory. FRANK STARKEY (Special Agent).

Metro Bros.' Shows

Metro Bros.' Shows played a successful week's engagement at Essex, Conn., previous to making a long jump to Millertown, N. Y., for the week ending August 8. Friday morning, at Essex, the showfolk came on the lot and found a new merry-go-round in the lineup. The ferris wheel has been painted and looks like new and its foreman, Henry Barry, expresses his pride in it. The chair-o-plane (but two months old) has received careful attention, and with these rides and a whip that is being touched up to join in about 10 days the show will have five flashy, up-to-date rides for its fair season, which includes stands in New York State and Pennsylvania.

The sidrome and its motorcycles are also being put in first-class trim. This attraction has been featuring Dare-Devil Lowrey, of Pensacola, Fla., assisted by Cannonball Mack. Lowrey has been providing some real thrills in his fancy riding. "Mile-a-Minute Grace" is also a thriller on the drome's straight wall. Thomas Metro is that attraction's manager. Among the other shows are the Athletic Show, managed by James Brown; 10-in-1, by George Brown, and Illusion Show, by Joe Martin. There are 28 concessions. REYNOLD UPPGARD (for the Show).

Great Eastern Shows

Caneyville, Ky., Aug. 4.—This week finds the Great Eastern Shows playing here, in the heart of the city, under auspices of the Red Men, and so far it looks like a banner stand of the season. Amusement seekers have been jamming the midway from early evening until late. It is the first carnival in here in several years and conditions are good, this being pickle-gathering time, money being plentiful. Some shows and concessions being at this time unknown to the writer. This show's fair season starts August 17 at Carleton, Fla. The two rides belonging to J. C. Bond are closing to play the circuit of Kentucky fairs Mr. Bond makes every season. Manager Charles F. Manning has been making things hum about the midway since his return from the South. The show in general has undergone an overhauling and new paint is being rapidly applied. Last week, at Cecelia, Ky., was not up to expectations, altho conditions there are far from the best at this time. R. E. GETES (for the show).

James B. O'Neill Circus

The James B. O'Neill Circus is still in Wisconsin and going good. The show is headed for Southern Illinois and making from 20 to 35-mile jumps every day. Mr. O'Neill, wife and son and Eugene Marcum, the writer, and wife visited the Sparks Circus at Stevens Point, Wis., spending a most enjoyable day. The former was with this show some years ago. Mrs. O'Neill and son will soon be leaving for their home at Carlyle, Ill., in order that the youngster can attend school. Mrs. Marcum recently spent a day in the Dells at Kilbourn, Wis., and was a guest at Mrs. Al Ringling's hotel.

Partnership Dissolved

On August 1 the Meyer-Mayo Amusement Company of Avalon Park, Springfield, O., dissolved partnership by Bert Mayo, Flo Mayo and Louise Allen selling their interest to Ernest Meyer, of Springfield, who assumes all debts incurred therein and who will continue to operate the park under new management.

Gilbert Mahogany Clock 12 1/2 x 15 1/2 In. EACH \$1.95 As above, larger, 15 1/2 x 18 1/2 In. EACH \$3.25

PHOTO RINGS Art photo concealed in white brilliant. \$1.95 PER DOZ. Gross Lots \$21.00

\$66 Per Gross BANKER'S SIZE JUMBO RED FOUNTAIN PENS, with Black Ends. Gross, \$66.00; Dozen, \$6.00. Overnight Case, with 10 Fittings, Each... \$2.95 Niskel Watch... \$0.85 Gilt Watches... 1.10

SHEBA \$31.00 Per 100 Complete with Plume. Packed 50 to a barrel. OUR BEAUTIFUL BIG DOLL 24 Inches High. With Plume, Tinsel Band and Marcellite Hair. \$75.00 Per 100 Packed 20 to a Barrel. 25% with order, balance C. O. D. Clybourn Statuary Co. 1429 Clybourn Avenue, CHICAGO, ILL. Telephone, Lincoln 8709.

CORN GAME STRONG, DURABLE CARDS. ONLY ONE WINNER. NO DUPLICATES. 75-Player Layout, complete. 75 Cards, black on white, 5 1/2 x 7 1/2. 75 Metal Rim Discs and Tally Card. Every set guaranteed to be accurate. Immediate delivery. PRICE, \$6.25. Cash with order or Deposit of \$2.00. FREE SAMPLE. Manufactured and sold by SMITH SYLUS CO., 35 North Market Street, Chicago, Ill.

Chicago Notes (Continued from page 29) Williams heads the Playland Players Orchestra in the new resort. Kenny Siple, former owner of the famous Lincoln Highway Inn, South Bend, Ind., is manager. Wallace Bradley and His Orchestra are back at the Montmartre Cafe again by popular request, replacing the Wolverines. Al Turk and His Orchestra are now playing their third year at the Princess Ballroom. They are booked indefinitely.

Gus C. Edwards and his orchestra have been engaged for a record run at the Terrace Gardens in the Morrison Hotel, this engagement to last until June, 1926. Previous orchestras have never stayed for as much as one-half this period. This orchestra is gaining more popularity every day that it appears at the Terrace Gardens.

Henri Therrien, operatic tenor, appearing at Terrace Gardens, is creating a sensation by stopping the show at almost every appearance. This is an unusual feat, for the Terrace Gardens audiences heretofore were considered conservative. Mr. Therrien will play here five weeks, when he will return to Balaban & Katz for another extended engagement.

Bennage in Chicago For Ballroom Circuit

New York, Aug. 8.—Fred Bennage, former Western field representative for National Attractions of New York, Inc., has succeeded Phil Tyrrel as Middle-Western manager of that organization, with headquarters in Chicago. Edward R. Luce, who has been representing National Attractions in the Southern field, will be associated with Bennage in the Chicago office.

Jack Pitzer Outfit Scores Hit

Bill Foley has taken over the booking of Jack Pitzer's Kings of Temple Orchestra, which filled a two weeks' engagement at the Land o' Dance, Cincinnati's open-air ballroom, recently. The melody makers made such a hit with patrons there that they got up a petition to book them for a two weeks' return engagement. The summer tour is taking the boys thru Ohio and Indiana.

Devlyn Books Donnelly Band

W. Healy, manager of Donnelly's Knights of Harmony, writes that they are now being booked by the Devlyn office in Gilman, Ill.

Peck Miller To Tour

Baltimore, Md., Aug. 8.—Peck Miller and His Orchestra, of Cumberland, have signed with the Middle West Ballroom Circuit, and will shortly start a tour of the dance halls and amusement parks in the Central West sector.

Art Hickman Follows Burnett

Los Angeles, Aug. 8.—Art Hickman's Orchestra will replace Earl Burnett's combination at the Biltmore September 15. Hickman was temporarily out of the dance music business, acting as assistant manager of the Biltmore.

Los Angeles Raids

Los Angeles, Aug. 8.—Prohibition agents raided the Montmartre and the Greenwich Village, local cabarets. Two arrests were made in each place.

Omaha Musicians Negotiate

Omaha, Neb., Aug. 8.—A committee representing the Musicians' Association is negotiating with theater managers here in an effort to raise the scale to \$60 a week. The present scale is \$45 in summer and \$50 in winter.

Jan Rubini for Memphis

Memphis, Tenn., Aug. 8.—Dave Love, for three years leader of the orchestra at Loew's Palace, severs his connection September 1. Jan Rubini, formerly in vaudeville, will replace Love.

Jo Astoria in Florida

Buena Vista, Fla., Aug. 8.—Jo Astoria and His Spanish Troubadours have opened at the Hotel Antilla, Coral Gables, where they will play for the remainder of the season.

Can't Jazz Hymns

New York, Aug. 8.—The management of the Hotel McAlpin has prohibited Eric Golden's Orchestra, playing at the McAlpin Roof, from broadcasting dance arrangements of church music over WMCA, the hotel's radio station.

Devlyn Signs Peyton

Chicago, Aug. 8.—Dave Peyton's Synopators, 10-piece colored orchestra, which recently finished a 16-week engagement at the Pershing Palace, Chicago, have signed for an early road tour with the Devlyn booking office.

DAY and NIGHT FAIRS MIDDLETOWN, N. Y. 6-DAYS AND NIGHTS—AUGUST 17-22 FLEMINGTON, N. J. 5-DAYS AND NIGHTS—AUGUST 25-29 EGG HARBOR CITY, N. J. 5-DAYS AND NIGHTS—SEPTEMBER 1-5 POTTSVILLE, PA. 6-DAYS AND NIGHTS—SEPTEMBER 7-12 BRANCHVILLE, N. J.—BRIDGETON, N. J. BOTH SAME DATES SHOW WILL BE DIVIDED 4-DAYS AND NIGHTS—SEPTEMBER 10-19 Also Morristown, White Hall, Lewisburg, Bel Air, Montgomery and others. WANTED—SHOWS, CATERPILLAR AND CONCESSIONS No girl shows or grift. HENRY MEYERHOFF, Manager Address week August 10 Delhi, N. Y.; week August 17 Middletown, N. Y.

The Alabama Amusement Co. Can place Grind Shows with neat frameup, or will furnish Tops to showmen who can put something in them. Can place concessions of all kinds except Cook House, Corn Game and Ball Games. Grind Stores, \$25.00; Wheels, \$30.00. Can use Good Small Hand and even more Free Art. Will book Ferris Wheel or Merry Mix-Up. Frank Powers wire or write. Our fairs start at Grayson, Ky., week August 24th and close at Pensacola, Fla., week November 2d. Ted Taylor can use real Pit Show Attractions for \$5 in 1. Richardson with Bubbles, wire. Write or wire as per route. Oakland, Ky., week August 10th; Lancaster, Ky., week August 17th; Grayson, Ky. (Fair), week August 24th. EARL R. JOHNSON, Manager. P. S.: Will buy Tops, 20x30, 20x50, 11x24.

Kaus United Shows FLORIDA BOUND—LAST CALL One more red spot; then start fairs. All Concessions open except Cook House and Juice. Can use few more Clean Shows; no Gynstes or grift wanted. Come and get real money. Join week August 17th, Dauphin, Pa. KAUS UNITED SHOWS, Millersburg, Pa.

Caledonia County Fair August 17th to 24th ST. JOHNSBURY, VT. Concessions—Can place Concessions all kinds. Write or wire. H. L. BURTON, St. Johnsbury, Vermont.

WANTED FOR Osceola County Fair EVART, MICH., September 1, 2, 3, and 4. Small Animal Menagerie, Dog and Pony Show. Also four or five-piece String Orchestra and Vaudeville combined. Hall Brothers wire.

Glastonbury Agricultural Fair, (Glastonbury, Conn. (6 Miles from Hartford), October 1, 2, 3 (Day and Night). Wanted Clean Concessions Of all kinds. Business good in this section and concessionaires will do well. Drawing population of 250,000. Big Historical Pageant, with local cast of 1,000 people one of the attractions. GEORGE W. BURNEY, Secretary

J. B. HICKSON Sometimes known as DAYTON, last heard of in State of Idaho and has traveled with Ringling Bros. Please write GEORGE W. CAMERON 214 St. Paul St., Baltimore, Md., and learn something to your advantage. Merry-Go-Round And Concessions at liberty for Fairs and Celebrations in Northern Indiana and Ohio. Will consider good Central, C. G. CARLSON, Hague Park, Jackson, Michigan.

Firemen's Gala and County Reunion Week, Chester, Pennsylvania. First Show in Five Years. Week August 17th.

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Furnish all Attractions. Want Rides---Dangler, Caterpillar or Over-the-Jumps. Shows---Motordrome, Monkey Speedway, Walk Through and Fun Houses. Would place real Ten-in-One with own outfit. Concessions of all kinds, no exclusives. This show has the contract for the biggest event in the South this fall, Elks' National Convention, I. B. P. O. E. of the World, on the streets of Richmond, Virginia, week August 24th. Some real ones, with twelve in North and South Carolina and ten in Florida. Yes, the summer season has been tough, but now is the time to make hay while the sun shines. Address week August 8, Woodbury, New Jersey.

A BIG NIGHT EVERY NIGHT

Your Sales Increased 100% When You Have JULIETTE and ALICE DEE With Your Show



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TEN RED-HOT, BIG FLASHES!

10 BIG FLASHES, 90 REAL BALLYS PER 1,000 PACKAGES.

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The Big 25c, 8-Color Package

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ASSORTED CANDIES, 10 BIG FLASHES, 100 REAL BALLYS, INCLUDING THE 10 BIG FLASHES WITH EACH 1,000 PACKAGES, A NOVELTY OR AN ARTICLE OF VALUE IN EACH PACKAGE.

\$12.00 per 100 Packages, including 1 Large Flash, \$60.00 per 500 Packages, including 5 Large Flashs.

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Get our ZATSO and LIBERTY, fastest selling 10c Candy Bars Price, \$3.40 per carton of 120 bars

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ALL NUMBERS UNDER THE LETTER, A PROVEN SUCCESS.

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35-PLAYER LAYOUT.....\$10.00
Deposit or cash in full with order.
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TOY BALLOONS RUBBER NOVELTIES, FLYING BIRDS, ETC.

- No. 70 Heavy Circus Balloons, Per Gross.....\$2.45
- No. 80 Heavy Gas Weight Circus Balloons, Animal Prints, Gross.....3.00
- No. 80 Heavy Gas Transparent Balloons, Gr.....3.25
- No. 80 Heavy Gas Two-Color, Ass't. Patriotic Prints, Per Gross.....3.75
- No. 80 Heavy Gas, Animal Prints Two Sides, Per Gross.....3.75
- No. 53C Squawker, Per Gross.....\$ 2.25
- No. 125 Long Giant Sausage Squawkers, Gross.....4.50
- No. 6 Heavy Round Red Sticks, Per Gross......35
- No. 173 New 3-Color-in-One Flying Birds, with Long Decorated Set Sticks, Gross.....4.00
- Assorted Beautifully Colored Swagger Canes, 1/2 in. by 36 in. Ivorite Tap, Nickelad Ferrules, Dozen, \$1.25; Gross.....14.00
- Special Kiddie Canes, Croak Handles, Per Dozen, \$1.50; per Gross.....16.00
- Latest Swagger Canes, Barrel Wand, Top Handles, Silk Tassel or Side Straps, Dozen, \$1.50; per Gross.....16.00
- Digger Baby Peanut Shell, Per Doz., \$1.00; Per Gross.....11.00

- Beautiful Heavy Painted Whips, Per Gr., \$5.50, \$6.50, \$7.50, Colored Feather Dusters, 18 in. Long, Per 100, \$1.25; per 1,000, \$10.00
- Miniature Flat Colored Derby Hats, with Curved Feather, Doz., 60c; Gross.....6.50
- Return Balls, No. 5, Gross, \$2.00; No. 10, Gross, \$ 3.00
- Red Rubber Tape or Thread, Per Lb.....1.30
- Bottle Baby Badge Balls, Doz., \$1.10; Gross.....12.00
- Large Size Water Guns, Per Gross.....6.50
- Medium Size Water Guns, Per Gross.....4.50
- No. 1754 Red, White and Blue or Flawir Designs, Cloth Parasol, Dozen, \$3.00; Gross.....35.00
- Patriotic Crepe Paper Hats, Gross.....3.50
- 24-in. Ass't. Color Paper Parasols, Dozen, 75c; Gross.....9.00
- Our new assortment of Inflated Toys (cannot be beat) includes the Parrot, Rooster, Devil, Hot Pup, Diving Girl, Per Dozen, 90c; per Gross, \$10. Select your numbers today.
- Funny Little Straw Hats, Per Dozen, 35c; per Gross.....3.75
- Colored Feathers, Per Gross.....1.40
- Assorted Color Hat Bands, Bright Sayings, Per 100, \$1.85; per 1,000.....16.00

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SWEEP AWAY COMPETITION

Down With High Prices.

Superior Plumes made of genuine Ostrich Feathers.



14-inch \$1.35 Per Dozen
16-inch \$1.60 Per Dozen

Ostrich Plumes, about 1,000 feathers to the pound, at \$3.75 per lb.

Marabou Trimmings at 90c per doz. yards. All above in assorted flashy colors.

Our merchandise is far superior to any competitors on the market.

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GLASS (PYREX) paneled outfit

THE BIGGEST MONEY MAKER ON MARKET. All-year-around proposition. Dimensions: 6 feet high, 25 1/2 inches wide. Has 2 Barbecuing Racks.

PAY FOR OUTFIT ON PERCENTAGE OF YOUR PROFIT

ILLINOIS STANDARD MANUFACTURING CO.,
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Gentry & Patterson's Circus

Wants Immediately

Clews who double in Clown Band, Revolving Ladder Acts, Menage Horse Riders. Address JAMES PATTERSON, Manager, Side-Show People, Novelty Acts, Inside Lecturer doing Punch, Hawaiian Musicians and Dancers, Ticket Sellers, Man to take charge of Pit Show, Colored Comedians for Minstrel, Cornet Player for same, Polly A-well dancer, JAMES SHROPSHIRE, Manager Side Show, Stillwater, 13; Cushing, 11; Shawnee, 15; Holdenville, 17; all Oklahoma.

Wanted 2 Good Polers and Ass't Trainmaster

Must be sober, reliable, good handling men. Address Robbins Bros.' Circus, Marysville, Kansas, 13th; Seneca, Kansas, 14th; Hiawatha, Kansas, 15th; Nebraska City, Nebr., 17th. JACK (SCOTTY) TAYLOR, Trainmaster, Robbins Bros.' Circus.

BALLOONS, WHIPS, CANES, FLYING BIRDS, BADGE BOARD NOVELTIES and DANCING BETTY

Per Gross		Per Dozen	
No. 70 Transparent Balloons	\$ 3.50	Bell Horn	\$.60
No. 70 Gas Panel Balloons	3.75	Small Pallas Whistle	.45
No. 70 Gas Clown, two color	4.00	Large Pallas Whistle	.90
No. 70 Gas Gold	3.50	Large Round Whistle	.65
No. 70 Gas Silver	3.50	Pig in Pot	.65
No. 70 Gas Gold and Silver, with Birds	3.90	Gold Pata	.50
No. 70 Gas Transparent, with Pictures	3.00	Rooster Harmonica	.50
No. 60 Squawker	3.00	3 1/2-inch Celluloid Doll with Marabou	.90
33-inch Whips, Decorated	7.75	6-inch Celluloid Doll with Marabou	1.35
36-inch Whips, Decorated	8.25	Shimmy and Hoetch Badges	.40
Ladies' Swagger Canes	16.00	Water Pistols	.75
Boys' Canes, Crooked Handle	16.00	Pet Pipes	1.75
Flying Birds, 33-inch stick, red, blue and yellow	3.75	Flapper Pipes	1.00
Squawking Red Devil	12.00	O' Boy Pipes	.75
Squawking Chicken	12.00	Catbush Pipes	.75
Squawking Pat	12.00	Cowboy Fobs	.40
Moeh, Dancing Betty	24.00	Hoister and Pistol	1.00
		Wrist Purses	.50
		Wrist Watch, movable hands	.85
		Large Claw Monkey	1.35
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		Balloon Reed, 24 inch	.55
		Comic Buttons, Assorted	\$1.25 per 100

One-Third With Order, Balance C. O. D. No Catalogue. Gas Orders Filled.
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WANTED—CLEAN SHOWS AND LEGITIMATE GAMES

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PERRY, N. Y., AUGUST 18-21. WESTFIELD, PA., SEPTEMBER 1-4.
ITHACA, N. Y., AUGUST 25-28. WATKINS, N. Y., SEPTEMBER 2-7.
125th ANNIVERSARY CELEBRATION, BINGHAMTON, LABOR DAY, SEPTEMBER 7.
OWEGO, N. Y., SEPTEMBER 8-11. MANSFIELD, PA., SEPTEMBER 15-18.
TROUBSBURG, N. Y., SEPTEMBER 8-11. ELMIRA, N. Y., SEPTEMBER 22-25.
Address W. S. MALARKEY, Ackerman Bldg., Binghamton, N. Y.

WOODFORD COUNTY FAIR

El Paso, Illinois, August 31-September 5, 1925.
Will book Shows, Rides and Concessions independent.
Address DR. A. C. KING, El Paso, Illinois.

IT HELPS YOU, THE PAPER AND ADVERTISERS, TO MENTION THE BILLBOARD.

Zeidman & Pollie Shows

Grand Rapids, Mich., Aug. 4.—Tom lies, the new lot superintendent of the Zeidman & Pollie Shows, had great difficulty in getting the wagons placed on the second week's lot in Grand Rapids, but everything was in readiness for the Monday night's opening. Business last week, at the Alpine avenue lot, was good. Grand Rapids is the birthplace of the shows and Mr. Pollie has many relatives and friends in the Furniture City. Many social affairs have been enjoyed by invited members of the company and the engagement here has been very pleasant and satisfactory from every standpoint. Quite a number of the Z. & P. boys went into the Moose here, piloted by Henry Lavardo, of Grand Rapids booking agency fame, now clowning with the show. Recent visitors included Fred A. Chapman, secretary Ionia Fair; Benny Krause, who looks every inch a South American impresario, and George Westerman, late carnival general agent, now promoter of stupendous affairs. The performers participating in the show for the hospital at Camp Custer included the Ramsey Family, acrobats and clowns; Henry Lavardo, clown; Alpine, fat girl; Prof. Miller, magician; Duncan Midgets, Mrs. Dakota Max, Joe Carney, rope spinner; Little Miss Lamb, dainty dancer, Bootsie Burish, Hawaiian dancer, and Capt. John F. Flingerhut's band, the writer directing the performance. Etta Louise Blake is expected back from a Detroit hospital next week. Artist A. J. Davis is retouching and repainting the show fronts, in readiness for the fair season. The Animal show front has become a masterpiece of color. Ethel Dore has made several additions to her water show, "Deafy" Wilson, of five fame, is now the stellar attraction, and Dorothy Smith Owens is another high diver who attracts much attention, and with Marie Sheeley as the "champion heavyweight" high diver and Constance Marvin, Ethel now has four high-diving artists, in addition to four expert swimming and fancy-diving girls, including "Billie" Lee, "Dot" Hamilton, Miss Wilson and "Jackie" Wyatt, with George Haley and Paul Hamilton talking and clowning. Lee Faulkner is now chief electrician with the show.

WILLIAM J. HILLIAR
(Director of Publicity).

C. A. Vernon Shows

From Perry Ok., the C. A. Vernon Shows moved to Garber, where a very good week was registered. From Garber a special move was necessary, so Mr. Vernon joined forces with Joe Stenberg, of the Joyland Shows, then at Billings, and moved into Enid under the same power, and many pleasant visits were enjoyed between the members of both shows. Blackwell, Ok., was one of the red ones of the season. The city refused to furnish lights, but the management was equal to the occasion, secured a 25-kw generator and with the aid of a 20-40 oil tractor everything was well lighted and big crowds turned out every night. Mr. Vernon bought a new special-type sedan auto there—yes, showfolks spend money in towns where they play. Harry Levi has a new 200-foot top for his side show and has added two acts, Madam Marine, mindreading, assisted by Great Firestone, who also does a lot of first-class magic and handles the lecturing on the inside. Mr. Levi's son and daughter-in-law have joined, coming on from Cincinnati, their home town. Bob McPherson has a paint crew out every morning getting things ready for the fairs. Carl Wagoner and wife, of the swing, drove home to Leavenworth, Kan., for a visit. Roland Smith went to the Anthony Fair with four concessions. Mrs. (Whitey) Dixon has arrived, bringing their baby son with her—the new member of the family was born in Oklahoma City July 13 and is a fine boy, weighing 12 pounds. Arkansas City, Kan., is the stand for the week ending August 8.

CHAS. TONNINGS (Press Agent).

Chester Park, Cincinnati

Larger crowds than ever visited the Pure Food Show at Chester Park, Cincinnati, the week of August 2-9, and the event was a most successful one. The many extra attractions largely increased attendance and both rides and concessions benefited. With the end of the season only a few weeks off Chester is preparing a program that is expected to bring throngs to the popular resort. Snappy vaudeville bills are to be offered and there will be a number of special features that will prove popular with pleasure lovers.

Harry Copping Shows

Tyrone, Pa., Aug. 4.—The Harry Copping Shows' week engagement at Coalport, Pa., closed with wonderful business, all the other days of the week having very disagreeable weather—rained five days—however, Manager Dunkle kept everybody busy with sawdust and shovels keeping the midway in a very good condition for visitors. Ben Davison's contest went over big at Coalport. The opening here proved the biggest of the season so far and almost doubtless this stand will be the best of the year to date. Trainmaster Neal Hunter has returned from the hospital at Jersey Shore, Pa., where he was confined on account of an accident that occurred while coupling a wagon to a truck. The Mayor of Coalport highly commended the organization

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MUIR'S PILLOWS ROUND and SQUARE for CARNIVALS & BAZAARS

There is no article of carnival merchandise which shows the value and flash for the money like these beautiful pillows.

GRIND STORES
CORN GAME
PARK CONCESSIONERS

These Pillows will attract the crowd and get the play.

Patriotic Designs for American Legion Events. Lodge Designs for Fraternal Order Bazaars. Special Lettering Souvenir Pillows for Resorts. SEND FOR CIRCULAR AND LOW PRICES.

MUIR ART CO., 116-122 W. Illinois St., Chicago, Ill.



The "TELERAY" Electric Flower Basket

Will Light Your Way to Bigger Profits at the Fairs

A wonderful item with a flash that is bound to get the big play to your stand. The beautiful transparent effect obtained by electric bulbs inside flowers is a treat to the eye. Order some of these beauties today and watch your profits increase. Remember, "Telaray" bulbs burn almost indefinitely.

	Each	Dozen
4-LIGHT BASKETS. 19 inches High.....	\$3.00	\$33.00
5-LIGHT BASKETS. 22 inches High.....	3.25	36.00
6-LIGHT BASKETS. 23 inches High.....	3.75	42.00

25% cash required on C. O. D. orders. Samples sent at individual prices shown above. Write for Illustrated Catalog. **OSCAR LEISTNER** Manufacturers, Estab. 1900. **323-325 W. Randolph St., Chicago, Ill.**

and committeemen of the American Legion auspices expressed themselves as very well satisfied. Everything with the show is being gotten in shape for its long tour thru the South. The lineup still is 8 shows, 7 rides and 35 concessions. **FRED A. MILLER** (for the Show).

Ketrow Shows in Ohio

Canton, O., August 6.—Enjoying good weather and big business the Ketrow Brothers' Trained Wild Animal Circus, moving on trucks and trailers, played Aultman, near here, Tuesday. The show is presenting a creditable performance and the outfit is enlarged as compared to last season. The show will continue to be in Ohio for some time.

Melody Mart

(Continued from page 31)

1928 are now being moved into active stock.

Clarence Williams' newest is a novelty fox-trot song entitled *Fly Around, Young Ladies*. The well-known colored publisher and his radio trio, consisting of himself, Clarence Todd and Eva Taylor, are summering at the Middle-Western broadcasting studios.

You've Always Been a Pal to Me, written by William Nappi, of orchestra fame, is meeting with a good sale. The piece, a catchy waltz, is put out by the Williams Music House, Birmingham, Ala.

Al Wilson, now publishing "on his own", has just released *Those Happy-Go-Lucky Days*, a "kid" song. The song is being sung by the Duncan Sisters in *Topsy and Eva*.

The arbitration committee, consisting of Gene Buek, Jerome Kern and Otto Harbach, which has been analyzing Willie White's claim for a share of the royalties of *Steppin' in Society*, the Shapiro, Bernstein & Company publication, written by Harry Akst and Alex Gerber, has concluded unanimously that White failed to substantiate his claim of coauthor and has accordingly decided in favor of Gerber and Akst.

The case is now closed, as the three songsmiths had agreed to abide by the committee's decision. All concerned are members of the American Society of Composers, Authors and Publishers.

George B. McConnell, one of the many writers of *Micky Donokio*, waltz hit of last season, has, with Al Bryan, written a novelty entitled *Mr. Wright and Mrs. Wright*. Irving Berlin, Inc., will publish the song.

This week's litigation in Melody Mart

involves J. Fred Coats' musical comedy composer, who is being sued by the E. B. Marks Music Company for \$25,000.

Marks alleges that in 1923 he and Coats agreed that the publisher was to have "first crack" at a musical comedy to be known as *Spices of 1924*. The show was never produced, it is claimed, and the plaintiff declares that under the same rights he was entitled to the "next first-class production that a musical comedy manager might produce."

The complaint continues to say that since that date the defendant did have a "first-class musical production produced," but that another publisher got the music. Marks estimates the damages at \$25,000.

Albert Von Tilzer and Neville Flesson, popular songwriters and musical comedy composers, have written a musical called *Some Girl*, which will be produced late in the fall by Mrs. Henry B. Harris. Frances Nordstrom wrote the book. Von Tilzer and Flesson wrote the songs for *The Gingham Girl*.

Saul Bernie and Con Conrad have written for Shapiro-Bernstein a tribute to one of America's greatest institutions, the hot dog. The song will be exploited under the title of *Pretty Puppy*.

Dr. Edward Kilenyi, director of the orchestra at B. S. Moss' Colony Theater, N. Y., is writing a book to be titled *How To Score Motion Pictures*.

The volume is expected to be a boon to leaders in the smaller picture theaters throughout the country.

Jack Mills, Inc., will continue to concentrate on its novelty number, *Everything Is Hotsy Totsy Now*, which will also be exploited in England as quick as Lawrence Wright succeeds in getting the gag around the country. *Stolen Kisses* is another fast-moving song in the Mills catalog, the number being somewhat of a dark horse that persisted in coming to the front most unexpectedly.

Al Mouquin's arrangement of *Cuckoo* is taking on rapidly with the "hot" orchestras, while many nut-comedy acts are singing it in place of the usual special material. The Win. F. Rietz Publishing Company is devoting most of its time to plugging this number.

Harms, Inc., struck a clever idea when it decided to give away free instruction sheets, fully illustrated, on how to do the Charleston dance. The sheets go with every copy of its song, *Charleston*, credited with being the original Charleston tune, as introduced some time ago in the colored musical show, *Runnin' Wild*.



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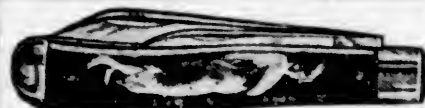
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World at Home Shows

McKeesport, Pa., Aug. 5.—The World at Home Shows' engagement here this week is for benefit of the Tulsa Club, an organization of ex-service men, and altho the lot is about two miles from the business center of the city, extra streetcars each evening have brought thousands of visitors and have given the "objectionists" here something to think about. This is a new lot, found by Irving J. Polack. It was a long haul here and two rides and one show missed a Monday-night opening.

Somerset closed big—Saturday night was excellent. The lot was softened by rains of the week, but Superintendent "Speed" Baldwin had the big wagons out with but little delay.

Among the visitors this week have been Robert Kline, general agent of the Nat'l Shows; Jess Robertson, former circus executive, now owner of a bill-posting plant here; Cecil E. Vogel and wife, both former World at Home Bill-posters; Sam Rejehbloom, of Pittsburgh; Col. Maurice B. Lagg (who started the writer in the carnival business with his Knickerbocker Shows; Jack Sheridan, secretary of the Frank McIntyre Circus and a former Polack employee, and Mr. and Mrs. Karl Hess, sister and brother-in-law of Mr. Polack. Mr. Polack, Mrs. James Herrin, Joe Gillingan and the writer visited to 101 Ranch Wild West at Greensburg last Friday, enjoying visits with Jimmy Herron, "Doc" Oyler and other friends. Billy Klein visited friends in Pittsburgh Sunday, spending a few hours on the Reiss Shows' midway with Bobby Kline and General Manager J. F. Murphy. Mr. and Mrs. John S. Holland formerly lived here, Mr. Holland being manager of a theater, and they are spending the week with friends. Joe Ward has returned and is again selling canary birds and cages. Mr. Ward has the sympathy of the entire personnel in the death of his sister, Mrs. Cheney, in a Philadelphia hospital. Mrs. M. C. Wheeler, daughter of Mr. and Mrs. L. H. Hardin, joined this week with her daughter, Rachael, and baby son, Larkin. They came from the K. G. Barkoot Shows. Mrs. Wheeler has taken a ticket box on Webb's World Wonder Show and Rachael is helping her Aunt Mary and Uncle Johnny sell pictures, etc., inside the big top. Mr. and Mrs. Bill Forney are "at home" this week and entertaining friends each evening.

CARLETON COLLINS
(Director of Publicity).

John T. Wortham Shows

Iron River, Mich., Aug. 4.—The John T. Wortham Shows' engagement in Bessemer, Mich., was under the auspices of the Elks, and 38 members of the shows joined and were initiated. Included in that number was Agent Bert Gordon, who jumped back 150 miles for that purpose. Bert was met at the train by a welcoming committee and band, who escorted him to a waiting room, where he was divested of his clothes and dressed in female apparel. He and other novitates, some with faces blacked or otherwise clownishly painted, were escorted thru the streets, where throngs of citizens cheered in encouragement of the "fate that awaited them". After a wild ride on the patient burros they were handcuffed and chained to lampposts and hundreds availed themselves of a close-up inspection. Upon roll call two failed to answer, and when located in the hotel they were dragged from their beds, roped and tied behind automobiles and forced to race up and down the streets. All day long one or another novitate was forced to take the first outdoor degree. At 12 o'clock, midnight, all gathered at the Elks' home, where the solemn ritual of initiation was given and the boys made good Elks. Following is a list of 'em: For Bessemer Lodge No. 1354—W. J. Jeffery, Joseph J. Horn, Ray W. Smith, E.

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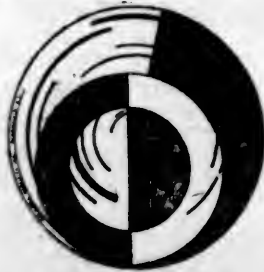
Each of the above Walk-Thru Exhibitions contains 24 viewing boxes, 24 great views on colored glass, many enlarged photos for flash, signs, etc., and one large 6x10-ft. canvas banner in oil colors, also one 6x4-ft. light banner on heavy oil cloth for doorway, together with cards, lecture, and all ready to set up. Anyone can operate these great educational attractions. Either show may be framed on only a 10-ft. front and 25-ft. depth. Don't need a tent. Just use a fly 12 ft. by 25 ft. The fair season is here—don't delay. Weight of exhibition complete only 50 lbs. Smallest county fair should gross you \$200.00 per week. Did \$1,241 with similar exhibition at one big Ohio fair last summer. Wire or mail \$25, state clearly which exhibition you want and it will go out same day, remainder collect. Opportunity knocks but once. Pick your show, take advantage of this special offer and order now.

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The show arrived Sunday afternoon and had the pleasure (?) of unloading in the rain. An incident occurred Monday morning. Glenn Jones' automobile broke loose, started bucking and headed down hill and into the river before anyone could stop it. The boys got a long rope and rowed out to the machine, put a halfhitch around it and all hands pulled it ashore.

SMITH TURNER
Publicity Engineer).

Donald McGregor Shows

The Donald McGregor Shows experienced rain the first half of their engagement at El Reno, Ok., not opening until Wednesday night, but business as a whole was satisfactory. The show has three more still dates, then starts its line of fairs, the first three being at Frederick, Hollis and Altus. From this State the show goes into Arkansas. Following is a roster of the organization: Staff—Donald McGregor, manager and secretary; Mrs. D. M. McGregor, treasurer; Johnny Moore, general agent; J. C. Shannon, special agent; Tom Blanton, lot superintendent; Frank Williamson, trainmaster; "Kilowatt" Mathews, electrician, and Frank Ward, boss canvasser. The paid attractions and managers—Merry-go-round, "Whitey" Knox; Eli wheel, Jim Dehart; merry mixup, Harry Knox; baby swing, Mrs. Perry; Pit Show, Jack Berge; Fat Folks Show, Frank Williamson; Hawaiian Show, Bill Pearson; Minstrel Show, Bill Robinson; Flinders Field, "Soldier" Winner; Athletic Show, Jack Ferguson, with Pat O'Malley, Jimmie O'Dare, "Wild Oats" and Gus Roach; Fun House, Jim Perry. Among concessionaires—Mrs. Moore, cookhouse; Mildred Barnes, grab and juice; Mrs. Roberts, popcorn; Bill Roberts, candy floss; Hank King, snow cone; Mal Marcus, 2; Al Johnson, 7; Mrs. Johnson, 1; John Lupko, 1 (novelties); "Dad" Herring, 1; Mrs. McGregor, 3; Gus Davis, 1; "Dutch" Baker, 2; "Waco Red", 1, and Donald McGregor, 2. J. C. SHANNON (for the Show).

Gold Medal Shows

The stand of the Gold Medal Shows at Columbus, Neb., did not come up to expectations in the way of business, but the next spot, York, Neb., proved very satisfactory during the week ending August 1. On Thursday the show, for the second time this season, dated the Robbins Bros. Circus. Courtesies were exchanged. The circus gave two matinees and a night show and the carnival did excellent business that day, there being a steady stream of visitors to town from early morning until late afternoon.

Manager H. E. Billick returned Tuesday, at York, from Rockford, Ill., where he had been hurriedly summoned on account of serious illness of his mother. C. A. McClanahan has been putting finishing touches to his platform water show. Eddie Strassberg recently purchased a new wagon for his cookhouse and last week bought a saddle horse. H. E. Billick's feature attraction, the Dixie Minstrels, has been going over big. "Gully Gully Mike" recently opened up his Arabian Nights show, featuring "Princess Rosa". Included in the performance is Mike's 15 minutes of clever sleight-of-hand tricks. A new banner has arrived for the Collins show, greatly adding to the appearance of the midway. WILLIAM ZEIDLER (for the Show).



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Jennings Venders, Serials 20 to 30,000, \$70.00. Lots 5 or more, \$67.50. Serials 35,000, \$81.50. Ten or more, \$80.00. Nickel Bells, \$35.00. Lots of 5, \$50.00. Quarter Bells, \$85.00. Lots of 5, \$80.00.

Mills O. K. Venders, 108,000 to 110,000, \$70.00; five at \$67.50. Serials 80,000-95,000, \$65.00. Mills 5c Bells, \$35.00; lots of 5, \$50.00. Quarters, \$80.00.

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Miller Bros.' Shows

After a week of good business at Gloucester, Mass., Miller Bros.' Shows played Salem for the Elks' Charity Fund Drive, located on the city playgrounds, the first time this location had been granted to any show, a special permit having been passed by the city council to the Elks. The advance ticket sale was very heavy by the promotion committee, under direction of the show's new promoter, Harry Belmar, who also arranged for a special parade on Monday night with 65 special automobiles in Elk colors, headed by the show band.

At Gloucester the shows played under the auspices of the Moose Building Fund. On Saturday night so many people visited the grounds that a special detail of police was required to handle the traffic. The Moose committee, in conjunction with the shows' general agent, Clay Greene, left nothing undone to please the throngs that attended the shows. Bill Lewis, with the Athletic Show, did wonderful business, charging 50 cents admission and turned hundreds away, the top not being large enough to accommodate the people. About 50 contestants were locally obtained for the amateur diving contest and Mr. Miller presented the winners with beautiful loving cups. Clay Greene was compelled to handle the automobile and ring contests, owing to two of the show's special agents being out of the running. Mr. Burton being sick in Salem. All of which is according to an executive of the above shows.

Orange Bros.' Circus

The Orange Bros.' Circus encountered a rainy week in Minnesota informs J. W. Bonhomme with the show. Five parades were made in a downpour of rain, but business was exceptionally good. "Doc" E. W. Swing, of high-pitch fame, joined recently, having the advertising banners and entertaining the visitors. Three lions were born August 3, there now being 12 with the outfit. Candy Butcher Downs, late of the Gollmar Bros.' Circus, has joined. Richard Ybarra has enlarged his band to 15 pieces and recently received a fine auto to his wife in the cookhouse. Capt. Wayland Stokes recently presented a fine auto to his wife as a birthday gift. Cupid the pony with the human brain, worked by Billy Bryant, is going over big. At Lanesboro, Minn., a big platform dance was given on the circus grounds and some of the circus folks participated. Manager William Newton, Jr., had many visitors the past week. Henry Newton, brother of the veteran, Lucky Bill Newton, recently brought a host of friends and schoolmates of William, Jr., to the show. The Orange show will turn southward and remain out until Christmas.

Accidents to Vaude. Artistes Necessitate "Time Out"

(Continued from page 16)
ber of Barney Rapp's Victor Orchestra, while playing a vaudeville engagement at Polk's Palace Theater here the past week, fell down a flight of stairs in the theater shortly before he was to report for his act and broke his leg. He was removed to Bridgeport Hospital, where he is reported to be resting comfortably. A peculiar coincidence is that the week before Fay Mason, of the team of Mason and Cole, while playing the same house, and also just before time for her act, was stricken with potomac poisoning, which necessitated the act missing a number of days.

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HARRY E. CRANDELL, 5111 Cooper Ave., Detroit, Michigan.

Old Variety Days

By WILL H. LOCKE

Hi Tom Long's contribution, *Looking Back*, opens the Gates of Memory to a few years prior to the period he refers to. I well remember those San Antonio houses, the Fashion, the Washington, the Bella Union—and even the Grey Mule, the latter house being occupied by colored performers generally. That was about 1888. There were some good people in those days—Chas. K. Knight, Adolph Gonzales, Danny Creelan, Wiley Hamilton, the Diamond Sisters and many others.

My early boyhood was spent in those old theaters and among those wonderful people, many of whom were the Salt of the Earth. My cousin, Kitty Whitland, was one of the best-known variety performers of her day—a headliner in the best of them from Hanlon's in Chicago to Tony Pastor's in New York. As a little boy I traveled with her at times and thus absorbed the atmosphere of those old theaters. Kitty Whitland and Sadie Hasson joined hands and the sister team of Whitland and Hasson was featured everywhere. Afterward Sadie Hasson was starred by Joe J. Dowling in a big road production of his famous melodrama, *Nobody's Claim*. Her daughter, Lottie, and I were kids together—I often wonder what became of the dear little girl!

For several years Kitty Whitland was a favorite in the stocks of those old houses down in Texas. There was L. M. Bell's at Austin, Chas. Nelmeyer's at Dallas and Geo. Holland's "My Theater" at Fort Worth. Those friends of my boyhood were fine people. There was C. C. Mathews, all-round circus performer and acrobat—and no finer, cleaner man ever wore spangles. The Jerome Brothers—Tommy and Wally—Tommy was afterward known as Tom Fay. It was he who taught me clog dancing, splits, nips, flip-flaps, etc. There were Zamora and Johnson, aerialists from Orris Bros. down in Mexico. Juan Zamora taught me a single trapeze act. There was Shang Griffith, comedian; Horace Wambold, banjoist; Hank Robinson, song-and-dance man; Jenny Morton, serio comic; Helen Jewel, dancer; Lottie Archer and Johnny Pierce, dancers—these people and my cousin taught me jig, reel, walk-around and other dancing and much that has helped me thru life's struggles.

There were Sammy Parker and his sister, The LaVarnies, Joe Mendel and Bertha Trent with their concertina and wooden shoes, John Burns and many others. Kitty Whitland is sleeping in God's little acre at Colorado City, Tex.

Tom Fay made his final exit at Kansas City a few years ago. Where are the others? Some of them must still be with us. Altho with whitening hair and tottering limbs they are still big, wonderful people at heart!

The Late Comer White Was Employee in Good Standing

(Continued from page 9)

fell to his death from a window of his apartment a week ago, was an employee in good standing at the time of the accident, according to Howard Waugh, who today assumed management of Universal's new acquisition, the Alhambra Theater, here. Mr. Waugh, who was manager of the Howard at Atlanta at the time of White's death, informed *The Billboard* that the account of the accident in a trade paper (not *The Billboard*) erroneously created the impression that White had been discharged just prior to his death, lending color to the suicide theory. Waugh eulogizes the deceased as an efficient publicity man, whose loss was painfully felt by his associates. The same account also stated that Manager Waugh had also been dismissed that day. Correspondence in Mr. Waugh's possession shows that on the contrary the Paramount offices, operators of the house, very regretfully accepted his resignation to become manager of the big Milwaukee theater.

New M. P. O. Wage Scale Effective Sept. 1 in Denver

Denver, Col., Aug. 8.—The Denver Moving Picture Machine Operators' Union has filed notice of a new wage scale, effective September 1, with the State Industrial Commission. The new scale fixes in detail working conditions in the various classes of theaters in Denver. The working day is fixed at six and one-half hours and the week at six days.

The weekly wage runs from \$63.70 for vaudeville and larger motion picture houses to \$32.50 in movie houses charging an admission of 15 cents or less, time and a half being demanded for overtime.

"The Cat and the Canary" To End Engagement Aug. 15

Chicago, Aug. 6.—*The Cat and the Canary* will end its engagement at the Central Theater August 15. The play has done a remarkable business for six weeks. The evening of August 16 will witness the Chicago premiere of *Why Men Leave Home*.

Plans for Garrick Theater, Milwaukee, Not Made Yet

Milwaukee, Wis., Aug. 8.—F. C. Gross today informed *The Billboard* that despite conflicting rumors regarding the future of the Garrick Theater no plans for the coming season have been made. The Garrick holds the distinction of being the only local theater to keep a show for more than two consecutive weeks, having exceeded that period by 12 weeks when *Abie's Irish Rose* played here. Several propositions have been made Mr. Gross since the expiration of the lease held by Eric Karle. He has decided not to definitely fix the future policy until these have been carefully considered.

Rochester Theater Man Wants Partnership Dissolved

Rochester, N. Y., Aug. 8.—Alleging that he has been "frozen out" in the management of the Plymouth Theater, motion picture house, and that his partners are conducting the place "imprudently and negligently," Harry Tishcoff has brought suit for the dissolution of his partnership with Isadore Rubin and Morris Bachmuth of this city. Tishcoff asks for an accounting from February 27, when the three leased the theater from Bernard Lipsop.

Fete To Mark Opening Of New Uptown Theater

Chicago, Aug. 6.—A week of celebration in the neighborhood of Broadway and Lawrence avenue will mark the opening of the new Balaban & Katz Uptown Theater which will open its doors August 17. The celebration will take the form of street pageantry and carnival features with profuse outdoor decorations. About \$75,000 has been raised by business men for the celebration.

New Utah Theater Opens

Salt Lake City, Utah, Aug. 6.—The Orpheum Theater opened last Saturday as a motion picture palace. This theater, one of the most beautiful in Salt Lake City, is now operated under direction of Ackerman & Harris. Edwin L. Morris, of San Francisco, is manager. The policy will be first and second-run pictures, changing four times a week.

To Stage Pageant in South

New Orleans, Aug. 8.—Pascagoula, Miss., a neighboring suburb, will stage a pageant of Industry and Progress at the Athenaeum this city, September 15. Twenty-five firms will display the products of their plants. Citizens of several Gulf Coast cities have subscribed funds to defray the expenses. The exhibit will be under supervision of Harry Fitzpatrick.

Actor Taking Masonic Degrees

New Orleans, Aug. 8.—Billy House, popular comedian, playing in musical comedy at the Palace Theater, is taking the consistory-degree in this city at the request of his Masonic lodge in Oklahoma. It is said that Mr. House will make application to the Shrine in New Orleans when he has completed his degrees.



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LOS ANGELES WILL J. FARLEY

Los Angeles, Aug. 4.—With the summer season winding its way to the end business still keeps up fairly well in all branches of the amusement business. Greater Movie Week was ushered in August 1 with a monster parade thru the downtown streets.

Mrs. J. L. Karnes left Los Angeles July 27 to take up her duties again on the Wortham Shows assisting her husband.

Mrs. George Hines is busy these days in Venice, assisting in putting over a bond issue for the building of an auditorium, which will enable a better presentation of all theatricals in this city.

Sheldon Barrett, who owns and operates Lincoln Park Amusement Company, will open his new riding device termed the Fox Chase early in September. Business at his park has been good the entire summer.

Riza Royce, who has scored heavily on Broadway in the last few years, has given up the stage for screen work and signed a contract with the B. F. Schulberg productions.

Louis Lee, who has been successful in the amusements of Redondo Beach, has taken over the management of the Spikes Bros.' Pods-o'-Pepper Orchestra.

The secretary of the Pacific Coast Showmen's Association was instructed at the last meeting to extend to all members of the Ringling-Barnum Shows an invitation to make the quarters of the club theirs during their stay here in September.

Lee Teller has located for the balance of the season on the Foley & Burk Shows.

Doc Slocum, oldest of the modern magicians, is convalescent at his hotel here after an illness of several weeks.

Harry Woods, who has been recovering from his injuries sustained while making a picture, will leave the Angelus Hospital shortly to resume his work at the studio.

Harry C. Robinson is spending a few weeks in Honolulu.

William S. Hart announces the engagement of Wallace Kerrigan as production manager for his first picture, *Tumbleweeds*, for United Artists.

Charles F. Curran writes that he has a new production called the Washaw Indian Medicine Company, playing Nebraska, and is going over nicely.

Rolling Home is the attraction destined to open the new Majestic Theater under the management of Michael Corper. Edward Everette Horton will carry the lead, with Ruth Rennie his leading lady.

Harry Earles (midgag), who is appearing in the picture *The Unholy Three*, now playing Los Angeles, is the talk of the city, especially among the showmen who know him best. Not one has missed seeing the picture and all agree that he is the best part of the cast.

Dorothy Phillips will not appear on the legitimate stage in New York as was first announced. The emotional actress has declined the offer of Wm. A. Brady. Miss Phillips will remain in Hollywood, where she recently purchased a mansion.

The loss of William H. Donaldson is keenly felt by all showmen, who feel they have lost one who was a brother and a champion. Thru life his first thought was of the betterment of the show business.

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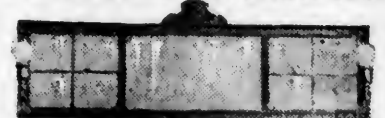
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- 100 Jazz Kazens, 1,000 for \$27.50..... 3.25
- 100 Ass't. Large Squawking Balloons..... 2.50
- 100 Paper Hats, Ass't. Designs and Colors, No. 1, \$2.50; No. 2, \$3.75; No. 6 for... 7.50
- 100 Wood Ratchet Crickets (strong)..... 3.50
- 100 Trick Shakers, decorated sticks..... 3.25
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- 100 Wooden Pipe Whistles (painted)..... 3.75
- 150 Novelty Cricket Fans (designed) for... 4.50
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COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them:

ALLEN, EDWARD M., Owner Allen Entertainment Enterprises. Complainants: Guy M. Hauff, Chet Umbpley, Geo. Keystone and Tony Moreno, of Varieties of 1926, tabloid show.

KIRKWOOD AND KIRKWOOD, Performers. Complainant, Verner Hicks, Manager Valley Theater, Spring Valley, Ill.

Hagenbeck-Wallace Circus

Has Late Arrival at Quincy, Ill.—Showfolk Entertained by the Nemos

The Hagenbeck-Wallace Circus, due at Quincy, Ill., from Springfield 7 a.m. Sunday, August 2, did not arrive until 12:30 noon on account of horses getting down in the cars, inform Mr. and Mrs. Carl Nemo, of that city, former trouper. They went to the cars in their auto and took William Wells, equestrian director, and wife, and Mr. and Mrs. Fred DeMars to their home for dinner. The afternoon show started at 5:20 p.m. and the evening performance 8:30. Most of the showfolk ate supper with their makeups on, especially the clowns. Following the evening show Mr. and Mrs. Wells, Mr. and Mrs. DeMars and Julian Rogers, prima donna, were taken to the home of the Nemos for a midnight spread. The Nemos' last year on the road was with the John Robinson Circus in 1914. Since then they have been operating a grocery and meat market at Quincy and doing fine. They report that the H.-W. Show is a clean and fast-moving organization.

Among New York Office Callers

New York, Aug. 8.—Among callers at the New York offices of The Billboard the past week were Harry Armstrong, W. P. O'Grate, Richard Pitrot, W. M. Hale, A. Solomon, Chas. E. Hudspeth, A. Rubin, Oliver W. Holtan, Con Colicaro, E. S. Uzzell, Felix Blei, C. L. Wade, Prof. Wm. Bartel, Hubbard Nye, All Pasha, Ben Williams, Leo Reisman, Jack Weinberg, Chas. Collins, Arthur W. Hill, Buddy Ryan, Keno, Wm. C. Fleming, Sascha, DePhil and DePhil, Morris Miller, Wm. Bremmerman, Bert Perkins, Dave Rose, J. E. (Josh) Pool, Hamda Ben, Frank Bacon, Emil Gelb and Tom Singleton.

Will Benefit Circuses

La Crosse, Wis., Aug. 8.—Looking forward to the time when the city will want a site for an auditorium, community center, circus grounds and for other purposes, the common council this week voted to obtain an option on the remaining 29 acres in the swamp between the causeway and the railroad tracks which skirt the shore of Black River. The tract desired includes all the swamp land lying west of the causeway. It appears as if the deal will go thru. La Crosse surely needs a circus lot.

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Fireworks Important

Part of Eastern Fairs

Boston, Aug. 8.—Fireworks are getting to play an important part in fairs throughout New England and the East, in the opinion of Henry L. Rapp, of the American Fireworks Company of this city, who has just returned from a business trip. This firm will supply the pyrotechnic displays at Brockton (Mass.) Fair for the fourth successive year as well as at the State Fair, Rutland, Vt.; State Fair, Syracuse, N. Y.; Onondaga County Fair, Rome, N. Y.; Batavia Fair, Batavia, N. Y.; Warren County Fair, Warren, Pa.; State Fair, Wheeling, W. Va.; Reading Fair, Reading, Pa.; State Fair, Raleigh, N. C., as well as at about a dozen other fairs in the States mentioned. Upon the occasion of the opening of the permanent lighting of Niagara Falls at night, which took place during June, this company also had a large display.

Francis Adding Cars

Thad W. Rodecker, general representative of the John Francis Shows, wired from St. Louis that he had been advised by Manager Francis that the latter would add five cars to his show train August 17 to accommodate additional attractions for the 18 fairs booked by Mr. Rodecker, at which the Francis Shows are scheduled to have 18 shows and 8 rides. In Mr. Rodecker's communication he commented impressively on the advancement of Mr. Francis in the show business. In 1919, he stated, "when I was general agent for the Tom W. Allen Shows, he was there with a photo gallery, a seaplane and a pit show, and today I regard him as one of the most successful and progressive of owners and managers."

New Plays

(Continued from page 10)

appear to be quite competent, and there is no doubt that many of them, if distributed in smaller numbers among more experienced actors, would by influence and example be able to show up to much better advantage. But in such a mass of tyros none has a fair chance, because they handicap rather than help each other.

Most of the players can elocute, each in his or her own particular way, but few can portray a character so as to make it seem real. Still fewer appear as though they really understand or feel the meaning of their parts. For instance, in the closing scene of the second act, where Francis, having risen to a state of spirituality, addresses the assemblage in the square in a manner that should strike awe in the hearts and faces of the listeners, not one of the crowd appears to be a bit impressed. It is as though Francis had hurled his inspired words at a group of marble statues.

Even the elocution is for the most part inadequate and ineffective. In such a small auditorium the actors should have no trouble making themselves clearly heard, yet it is hard to understand more than half of the dialog. The fault is due to poor articulation and improper application of elementary sounds. Inflections and time of movement in speech are badly calculated and the different tonal qualities of voice called for by varying moods are either poorly sustained or absent altogether. Nearly every member of the cast needs to practice analyzing words, i. e., dividing them into their elementary sounds and articulating them with the proper organs. A case in point is that of Anna Lubou, who plays the part of the gypsy girl, Miss Lubou—and, by the way, she acts more like an Umbrian Aloma or Tondeleyo than a gypsy—has a voice that is seductive and generally pleasing, but she uses it in such a way that most of the time it is impossible to make out a word she says.

The performance of Jerome Lawler, as Francis, is on the whole a very fine piece of work. It is not an inspired portrayal by any means, although it improves steadily as the play goes along and reaches a pretty high degree of excellence in the final scenes. But there are some rough spots along the route; spots where Lawler is too patently acting a part, or where



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he runs words together and frustrates the poetic effect of his lines. There is good material in this actor, however. He has a fine voice for Shakespeare and it should find opportunities in other fields as well.

Elsie Herndon Kearns, as Lady Clare, who exercises a good influence upon Francis, is the only feminine member of the cast who really seems to be under the skin of her part, and her judiciously reserved performance is particularly commendable. So is that of Le Roi Opert, the loyal hunchback worshiper of the saint. Isobel Merson, as the mother of Francis, is good in some scenes and seems to be off the job in others. For instance, when her son returns after an absence of two years, she shows no emotion whatever when they meet. Instead of being overcome with feeling, or at least affected in some degree, as any mother would be in such a case, she appears perfectly composed and does nearly all the talking, with a little eagerness in her voice as though she had seen her boy only the day before. A similar instance of poor shading is furnished by Gustav Stryker, who portrays the father of Francis. Bernadone has renounced his son and when the boy returns after his long absence the father at first mistakes him for a beggar, on whom he heaps abuse. Upon discovering that it is his own son the old man merely resumes his abuse in the same tone of voice instead of employing a slightly different attitude and tone to indicate his discovery and to set off the fact that he is talking to his son, towards whom his ill feelings must surely be of a different nature than they are towards a beggar. Outside of this Stryker gives a capable performance, both as Bernadone and later as the brigand, tho he does not appear as dangerous as Italian brigands are supposed to be.

Charles Warburton is exceptionally good in the part of a hermit, subsequently doubling as a bishop, and Betty Woodruff, in her brief appearance as a tavern maid, shows promising ability.

As for Juniper of the blinking eyes and his bald-pated companions—without meaning to be irreverent—they recall nothing so much as the prancing members of *Le Ballet des Peintres* in the current Earl Carroll Vanities.

The several entrances of the children are badly managed and strike discordant notes, while the mournful ballying of the

marketwomen and some of the other wailing could well be choked.

The trick lighting in the first scene of Act IV is terrific. Every time the light is flashed part of the Hermitage setting can be seen thru one of the doorways. Then when the group makes its exit from the cave scene, instead of leaving by the convenient door on the right, they cross to the left exit, turn to their left on the outside of the cave and walk back across the stage, filing past the right exit one by one. There may be a reason for this circumlocution, but that won't stop many of the audience from wondering what's the use of having a convenient door if it isn't going to be used.

A good job has been done on the costuming of the play, and the outstanding feature of the scenic work is the fact that the fronts of a cathedral, a tavern and two dwellings, in addition to a gate entrance, have been crowded around the small semi-circle that represents the Square of Assisi.

DON CARLE GILLETTE.

What N. Y. Critics Say

"June Days"

(Astor Theater)

- SUN: "Three florid and humorless hours."—Gilbert W. Gabriel.
TELEGRAM: "Seemed to peter out toward the end."—Warren Nolan.
TRIBUNE: "The book may be fairly estimated as insufficient; gifted young singers and dancers did their best."—Percy Hammond.
WORLD: "Seemed scarcely smart enough for local show windows."—Wells Root.
TIMES: "Graceful and diverting."
POST: "Moments of gaiety and amusement."—John Anderson.

"The Little Poor Man"

(Princess Theater)

- SUN: "No very easy summer night's entertainment."—Gilbert W. Gabriel.
TELEGRAM: "Wavered uncertainly between excellence and mediocrity."
EVENING WORLD: "Commends itself as one entitled to a most attractive and respectful hearing."—E. W. Osborn.
POST: "Mr. Lee's sweetish drama turned into lively and stately rigmarole reeled off with the nuances of a steam calliope."—John Anderson.
TRIBUNE: "A weak tho rhetorical biography."—Percy Hammond.
TIMES: "Many passages of great fervor and some of lyric sweetness."

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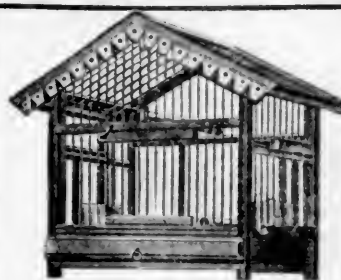
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Mary Mitkus Has Fall

Is in Hospital at Wisconsin Rapids, Wis.

Wisconsin Rapids, Wis., Aug. 6.—Mary Mitkus, of the Mitkus Duo, perch act, with the Sparks Circus, is in a plaster cast at the Riverview Hospital with a fractured back as the result of a fall from the top of the tent during the afternoon performance here July 29. Losing her hold in some inexplicable manner, she plunged 30 feet to the ground, striking on a seat, which is thought to have caused the fracture. Altho her injuries are serious and will require her remaining here for some time, she is in no immediate danger, her physician stated.

To Parade at Lubbock, Tex.

The Tom Atkinson Show, which will play Lubbock, Tex., August 15, has been granted a permit to parade. An ordinance was passed there some time ago prohibiting parades, but B. S. Griffith, general agent, was successful in overcoming it for his show, informs Prince Elmer.

Wheeler Dryden Tells of His Repertoire Experience in the Orient

(Continued from page 32)
of other plays that with barely half an hour's quick run thru the principal scenes of the production the Alaskan drama was presented in wonderful shape. Oh, yes, it was undoubtedly the wonderful training I received thru impersonating so many varied characters with this repertoire company in India, Burma, Straits Settlements, Federated Malay States, China, Japan and the Philippine Islands that gave me the facile grasp of characterization that has stood me in such good stead on the American stage, where the man with the quick brain wins every time!"

Jane Grey Joins "It All Depends"

New York, Aug. 8.—Beatrice Terry, who played the mother role in *It All Depends* in the tryout engagements at Asbury Park, Long Branch, Great Neck and Stamford, is withdrawing from the play and will be replaced by Jane Grey. Miss Grey will give her first performance in New Brunswick today and will open with the company at the Vanderbilt Theater next Monday. Violet Kemble Cooper was originally cast for this part, but was obliged to drop out on account of illness. *It All Depends* is by Kate McLaurin and is being presented by John Cromwell and William A. Brady, Jr.

"White Cargo" Actor Injured

New York, Aug. 8.—Tracy Barrow is appearing at each performance of *White Cargo* at the 39th Street Theater with his arm in a sling as a result of an automobile accident recently while on his way from the theater to visit his wife, who is seriously ill in a hospital. Barrow plays the role of the engineer in the Leon Gordon piece.

Boston "Fall Guy" Opening August 24

New York, Aug. 8.—The special Boston company of *The Fall Guy*, to be headed by Eddie Dowling, will begin its engagement in the Hub City at the Plymouth Theater August 24. Anna Laughlin has been engaged for one of the principal roles.

Dramatic Notes

(Continued from page 33)

"black-face" members of the cast. The two chief characters of the new Sherman piece are colored characters.

Carl Reed has returned to New York from his recent trip to Hollywood and will start casting and final preparations next week for his fall productions.

Jeanne Powers will place *The Third Kiss*, a comedy by Kenneth Andrews and Edward Goldbeck, in rehearsal next week for an early New York showing.

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Hilda Vaughn, who played the Sadie Thompson role in *Rain* last season on tour, is vacationing in Switzerland. She is to return to New York August 16 aboard the S. S. Conte Rosso.

James Waters, who is playing in the Omaha company of *Abie's Irish Rose*, has written a three-act drama, titled *Honor Thy Father*, in which he intends to appear at the end of his run in *Abie*.

Another of the plays bought by Lee Shubert in his recent trip to Europe was *The Right Age To Marry*. He is said to have signed the London leading man, Terence Byron, to appear in the piece on Broadway.

Jack Eugene, who is connected with the offices of Leslie Morosco, artists' representatives, in New York, is on a visit to his home in Rochester, N. Y. While there Eugene will act as best man at the wedding of his brother.

Frederick March and his wife, Ellis Baker, have returned from their honeymoon in Europe. Miss Baker, who is the daughter of Edith Ellis, author of *White Collars*, will appear shortly in *Harvest*, which John Cromwell is about to place in rehearsal.

Galina Kopermack is to have the leading part in an atmospheric drama of the foothills of Mexico, titled *Lova's Call*, which is to go into rehearsal Monday. A new firm, Totten & Simmons, will sponsor the production.

Leslie Austen, who succeeded James Kirkwood in David Belasco's production of *Ladies of the Evening* shortly before the piece closed for the summer, will again appear in the Kirkwood role when the play reopens at the Lyceum Theater, New York, next week.

Eleanor Woodruff, just returned from London, has joined the distinguished group of players in the George Cukor Stock Company at Rochester, N. Y. She is to play the leading role in a new play by Martin Brown, titled *The Dark*, which is to be tested there this week. Others in the cast include Louis Calhern,

Clarence Derwent, Brandon Peters, Ann Andrews and Phyllis Povah.

Laura Hope Crews is due back from London within the next week or so, after having witnessed and approved the play *Hay Fever*, current hit in the English capital, in which she will be seen on Broadway this season under management of the Shuberts.

Fritz Adams, who is well remembered for his delightful work in *Martinique*, *Johannes Kreisler*, *The Fool* and other Broadway productions, is spending the summer in Colorado, but will return to New York early in September to prepare for the coming season.

Mary Borden, author of *Jane, Our Stranger*, which Herman Gantvoort is to put into rehearsal shortly for a Broadway showing, arrived last week in New York on the Olympic to supervise the staging of her play. In private life Miss Borden is the wife of General E. L. Spears of the British Army. Her home is in London, but she is an American by birth. *Jane, Our Stranger*, is a dramatization of her novel of the same name.

Grace Hickey and Louis Tanno, two talented members of the Thimble Theater Guild of Cleveland, O., will be seen with Raymond Hitchcock in *Service for Husband*, opening August 16 at the Cort Theater, Chicago. Tanno and Miss Hickey, who are proteges of Samuel Bradley, director of the Thimble Theater, were engaged by Robert McLaughlin, who tried out the new Hitchcock vehicle in Cleveland this summer.

Clark Robinson will direct the course in scenic design at the new John Murray Anderson-Robert Milton School of the Theater. Lectures in the scenic line also will be given by Kenneth Macgowan, Willy Pogany, Herman Rosse and Robert Bergman. Christopher Morley will address the students of the school on "Why actors and actresses should read poetry," and other lecturers arranged for include Don Marquis and Channing Pollock, each of whom will give a series of six talks.

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The Passionate Prince and *Black Tent*, two new plays to be produced on Broadway this fall by Carl Reed, and author of *Salvage*, listed among the new season's offerings from the Belasco office, has received word from Paris that he has been honored by the French Academy. His collection of short stories, *The Honorable Gentleman*, has just been crowned in its French translation made by Mme. Clemenceau-Jacqueline with the Prix L'Anglais.

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

BODY OF W. H. DONALDSON LAID TO REST

Funeral Services for Founder and Publisher of The Billboard Attended by 200

FLORAL OFFERINGS IN GREAT NUMBER

Remains Interred in Evergreen Cemetery, Newport, Ky.—Flood of Messages of Condolences and Tributes, for Which Mrs. Donaldson and The Billboard Extend Thanks

IN A VERY beautiful spot in Evergreen Cemetery at Newport, Ky., lies the body of W. H. Donaldson, founder and publisher of *The Billboard*, who died at his home in Sarasota, Fla., Saturday noon, August 1. The funeral services, conducted by the Rev. J. N. Ervin, Presbyterian minister, were held Wednesday afternoon, August 5, at the cemetery chapel, attended by approximately 200 mourners. The remains reached Cincinnati the night before and were taken to the home of the father of the deceased, W. M. Donaldson, in Ft. Thomas, Ky. A severe rain and hail storm raged for about an hour immediately previous to the funeral hour—2 o'clock—after which the sun came out in all its glory.

Floral offerings there were in abundance—more than eighty in number—and of very beautiful designs and colors, giving the interior of the chapel the appearance of a flower garden. All of the space around the altar was occupied and it was necessary to place many of the pieces on both sides of the chapel. The body was contained in an exquisite metallic casket, and although he was lighter in weight than he had been up to a short time before his demise the deceased looked to be a man of about 50 years of age instead of 61, which he was. The pallbearers were: Andrew, Lincoln and Archibald Donaldson, Dr. George W. Brown, Charles Longley and Robert Carroll.

The show world was represented at the funeral by Colonel W. E. Franklin, W. C. Fleming, John G. Robinson, Walter F. Driver and J. M. Traber. Mr. Franklin came from Bloomington, Ill.; Mr. Fleming from New York City, Mr. Driver from Chicago and Mr. Traber from Hamilton, O.

No sooner had word of Mr. Donaldson's death begun to circulate than messages of sympathy and tribute started to come to Mrs. Donaldson and *The Billboard* from every nook and corner of the country, and they no doubt will continue to come. For these words of comfort Mrs. Donaldson and *The Billboard* express their heartfelt thanks. Among those from whom condolences were received up to the time of going to press, exclusive of *Billboard* people, were:

Actors' Equity Association, Fred Beckmann and B. S. Gerety, Felix Biel, Harry E. Bonnell, Mr. and Mrs. James Lee Brooks, L. M. Brophy, Fred Buchanan, Keith Buckingham, Louis Chase, J. A. Cochran and Family, E. L. Conroy, Sam Corson, Fred Danner, J. A. Darnaby and Family and Miss Runyan, Sam Dawson, Geo. De Drott, Harry L. Dixon, Jas. E. Donaldson, James Douglas, Eli Bridge Co., Colonel William E. Franklin, Will J. Farley, Great White Way Shows, Rubin Gruber, Sam C. Haller, Wells Hawks, Heart of America Showman's Club (W. J. Allman, president), I. H. Herk, Walter K. Hill, William J. Hillier, R. M. Harvey, H. A. Holden, E. M. Jacobs, William Jerome, Johnny J. Jones, Floyd King, Johnny J. Kline, Lee Bros. Shows, W. M. Madson, Mr. and Mrs. H. G. McVilvie, Frank C. Minster, Harry Morris, D. D. Murphy Shows, National Association of Amusement Parks (A. R. Hodge, secretary), Low D. Nichols, C. M. Nigro, M. Chas. Palazzi, Pen and Pencil Club (James A. Campbell, president), General Pisano, Richard Pitrot, Professional Woman's League (Frances Brooke, corresponding secretary), Nat. Hells Shows, W. H. (Bill) Rice, E. L. Richardson, Mr. and Mrs. John Ringling, Mr. and Mrs. Chas. Ringling, Marion Russell, Ed R. Salter, Showmen's League of America, Harry L. Small, George E. Snyder, Frank P. Spellman, George M. Spence, Walter F. Stanley, Mr. and Mrs. W. I. Swain, Theatrical Mutual Association (David L. Donaldson, grand secretary-treasurer), Harry E. Tudor, John W. Vogel, Leon W. Washburn, Billy Watson, Mr. and Mrs. Guy Weadick, Mayor George H. Webster, Gordon and Eva Whyte, Dr. Walter L. Wilson.

TRIBUTES

Tributes and notes of regret as taken from letters and telegrams of sympathy follow:

Mrs. Donaldson has lost her best friend, so have I.—BILLY WATSON.

OUT TO SEA

By Doc Waddell

MY vision sweeps the mighty rim of earth's ceaseless sea. A landmark has sunken and its valiant sentinel and possessor—W. H. DONALDSON—my friend and yours—friend, battler and protector of all in showfolk realm—has rowed away and "crossed the bar". Pure gold he was, and now, in a universal memory that girdles earth and encompasses humanity's all, he's spiritually "A Knight Errant on the God Field of the Cloth of Love."

Of this great, good man, brother, friend, "not one" can say aught. Marble shaft may rise to mark his resting clay. Bronze bust may grace pedestal of truth to mutely tell the story of his wonderful, unsung life. Friends may pen and speak the hidden glories of his busy activities and deeds—but, after all is said and done, the real monument to his fame, action, and untarnished name will stand and live "on and on"—his pride, the revealer and guarding cherubim of professional hosts—*The Billboard*—his treasured, loved and loving "Billyboy".

Ready "to go", he laid his armor down and broke anchor bravely for the night that beckoned on. And so "just away", across eternity a wide sea he basks in the dawn of the MAKER OF ALL. Yea, W. H. DONALDSON lived above the false, and by example lifted millions from the meshes of erroneous belief. He led out of darkness into light—he believed.

LOVE TO BE THE MEDICINE OF LIFE!

We were shocked and profoundly grieved to learn of the death of our good friend.—ACTORS' EQUITY ASSOCIATION.

We were shocked and grieved.—ELI BRIDGE COMPANY.

Awful shock. Loss to amusement world greatest in its history. He did great service in bringing all outdoor amusements up to high standard of today. Was my good friend over 40 years. Peace be to him.—ED. R. SALTER.

Great shock to us and to all our show family.—FRED BECKMANN AND B. S. GERETY.

The people of the show world have lost a "sweet pal and good friend". He was one of God's greatest personalities and never failed to reflect his Maker. *The Billboard* will always be a monument to his memory. The big top and theater will mourn and miss him.—WILLIAM JEROME.

I was stunned and shocked. I have always considered that Mr. Donaldson was the best friend I ever had in the amusement business. He and I might have disagreed, but our personal friendship was greatly appreciated by the writer, and his passing was felt as tho it was one of my own immediate family. He had a sweet, kind and lovely character, and a vale of secrecy covered many benefactions that never have been heard of. We all have to go, but it was a shame that a man of the type of Mr. Donaldson, who was accomplishing so much good individually and privately, year in and year out, had to leave at this time. The world is much better for his having lived.—FRANK P. SPELLMAN.

Mrs. Ringling and I were greatly shocked.—JOHN RINGLING.

With deep regret and sincere sorrow we of the Professional Woman's League learned of his passing.—FRANCES BROOKE, Corresponding Secretary.

Words are inadequate in expressing my surprise and regrets. The entire show world will mourn, as it has lost its most loyal and staunch friend and counselor.—SAM C. HALLER.

Deeply grieved and shocked. Only the passing of one of this family could exceed our feeling of loss.—J. A. COBURN AND FAMILY.

Words cannot express my feelings at the sad news of my dear friend. He was my pal. There will never be another "Bill" Donaldson.—JOHN W. VOGEL.

I was shocked, as I was not aware of his illness. It must be gratifying to Mrs. Donaldson and the members of *The Billboard* staff that in his later years his efforts were centered upon cleaning up traveling shows and bringing the circus of today to the high plane it enjoys. The showmen of America have lost their best friend.—FRED BUCHANAN.

W. H. Donaldson was a good friend to us all.—MR. AND MRS. JAMES LEE BROOKS.

The untimely death of my friend causes me sincere grief, as well as the multitude of mourners in the show world and elsewhere, all of whom have sustained an irreparable loss.—FELIX BLEIL.

I never had such a shock in my life. No one knows more than I do what a wonderful man he was, what a true friend and what a great chief he was to all those who had worked under him. His charities were boundless. I knew of many—but not all. He was the BIG personality of the outdoor show world, even tho a few failed to recognize it—but he was. Lovably and kind, quick and alert, always the dignified and modest gentleman, with an inspired spirit of forgiveness even to his worst enemies, "W. H." will be revered for all time to come by the thousands of showfolks who were his friends. He was a gigantic factor for the good of the amusement profession, and *The Billboard*, which he created, fondled and reared to sturdy manhood, was, next to his dear wife and daughter, the love of his life. Truly a great American has passed away, but his memory will always be cherished by those who knew him.—WILLIAM J. HILLIAR.

I bow my head in sorrow for the loss of my dear old friend. The highest pinnacle of heaven be his.—JAMES DOUGLAS.

I was deeply grieved, as well as greatly surprised. In his demise showfolks have parted company with a GOOD friend. His exit from this life cannot be else but a severe loss to the show world in general and a still more serious one to *The Billboard* family in particular. While I differed with some of Mr. Donaldson's editorial policies, I admired and respected and liked him greatly as a man. He was REAL and REGULAR all the way thru, and the show world especially is decidedly better off for his having lived. If all the good deeds that he did were chronicled in detail what a volume it would make.—HARRY E. BONNELL.

The passing of W. H. Donaldson is not so much of a loss to *The Billboard* as it is to the show world in general. W. H. knew what the showman should do better than the showman himself. The present prosperity of at least one particular branch of the outdoor show business is due to the far-sighted advice Mr. Donaldson gave to showmen, and the policies that he outlined.—HAROLD BUSHEA.

The entire show world has lost the best friend it ever had.—RUBIN GRUBERG.

All the profession loses a very fine and great man.—RICHARD PITROT.

It was with deep regret that I read of his passing.—DAVID L. DONALDSON, Grand Secretary-Treasurer, Theatrical Mutual Association.

The entire show world has lost one whose life and career had been devoted earnestly to it.—JOHNNY J. KLINE.

Mr. Donaldson's passing has—in all truth—left a void in the world of showdom that can be compared only with that of a dominant character in a nation's affairs—in that his creation of *The Billboard*, in its versatile character, asserted that we, all "showfolk", are in a sense apart from all other professions, trades and callings.

It was my good fortune to have opportunities for studying both the personal side of his character and that expressed in *The Billboard's* fearless policy and business methods. I shall look back on

those opportunities with a real sense of pleasure.

My most sincere hopes and wishes are for the maintenance of the "Bill Donaldson" standard of, to us showfolk, the most important of all periodical publications.—HARRY E. TUDOR.

While not personally acquainted with Mr. Donaldson I appreciated his public-spirited work as evidenced in support given by himself and *The Billboard* to our civic enterprises in Calgary.—GEORGE H. WEBSTER, Mayor of Calgary, Alta.

We mourn the loss of a personal friend. The entire profession will realize it has lost the great builder of clean, upright business methods, the standard of *The Billboard* with regard to amusement.—MR. AND MRS. W. I. SWAIN.

The sorrow we feel in our loss emphasizes his popular leadership, which all outdoor showmen have recognized for years.—J. A. DARNABY.

Just learned that my old friend and counselor had made the last stand. He was one of my very dearest friends.—W. H. (BILL) RICE.

He was the showman's friend at all times and stood for the advancement of all that was worth while in the show world. As our champion and leader we shall miss him.—W. J. ALLMAN, President, Heart of America Showman's Club.

The show world loses a great and good friend and show journalism a genius.—WELLS HAWKS.

Have just read of the untimely death of Mr. W. H. Donaldson, to whom all showmen owe the success of the outdoor show world.—C. M. NIGRO, HARRY L. SMALL, H. H. HOLDEN, GEORGE E. SNYDER.

The man who gave more than half of his years of maturity to building *The Billboard* has left a monument to his good works in the publication that has been the way to fortune for thousands of men and firms. His editorial policy has never wrecked a purpose that was fostered in honesty, but he has ever been the enemy to the unworthy ones who thought they could in show business find an easy road. Print beside his the picture of the brilliant woman who has been both wife and silent partner in storm and calm, for she will be the one to carry on his work with credit to his memory in printed word and upright dealings. In future years the printing presses that have told the story of his progress to success will clatter a weekly requiem for the man who set them in motion.—WALTER K. HILL.

Great shock to us. The entire show world has lost a staunch friend.—MR. AND MRS. GUY WEADICK.

We were greatly shocked. The show world has lost a friend whose place will be hard to fill.—L. M. BROPHY.

Just heard of passing of Mr. Donaldson. Hope that *The Billboard* will continue as a monument to his ideals.—WALTER F. STANLEY.

Was shocked.—E. L. RICHARDSON.

Amusement managers lose a great benefactor and every man or woman in the profession a sincere friend. He was my warm personal friend of many years' standing.—JOHNNY J. JONES.

As one of the prime movers in the organization of outdoor showmen into a healthful co-operating body he did much for the betterment of the amusement park business and park men will never cease to be grateful for his generous assistance and kindly co-operation at all times. The show world has indeed lost a staunch friend who will be mourned by thousands for some time to come.—NATIONAL ASSOCIATION OF AMUSEMENT PARKS, A. R. Hodge, Secretary.

A great loss to those who were immediately connected with him and the theatrical profession in general.—GEORGE M. SPENCE.

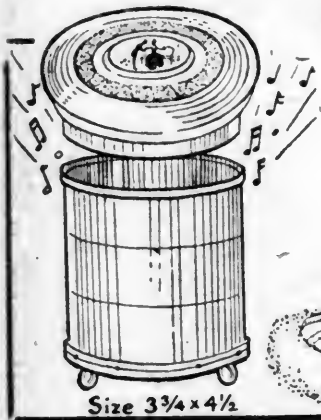
Mr. Donaldson's life was full of good deeds. The loss to the amusement folks in general is tremendous.—W. M. MADISON.

A severe blow to many in the outdoor amusement business and theatricals as well. He was dearly beloved by the members of the profession and the owners and managers of shows.—E. L. CONROY.

We all feel about the same—we have lost not only a business associate but a real, true friend.—DRIVER BROTHERS, INC., Walter F. Driver, President.

My best friend in all the world, the one man whom I admired and loved next to my mother and father.—Mr. W. H. Donaldson.

(Continued on page 193)



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Made of Silver Britannia Metal.
HAND-PAINTED CHINA TOP INSERT.
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MUSIC STARTS when lid is lifted, STOPS when lid is lowered.
PLAYS TWO POPULAR TUNES
No key needed. Plays 12 times. No tubes or wires get out of order. **GUARANTEED** to function perfectly.
EVERY BOX A MASTERPIECE. ALL HAND SPUN AND HAND MADE.
PERFECT IN EVERY DETAIL.
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Musical Candy and Jewelry Boxes,
Musical Jugs and Decanters, etc.

UNIQUE NOVELTY PIANO!
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Special at \$27.50 Dozen
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ACTIVE AGENTS WANTED EVERYWHERE. ASK FOR SPECIAL PROPOSITION.

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Mary Mitkus Has Fall

Is in Hospital at Wisconsin Rapids, Wis.

Wisconsin Rapids, Wis., Aug. 6.—Mary Mitkus, of the Mitkus Duo, perch act, with the Sparks Circus, is in a plaster cast at the Riverview Hospital with a fractured back as the result of a fall from the top of the tent during the afternoon performance here July 29. Losing her hold in some inexplicable manner, she plunged 30 feet to the ground, striking on a seat, which is thought to have caused the fracture. Altho her injuries are serious and will require her remaining here for some time, she is in no immediate danger, her physician stated.

To Parade at Lubbock, Tex.

The Tom Atkinson Show, which will play Lubbock, Tex., August 15, has been granted a permit to parade. An ordinance was passed there some time ago prohibiting parades, but B. S. Griffith, general agent, was successful in overcoming it for his show, informs Prince Elmer.

Wheeler Dryden Tells of His Repertoire Experience in the Orient

(Continued from page 32)

of other plays that with barely half an hour's quick run thru the principal scenes of the production the Alaskan drama was presented in wonderful shape. Oh, yes, it was undoubtedly the wonderful training I received thru impersonating so many varied characters with this repertoire company in India, Burma, Straits Settlements, Federated Malay States, China, Japan and the Philippine Islands that gave me the facile grasp of characterization that has stood me in such good stead on the American stage, where the man with the quick brain wins every time!"

Jane Grey Joins

"It All Depends"

New York, Aug. 8.—Beatrice Terry, who played the mother role in *It All Depends* in the tryout engagements at Asbury Park, Long Branch, Great Neck and Stamford, is withdrawing from the play and will be replaced by Jane Grey. Miss Grey will give her first performance in New Brunswick today and will open with the company at the Vanderbilt Theater next Monday. Violet Kemble Cooper was originally cast for this part, but was obliged to drop out on account of illness. *It All Depends* is by Kate McLaurin and is being presented by John Cromwell and William A. Brady, Jr.

"White Cargo" Actor Injured

New York, Aug. 8.—Tracy Barrow is appearing at each performance of *White Cargo* at the 39th Street Theater with his arm in a sling as a result of an automobile accident recently while on his way from the theater to visit his wife, who is seriously ill in a hospital. Barrow plays the role of the engineer in the Leon Gordon piece.

Boston "Fall Guy"

Opening August 24

New York, Aug. 8.—The special Boston company of *The Fall Guy*, to be headed by Eddie Dowling, will begin its engagement in the Hub City at the Plymouth Theater August 24. Anna Laughlin has been engaged for one of the principal roles.

Dramatic Notes

(Continued from page 33)

"black-face" members of the cast. The two chief characters of the new Sherman piece are colored characters.

Carl Reed has returned to New York from his recent trip to Hollywood and will start casting and final preparations next week for his fall productions.

Jeanne Powers will place *The Third Kiss*, a comedy by Kenneth Andrews and Edward Goldbeck, in rehearsal next week for an early New York showing.

Wanted--Strayer Amusement Co.--Wanted

Capable Manager for 10-in-1 Show; also Suitable Acts for same. I have Monkeys, Alligators, Midget Horse, Electric Chair, Illusions, Escape Cabinet and Tattooer; new 90-foot Top and 100-foot Banner Line. Will make good proposition to reel manager that can produce results. HAVE New Tent and Outfit; will furnish to Hawaiian or Musical Comedy or Minstrel or any show that can be featured. CAN PLACE Couple for Platform Snake Show. Can place Manager for War Show. Can place Ticket Sellers and Grinders; must be sober. WANT TO BUY Glass Front Tank for Submarine Show. Can place Shows and Concessions that don't conflict. We have 5 Rides, 8 Shows and 15 Concessions. Our route Indiana, Ohio and then South. All mail J. R. STRAYER, Auspices Trades and Labor, week August 10, Danville, Ill.; Auspices Band, week August 17, Peru, Ind.; Auspices Moose, week August 24, Tipton, Ind. Johnny Kilne wants Wheel and Grind Store Agents.

ARENAC CO. FAIR and NIGHT CARNIVAL

At STANDISH, MICH.—SEPT. 22, 23, 24 and 25

WANT SHOWS that do not conflict. All Concessions open. No exclusive. Booking independent this year. This will be the biggest and best day and night county fair in Northeastern Michigan. WILL BUY two more Good Strong Free Acts. Write or wire H. W. POMEROY, Superintendent Concessions; F. D. LEE, Superintendent Free Acts.

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LIPPA AMUSEMENT CO. WANTS FOR OUR NO. 1 SHOW

Teams, wives to work in Chorus, husbands to work Concessions. CAN PLACE all kinds of Wheels with exception of Chinaware and Blankets. Grind Stores that are clean. Jack Smith and Ches Taylor want Wheel and Grind Store Agents. Thomas Berry, formerly of Mulholland Shows, wants Agents. August 10 to 15, Baraga, Mich.; August 17 to 22, Negaunee, Mich.

Hilda Vaughn, who played the Sadie Thompson role in *Rain* last season on tour, is vacationing in Switzerland. She is to return to New York August 16 aboard the S. S. Conte Rosso.

James Waters, who is playing in the Omaha company of *Abie's Irish Rose*, has written a three-act drama, titled *Honor Thy Father*, in which he intends to appear at the end of his run in *Abie*.

Another of the plays bought by Lee Shubert in his recent trip to Europe was *The Right Age To Marry*. He is said to have signed the London leading man, Terence Byron, to appear in the piece on Broadway.

Jack Eugene, who is connected with the offices of Leslie Morosco, artists' representatives, in New York, is on a visit to his home in Rochester, N. Y. While there Eugene will act as best man at the wedding of his brother.

Frederick March and his wife, Ellis Baker, have returned from their honeymoon in Europe. Miss Baker, who is the daughter of Edith Ellis, author of *White Collars*, will appear shortly in *Harvest*, which John Cromwell is about to place in rehearsal.

Galina Kopermack is to have the leading part in an atmospheric drama of the foothills of Mexico, titled *Lovel's Call*, which is to go into rehearsal Monday. A new firm, Totten & Simmons, will sponsor the production.

Leslie Austen, who succeeded James Kirkwood in David Belasco's production of *Ladies of the Evening* shortly before the piece closed for the summer, will again appear in the Kirkwood role when the play reopens at the Lyceum Theater, New York, next week.

Eleanor Woodruff, just returned from London, has joined the distinguished group of players in the George Cukor Stock Company at Rochester, N. Y. She is to play the leading role in a new play by Martin Brown, titled *The Dark*, which is to be tested there this week. Others in the cast include Louis Calhern,

Clarence Derwent, Brandon Peters, Ann Andrews and Phyllis Poeh.

Laura Hope Crews is due back from London within the next week or so, after having witnessed and approved the play *Hay Fever*, current hit in the English capital, in which she will be seen on Broadway this season under management of the Shuberts.

Fritz Adams, who is well remembered for his delightful work in *Martinière*, *Johannes Kreisler*, *The Fool* and other Broadway productions, is spending the summer in Colorado, but will return to New York early in September to prepare for the coming season.

Mary Borden, author of *Jane, Our Stranger*, which Herman Gantvoort is to put into rehearsal shortly for a Broadway showing, arrived last week in New York on the Olympic to supervise the staging of her play. In private life Miss Borden is the wife of General E. L. Spears of the British Army. Her home is in London, but she is an American by birth. *Jane, Our Stranger*, is a dramatization of her novel of the same name.

Grace Hickey and Louis Tanno, two talented members of the Thimble Theater Guild of Cleveland, O., will be seen with Raymond Hitchcock in *Service for Husbands*, opening August 16 at the Cort Theater, Chicago. Tanno and Miss Hickey, who are proteges of Samuel Bradley, director of the Thimble Theater, were engaged by Robert McLaughlin, who tried out the new Hitchcock vehicle in Cleveland this summer.

Clark Robinson will direct the course in scenic design at the new John Murray Anderson-Robert Milton School of the Theater. Lectures in the scenic line also will be given by Kenneth Macgowan, Willy Pogany, Herman Hesse and Robert Bergman. Christopher Morley will address the students of the school on "Why actors and actresses should read poetry", and other lecturers arranged for include Don Marquis and Channing Pollock, each of whom will give a series of six talks.

Captain Ahmed Abduljab, coauthor of

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The show world was represented at the funeral by Colonel W. E. Franklin, W. C. Fleming, John G. Robinson, Walter F. Driver and J. M. Traber. Mr. Franklin came from Bloomington, Ill.; Mr. Fleming from New York City, Mr. Driver from Chicago and Mr. Traber from Hamilton, O.

No sooner had word of Mr. Donaldson's death begun to circulate than messages of sympathy and tribute started to come to Mrs. Donaldson and *The Billboard* from every nook and corner of the country, and they no doubt will continue to come. For these words of comfort Mrs. Donaldson and *The Billboard* express their heartfelt thanks. Among those from whom condolences were received up to the time of going to press, exclusive of *Billboard* people, were:

Actors' Equity Association, Fred Beckmann and B. S. Gerety, Felix Biel, Harry E. Bonnell, Mr. and Mrs. James Lee Brooks, L. M. Brophy, Fred Buchanan, Keith Buckingham, Louis Chase, J. A. Coburn and Family, E. L. Conroy, Sam Corson, Fred Danner, J. A. Darnaby and Family and Miss Runyan, Sam Dawson, Geo. De Drott, Harry L. Dixon, Jas. E. Donaldson, James Douglas, Eli Bridge Co., Colonel William E. Franklin, Will J. Farley, Great White Way Shows, Rubin Gruberg, Sam C. Haller, Wells Hawks, Heart of America Showman's Club (W. J. Allman, president), I. H. Herk, Walter K. Hill, William J. Hillier, R. M. Harvey, H. A. Holden, E. M. Jacobs, William Jerome, Johnny J. Jones, Floyd King, Johnny J. Kline, Lee Bros. Shows, W. M. Madison, Mr. and Mrs. H. G. McVilvie, Frank C. Minster, Harry Morris, D. D. Murphy Shows, National Association of Amusement Parks (A. R. Hodge, secretary), Lew D. Nichols, C. M. Nigro, M. Chas. Palazz, Pen and Pencil Club (James A. Campbell, president), General Pisano, Richard Pitrot, Professional Woman's League (Frances Brooke, corresponding secretary), Nat Reiss Shows, W. H. (Bill) Rice, E. L. Richardson, Mr. and Mrs. John Ringling, Mr. and Mrs. Chas. Ringling, Marlon Russell, Ed R. Salter, Showmen's League of America, Harry L. Small, George E. Snyder, Frank P. Spellman, George M. Spence, Walter F. Stanley, Mr. and Mrs. W. I. Swain, Theatrical Mutual Association (David L. Donaldson, grand secretary-treasurer), Harry E. Tudor, John W. Vogel, Leon W. Washburn, Billy Watson, Mr. and Mrs. Guy Weadick, Mayor George H. Webster, Gordon and Eva Whyte, Dr. Walter L. Wilson.

TRIBUTES

Tributes and notes of regret as taken from letters and telegrams of sympathy follow:

Mrs. Donaldson has lost her best friend, so have I.—**BILLY WATSON.**

OUT TO SEA

By Doc Waddell

MY vision sweeps the mighty rim of earth's ceaseless sea. A landmark has sunken and its vaillant sentinel and possessor—W. H. DONALDSON—my friend and yours—friend, battler and protector of all in showfolk realm—has rowed away and "crossed the bar". Pure gold he was, and now, in a universal memory that girdles earth and encompasses humanity's all, he's spiritually "A Knight Errant on the God Field of the Cloth of Love."

Of this great, good man, brother, friend, "not one" can say aught. Marble shaft may rise to mark his resting clay. Bronze bust may grace pedestal of truth to mutely tell the story of his wonderful, unsung life. Friends may pen and speak the hidden glories of his busy activities and deeds—but, after all is said and done, the real monument to his fame, action, and untarnished name will stand and live "on and on"—his pride, the revealer and guarding cherubim of professional hosts—*The Billboard*—his treasured, loved and loving "Billyboy".

Ready "to go", he laid his armor down and broke anchor bravely for the night that beckoned on. And so "just away", across eternity's wide sea he basks in the dawn of the MAKER OF ALL. Yea, W. H. DONALDSON lived above the false, and by example lifted millions from the meshes of erroneous belief. He led out of darkness into light—he believed.

LOVE TO BE THE MEDICINE OF LIFE!

We were shocked and profoundly grieved to learn of the death of our good friend.—**ACTORS' EQUITY ASSOCIATION.**

We were shocked and grieved.—**ELI BRIDGE COMPANY.**

Awful shock. Loss to amusement world greatest in its history. He did great service in bringing all outdoor amusements up to high standard of today. Was my good friend over 40 years. Peace be to him.—**ED. R. SALTER.**

Great shock to us and to all our show family.—**FRED BECKMANN AND B. S. GERETY.**

The people of the show world have lost a "sweet pal" and good friend". He was one of God's greatest personalities and never failed to reflect his Maker. *The Billboard* will always be a monument to his memory. The big top and theater will mourn and miss him.—**WILLIAM J. JEROME.**

I was stunned and shocked. I have always considered that Mr. Donaldson was the best friend I ever had in the amusement business. He and I might have disagreed, but our personal friendship was greatly appreciated by the writer, and his passing was felt as tho it was one of my own immediate family. He had a sweet, kind and lovely character, and a vein of secrecy covered many benefactions that never have been heard of. We all have to go, but it was a shame that a man of the type of Mr. Donaldson, who was accomplishing so much good individually and privately, year in and year out, had to leave at this time. The world is much better for his having lived.—**FRANK P. SPELLMAN.**

Mrs. Ringling and I were greatly shocked.—**JOHN RINGLING.**

With deep regret and sincere sorrow we of the Professional Woman's League learned of his passing.—**FRANCES BROOKE, Corresponding Secretary.**

Words are inadequate in expressing my surprise and regrets. The entire show world will mourn, as it has lost its most loyal and stanchest friend and counselor.—**SAM C. HALLER.**

Deeply grieved and shocked. Only the passing of one of this family could exceed our feeling of loss.—**J. A. COBURN AND FAMILY.**

Words cannot express my feelings at the sad news of my dear friend. He was my pal. There will never be another "Bill" Donaldson.—**JOHN W. VOGEL.**

I was shocked, as I was not aware of his illness. It must be gratifying to Mrs. Donaldson and the members of *The Billboard* staff that in his later years his efforts were centered upon cleaning up traveling shows and bringing the circus of today to the high plane it enjoys. The showmen of America have lost their best friend.—**FRED BUCHANAN.**

W. H. Donaldson was a good friend to us all.—**MR. AND MRS. JAMES LEE BROOKS.**

The untimely death of my friend causes me sincere grief, as well as the multitude of mourners in the show world and elsewhere, all of whom have sustained an irreparable loss.—**FELIX BLEL.**

I never had such a shock in my life. No one knows more than I do what a wonderful man he was, what a true friend and what a great chief he was to all those who had worked under him. His charities were boundless. I knew of many—but not all. He was the BIG personality of the outdoor show world, even tho a few failed to recognize it—but he was. Lovable and kind, quick and alert, always the dignified and modest gentleman, with an inspired spirit of forgiveness even to his worst enemies. "W. H." will be revered for all time to come by the thousands of showfolks who were his friends. He was a gigantic factor for the good of the amusement profession, and *The Billboard*, which he created, fondled and reared to sturdy manhood, was, next to his dear wife and daughter, the love of his life. Truly a great American has passed away, but his memory will always be cherished by those who knew him.—**WILLIAM J. HILLIAR.**

I bow my head in sorrow for the loss of my dear old friend. The highest pinnacle of heaven be his.—**JAMES DOUGLAS.**

I was deeply grieved, as well as greatly surprised. In his demise showfolks have parted company with a GOOD friend. His exit from this life cannot be else but a severe loss to the show world in general and a still more serious one to *The Billboard* family in particular. While I differed with some of Mr. Donaldson's editorial policies, I admired and respected and liked him greatly as a man. He was REAL and REGULAR all the way thru, and the show world especially is decidedly better off for his having lived. If all the good deeds that he did were chronicled in detail what a volume it would make.—**HARRY E. BONNELL.**

The passing of W. H. Donaldson is not so much of a loss to *The Billboard* as it is to the show world in general. W. H. knew what the showman should do better than the showman himself. The present prosperity of at least one particular branch of the outdoor show business is due to the far-sighted advice Mr. Donaldson gave to showmen, and the policies that he outlined.—**HAROLD BUSHEA.**

The entire show world has lost the best friend it ever had.—**RUBIN GRUBERG.**

All the profession loses a very fine and great man.—**RICHARD PITROT.**

It was with deep regret that I read of his passing.—**DAVID L. DONALDSON, Grand Secretary-Treasurer, Theatrical Mutual Association.**

The entire show world has lost one whose life and career had been devoted earnestly to it.—**JOHNNY J. KLINE.**

Mr. Donaldson's passing has—in all truth—left a void in the world of showdom that can be compared only with that of a dominant character in a nation's affairs—in that his creation of *The Billboard*, in its versatile character, asserted that we, all "showfolks", are in a sense apart from all other professions, trades and callings.

It was my good fortune to have opportunities for studying both the personal side of his character and that expressed in *The Billboard's* fearless policy and business methods. I shall look back on

those opportunities with a real sense of pleasure.

My most sincere hopes and wishes are for the maintenance of the "Bill Donaldson" standard of, to us showfolk, the most important of all periodical publications.—**HARRY E. TUDOR.**

While not personally acquainted with Mr. Donaldson I appreciated his public-spirited work as evidenced in support given by himself and *The Billboard* to our civic enterprises in Calgary.—**GEORGE H. WEBSTER, Mayor of Calgary, Alta.**

We mourn the loss of a personal friend. The entire profession will realize it has lost the great builder of clean, upright business methods, the standard of *The Billboard* with regard to amusement.—**MR. AND MRS. W. I. SWAIN.**

The sorrow we feel in our loss emphasizes his popular leadership, which all outdoor showmen have recognized for years.—**J. A. DARNABY.**

Just learned that my old friend and counselor had made the last stand. He was one of my very dearest friends.—**W. H. (BILL) RICE.**

He was the showman's friend at all times and stood for the advancement of all that was worth while in the show world. As our champion and leader we shall miss him.—**W. J. ALLMAN, President, Heart of America Showman's Club.**

The show world loses a great and good friend and show journalism a genius.—**WELLS HAWKS.**

Have just read of the untimely death of Mr. W. H. Donaldson, to whom all showmen owe the success of the outdoor show world.—**C. M. NIGRO, HARRY L. SMALL, H. H. HOLDEN, GEORGE E. SNYDER.**

The man who gave more than half of his years of maturity to building *The Billboard* has left a monument to his good works in the publication that has been the way to fortune for thousands of men and firms. His editorial policy has never wrecked a purpose that was fostered in honesty, but he has ever been the enemy to the unworthy ones who thought they could in show business find an easy road. Print beside his the picture of the brilliant woman who has been both wife and silent partner in storm and calm, for she will be the one to carry on his work with credit to his memory in printed word and upright dealings. In future years the printing presses that have told the story of his progress to success will clatter a weekly requiem for the man who set them in motion.—**WALTER K. HILL.**

Great shock to us. The entire show world has lost a stanch friend.—**MR. AND MRS. GUY WEADICK.**

We were greatly shocked. The show world has lost a friend whose place will be hard to fill.—**L. M. BROPHY.**

Just heard of passing of Mr. Donaldson. Hope that *The Billboard* will continue as a monument to his ideals.—**WALTER F. STANLEY.**

Was shocked.—**E. L. RICHARDSON.**

Amusement managers lose a great benefactor and every man or woman in the profession a sincere friend. He was my warm personal friend of many years' standing.—**JOHNNY J. JONES.**

As one of the prime movers in the organization of outdoor showmen into a healthful co-operating body he did much for the betterment of the amusement park business and park men will never cease to be grateful for his generous assistance and kindly co-operation at all times. The show world has indeed lost a stanch friend who will be mourned by thousands for some time to come.—**NATIONAL ASSOCIATION OF AMUSEMENT PARKS, A. R. Hodge, Secretary.**

A great loss to those who were immediately connected with him and the theatrical profession in general.—**GEORGE M. SPENCE.**

Mr. Donaldson's life was full of good deeds. The loss to the amusement folks in general is tremendous.—**W. M. MADISON.**

A severe blow to many in the outdoor amusement business and theatricals as well. He was dearly beloved by the members of the profession and the owners and managers of shows.—**E. L. CONROY.**

We all feel about the same—we have lost not only a business associate but a real, true friend.—**DRIVER BROTHERS, INC., Walter F. Driver, President.**

My best friend in all the world, the one man whom I admired and loved next to my mother and father—Mr. W. H. Donaldson.—
(Continued on page 193)

DEATHS IN THE PROFESSION

ADKERSON—Mrs. Debbie, 48, well-known soprano soloist and vocal teacher, and wife of P. S. Adkerson, passed away Monday night, August 3, at Lynchburg, Va. The deceased is survived by her husband, a daughter, three sons, a brother and two sisters.

ALLEN—Frank, 74, veteran theatrical man of England, passed away recently in that country following a lengthy illness. The deceased was very well known throughout England among show people.

ALYEN—Orvin, was electrocuted July 25 when he came in contact with a live wire while working as lineman for the Gas & Electric Company in Valparaiso, Ind. The deceased had been on the road with a merry-go-round for several years. His mother survives him.

BANNING—Hancock, noted California pioneer and formerly owner of the world-famed Catalina Island, died at Los Angeles August 7.

BLACKBURN—James H., 61, father of George W. Blackburn, owner and manager of the *Million-Dollar Baby* Company, known to the profession as "Blackie" Blackburn, passed away August 1 at his home in Xenia, O. Funeral services were held from his home Wednesday afternoon, August 5. The deceased was born April 13, 1864, the same day and same year, and died the same day and same hour, and was buried the same hour as W. H. Donaldson, founder of *The Billboard*.

BURSHSTEIN—Hirsch, 65, father of Rosa Raisa, well-known opera singer, passed away recently in New York. Mme. Raisa was in Chicago when notified of her father's death and left immediately for New York.

CASE—Peter V. N., 65, father of Anna Case, well-known concert singer and known in his younger days as the "Singing blacksmith", died of apoplexy August 5 in New York following an illness of two years. Besides his daughter the deceased is survived by his widow and two sons, Lester and Stanley, New York business men.

CAWTHORNE—Charles, 70, passed away June 26 at Adelaide, South Australia. The deceased was proprietor of a well-known music establishment there and frequently acted as manager to many prominent musical artists on their visit to that State.

CHAMBERS—Arthur, 50, vaudeville actor, died suddenly at Hoboken, N. J., August 3.

CHAUNCEY—William, present manager of Mary Garden, prima donna, and at one time manager of the late Lillian Nordica, died at Deauville, France, August 8. His death was caused by blood poisoning.

CLARK—Charles W., 59, internationally known singer, died suddenly following a heart stroke while attending a Chicago August 3. A few minutes later Mrs. Clark, sitting beside him, uttered a faint cry and collapsed. The shock was fatal to her. Mr. Clark, who had won international fame as an interpreter of modern songs, married Jessie Baker at their home town, Van Wert, O., in 1888. She had been the companion of his successful career. When Theodore Thomas conducted his orchestra, now the Chicago Symphony, Mr. Clark was a soloist on various programs from 1895 to 1906. Recently he devoted most of his efforts to teaching. He had classes at Rush Conservatory, Chicago, where he was a member of the faculty. In the decade following 1900 Mr. Clark attended the Conservatoire Nationale at Paris, received several medals there, and sang before that famous school. The deceased was born in Van Wert in 1865, and was educated there and in Ft. Wayne, Ind. He later went to Chicago. He is survived by three children, Ronald Clark, teacher of singing in Paris; Mrs. Virginia Lawrence, of New York, and Mrs. Louise Gardener, believed to be in Brazil.

COLBERT—Leo E., 30, well-known animal man, passed away recently in New York. The deceased was well known in circus circles, having spent 14 years with the Rhoda Royal Circus and several years with the Sells-Floto organization. During the winter months he was employed at the New York Hippodrome. He was working at Luna Park, Coney Island, with Weir's Elephants when taken ill. He was a war veteran, and the funeral, which took place August 10 in Brooklyn, was in charge of the American Legion.

DOREY—Charles F., 65, widely known as a tenor singer and formerly with the Boston Opera Company, dropped dead in his business office in Fort Scott, Kan., August 7.

DUNSMORE—John, 54, who for the last 15 years was stage-door man at the Apollo Theater in Atlantic City, N. J., passed away suddenly August 3 as a result of a heart attack.

FAETKENHEUER—Mrs. Winnie J., beloved wife of Max Faetkenheuer, theatrical manager and former orchestra leader, and mother of Maude Faetkenheuer, head supervisor of music, Euclid Village Schools, passed away August 1 at her home, 1615 E. 108th street, Cleveland, O. Funeral services were conducted from her late home and interment was at Lakeview Cemetery, Cleveland.

GELDART—Richard, for many years connected with the Tivoli and Royal theaters in Brisbane, Queensland, Australia, died recently in that city.

GILBERT—Jacob, 54, well-known promoter of sporting events, and brother of Louie Gilbert, theatrical manager, died at the New York Hospital, August 1, of cancer. The Long Branch Lodge of Elks

held services in that city Tuesday evening, August 4, prior to the body's cremation.

GROVES—Otis, son of Charles and Nellie Groves, died July 25 while his parents were in Schenectady, N. Y., with the Otis L. Smith Shows. Otis was born in January of this year. His mother is a midget with the show.

HOLT—Olive, wife of T. J. Holt, London representative for J. C. Williamson Vaudeville, Ltd., died July 2 at a private hospital in Sydney, Australia, after a brief illness. She is survived by her husband, two sons, two sisters and a brother.

JENKINS—Preston, owner of the Standard Amusement Co., Colonial Beach, Va., died July 31 in that city. His remains were shipped to his home town, Baltimore, Md., for burial.

KELLY—Harry A., 52, one of the oldest producers and cameramen in the United States, passed away August 4 at Tampa, Fla., of pneumonia. The deceased was one of the pioneers in the movie industry, being connected about 1909 with the old George Melese's Studio in Chicago, and afterward associated with Lincoln J. Carter and other oldtimers on the Pacific Coast. Mr. Kelly resided in Tampa for the past seven years, and was engaged in the production of pictures there at the time of his demise. He was a member of Masonic Lodge, Mizpah, No. 378, Los Angeles. His widow survives him.

KERWIN—"Doc", well known in moving picture circles and among pitchmen and illusionists, passed away July 3 at Holly, Miss., from the results of pneumonia.

LAROSE—Mrs. Emma, wife of Herbert LaRose, of the Nat Reiss Shows, died at Beaver Falls, Pa., August 7. The deceased had been suffering from dropsy for the past two years. Her sister, Mrs. Minnie Waterstrauss, of N. Tonawanda, N. Y., and her brother, Chiss Velt, were with her when the end came. Interment took place in Elmawn Cemetery, N. Tonawanda, August 10.

LEE—Jennie, 75 (Mrs. William Courtwright), formerly of the team of Courtwright and Lee, died at Los Angeles August 5, a victim of heart disease. She was a native of England, and first came to America in the early '70s with the late E. A. Sothern to play the role of Mary Meredith in *Our American Cousin*. Miss Lee, known as an emotional actress, played with Jefferson and Booth, and with her husband, William Courtwright, starred in dramatic sketches in the early days of vaudeville. In recent years the couple had been doing character work in motion pictures. The deceased began her professional career as a circus performer at the age of 14 after the Civil War. She became a member of the Union Square Theater Company at New York, appearing in *Agnes, From-Frou and Cast*. She also starred in *Camille*, and in 1876 went to San Francisco under direction of John McCollough, where she played the part of Little John in *Black House*. Funeral was held August 8.

LEWIS—Fred, veteran outdoor showman, died at the Johns Hopkins Hospital, Baltimore, Md., August 5. "Captain" Fred Lewis, as he was familiarly called, was perhaps one of the most widely known menagerie directors in America. A native of Birmingham, Eng., he came to the United States in his early youth and became associated with some of the most prominent men in the circus world. He acquired expert knowledge of the value of wild animals, which attracted the attention of Bostock about 25 years ago, and that "wild animal king" made Mr. Lewis chief of his menagerie. He made numerous trips abroad for the Bostock interests, purchasing jungle beasts and shipping them to America. When Bostock established a menagerie in Richmond, Va., Captain Lewis was placed in charge of the show. When Bostock withdrew from Richmond the deceased went with him to New York, remaining for some years with the Bostock attractions. Several years ago he returned to Richmond and established a scenic studio specializing in the designing and painting of "fronts" for carnival attractions. He invented what he called a transformation wagon, which is now used extensively by such companies. The body was sent to his home in Richmond, where the funeral was held Friday afternoon, August 7, with interment in Riverview Cemetery. Deceased is survived by his widow, six children and a brother, Louis Lewis, of Birmingham, Eng.

MAPES—James J., son of Victor Mapes, author of *The Boomerang* and other plays, died August 9 in Paris, France, of double pneumonia. Deceased was traveling thru Europe with his parents preparatory to entering Oxford in the fall. He was a graduate of Harvard and a prominent figure in athletics.

MASKELL—Ray, 45, daughter of Louis Levy, of the Davenport Brothers, and Ada Maskell, and sister of Larry Lewis, passed away recently at the St. James Hospital, Wandsworth, Eng. The deceased went to England at the age of 14 and opened at Terry's Theater as Little Lord Fauntleroy. She was the creator of Sam Richard's great success, *I'm So Fascinating*. In pantomime she worked with Maggie Duggan, Vesta Til-

ley and other great stars of the period. Deceased was interred at Tooting Cemetery, Wandsworth.

MEADE—William W., 65, passed away August 4 at the Orange General Hospital, Orlando, Fla., after a short illness from blood poisoning. Deceased was born in Carlton, N. Y., October 19, 1860. He resided in Florida the past four years with his brother, B. H. Meade, owner and manager of the Florida Amusement Company. The remains were taken by his brother to Grand Rapids, Mich., his former home, for interment.

MEYER—Tottle, S., died at Rochester, N. Y., recently, following an operation for appendicitis. She was the daughter of Earl and Marion Meyer, well-known musical-comedy people.

MOYER—Joel, 71, father of Mrs. George W. Blackburn, professionally known as Tillie Elesta Moyer, died at his home in Palmyra, Pa., April 29. The deceased had been in bad health for the past seven years. Mrs. Blackburn is the wife of George W. Blackburn, owner and manager of the *Million-Dollar Baby* Company.

OSBORN—L. E., theater owner and newspaper publisher of Tientsin, China, passed away in Los Angeles, August 9, of heart disease.

POTTER—Mrs. Paul, 55, whose husband dramatized *Trilby*, and was reported to have received \$500,000 in royalties from it, died at St. Luke's Hospital, N. Y., August 6, without enough funds for burial in Woodlawn Cemetery, where her husband's body lies. Since the death of her husband, three years ago, the deceased had been thrown on her own resources. She had worked as nurse, secretary, writer and teacher. Complications from an infected tooth caused her to go into the hospital. Interment was in St. Michael's Cemetery.

RIVERS—Paul, 24, electrician on the Billie Clark Broadway Show, was burned to death August 3 at Stanford, Ky. After his wife had finished cooking supper the deceased attempted to extinguish the fire by fanning it with a piece of cardboard which drove the flame back into the fuel tank, causing it to explode and burning him so severely that he died a short time later in a Stanford hospital. The remains were shipped to Brunson, S. C., his mother's home, where burial took place August 8. In respect to the deceased all rides and concessions on the show were shut down on the day of the funeral. Many beautiful floral pieces were sent by members of the Clark organization, of which he was a member for several years. He is survived by his wife, also a member of the shows, and his mother and two brothers.

ROSEN—Alexander, 54, owner of the Wonderland Circus Side-Show on the Bowery, Coney Island, N. Y., died suddenly of heart trouble July 31. The deceased is survived by his son, David, who has been active with his father in conducting the side show and who will continue to conduct the same.

STEELE—Maggie, sister of H. M. Colp, passed away Thursday afternoon, August 6, at her home in Monticello, Ind.

SCHELOWITZ—Louis, known as "Professor Le Van", who has a one-man orchestra in the Rosen Wonderland Circus Side Show on the Bowery, Coney Island, N. Y., was drowned while swimming July 30. The body was not recovered until August 4.

IN MEMORIAM

TEX SHEA

AUGUST 12, 1918

Nearer and dearer with the unfolding years.

MABEL.

TAYLOR—George A., 67, known to many concessionaires thru his membership in the New York State and Montgomery County Agricultural Societies, died of heart disease at his home at Fonda, N. Y., August 3. He served 10 years as State race-track inspector, and for 23 years was proprietor of the Sir William Johnson Hotel in Johnstown, N. Y. He was a member of the Executive Committee of the State Agricultural Society, and was prominent in Masonic circles.

THIRER—Max, head of the Oriental Novelty Company, Cincinnati, O., passed away in the Jewish Hospital in that city August 3, due to poisoning of the system. The deceased had been ailing for the past year, and six weeks ago was removed to the hospital. His brother, Isidor Thirer, has taken over the business and will continue the same under the same policy as heretofore. Besides his brother, Isidor, the deceased is survived by several sisters, who reside in New York. Funeral was held Tuesday afternoon, August 3.

TONER—Thomas, 32, vaudeville artiste, died suddenly of heart disease at the Majestic Hotel, Chicago, August 1. The deceased's home was in New York City.

VINDEL—Peter, 33, proprietor of a cafe and cabaret in New Orleans, La., was

shot to death in his establishment August 3.

WALZ—Mrs. Isabelle Rosalinda Heine, 80, former well-known contralto, known on the stage as Rose Volandt, died of apoplexy August 3 at Johnstown, Pa. The deceased was married twice, her first husband being William C. Chamberlin, a noted minstrel man. They played together for several years until their son Carl H. was born. Carl afterwards became well known in sporting and track circles, having been an expert horseman. He died about four years ago. Her second husband was Fred Walz, well-known tenor of minstrel fame, who died in September, 1884, in Philadelphia, while playing with the famous Carncross & Dixie Minstrel Company at the old 11th Street Opera House. To the union were born two children, Harry Walz, better known to the profession as Fred Walz, director of the *Rose Marie* Company in Chicago, and Lottie Walz, a well-known singer. Funeral services were held August 5, in charge of Rev. Dr. Henry W. Snyder, pastor of the First Lutheran Church in Johnstown. Interment was made in the family plot in Grandview Cemetery.

WHALEY—William C., 26, motion picture operator, of Charleston, S. C., died in that city Friday afternoon, August 7. The deceased, while at work on one of the large tanks being erected at the plant of the Standard Oil Refinery there, fell from a scaffold, receiving a broken hip and internal injuries, which resulted in his death several hours later at the Riverside Infirmary. Mr. Whaley was a member of the I. A. T. S. E., Local 333, in Charleston. He is survived by his widow and an infant. Funeral service was held at Ridgeville, S. C., August 8.

WELLS—Ben, 38, well-known pitchman and concessionaire, died August 5 at the Community Hospital, Nebraska City, Neb., of appendicitis. The body was shipped to his sister at Green Castle, Mo., for burial.

WESTBROOK—Newton S., owner of a newsstand and novelty store in Altoona, Pa., died suddenly in that city August 3 from acute dilation of the heart. The deceased was born in Huntingdon, Pa., July 5, 1870. He had been located in Altoona most of his life, and came into prominence as a singer of unusual talent. He was affiliated with the old Altoona Opera Company, which organization sponsored the production of numerous home-talent light operas in that city. He had a beautiful voice and his ability soon won him recognition in the theatrical world. He spent two years with Frank Daniels, one of the most popular of comic opera stars, and also traveled with other companies of this kind. He was a member of Lodge No. 102, B. P. O. E. Funeral services were held from the Stevens Chapel, Altoona, Wednesday afternoon, August 5, with interment in Fairview Cemetery.

MARRIAGES

ARMANTRAUT-NEASE—Harold Armantraut, leader of Armantraut's Blue Hoosiers, playing at the Olcott Beach Hotel, Olcott, N. Y., was married Monday afternoon, August 3, to Mary Katherine Nease, of Indianapolis, Ind., nonprofessional. The couple are honeymooning at Sleepy Hollow on Lake Ontario.

BRADY-HYDE—An interesting event took place under the "big top" belonging to the Hunt Stock Company at the close of a recent performance at Portland, Mich., when two members of the company, John Brady, of Chicago, and Gladys Hyde, of Vermontville, Mich., were married. At the close of the performance Mr. Hunt stepped in front of the curtain and invited all to remain for the wedding. A few moments later Rev. John H. Stewart, pastor of the Baptist Church, Portland, walked on the stage with members of the company, ring bearer, groomsmen, groom, matron of honor, bride, in the order mentioned. Rev. Stewart used the order mentioned. At midnight the bride and groom, officiating minister and members of the company participated in a chicken dinner especially prepared for them at Hotel Devine, with Mr. and Mrs. Hunt as hosts. The Hunt Stock Company has been playing that section for years. The members of the company are known as "real folks" and the wedding had all the refinement of a home wedding and was treated as such by the audience.

COLLINS-MAGUIRE—Francis Joseph Collins, nonprofessional, and Anna Amelia Maguire, singer, were married recently in New York and are now on a two months' honeymoon. The bride studied at New York and has sung at the Manhattan Opera House in six operas and in numerous recitals in concert halls and hotels throughout the city. The wedding took place at St. Joseph's Church and was followed by breakfast at the Hotel Theresa.

FOX-WISEMAN—Announcement was recently made of the wedding of Finis Fox, film producer, and Loris Wiseman, of Montana, which took place July 20 at Los Angeles. Judge Hugh J. Crawford tied the knot.

GRAY-BUNN—Carl C. Gray, musician, and Mildred Bunn, actress and dancer, and daughter of Charles W. Bunn, Deputy United States Customs Appraiser in the Brooklyn, were married August 5 at the Municipal Building, New York, by City Clerk Crane.

GRIFFIN-RAYMOND—George Griffin and Dorothy Sweet Raymond, comedienne,

were secretly married July 30 at Woonsocket, Mass., by Rev. J. W. Wathen.

LEWIS-ARGUS—Henry Lewis, comedian, and Hazel Argus, blues singer, both with Koutnik's Dixie Charleston Strutters, were married at Clarksburg, W. Va., August 8.

LEYS-HUMPHRIES—Dan Leys, office manager for Selznick Pictures, Wellington, N. Z., and Sylvia Humphries, Wellington, were married June 17 at St. Matthew's Church, Brooklyn, Wellington, by the Rev. A. W. H. Compton.

McLEOD-MORELAND—The stage of the Fantana Show, of the Levitt-Brown-Huggins Shows, was the scene of a happy wedding ceremony recently when Donald McLeod, of Detroit, and Lillian Moreland, of Astoria, Ore., were married by Justice John Brown during the Multnomah County Fair, Gresham, Ore.

PEPPER-ADDISON—Harry Pepper, well-known Hebrew comic, and Jackie Addison, equally well-known soubret of burlesque, were married at Wheeling, W. Va., July 14, but did not reveal it until time for rehearsals.

PHILIPS-HODGES—Harry Phelps and Wilhelmina Hodges, assistant casting directors in the office of James Ryan at the William Fox studio, were married recently at the home of the bride in Los Angeles.

PROPP-WALSH—Ellis Propp, of New York, and Ethel Walsh, formerly dancer in Ziegfeld Follies, were married August 10 in Greenwich, Conn., by Justice of the Peace William S. M. Fiske.

QUILLAN-CAMPBELL—Clude Quillan, concessionaire with the Wade & Webb Shows, and Dolly Campbell, sister of Mrs. J. E. Weathers, whose husband is a concessionaire with the same organization, were married recently while the show was playing Carrollton, Ky.

SIMONS-CHEVALLIER—Homer Harold Simons, of Pittsburgh, Pa., acrobat and tumbler, with the Brown & Dyer Shows, tumbled and fell once too often, and as a result of his last tumble he presents to the admiring public Mrs. Anna Frances Simons, who until recently was Anna Frances Chevallier, of Chicago, Ill. The wedding took place August 5 at Syracuse, N. Y.

TURNER-COLLINS—Richard Turner, of Boston, Mass., and Helen Collins, non-professional, of South Boston, were married August 9 in Holy Cross Church, New York. Mr. Turner is a member of the theatrical profession.

WEEKS-WHITE—The marriage of Walter S. Weeks, actor, playing at the Palace Theater, Hartford, Conn., and Marion L. White, actress, of Worcester, Mass., took place in the Municipal Building, New York, August 7. Chief Clerk Charles W. Culkin officiated.

WHEELER-RAY—Larry Wheeler, film producer, and Aliene Ray, Pathe film actress, were married at Tijuana, Mex., July 20. Aliene Ray has been a serial star for Pathe for three years. In 1922 she won first prize in a national magazine beauty contest.

COMING MARRIAGES

September 5 is announced as the date of the marriage of Charles B. Addis, Philadelphia contractor, and Louise Marie Levy, actress, of New York.

S. Jay Kaufman, promoter of the Green Room Club, is to marry Eva Barczay, a society girl of Budapest, Hungary, October 4. The wedding is scheduled for Budapest.

Mr. and Mrs. Peter M. McCabe announce that the marriage of their daughter, Sara Ann, to Frank H. Clark will take place August 12 at St. Patrick's Church, Chicago. Miss McCabe is soprano soloist at St. Patrick's Church and the winner of the singing contest staged by Fisk O'Hara for a soprano to assist him in the concert during the second act of his play, The Big Mogul, which had a long engagement at the Central Theater, Chicago, last season.

A marriage license was issued at the City Hall, New York, August 7, to Charles B. Addis, a contractor, of Philadelphia, and Louise Marie Levy, actress, of New York. They will be married September 5 at the Roman Catholic Church of the Annunciation, New York.

Robert E. Moore, copy desk editor of The Billboard at the Cincinnati office, and Cecelia Baur, of Cincinnati, recently announced their engagement. The marriage will be an event of the fall, taking place Thanksgiving Day. Miss Baur is in the local office of the Union Central Life Insurance Company.

BIRTHS

To Mr. and Mrs. Tony Prince a 7 1/2-pound daughter was born August 2 in Memphis, Tenn. Mr. Prince is known as the Kiddle Clown.

A 9-pound daughter was born August 3 to Mr. and Mrs. Ralph Grossberg, of Chicago. Mr. Grossberg is a member of the box-office staff of the Woods Theater, Chicago.

An 8 1/2-pound boy was born to Mr. and Mrs. Fred L. Shafer at New Bedford, Mass., July 21. The mother is known to stage-folks as Della W. Damon. Mr. Shafer is with the Robbins Bros. Circus. Born to Mr. and Mrs. Al Harrison, an 8-pound girl, Patricia, August 3, at her home in Dayton, O. The father is a well-known straight man and the mother is professionally known as Rose Seiden, of the act Rose Seiden and Brother.

A girl, weighing 9 pounds, was born recently to Mr. and Mrs. T. R. Edwards. Mrs. Edwards is ticket seller at the caterpillar ride with the Brown & Dyer Shows, now playing New York State.

Mr. and Mrs. William F. Elliott, of Charlotte, N. C., are receiving congratulations on the birth of a daughter August 4. Mr. Elliott for several years was tenor soloist with Neil O'Brien's Minstrels.

DIVORCES

Common Pleas Judge Thomas M. Kennedy, of Cleveland, O., recently granted a divorce to Jack Wald from Gertrude Wald, of Chicago. Mr. Wald's petition charged that his wife deserted him three years ago when both were members of a musical revue. To the wife Judge Kennedy granted permanent custody of their seven-year-old daughter, Virginia, in addition to alimony of \$10 a week.

Alla Nazimova, screen star, who recently returned unannounced to Hollywood from a three-month tour of Europe, divorced Charles Bryant in Paris. Announcement of the divorce was made by the actress' manager, Mrs. Jean Adams. Mr. Bryant was formerly a film actor and director.

Ethel Potts Sannasardo, actress, formerly of East Liverpool, O., was recently granted a divorce at Cleveland, O., from Arthur Sannasardo, New York impresario, on grounds of cruelty and gross neglect of duty. He did not contest the suit. They were married February 1 last.

Viola Irene Lerche brought suit for divorce against Albert G. Lerche, July 31, at Los Angeles. The wife listed their community property at \$45,000. The couple have one son. Mrs. Lerche charges her husband will not work, and asks that he be restrained from disposing of his property.

Valerie Noyes Yoell, singer, filed suit for divorce against Larry Yoell, well-known song writer, in the Superior Court at San Francisco July 29. Mrs. Yoell charges cruelty and wants her maiden name of Valerie Grace Noyes restored.

Kathleen Sweeney, professionally known as Zaida, dancer, has received a final decree of divorce in Paterson, N. J., from James E. Sweeney, of Concord, N. H.

Tributes

(Continued from page 191) aldson. I have never met a finer gentleman in all my travels. My grief for his passing is equalled only by the passing of my father.—GENERAL PISANO.

He was my friend of many years.—LEW D. NICHOLS.

First, last and always all showmen's friend.—HARRY E. DIXON.

His passing will be felt keenly by all connected with the show world. He was a towering man in every way—physically, in business and at heart. His publication, The Billboard, thru his tireless efforts, has grown to be the "key-note" of the theatrical profession. Our own dramatic profession will surely miss him, but his "brain child" will continue to carry on the good work.—M. CHARLES PALAZZI.

Perhaps in some wondrous unknown way he will carry on the glory and fulfillment of his wishes and plans for his loved ones and his business associates, thus building better than he knew.—E. M. JACOBS.

I esteemed him as one of my best friends and will feel his loss keenly. Capable, aggressive, progressive, honorable and fair, he was a constant champion of the outdoor show world and left a fit-

ting personal monument in The Billboard.—R. M. HARVEY.

I had learned to find him a most lovable character, and, while our visits were, in the past few years, nearly always confined to paper, still I looked forward to receiving his messages. They were full of interest, blended with advice that was sound and logical, and replete with the friendly tone and manner that binds one man to another. JAMES F. DONALSON.

A. F. of L. Producing "Union Label" Picture

(Continued from Page 7)

people of the country, according to the statement. The theme of the picture will be a story of humanity and its progress thru trade union effort, how the organized wage earners have progressed, their sacrifices, struggles and victories. It will endeavor to make clear the difference between the so-called open and closed shops, difference in efficiency in such establishments and the difference in character of the employees.

The union label, it is stated, will be shown as "a symbol of the products made in sanitary workshops by clean, upstanding manhood and womanhood. It will show the difference between autocracy and democracy in industry; how unorganized employees are coerced into withdrawing their requests for the remedying of grievances as compared to the way in which organized employees deal with their employers thru chosen representatives."

The benefit of the eight-hour day will be emphasized, as well as the struggle to take children out of the workshop and factory and place them in schools and playgrounds.

One important change in the program has been decided upon. The paid officials of the State federations of labor and city central bodies will be requested to act as lecturers in various cities where the picture is to be shown. Their familiarity with local conditions, it is believed, will add to the effectiveness.

The routes to be followed will be made up according to requests of the various labor officials in different States. It is therefore necessary for them to communicate with John J. Manning, secretary of the Union Label Trades Department, to make arrangements for the exhibition at as early a date as possible.

The contract with the company that will make the picture has been signed and work upon it will begin immediately in Chicago. A full description of all the scenes will not be published until after the picture is completed. Every scene will be shown to the labor officials as it is made, and, if necessary, changes will be suggested to make it more enlightening and convincing.

The object is to have the picture true to life in every respect. Where necessary changes should be made the scenes will be reproduced. The picture will be made as nearly perfect from the Federation viewpoint as it is possible to make it.

Widespread interest is being manifested in the campaign of organization and publicity which the Federation is conducting. This is indicated by the many letters received by Secretary Manning asking for information. It is suggested that those who have not written him do so at once in order that he can select the various cities in which the picture will be first exhibited and the lectures given.

Record Drama Run For "White Cargo"

(Continued from Page 7)

Theater. There it remained for 15 months, doing a capacity business a good portion of the time. Last March White Cargo attained to Broadway and has been playing first at the Comedy and then at the 39th Street theaters ever since, and it still looks good for a reasonable period. On the road the piece has proved very profitable. As many as 10 companies were presenting the drama at one time last season. It is planned to send several companies on tour again in the fall.

Producer Plans Test of New York "Blue Laws"

(Continued from Page 7)

convinced that the legitimate theater is entitled to its share of that patronage. It is doubtful whether Equity will permit any of its members to appear in the Werba house on Sunday, even though such permission might lead to a showdown of the discrimination of "Blue Law" enforcement in this State.

Birthday Party for Oldtimers

San Diego, Calif., Aug. 8.—A surprise banquet was given by about 60 friends, mostly former theatrical people, to J. M. (Jack) Dodge and Harry C. Hayward, managers of the Spreckels Theater, in honor of their 72d birthdays, on the stage of the Spreckels Theater, July 28. Among the numerous telegrams received from their friends in the profession were congratulatory messages from Wells Hawks, John Cort, A. L. Erlanger, Leon Errol, Mr. and Mrs. Robert Mantoll, Apple James, Dorothy Dalton, David Belasco, Arthur Hammerstein, Mike Donlin, Julian Eltinge, The Rivals Company, John DeMitt and Wagenhals & Kemper.

Natural Amphitheater in Salt Lake City Park

Salt Lake City, Aug. 6.—Salt Lake City this summer has had an unusual feature that provided amusement for countless numbers who otherwise would not have been able to enjoy theaters to such a large extent. The City Recreational Department took advantage of what is termed "Water Front Theater" in Nibley Park, owned by the city and used as a municipal golf links. One end has a large lake and on one side of the lake is a natural amphitheater. Seats were placed thereon and a stage setting made in the lake, where the players perform. Each Friday night some sort of a program is put on.

The various dancing masters of the city have staged special nights, the music teachers and bands of various kinds, including the one stationed at Ft. Douglas. Miss Charlotte Stewart is in charge and the programs have been high grade. On Pioneer Day the Daughters of Utah pioneers portrayed in pageant the history of Utah.

The theater seats about 500 people and was formerly part of old Wandamere Park, a pleasure resort. Particularly has the younger generation taken advantage of the free shows, which has led to play production and circuses on the city playgrounds. Quite a number of these latter events have been held.

Saxe's Modjeska Theater, Milwaukee, Arranges Parade

Milwaukee, Wis., Aug. 8.—Establishing a precedent in anniversary celebrations for outlying picture houses, Saxe's Modjeska Theater ushered in its second year with a sensational bill. A parade a mile long and featuring six hands and many floats fitted by neighboring merchants marched thru the principal streets of the South Side last Saturday and then invaded the downtown section, traveling the entire length of Grand avenue and Wisconsin street. All box-office records for outlying theaters in Milwaukee were broken during anniversary week, when Manager Sid Lawrence presented what has been called the biggest 30-cent show in the history of Milwaukee. Eight vaudeville acts, massed in a big stage presentation, entertained the picture program, the entire bill being changed on Wednesday.

Radio Experiment in St. Louis

St. Louis, Aug. 8.—A radio experiment was started here by the Liberty Malls, Oscar Dane's Liberty Music Hall Burlesque Stock Company, on the radio wire of The St. Louis Star, Station WLL, August 3, when Mae Baxter, soubret, and Bonnie Bell, straightman and baritone, sang sentimental ballads for the approval of the radio fans and public.

A great number of letters have been received by The St. Louis Star and Benson Radio Company and the experiment will be repeated August 17, when a coupon will be printed in The St. Louis Star and the public may vote as to its opinion of which it prefers, jazz or sentimental ballads.

In addition to the radio songs George Slocum and Happy Weber will broadcast, George talking on comedy and Happy on serious matters.

Low Lederer, character comedian; Ethel Bernard, soubret, and Mae Baxter are recent additions to Manager Dane's company.

Separate Ventilators for Playhouse and Studebaker

Chicago, Aug. 8.—The Studebaker and Playhouse theaters are having separate ventilating systems installed. The theaters are side by side, one long lobby answering for both. The mechanism being put in is said to be the last work in modern air-conditioning apparatus, known as the Hold Ozone Sterilizer System. It is claimed all danger attendant upon the diffusing of bacteria from coughing or sneezing are eliminated by this process.

Good Talent Coming With Elsie Janis' "Puzzles"

Chicago, Aug. 8.—Elsie Janis, who will bring her Puzzles of 1925 to the Harris Theater August 30, will also bring a lot of entertainers with whom Chicago is familiar. Among them are Jimmy Huesey, Lester Crawford, Helen Broderick, the O'Donnell-Blair Company, Irving Aaronson's Commanders' Band, Roy and May, Dorothy Appleby and others.

Stohart at the Baton

Chicago, Aug. 6.—When Fred Walz, musical director of Rose-Marie, at the Woods, was suddenly called home by the death of his mother in Johnstown, Pa., Tuesday, Herbert Stohart, one of the composers of the score, was visiting relatives in Milwaukee. He was caught by long distance and motored to Chicago, conducting the night performance. He will continue until Mr. Walz returns.

LETTER LIST

(Continued from page 195)

- (K)Mayfield, Orrville Morris, Gus L. Morris, Dave T. Morrison, Fred S. Morrison, Chas. A. (K)Morton, H. C. (K)Moseley, Jimmy (K)Moster, Mr. Moss, Tom Mesterman, Jack Melbourne, Billy Melcher, Frank Melten, Harry E. Mendle, Jack Meredith, Tom Merrilam, Billy Mullenix, Trustin Muller, Edw. F. Middleton, Harry Mifflin, Bill Mike, Guly Guly (K)Miller, K. C. Miller, A. B. Miller, Al L. Miller, Albert Miller, Eugene O. Miller, Earle Omar Miller, F. O. Miller, Frank D. Miller, W. Earl Miller, Harry Rico Miller, Kenneth Miller, Louis Miller, Ivan G. Miller, R. H. Miller, Chas. H. Miller, Bert Miller, Claude Miller, Harry W. Miller, Harry P. Miller, Sam B. Miller, Fred S. Milligan, Fred Millo, Joe R. Mills, Bertram W. Mills, Jack Mills & Mills Mills, Steve Miller, Joe Miller, M. P. Milo, Dick Milo, M. H. Milton, Frank Mincey, R. A. Miner, Harry Minor, E. A. Minor, F. S. Minyard, C. C. Mitchell, Lowell Mitchell, J. H. Mitchell, A. Mohb, Albert Mock, Harry Modern Miracle Man Moduskey, Sam Monaco, Tommy Monroe, Sid Montgomery, Max Moon, George M. Moore, Joe H. Moore, Geer (K)Moore, Tim Moore, Eddie Moore, John V. Moore, Horace H. Moore, Frank (K)Moore, J. C. Moran, A. B. (K)Morehead, Robt. Morgan, Blackie Morgan, Wm. L. Morgan, Blackie (K)Morlarity, Nute Morris, Cecile Morris, H. C. Morris, Ike E. Morris, Sam Olsen, Elmer W. Opel, Harry Opus, Alfred Oros, A. S. Organits, Thos. (K)Orr, Billy (K)Orr, Billy (K)Orr, Billy Osborn, Ray Osborne, Danfel Osterander, Bed Ott & Ott Owens, F. R. Owens, Billy Owen, Richard Pace, Corinto Page, Barney Palmer, J. P. Palmer, Buddy Palmer, Wm. Henry Palmer, Sr., Lew Pan American Four (K)Parr, Andri Paris, Geo. Parker, J. E. Pata, Pete Pata, Aerial Patterson, Oscar Pate, Walter D. Pautler, Richard Pautrell, D. W. Pearson, Ralph (K)Pedd, Billy Pelze, Eugene Perry, Jas. W. Perry, Morris (K)Perry, LaVerne Peterson, J. H. Peterson, Henry Peterson, Charley Pettus, J. L. Pfeiffer, Ben Pharr, Al Phelps, Ardery Phillips, Frank L. Phillips, Clark L. Phillips, Harry Phillips, W. H. Pierson, G. Pierson, Harry Pinfold, Plato (K)Pink, Wm. Pittman, H. B. Pitzer, L. Wm. Poe Polk, Ollie Pollitt, J. A. Pomplilio, Jno. (K)Porter, Daniel Porter, Barney (K)Potter, Bernie (K)Poulet, J. W. Powell, Walter Powell, M. C. Powell, M. E. Powell, S. B. Powell, Walter (K)Powell, Albert Powers, A. C. (K)Powers, Peewee Powers, D. W. Prasar, H. R. Pratt, Paul Prather, Henry Price, J. Bob Price, Blackie (K)Price, Willard Prichard, Tex Proctor, Geo. Proctor Bros. Show Puckett, Sam (K)Push, Geo. W. Purdue, G. E. Purris, Burt H. Purvis, Cecil H. Pyne, Richard Pyne, Richard (K)Quick, Jack Quinlan, Dan Quinn, Curly (K)Quinn, Curly Rasmussen, Jack Rasmussen, Jack Rasmussen, Jack Rafferty, Jack Rasmussen, John Rasmussen, W. (S)Rasmussen, L. E. (K)Randolph, L. E. Rankin, Harrison (K)Rankin, Clarence Rankin, Trio (K)Ranken, Barney Ranthe, Ed Ross, Arthur (S)Roth, Eugene H. (K)Roth, Thedy Rothwell Co. Rottman, Eddie Ross, Harry Ross, Chas. E. Rowe, Adolphus Rowland, Hugh Rowland, Hugh Royal, Nat Royal Alexander (K)Roy, Sylvester Royster, Craig Rubel, W. J. Ruch, Wm. Rue, Chas. Runyan, L. S. (K)Russell, Emo Russell, Chas. (K)Russell, Jubilee Ruth, Clarence (K)Ryan, James Ryan, Geo. Ryan, Frank Ryan, J. Amuse Co. Sahliner, Harold G. St. Charles, Leo (K)Sakelo, Joseph Salena, Jordan Salsbery, C. M. (K)Santford, W. D. Sancer, Tom Sanderlin, John (K)Sauders, John V. Sanders, W. S. Sarver, J. Sauer, Horace Saunders, C. A. Schafer, Lee (K)Schaun Bros. (K)Scheck, Circus Schemperman, Loyd Schepers, C. W. Schiller, Dix (K)Schiller, Beaumont Schiporff, A. A. Schira, L. J. Schmidt, Harry F. Schofield Band (K)Schwarz, H. Scott, B. Chas. Harry Scott, Bert L. Scott & Delmar Scott, Guy Seuntuck, Island Seaton, H. A. Seaton, H. A. Searle, Cleo Sears, H. W. Sedacek, Jr., Wm. Seidker, Orval Seidner, Arno Sellen, Geo. Selestok, Mike (K)Self, Irving Sells, C. W. Serlson, Sam Sertel, Thos. J. Severt, Howard Seymour, O. G. Seymour, O. H. Shadrack, Jack Sherman, Norman Shafer, C. A. Shannon, Frank C. Shappard, Harry K. Sharma, R. L. Shaw, Fred (K)Shay, F. Hugo Shear, Jerry Shear, P. M. (K)Sheehan, Eugene (K)Sheehan, Shorty Shepley, J. C. (K)Shell, Harry Shepherd, B. C. Sherman, Roy Sherman, C. E. (K)Sherry, Jimmy Shields, Purf Shine, Francis (K)Shimomuga, G. (K)Shipp, Earl Shipp, Edw. Shores, V. E. Stevenson, Ed Stevens, Geo. Ray Striver, Clarence Striver, Eugene (K)Suberts, Musical Signor, W. L. (K)Shuman, Abesalom (K)Shuman, Geo. D. (K)Sillman, E. M. Sills, Phillip Sims, Robt. G. Singer, Jack (K)Singer, Barney Sison, Barney Siagal, John Siagle, M. Slater, Rocce Sloan, Sunlown Sloan, Billy Slosser, Melvin R. Smart, Jack Smiley, James (K)Smite, A. Smith, Arthur Smith, J. J. Smith, George Smith, Capt. Jack Smith, Harvey M. Smith, J. Beatty Smith, Frank (K)Smith, Geo. (S)Sullivan, John Summers, Berlie (K)Sundstrom, J. C. Sures, R. D. Sutter, Tom Swain, Frank H. Swamb, Sam Swanner, Roy Swartz, Sam Swensen, Wm. Sulhart, W. W. Swift, Fred (K)Swift, Leslie (K)Soy, H. (K)Sones, Ernest South, J. B. Southernland, Bill Southern, Tier Show Talbot, Nate Tallard, Wm. Tally, Kid Tamar, Prince Tarbes, M. (K)Tarr, W. B. Terence, J. A. Tasker, T. B. Tate, K. C. Taylor, Roy Taylor, Bartley N. Taylor, Victor Taylor, Lorett Taylor, Jr., Bobby Taylor, Robt. Taylor, Milton Taylor, Victor Taylor, Tom C. Telwell, Grady Temple, L. A. Temple, Edw. (K)Temple, Frank Terry, Capt. (K)Terry, Willard (K)Thardo, Ed Thobus, R. M. Theodore, Gus (K)Thiman, Joe Thompson, Douglas Thompson, J. Eddy Thompson, C. R. Thompson, Jack Thomas, Reuben Thompson, Wayne (K)Thompson, Joe Thornton, Allan Thronen, Dick Tichen, Frank Timmons, Wm. (K)Tipp, Harry (K)Todd, J. E. Todd, Ros. Tohtert, James Tolliver, King Totter, Arnold Tracey, Dick Tranger, Don Traugott, D. E. Travers, Wilton (K)Travis, Don (K)Trent, Russell Triplett, Wm. Truett, Edw. Tucker, A. E. Tucker & Price Co. Tucker, Harry (K)Turner, W. R. (K)Turner, Oscar (K)Turpin, Jack Tyler, T. C. Tyne, C. Labas (K)Ug, Saosa (L)Umbarger, J. S. (K)Underwood, Teddy (K)Underwood, Robt. (S)Vachon, W. L. Valles, Bert Van Duyn, Cecil Van H. P. Van, Jas. F. Van, Jimmie Van, M. A. Van, W. E. Francis Van Zan, J. H. Vance, Fred (K)Vandye, C. B. (S)Vandiver, Wm. J. Van Fossen, Harry (K)Van Reynolds, Chas. Varnell, Wesley Vashler, Jas. Vaud, Harry A. Vaughn, Thos. R. Vaughn, Edlie (K)Vaughn, Jas. F. Valara, Denny Varfield, Dave (K)Varloff, Mike Varnell, Chuck Varnello, Clarence Varnon, Smoky Kid Vetter, V. C. Vining, Ted (K)Vining, Ted Vintat, Geo. Vornies, Ben H. Voris, Elmer P. Wacker, Sam Wade, Ralph Wade, Walter Wagoner, Al (K)Wah, Red Wahien, Joe E. Wainwright, W. G. Walborn, Billie Waller, A. H. Walker, W. O. Walker, Harzel Wallace, Don Wallace, Dave (K)Walsh, Pat O. Walters, Drane Walton, Earl T. Wagon, Boots Waral, Jimmy (K)Ward, Jos. R. Ward, Billy (K)Ward, Jos. R. (K)Ward, Shirley Ward, Wm. Ward, Edw. & Ward, Jos. R. Ward, J. H. Ward, E. B. Warner, Henry Warren, Jack Washington, Neff Watkins, J. W. Watson, P. W. Watson, Edw. Watson, Sandy Wayland, Bonnie Weaver, Buck Weather, Bennie (K)Webb, John L. Welch, Harry R. (K)Webb, Wm. G. Weber, Herman Webster, Clarence Webster, F. J. Webster, Wm. Wederman, C. H. Wedge, Wilbur Weeks, R. L. Welch, Billy Weighman, Geo. H. (K)Wein, Monty (K)Weingarden, I. M. Welch, John J. Welch, Jack Welch, Scream (K)Welsh, Arthur Wells, Kelly Wells, John O. (K)Wells, Sam (K)Wells, Elmer Wendel, Cella West, Geo. West, Harry F. Weston, John Weston, Fitzhugh (K)Wheeler, C. H. Wheeler, Earl Buck Wheeler, Robt. (K)Wheeler, Mal Whitmer, Wm. L. White, Francis P. White Panther White Horse, Chief White, Chas White, Dave White, Henry White, Dolly White, Jas. Dirty White, Wm. R. Whiteford, A. W. (K)Whitehead, J. W. Wiggin, Tom C. Wilbur, Ray (K)Willcutt, Darrell Wilcox, Victor (K)Wild, Leslie (K)Wild, Leslie (K)Wiles, A. J. Wiley, Geo. Wiley, Oscar Wilkerson, Halcomb (K)Wilkerson, Lee Willard, Fole Willard, Tom Williams, Buster Williams, Domic (K)Williams, J. M. Williams, H. H. Williams, Milton Williams, Jimmie Williams, New Jean Williams, Moss P. (K)Williams, R. E. Williams, Clyde Williams, E. L. Kid Williams, Harold Williams, Jack Babe Williams, Milton Williams, Eddie Williams, W. C. Williams, D. F. Williams, L. R. Williams, S. B. Williamson, Sherry Williamson, Alan (K)Willis, W. B. Willis, Dick (K)Willis, G. B. Wilson, Darrell Wilson, Speedy (K)Wilson, Ed L. Wilson, Raymond (K)Wilson, X. Z. (K)Wilson, Jack Wilson, Tyson J. (K)Wimberly, R. C. Winegar, Pete Wineyer, Chas. Winery, Larry (K)Winters, Edw. (K)Winters, Edw. (K)Winters, Edw. Wintzoff, Paul Wise, Bob Wolter, Charles (K)Wolfe, Harry (K)Wolfe, Joe Womack, Douglas (K)Wood, Luther Wood, Jos. H. Woodall, Billy (K)Woodard, Curly Woods, Ed Woods, Robt. B. Woolard, H. E. (K)Wordley & Peter Workman, Claude Wrays, Hank Wright, Robert G. Wright, Arthur Wright, Bill Wright, Jack B. Wyckoff, Edward J. (K)Wyckoff, Sam Yager, Pete Yager, Bert Yama, M. Yamamoto, Jas. T. Yancy & Yancy Yoder, Clare Yon, Y. L. Yontzer, Sol Young, Jr., W. H. Young, Harry P. (K)Young, Arthur Zalles, Paul Zanolli, Ben Zeidler, Wm. Zeldman, Abie Zelman, Don Zelman, Alfonso Zeldo, Mike Zenog Zeno, Leslie

MISCELLANEOUS

(Continued from page 169)

- Daniel, B. A., Magician: Wanatah, Ind., 12-13. Felton, King, Magician: Seneca, Kan., 10-15. Golden Rod Floating Theater: Lexington, Mo., 13; Napoleon 14; Sibley 15; Orrick 16; Missouri City 17. Hills, Prof. D. D., Magician: Blue Creek, O., 10-15. Kelley's Tent Show, J. R. Gollenstela, mgr.: Owenton, Ky., 10-15. Lewis, Harry & Berdie, Co.: Dixon, Wyo., 14; Great Divide, Col., 15. Lingerman, Ventriloquist: (Luna Park) Philadelphia 17-22. Lucy, Thos. Elmore, Humorist: Chico, Tex., 10-15; Center 16-20. McKinney, Prof. J. A.: Dixon, Wyo., 14; Great Divide, Col., 15. Mechano (George Stevens): (Marigold Ballroom) Milwaukee 10-15. Nick, Magician, & Mme. Siva: Fink, W. Va., 10-15. Oldfield, Clark, Co. & Hawaiians, H. A. Wilson, mgr.: Park Rapids, Minn., 12-13; Bemidji 14-16; Nashua 17; Chisholm 18; Hibbing 19-21; Virginia 22-23. Pageant of Progress, Jack Stanley, dir.: Elgin, Ill., 10-15. Paka, Lucy, Co.: Mt. Carroll, Ill., 12-13; Polo 14-15; Amboy 17-18; Princeton 19-20. Proctor Bros. Wild Animal Show: Maywood, Neb., 12-14. Reno, Great, & Co.: Blissfield, Mich., 10-15. Smith, Mystery Shows, Co.: Ft. Dodge, Ia., 16-22. Turtle, Wm. C., Magician: Stockton, Calif., 12-15. Williams, Carl L., Shows: Stanton, Ky., 10-15; Kiddville 17-19. Wing's, R. G., Rat Circus: St. Johns, Nfd., Can., 10-15. WIZARD DUO. Two Up-to-date Free Acts. Clifton, Kan., August 11, 12 and 13. Otherwise permanent address: WESTMORELAND, KANSAS. Additional Routes (Received too late for classification) Barnes, Al. G. Circus: Salt Lake City, Utah., 17; Malad, Ida., 18; Preston 19; Logan, Utah, 20; Pocatello, Ida., 21; Montpelier 22; Kemmerer, Wyo., 23. Blue Ribbon Shows: Rochester, Minn., 10-15. Boyd & Linderman Shows: Cornwall, Ont., Can., 10-15. Bruce Greater Shows: Warsaw, N. C., 10-15; Wallace 17-22. Bunt's Motorized Shows: Kelsterville, Pa., 10-15. Capital Am. Co.: Hinckley, Minn., 10-15; Rush 17-22. Clark's, Billie, Broadway Shows: Richmond, Ky., 10-15. Crouse Shows (Correction): Endwell, N. Y., 10-15. Dalziel Shows: Pembroke, Ont., Can., 10-15. Dickinson's Independent Shows: (Fair) Carthage, O., 10-15. Dixieland Shows: Paris, Mo., 10-15; Vienna, Ill., 17-22. Duffy's Attractions: Callom, Ill., 14-15; Kamrar, Ia., 20. Dykman & Joyce Shows: Woodbury, N. J., 10-15; Chester, Pa., 17-22. Elman Am. Co.: Stevens Point, Waupaca, Wis., 10-15. Gold Medal Shows: Aurora, Neb., 10-15. Great England Shows: Seymour, Mo., 10-15; (Fair) Norwood 17-22. Hagenbeck-Wallace Circus: Oskaloosa, Ia., 17; Charitan 18; Creston 19; St. Joseph, Mo., 20; Leavenworth, Kan., 21; Ottawa 22, 10-15. Happyland Shows: Cedar Springs, Mich., 10-15. Heller's Acme Shows: Suffern, N. Y., 10-15; Rahway, N. J., 17-22. Imperial Expo. Shows: E. Fultonham, O., 10-15; (Fair) Yellow Inud 17-22. Jones & Hull (Leow) London, Can., 13-15; (Lyric) Kitchener 17-19. Karr & Coley Shows: Oran, Mo., 10-15. Kans United Shows: Millersburg, Pa., 10-15; Danphin 17-22. Kline, Anner K., Shows: Shelby, Mont., 17-22. Lawrence, John, Stock Co.: Princeton, Ind., 10-15. Metropolitan Shows: Clendenin, W. Va., 10-15. Mighty Hooge Trained Animal Circus: Story City, Ia., 14; Jewell 15. Miller Bros., 101 Ranch Wild West: Detroit, Mich., 17-18; Toledo, O., 19; Ann Arbor, Mich., 20; Jackson 21; Saginaw 22. Miller Bros. Shows: (Eastern) Manchester, N. H., 10-15; St. Johnsbury, Vt., 17-22. Miller Bros. Shows: Mullens, W. Va., 10-15. Northern Expo. Shows: Thief River Falls, Minn., 10-15. Oliver & Jaffe Am. Co.: Nebo, Ill., 10-15; Knox City, Mo., 17-22. Princess Olga Show: Greenup, Ill., 10-15. Roles, Nat., Shows: Pittsburgh, Pa., 10-15. Rice & Dorman Shows: Ottawa, Kan., 10-15; Emporia 17-22. Robinson, John, Circus: Pulaski, Va., 18; Johnson City, Tenn., 19; Bristol 20; Wyrtherline, Va., 21; E. Badford 22. Robinson's Elephants: (Eagles) Circus Toledo, O., 10-15. Royal American Shows: Northfield, Minn., 10-15. Smith, Otis L., Shows: Fairport, N. Y., 10-15; Courtland 17-22. Schwable-Wallack Shows (Correction): Alma, Neb., 10-15. Stephens, Playas, Geo. W., Stephens, mgr.: Pioneer, O., 13-15; W. Unity 17-20. Sunflower Shows: Ridgeway, Mo., 10-15. Swain, W. L., Show: Lawrenceburg, Tenn., 10-15; Pulaski 17-22. Wade, W. G., Shows: Grand Rapids, Mich., 10-15; (Fair) Greenville 17-22. Williams, S. B., Shows: Pleasant Hill, Mo., 10-15. Wolf Greater Shows: Knoxville, Ia., 17-22. Wortham, John T., Shows: Rhineland, Wis., 10-15. Wortham's World's Best Shows: Maywood, Ill., 10-15. Zeldman & Polle Shows: Ionia, Mich., 10-15. Zeiger, C. F., United Shows: Beach, N. D., 10-15. Williams Shows Preparing For Their Fair Season New York, Aug. 8.—There is much activity on the Ben Williams Shows these days, as the time is getting nearer for their trip down east to play Maine and Canadian fairs. Mr. Williams will have the biggest show he has ever had when he opens for his first fair. The ride lineup will include a whip caterpillar, Ferris wheel, carousel and dangle. Among the shows will be Ye Old Gligle Show (distorting mirrors), 10-in-1, 5-in-1, Hawaiian Show, Madison's motor and silodromes, Athletic Show, Crazy House and one or two other platform shows. These in addition to a number of concessions. Shows Close During Funeral for Member Incidental to the death of Paul Rivers, of Billie Clark, Broadway Shows, following a gasoline explosion early last week at Stanford, Ky., Manager Clark informed The Billboard that all shows, rides and concessions with the organization would close for a time Saturday during the hour of the funeral. Details on the passing of Mr. Rivers appear in the obituary columns of this issue. Board of Governors To Hold Meeting August 14 Chicago, Aug. 8.—The Board of Governors of the Showmen's League of America will hold a special meeting on August 14 to pass on more applications for membership and outline work for Showmen's League Week. Tom Rankine announces that this very important work is progressing—most encouragingly and the outlook now points to big results for the league's charitable fund. WANTED Ferris Wheel and good, clean Shows and Concessions for the Tama County Fair, at Toledo, Iowa, September 8, 9, 10 and 11, 1925. Night Fair, C. M. MODLIN, Supl. of Concessions. WANTED Ferris Wheel and Merry-Go-Round for I. O. O. F. Picnic, August 25, 26, 27, at Albany, Mo. CHAS. EMBRE, Box 27, Albany, Mo.

BOOTLEG KNIFE DEAL 5000 DEALS AT A VERY SPECIAL CUT PRICE Complete, \$3.50 Each.



No. 583 "BOOTLEG" KNIFE DEAL. 12 knives, viz.: 6 leg knives, 1 blade; 6 photo, 2 blade knives, and 1 grand prize, 4-blade the pearl knife. Complete on an 800-hole Post Board, enclosed in nice cigar box. Per Deal \$3.50 10 Deals for \$35.00 Send for our big catalog. ROHDE-SPENCER CO. Wholesale 222-225 W. Madison St., Chicago, Ill.

WANTED Ferris Wheel and good, clean Shows and Concessions for the Tama County Fair, at Toledo, Iowa, September 8, 9, 10 and 11, 1925. Night Fair, C. M. MODLIN, Supl. of Concessions. WANTED Ferris Wheel and Merry-Go-Round for I. O. O. F. Picnic, August 25, 26, 27, at Albany, Mo. CHAS. EMBRE, Box 27, Albany, Mo.

BILLIE CLARK'S BROADWAY SHOWS

Want For Their String of 26 Fairs

I will positively guarantee you 12 of the best Fairs in the State of Florida, lasting till the month of March. WANT first-class Ten-in-One Show to join at once. Must be strong show. Will furnish you first-class wagons for same. Want first-class Whip Foreman to take charge of my Whip. Salary, thirty-five dollars week. Wire, quick. Want Athletic Show People to take my Athletic Show over. Florida is a wonderful Athletic Show Country. Got top money down there last winter. Want to book a few more Strong Shows. Good proposition to Wax Show, Over Falls, Midget Show, Penny Arcade or, in fact, any real show of merit that don't conflict. We furnish wagons for everybody. Ask anybody who was with me in Florida last winter. Sam Golden wants to hear from Bill McCann. Lead Yank and Godfrey Hoffman. Week of August 10th, Richmond, Ky.; week of August 17th, Ewing (Ky.) Fair; week August 24th, Somerset (Ky.) Fair; week September 1st, Barbourville (Ky.) Fair; week September 7th, Carlisle (Ky.) Maiden Fair; week September 14th, Nicholasville (Ky.) Maiden Fair; week September 21st, Eastman (Ga.) Fair; week September 28th, Sandersville (Ga.) Fair; week October 5th, Winder (Ga.) Fair; week October 12th, Washington (Ga.) Fair; week October 19th, Warrenton (Ga.) Fair; week October 26th, Madison (Ga.) Fair; week November 2d, Lyons (Ga.) Fair. I will publish my Florida Circuit of Fairs in next ad in The Billboard. Write or wire, quick, as per route. Want Concessions of all kinds, no exclusives; Ball Game Workers. Want good, all-day Grinders for strong Grind Show. Address HARRY RAMISH.

Capt. Naill Injured In Auto Accident

A telegram to *The Billboard*, sent by George Greer, from Stratford, Ok., August 10, informed that Capt. C. W. Naill, head of the shows bearing his name, had been injured in an automobile accident and requested the address of R. M. Arnold. As this issue goes to press Mr. Arnold's address is not at hand. However, he may learn of the above thru reading this notice, or be informed by someone reading it and knowing his whereabouts. The routes in this issue give Wynnewood, Ok., as the C. W. Naill Shows' stand for this week.

Central States Expo. Rodeo

The Central States Exposition Rodeo, to be staged in conjunction with the Central States Exposition at Aurora, Ill., will be watched with interest by other fair secretaries. Frank Thielan, president, and Clifford R. Trimble, secretary, of the exposition, are known as two of the most progressive fair men of the Middle West, and the fact that they have turned their attention to cowboy sports as an attraction causes other fair managers to watch the outcome. The dates are August 21-29. The rodeo will be under the direction of Fog Horn Clancy, who was advised by the fair management to "make 'em sit up and take notice."

Elks Staging Roundup

Elks' Lodge, No. 1501, Rochelle, Ill., in three days of this week, August 11, 12 and 13, staging a roundup, which, incidentally, gives contestants one day between the closing of the Rochelle show and the opening of Tex Austin's Rodeo in Chicago. Fog Horn Clancy is handling the roundup for the Elks and has been putting over his usual good publicity campaign. A special arena seating 10,000 people was constructed for the roundup, which is a big undertaking for a city of 4,000 population, but Rochelle is one of those little cities that believes in "doing things on a big scale."

Linton Improving

Hank Linton, with the concert of the Gentry-Patterson Circus, who was injured when a horse fell upon him at Rochelle, Ill., July 4, is reported getting along nicely at the Lincoln Hospital at Rochelle, where he has been confined. Every week Hank's friends with the circus wire Barney Kulgen, an old trouper, who is running a confectionery in Rochelle, money with which to buy flowers for the sickroom of their brother trouper.

Cheyenne Entries

Following is a list of the official entries in the "doings" at this year's Frontier Days at Cheyenne, Wyo., as given on the program: Dean Ferris, William Leach, Floyd Carroll, J. H. Daley, Bud H. Hurt, George Harrington, Wilbur Noel, Jack Paul, Claude W. Ames, Brida Miller, Ruben Eyrson, Ed. McCarty, Murph Palmer, Pinkie Gist, Chuck Wilson, Jim Massey, Freddie Hunt, Homer

Bernardi Greater Shows

INCORPORATED

"America's Best"

Can place at once Experienced Trainmaster who can take complete charge of twenty-car train. Want a man who knows his business. Can also place a Five-Piece Band to play for the Water Show exclusively. Can also place Ride Help of every kind. Can place Concessions of all descriptions. No exclusive, everything is open. Wire or come on. WM. GLICK, General Manager. Week of August 10th, Western Pennsylvania Firemen's Convention, New Brighton, Pa.; week of August 17th, Altoona Fair, Altoona, Pa., and fifteen consecutive weeks of fairs to follow.

MILLER BROS. SHOWS

SOUTHERN

AT LAST! McDowell County opened at last. We hold exclusive contracts for entire county. WANTED—Merry-Go-Round to join at once. Shows that do not conflict with what we have, Colored Performers and Musicians to strengthen Minstrel Show. Wrestlers and Boxers who are capable of meeting all comers. Useful people for brand new Ten-in-One. Concessions; no exclusive except Cook House, Juice and Corn Game. Prof. Battalo wants Musicians. Also A-1 Blanket Wheel Agents. Write or wire MILLER BROS. SHOWS, A. Glenn Miller, Manager, Mullens, W. Va., week of August 10; Keystone, W. Va., week of August 17. Both downtown.

DIXIELAND SHOWS WANT

For following Fairs: PARIS, MO.; VIENNA, ILL.; FULTON, KY.; CAPE GIRARDEAU POPLAR BLUFF, DEXTER, MO.; BATESVILLE, WYNE, RLYTHEVILLE, FORREST CITY, CLARENDON, ENGLAND, HELENA, ARK.. Shows that don't conflict, especially Mechanical City, Fat Girl, Monkey Speedway and Water Show. Concessions all open. No exclusive.

WANTED

Two Clarinets, two Trombones, Tuba, Talking and Singing Clown, Wild West People, Hawaiian Acts for concert, Punch and Magic for side show and Candy Butchers Musicians, address BERT PROCTOR, Others, M. L. CLARK & SONS, Hendersonville, 13th; Brevard, 14th; Rosman, 15th; Sylva, 18th; all North Carolina.

Holcomb, Joe Davis, Alton Churchhill, Mont. Churchhill, Sam Garrett, Lew Peterson, Dutch Foster, Red Remington, Earl Homan, Vance Homan, Byron Hudson, Marie Gibson, Guy W. Cash, Stanley Larson, Grady Wilson, Manney Knorr, Maurice Keel, William Peckham, Walter Warren, Hank Darnell, Bert Weems.

Chick Hannan, Floyd Stillings, Charles Hirsig, Jr., Hank Bond, Mary Yarberry, Dallas Yarberry, S. S. Dix, Glen Dix, Tom Yarberry, W. H. Biggs, Vincent Anderson, Jack Hollander, Jim Nesbitt, Dewey McDonald, Mike Stuart, Dugan Smith, Fred Smith, George Wright, Paris Williams, Red McDonald, Charles R.

Williams, Harry Walters, Bonni Gray, Bud May, Frank Burns, Ed L. H-ran, Bill Mullins, Ralph Smith, Jesse Burrell, Bennie Trimble, Don Brownell, Scout Malsh, Dan Hedges, Shorty Shriner, Dee Bibb, John Nimmo, Brizzy Cox, Perry Ivory, Bob Crosby, Roy Kivett, Tuck Choate, King Merritt, Norman Cowan, Charlie Irwin, Jr.; Deaf Scott, Bert Cooper, Claude Sawyers, Donna Cowan, Mary Armstrong, Rulon Slatter, Sleepy Armstrong, M. Keller, Sid Sugar, Edward Tegland, Ben Johnson, Frank A. Squire, Homer Roark, Jack Brown, Ora L. Jones, Jesse Coates, Frank Roberts, John Judd, Homer Ward, Slim Frendenthal, Stubb Engels, Fred Lowry, H. W. Collin, Grace Runyan, Buck Lucas, Tad Lucas, Elmer Hicks, Verne Elliott, Billy Kingham, Carl Arnold, Chas. H. Pigg, C. V. Bussy, Bill Baker, Jeanie Craig (Gene Kreg), Phil Yoder, Billie Wilkinson, Joe Bell, Al J. Garrett, Walt Whiney, Harry Drackut, Lloyd Coleman, Herbert Meyers, Ike Road, Louis Jones, Fred Alvord, Mabel Strickland, J. Hugh Strickland, Rose Smith, Okla. Carly, Buck Stuart, Paddy Ryan, Bob Askins, Nowata Slim, Ruth Roach, Roy Quick, Lee Robinson, Mike Hastings, Fred Benson, Bruce Nimmo, Chester A. Byers, Lloyd Saunders, Jack McCaleb, Richard Mason, Elmer H. Jones, Sam Stuart, Jasbo Fulkerson, J. M. Weintz, Norman Mason, Riley Heck, E. Pardee, Jessie Coats and Jack Elliott.

Sam Coit in "Capt. Jinks"

(Continued from page 11)

Murray, Louise Brown, Arthur West, Marlon Sunshine, Max Hoffman, Jr., Ferris Hartman and Nina Olivette. The name of the musicalized Clyde Fitch comedy has been definitely decided upon as *Captain Jinks*, and the opening is to take place early next month at the Martin Beck Theater. Jackie Taylor and his Rue De La Paix Band will appear on the stage and supplement the orchestra of 23 musicians under the direction of Ivan Rudisill in providing the musical accompaniment.

10 Pickwick Club

Defendants Freed

Boston, Aug. 8.—Ten of the twelve defendants charged with criminal responsibility in having caused the death of 44 persons in the collapse of the Pickwick Club on the morning of July 4 were acquitted by Judge Lummis in the Suffolk Superior Court yesterday. The other two were James J. Hendricks, building inspector for Boston in Zone 13, which included the Pickwick Club, and Lawrence J. Perkins, foreman for Pultz, Inc., the general contractor in charge of wrecking and excavating.

Will Book Whip

Loaded on wagon, with a reliable Carnival Company for balance of season, or will sell same cheap for cash. C. H. BUCKLEY, Alliance, Ohio.

WANTED

Two Young Ladies for Refreshment Stands. Write BEVINGTON, care Billboard, Cincinnati, Ohio.

American Legion Fall Festival

St. Johns, Michigan

ON THE STREETS.

Want Concessions. No exclusive. Paddle Wheels, fifty dollars; Knife Racks, Cane Racks, etc., thirty-five dollars. We have booked Merry-Go-Round and Ferris Wheel, but will book Whip or other Riding Devices. Address all communications to Dr. W. A. SCOTT, St. Johns, Mich.



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 With Asst. Plumes, Packed 60
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A FEW OF OUR ITEMS:
 17-Pc. China Tea Set, Set. \$ 2.00
 Scaled Packed Jug, Each... 2.25
 Swagger Sticks, 30-inch,
 Collapsible Top, Grass... 12.00
 Swagger Sticks, 30-inch,
 Large Coll. Top, Grass... 15.00
 Towel Set, 3-Piece, Set... .35
 26-Piece Rogers Silverware,
 Set... 2.50
 30-Piece Crown Silverware,
 Set... 3.25
 Barbeled Wifa Seta, all
 Patterns, Set... 5.00
 Beacon Rainbow, Each... 3.25
 Beacon Wigwams, Each... 3.50
 16-inch Dolls, with 24-inch
 Plumes, Dozen... 6.00
 Eastman Prmo Kodak, No.
 2, Each... 4.50
 Floor Lamps, Each... 9.50
 Junior Lamps, Each... 8.50
 Bridge Lamps, Each... 7.00

NOTE—Stands and Shades
 have not been cheapened. We
 are offering the same lamps as
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Market for the Money **LOOK! LOOK!**

Compare same with our
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Price, \$2.25 Each
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With 12-inch Shades. When lighted
 looks like a ball of fire. Dozen
 different colors lighted at one time.
 Packed one dozen to a carton.

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6 inches wide, 22 inches high, with
 metal base. Vasa in 4 colors: Old
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 Prompt service and lowest prices.

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 INDIANA



D. C. Commissioners Will Not
Interfere With Film Carriers

Washington, Aug. 10.—The Commis-
 sioners of the District of Columbia, on
 recommendation of Chief Engineer George
 S. Watson, of the Fire Department, have
 denied the request of moving picture ex-
 hibitors that persons carrying motion pic-
 ture films be barred from riding as pas-
 sengers in street cars and motor busses.
 The Film Board of Trade of Washing-
 ton a few days ago sent a letter to
 Commissioners offering to have films
 transported in its automobiles, and asking
 that they be barred from public car-
 riers. The request was predicated upon a
 recent accident in Boston following igni-
 tion of a reel of film in a street car.
 "Our present regulation that film may
 be carried only in fire-proof containers is
 sufficient protection," said Chief Watson.

Changes in "What Price Glory?"

New York, Aug. 8.—Jack Roseleigh
 last Monday night took over the role
 of Captain Flagg, originated by Louis
 Wolheim, in the cast of *What Price
 Glory?* at the Plymouth Theater, replac-
 ing Harold Salter, who assumed the part
 when Wolheim dropped out several weeks
 ago. Salter is slated to head one of
 the road companies of the piece which
 is to be sent out the latter part of
 this month.
 Janette Fox-Lee assumed the only
 feminine role in the cast last Wednes-
 day night, replacing Une Baye, who re-
 lieved Leyla Georgie of the part about
 a week ago.

Richmond House Returns
To Vaudeville Policy

Richmond, Va., Aug. 10.—The Lyric
 Theater, Charles W. Rex, manager, will
 return to Keith vaudeville Labor Day.
 For the last eight weeks the house has
 been offering musical comedy, with the
 McCall-Bridge Players, who played the
 greater part of that time to capacity
 business, giving daily matinees and two
 shows at night. The Lyric Theater has
 been closed only two weeks in the last
 10 years, the break in the remarkable
 record being due to the "flu" epidemic
 which raged during the World War.

Saxe House Reopens

Milwaukee, Wis., Aug. 8.—Resplendent
 with new equipment, completely re-
 modeled at a cost of \$50,000, Saxe's
 Princess Theater reopened today with a
 gala program, inaugurating a new popu-
 lar-price picture policy. A new terra-
 cotta front, 1,200 new seats, a modern
 air-cooling system and a \$25,000 pipe
 organ are features of the remodeled
 house.

Milwaukee Theater Mgr. Resigns

Milwaukee, Wis., Aug. 8.—Frank Koch,
 manager of the Garden Theater, has re-
 signed and has left for an extended vaca-
 tion in the Northern woods. Koch has
 been in poor health for some time and
 tendered his resignation when the re-
 moval of O. J. Wooden from the Alham-
 bra to the Garden made it possible for
 him to leave without materially affecting
 administration of the house.

Chicago Nite Hawks To Return

St. Louis, Mo., Aug. 8.—The Chicago
 Nite Hawks Orchestra, late of St. Louis
 and the Middle West, will return to the
 Windy City Labor Day to commence on
 a booking for the coming season. This
 10-piece organization, under direction of
 Gus Hansman, pianist and composer of
Dream Rose and other hits, has created
 an enviable reputation throughout the Mid-
 dle West. The orchestra is at present fea-
 turing Howard Thomas, specialty dancer.

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We want one man in each territory to sell Gil-
 ette Razor Blades. This man is to call on all
 home trade. Every house is a customer for one or
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 You sell these blades at 75c for a package of
 ten and 40c for a package of five. They cost you
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 of five.
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 If you want to start all you need is \$8.40. Send
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 five blades and ten packages of ten blades. ALL
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WISE SHOWS
Can Place

Clean Cookhouse, Juice and Grab. Good opening for Stock Wheels and all
 Legitimate Concessions. Want capable Manager for Athletic Show, Plant Per-
 formers and Musicians. Come where the money is. We play long list of good
 fairs starting at Rogersville, Tenn.; then all winter in Florida. All wire. Week
 of 10th, McRoberts; week of 17th, Fleming; week of 24th, Hazard; all Kentucky.

METROPOLITAN SHOWS WANT FOR
BUCKHANNON, W. VA., FAIR

WEEK AUGUST 24TH.

Merry Mixup or Chair-o-Plane, Shows with their own outfits. Very good propo-
 sition. Legitimate Concessions, come on, will place you. Will sell exclusive on
 Novelties. Address A. M. NASSER, Manager. This week, Clendenin, W. Va.

Diamond Jubilee and Home Coming

AUGUST 24TH TO 29TH, WALHALLA, SOUTH CAROLINA.

Can place Shows, Rides and Concessions. Booked solid until December 1st, then East
 Coast to Florida. George B. Williams, wire. Want sensational Free Acts and Balloon
 Jumper. Can place live Agent and Decorator with plenty of street display. C. L.
 HAMILTON, Chamber of Commerce, Walhalla, South Carolina.

One Hundred and One Ranch
Wild West Show

Privileges for Sale---Tintype Pictures, Farm Paper and all
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 Concessions, 101 Ranch Wild West Show.

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Agents Wanted

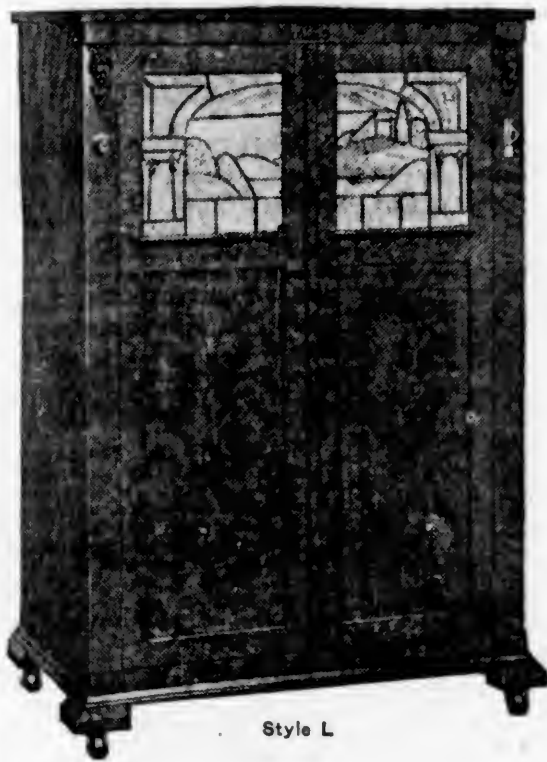


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General Agent, Curley Webb, wire me at once. WANT
 Ferris Wheel or Merry Mill-Up. Have complete out-
 fits for Athletic, Hawaiian and Colored Minstrel. All
 60-40. WANT Concessions of all kinds. Wheels,
 \$30. Grind Stores \$20. Bat rate, which includes all.
 WANT Boat Canvaerman, Carpenter, two Men for Mir-
 ror-Go-Round and three Concession tents. Jim Saun-
 ders, Jimmie Lewis, wire me at once. Address
MAU'S GREATER SHOWS, Louisville, Ky.

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J. P. SEEBURG PIANO COMPANY

"Leaders in the Automatic Field"

1508-10-12-16 DAYTON ST.

CHICAGO, ILL.

Address: Dept. "A"

Slot Machine Operators
"OVER-THE-TOP"

Is a new patented penny slot machine game of skill, legal in every State, where the player always comes back for more.

\$10.00 Each

Write for circulars and jobbers' quotations.

Boyce Coin Machine Amusement Corp.
TUCKAHOE, N. Y.
Phone, Tuckaheo 1674.

Send Us Your Order for Balloons

Balloons made of highest quality rubber—can be blown to enormous proportions—big variety of colors. ALL Come plain or printed. Great for Fairs and Carnivals. Order at these

LOW PRICES.

No. 40—6-in. Round Balloons, plain, 500, \$7.00; 1,000, \$12.00.
No. 40—6-in. Round Balloons, printed, 500, \$8.75; 1,000, \$15.50.
No. 70—9-in. Long Balloons, plain, 500, \$10.00; 1,000, \$19.00.
No. 70—9-in. Long Balloons, printed, 500, \$12.50; 1,000, \$22.50.

Mail your order now to
NOVELTY CO., MARION, O., U. S. A.

WE SAVE YOU MONEY

WANTED TO BUY

Top with Poles, Side Walls, 20x30 or a little smaller. Must be sent subject examination. Will cover express charges only; must see it. **WANTED TO BUY** Collins outfits to replace broken sets. Tell just what you have; will cover express charges. Give lowest price. **J. ALLEN, 115 West Ohio St., Ground Floor, Chicago.**

NEW RED HOT SELLERS

A static electricity novelty which brings KING TUT to life. Retail 15c. Fair Men, Novelty Workers, Pitchmen, Demonstrators. Jim Harris sold 1,200 one day. Brings anything you're selling. Samples, prices; require stamp. **TUT MFG. CO., Box 265, Station C, Los Angeles, Calif.**

MONEY

That is what you must have. Make it easy. See Inside Back Cover.

ATTENTION! RUGS—\$ AGENTS CONCESSIONAIRES

HERE ARE THE TWO FLASHIEST AND LOWEST PRICE RUGS EVER OFFERED!



MOZART FELT RUGS

Size 28x58, at \$16.50 DOZEN. Beautiful in appearance. Made of the finest grade new felt, and put up in bright, flashy and attractive color designs that sell for themselves. To save time, send for a sample dozen at \$16.50, or one for \$1.75, prepaid.



MONEY BACK IF YOU WANT IT.

Write for Free Rug Catalog and Wholesale Price List.

MAISLEY-PAYNE MFG. CO., 20 Sudbury St., Boston, Mass.

PERSIAN PRAYER RUGS

They look like Genuine Orientals. Their closely woven high pile and silky appearance together with their beautiful Ottoman design holds the attention. Size 28x16. Price, \$30.00 DOZEN.



Send \$15.50 for 6 samples, assorted. Sample, prepaid, \$3.00. 20% cash with order, balance C. O. D.

START YOUR FAIR RIGHT BY USING MINERAL MADE DOLLS



15-Inch Plume Doll, \$5.50 per Dozen.
15-Inch Doll, as illustrated, code name Corfa, \$5.00 per Dozen.
8-Inch Plume Doll, \$2.50 per Dozen.
12-Inch Bys-Le Babies, dressed in Blankets, \$4.50 per Dozen.

No goods sold less than three-dozen lots. 25% deposit on all orders, balance C. O. D.

MINERAL DOLL & NOVELTY MFG. CO.

P. O. Box 3 Varick St. NEW YORK CITY. FACTORY ADDRESS, 164 Eldridge St., N. Y.

RAINCOATS

For the Fair, Carnival and Concession Trade Our Specialty

Yes, we have the light shades and slickers. Special Topcoat and Raincoat Combination at \$2.25 each. Send \$2.75 for sample coat. Write for our catalog. Agents wanted.

UNITED RAINCOAT CO.
656 Broadway, New York City

CUT PRICES ON MERCHANDISE FOR CONCESSIONAIRES

Cedar Chests With Candy Fillers and Padlocks.

NEWEST AND BEST GRADE ON THE MARKET.

1-Lb. Size.	Per Dozen	\$11.25
2-Lb. Size.	Per Dozen	12.00
3-Lb. Size.	Per Dozen	13.00
5-Lb. Size.	Per Dozen	16.50

1000 ASSORTED SLUM NOVELTIES, \$7.50

Balloons, Slum Novelties of every description. Send for list and prices of other items. Orders shipped promptly upon receipt of 35% deposit. Include postage for parcel post shipments. Goods positively not shipped without deposit.

SAMUEL FISHER, 54 W. Lake St., Chicago, Ill.

Dolls! Dolls!

Sheba Doll, with Plume Dress.....31c
Calif. Hair Doll, with Tinsel Dress.....31c
20-inch Violet Doll, with large Dress.....67c
Other varieties; deposit required; prompt shipment.

SUPERIOR NOVELTY CO.
3457 Wentworth Avenue, CHICAGO.
Phone Boulevard 6538



\$3.25

SPECIAL
6 Knives, all belted and brass lined. Two of them Jacks, 100 Hole 10c Board. 20% with order, balance C. O. D.

Write for Price List
Whitsett & Co.
212 N. Sheldon St., CHICAGO

MUSICIANS WANTED
At once. Two Solo Cornets and Trombone. Salary, \$30. Ray Stanley, D. D. Murphy Shows, Logansport, Ind.

- Beacon Wigwam Blankets, bound all round. Each.....\$ 3.50
- Beacon Rainbow Blankets, bound all round. Each..... 3.30
- Beacon Wigwam and Kismet Shawls, heavy fringe. Each..... 4.35
- Torchiers, the good kind, always alike. Dozen..... 6.00
- Plume Dolls, about 15 in. with plume 24 in. Dozen..... 6.00
- Gilbert Tambour Clocks, 15 1/2 in. long, 8 1/2 in. high. Each..... 3.00
- Lion Clocks, a new one, 13 in. long, 11 in. high. Each..... 4.25
- 3-Piece Turkish Towel Sets, in individual boxes. Dozen..... 4.50
- 8-Qt. Paneled Preserve Kettles. Dozen..... 8.40
- 17 1/2-In. Oval Roasters. Dozen..... 15.00
- Ever-Ready Razors, metal leatherette boxes. Dozen..... 3.60
- Swagger Sticks, 36 in., strap handle, wooden enamel tops. Gross..... 15.00

AMUSEMENT NOVELTY SUPPLY CO.,

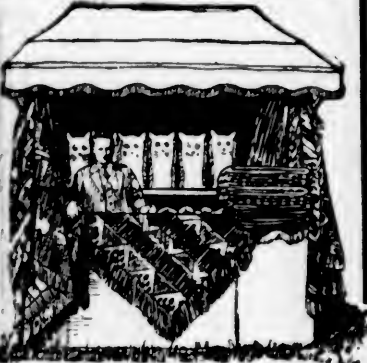
Phones: 4080-4081

434 Carroll St., ELMIRA, N. Y.

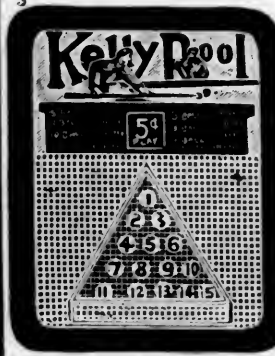
WRITE for OUR 58-PAGE CATALOGUE
It Is LOADED WITH ITEMS
at LOWEST PRICES

Instant shipments, first quality merchandise and co-operation. Terms 25% with order, balance C. O. D.

DOWN GOES THE PRICE OF
The Original Six-Cat Rack



\$130.00 complete, with 12-oz. double-filled Khaki Tent made by the Anchor Supply Co. "YOU KNOW WHAT THAT MEANS." Size, 8 feet front, 12 feet deep. Six Cats, 24 inches high, painted on both sides. These racks guaranteed perfect work at all times; never known to fail. Painted and ready to set up and work.
 Now if you want a game that will net you more than any wheel or concession of any kind, order one of these Racks today. It will more than pay for itself the first week in operation. For immediate delivery wire twenty dollars; balance on arrival. Orders shipped same day received.
RALPH R. MILLER
 Ninth and Oak Streets, Terra Haute, Ind.



A NEW ONE!

"Kelly" is a grand old game—the favorite sport of hundreds of thousands—but THIS IS THE FIRST "KELLY POOL" TRADE BOARD EVER OFFERED!

A 300-hole Trade Board. Takes in \$15.00. Pays out in Trade \$10.50.

QUICK ACTION—QUICK SALES—BIG PROFITS.

Price, 36c Each

Sample, 50c

One-third cash, balance C. O. D. Orders of less than \$5.00, cash in full required.

HARLICH MANUFACTURING CO.

1911-1913 W. Van Buren Street, Chicago

Get your name on our mailing list—always something new.

Scenic Pillows—New York, Coney Island, Washington, D. C., Niagara Falls, Etc.
Large Size PILLOWS 9.60 75 New
 24 INCHES SQUARE, INCLUDING FRINGE Doz. Designs



NEW FREE CIRCULAR
SILK-LIKE CENTERS
A FLASH OF COLOR

For Carnivals and all Kinds of Merchants

BIG HIT SALEBOARDS

- Color Display on Boards
- 600 Holes, 8 Pillows..... \$ 8.00
- 800 Holes, 12 Pillows..... 11.50
- 1,000 Holes, 12 Pillows..... 12.00
- 1,000 Holes, 16 Pillows..... 15.00
- 1,500 Holes, 71 Prizes, 10 Pillows, 30 Pennants, 24 Dolls, Leather Pillow for Last Sale..... 20.00



ALL KINDS OF LODGE EMBLEMS AND PATRIOTIC PILLOWS FOR AMERICAN LEGION EVENTS. SPECIAL PULL CARD WITH LEATHER PILLOW. 50 PULLS BRINGS \$9.00 FOR \$2.50. For Quick Action Wire Money With Order. Ship Same Day Order Received. 25% Deposit. Bal. C. O. D.
WESTERN ART LEATHER CO., - P. O. Box 484 - DENVER, COLO.

We Are Headquarters For

SLUM

A815—1,000 Ass. Give-Away Novelties for \$6.00. An assortment that's different, consisting of Perfume, Note Books, Cigarette Holders, Jewelry, Noise-Makers and real novelties.
 A816—Try this assortment for genuine flash. Contains Gilt Link Buttons, Wine Glasses, Writing Sets, Large Mirrors, Chinese Bracelets, and many other high-grade novelties. Every item looks a dime. 500 for \$10.00.

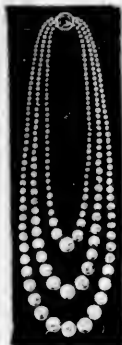
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|---|---------------|
| K5 Tissue Paper Parasols..... | Gross \$ 4.00 |
| 60 Ass. Color Balloons..... | 2.50 |
| 167 Yellow Face Bobbing Fur Monkey..... | 7.00 |
| 628 Nickel Cigarette Cases..... | 8.00 |
| F28 Colored Long Sea Shell Necklaces..... | 8.50 |
| 548 Large Vanity Comb in Case..... | 9.00 |
| X30 Eye Shade with Comic Sayings..... | 10.50 |

NOVELTIES FOR THE FAIRS

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| 431 Silver Finish Cigarette Cases..... | Per Dozen \$1.25 |
| 71 Round 8-in. Silver Serving Trays..... | 1.50 |
| 59/1300 Shaving Set with Brush..... | 2.00 |
| 392 Lever Filling Silver Fountain Pen..... | 2.00 |
| 578 Large Rubber Doll with Whistle..... | 2.00 |
| 7 Pair Military Brushes..... | 2.00 |
| 201 Ladies' Fancy Garters..... | 2.50 |
| D80 R. W. B. Cloth Parasols..... | 3.00 |
| 684.3-Piece Toilet Water Set..... | 3.50 |
| 23 13-in. Comp. Wig Doll with Plume..... | 5.00 |
| 1130 White C. B. & M. Set..... | 6.00 |

M. L. KAHN & CO.
 711-713 Arch St., PHILADELPHIA, PA.

East Side Bargain Store



for Lowest Prices on Direct Imports
INDESTRUCTIBLE PEARLS
 24-inch.....\$2.50 Dozen
 30-inch..... 2.90 Dozen
 60-inch..... 4.50 Dozen
 72-inch..... 5.25 Dozen
 All the above have clasps with brilliant R. S.
3-STRAND \$6.50 NECKLACES Doz
 Pearl Chokers, \$3.00 to \$5.50 Doz.
 30-in. Mother-of-Pearl Beads, \$10.00 Dozen.
 Boxes, \$2.00 to \$5.00 Dozen.
 4-Strand Bracelets, Sterling Silver Clasps and Bars, \$4.00 Dozen. Set with Rhinestones, \$6.00 Dozen.

La Barot Pearls FOR QUALITY, LOW PRICE.
 Terms: 10% deposit, balance C. O. D.
 83 Orchard Street, NEW YORK CITY.

Special On Swagger Sticks
 We have over 250 gross of very fine Swagger Sticks that cost to manufacture from \$42 to \$72 Per Gross
 We will sell you these goods in Gross Lots at \$15.00, \$19.50 Per \$21.00, \$24.00 Gross
 Wire order now.
 Must have 1/3 cash deposit with order, balance C. O. D.
 No goods shipped C. O. D. without deposit.
FRANKFORD MFG. CO.
 121-125 N. 9th Street PHILADELPHIA, PA.

Big Money-Maker
 SELLS ON A MOMENT'S DEMONSTRATION TO EVERY USER OF GAS.
 Retail at only 25c. Leaves 18c profit on every sale—\$28 profit on a gross.
RADIO GAS LIGHTERS
 All Styles in Stock
 The Center of Attraction Everywhere.
Lights, Mantles, Gas Stoves, Jets and Heaters Hold Directly Over Gas Flow. It Lights Instantly
 Write for full particulars and self-selling plans. To save time enclose \$1.00 for sample dozen.
B. MASTERLITE MFG. CO.
 110 East 23d Street, NEW YORK.

SOLD HIS SAMPLE DOZEN IN 10 MINUTES
 Mr. Wells writes: "I received one dozen samples, which took ten minutes to sell. Send gross at once."
Buy Direct From Manufacturer FAMOUS PUFF KNIT TIES
 No. 100—Puff Knit Ties, \$2.00 Per Dozen.
 No. 500—Latest Diagonal Stripes in Cut Silk Neckwear at \$3.25 Doz.
 No. 700—Swiss and Raschell Knit Ties. Latest creations and most up-to-date patterns in Knit Ties, \$4.50 Dozen.
 No. 900—Pure Rayon Knitted Ties. Guaranteed. Fast seller. \$2.50 Dozen.
 Tie up with a line of Ties that will keep you busy and making money all year. Send for Sample Dozen. 25% deposit must accompany all orders.
AMBY KNITTING MILLS
 Dept. B, 79 Fourth Avenue, NEW YORK CITY.

MILLS
5c & 25c MACHINES
 With or without vendors, used a short time, as good as new, at bargain prices. Also Jennings Display Front Venders, Serial 29,000; some Mills Front Venders, MINTS—nearly a carload, at cost.
WINNER MINT CO.
 3979 Cottage Grove Avenue, CHICAGO, ILL.

Blankets and Bathrobes AT MILL PRICES
 Ladies' Cretone Coats. The Latest and Biggest Hit of the Season. Velvet Collars and Cuffs. Dozen.....\$33.00
 Indian Blankets. Size 64x78. Ten Assorted Colors. Special..... 2.75
 Plaid Blankets. Size 68x90. Fifteen Assorted Colors. Special..... 2.75
 Indian Bathrobes, Trimmed with Silk Cord and Silk Girdle. Special..... 3.75
 Nine Assorted Colors.
 Chase Shawls. Special..... 3.80
 Our stock consists of nothing but cheap patterns. Terms: 25% deposit with order, balance C. O. D.
H. HYMAN & CO.
 358-366 W. Madison Street, Chicago, Ill.
 Long Distance Phone, Main 2453.

CHRISTY BROS.' CIRCUS WANTS
 Experienced Snare Drummer, union, to join on wire. RODNEY HARRIS, Bandmaster, Salisbury, 12th; Cambridge, 13th; Easton, 14th. all Maryland. West Chester, Penn., 15th.

OWN YOUR MAIL ORDER BUSINESS
 Wonderful Opportunity To Start
 Wonderful line Jewelry, Silverware, Pearls and other fast selling Novelties. Big profits. Bristol Gift House, Bristol Bldg., Dept. B, 500 to 506 Fifth Av., New York
 Sell From Your Own Catalog
 You buy goods as you need to fill orders. We supply you with catalog and your name imprinted.

WANTED CAR MANAGER
 For Lee Bros.' Circus
 A-Bert Sober, Experienced Biller. Address BERT RUTHERFORD, National Hotel, Washington, D. C.

WANTED FOR THE CLINTON COUNTY FAIR
 Blanchester, Ohio, August 25 to 28.
 Bids and Approved Concessions, AETNA LAYTON, Secretary, Blanchester, Ohio.
NOBODY
 Would buy any other Needle Books if they would—See Inside Back Cover.
 End your correspondence to advertisers by mentioning The Billboard.

Musicians Wanted
 CAN PLACE TRAP DRUMMER. Must have good Drums and join on wire. Enlarging for long season south. Wire MAX MONTGOMERY, Bandmaster, Dodson Shows, Henderson, Ky.

For Sale, 90 Wax Heads
 Consisting of Generals of the late war and Chinatown figures, miscellaneous hands, etc. No reasonable cash offer refused on the entire lot. Address MRS. C. A. WORTHAM, Box 95, Station A, San Antonio, Texas.
 The last "word" in your letter to advertisers, "Billboard".

Wanted
 W. A. GIBBS ATTRACTIONS WANT Skill Concessions that will grind, Snake Show, any small Grind Show. Real Athletic Showman wanted. Cundin Corn Game open We have Wheel, Mix-Up, Fairy Swing, Trained Animal and Athletic Show. St. Paul, week August 10th; Erie, Thayer, all Kansas, Old Settlers' Picnics to follow. Pay your wires. W. A. GIBBS Owner; CAL TUCKER, General Agent.

Old-Time Firemen's Muster
 AT PEABODY, MASS., LABOR DAY, September 7, 1925
 For Shares on midway apply to JOSEPH L. MULCAHY, Secretary, Peabody Veteran Firemen's Association, Peabody, Mass.



\$1.75 Ea.
In dozen lots or more. Beats any vase lamp of today.
Save \$3.00 on a dozen. Will get top money of the Fair. The price is **\$1.75 Ea.**

\$1.75 Each
stands 18 inches high. 12-inch Parchment Shade, glass vase. Colors—Old rose, gold, lavender, black. Can work same straight 10c on 38-number wheel. Will get a world of money everywhere.

LOOK!
Another new one with silk shades, all colors, with fringe like photo.

\$2.25 Ea.
In dozen lots or more.

Looks like the best of the season for the money. Stands 20 inches high, all color vases.

REMEMBER THE NAME
KARR & AUERBACH



FLOOR LAMPS, Bridge Lamps, Vase Lamps, Blankets, Shawls, Silk Quilts, Silverware, Parasols, Clocks, Aluminumware.

We carry a wonderful line of Corn Game Merchandise, Wheels, Trunk Flashers, Paddles, etc. Write for catalogue. 25% deposit required. All orders shipped same day.

KARR & AUERBACH
415 Market St., Philadelphia, Pa.
Bell Phone: Market 5193.

NOTICE—We carry in stock exclusive Eckhart Lamp Dolls and Dolls. Same price as factory. Sold in case lots only. Can ship one case or a cartload same day order is received.
Beauty Lamp Dolls (40 to Case), 65c Each.
Sheba Dolls, with Plumes (50 to Case), 40c Each.
Violet Dolls, with Large Hats (24 to Case), 75c Each.



BIRD WHEELS
Immediate deliveries.
Hendryx Bird Cage No. 270—Their best brass cage. Same price as factory. In Case: Lots of 20 Cages.
Price, \$2.25 Each



**The Season's Real Hit
THE SLOT MACHINE
SALESBOARD**

A baby midset board, colored, cut out, varnished and filled like any \$130 Vender. Tickets printed in colors, showing exact lineup as the reels of a slot machine. Seven colors—Classiest board ever attempted by any manufacturer. Two styles:
3,000—5c—Takes in \$150; Pays out \$60.00.
3,000—10c—Takes in \$300; Pays out \$140.00.

**Jobbers' Price,
\$7.50 Each**

20% discount on \$50 orders.
Manufactured by
The Field Paper Products Co.
PEORIA, ILL.
Have you seen our Bulletin B1327
50 to 75% reduction on Boards.

**FRANCO-AMERICAN TRANSPARENT
GAS BALLOONS**

If you use Transparent Gas Balloons, why not use the best? Our 1925 FRANCO-AMERICAN TRANSPARENT GAS BALLOONS are made to withstand the hottest sun. All who have tried them say they will use no other. As to color and beauty, they are in a class by themselves.

OUR GUARANTEE
We would ask you to try out these Balloons and if you are not absolutely satisfied in every respect, return the Balloons to us and we will send back the money you paid us, as well as transportation charges both ways. Made in two sizes.

BB85N13 70 cm. Oversize. One gross \$3.25 in box. Per Gross..... \$3.25
BB85N14 85 cm. Oversize. One gross \$3.50 in box. Per Gross..... \$3.50

BALLOONS

B85N2	70 cm. Heavy Weight Carnival and Circus Special, Animal Prints. Per Gross.....	2.25
B85N65	70 cm. Gas Carnival and Circus Special, Animal Prints on 2 Sides. Per Gross.....	3.00
B85N90	70 cm. Gold Gas Balloons, with Bird Imprints in Natural colors. Per Gross.....	3.05
B85N91	70 cm. Silver Gas Balloons, with Bird Imprints in Natural colors. Per Gross.....	3.05
No. 85N83	Best Quality Transparent Gas Balloons, Animal Print on Both Sides. Per Gross.....	3.75
B85N10	70 cm. Two-Color Gas Balloons, Patriotic Designs. Per Gross.....	3.75
B85N149	Rubber Pig Balloon. Per Gross.....	4.25
B85N39	Heavy Rattan Balloon Sticks. Gross	.35
B85N80	Vary Fine Maple Balloon Sticks. Gr.	.45

SNOW SUNDAES



**SELL SNOW SUNDAES
AT
THE FAIRS**

30 Day Special Offer

With every Crystal Snow Machine sold in the next 30 days we will give the following articles extra: 2 Pint Color, 6 Gallons Pineapple, 2,500 Cups and Spoons; enough stock to take in the cost of your Snow outfit. Order today. \$500.00 for complete Snow Refreshments outfit.

Crystal Snow Machine Co.
428 East Second Street
Cincinnati, Ohio



PRIZE PACKAGE

Packed 200 to Carton. 30 Ballys to Carton. Shipped in any Multiple of Above Amount.

FASHION DAINITIES—A package that beats them all. Candy nut chocolate caramels. Wonderful assortment of prizes and ballys.

\$45.00 per 1,000. 200 for \$9.00

Send \$9.00 for sample carton of 200. Remember, we pay all express charges. 25% deposit required.

Wonderland Giveaways, \$18.00 per 1,000 F. O. B. New York. Guaranteed to stand up in all weather.

DELIGHT CANDY CO., New York.
64 University Place.

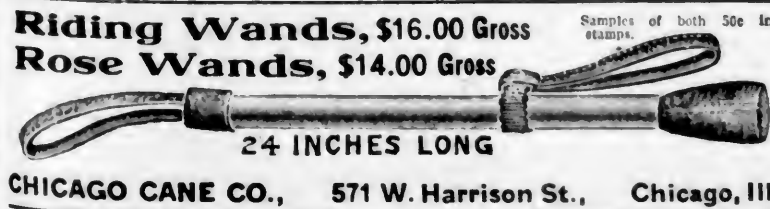
PRICES SLASHED ON JENNINGS AND MILLS MACHINES!

\$45.00 Each---GOOD AS NEW

High-grade 5c Play, Future play, Mint Side Venders, thoroughly overhauled, inside and out. Look and work like new. Money-Back Guarantee. Order from this ad. \$25 deposit on each machine, balance C. O. D.

THE MINT VENDING CO., PEORIA, ILL.

Riding Wands, \$16.00 Gross
Rose Wands, \$14.00 Gross



24 INCHES LONG

Samples of both 50c in stamps.

CHICAGO CANE CO., 571 W. Harrison St., Chicago, Ill.

Imported China Sugar and Cream Set



Looks Like a \$2.00 Retail Value

Imported China Sugar and Cream Set, two styles, fine quality, light weight, pure white glazed china. Two attractive patterns: Dainty rose and conventional medallion bands, striped edges and handles. Each set in box.
No. B7C188/189. Per Dozen Sets.....\$6.50

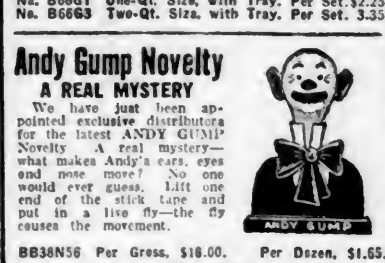
Imported Glass Barrel Wine Sets with Trays



Imported Colored Glass Barrel Wine Sets, with Trays. Made of beautiful frosted colored glass and decorated with four highly polished silver color bands. The six individual glasses hang on side rack which is fastened on one of the bands. Assorted green and blue colors.

No. B6661 One-Qt. Size, with Tray. Per Set \$2.25
No. B6663 Two-Qt. Size, with Tray. Per Set \$3.35

**Andy Gump Novelty
A REAL MYSTERY**



We have just been appointed exclusive distributor for the latest ANDY GUMP Novelty. A real mystery—what makes Andy's ears, eyes and nose move? No one would ever guess. Lift one end of the stick tape and put in a live fly—the fly causes the movement.

BB38N56 Per Gross, \$18.00. Per Dozen, \$1.65.

FLYING BIRDS

B38N67 Old Reliable Yellow Flying Birds. Per Gross..... \$3.25
B38N69 Best Quality Flying Birds, 3-Color. Per Gross..... 3.75

WHIPS, PARASOLS, CANES

B17N60 Good Quality 38-in. Whip. Per Gr. \$ 8.75
B17N69 Best Quality 38-in. Whip. Per Gr. 8.30
B26N06 Rose Swagger Stick. Per 100..... 10.00
B17N14 36-in. Swagger Sticks, with Heavy Silk Cord Wrist Loop. Per Gross..... 19.50
B17N16 38-in. Swagger Stick, with Heavy Leather Wrist Loop. Per Gross..... 22.00
B26N72 Red, White and Blue Paper Parasol, 24 in. Per Dozen..... 2.00
B26N70 Floral Paper Parasol, 24 inches. Per Dozen..... 2.00
B26N76 Red, White and Blue Paper Parasol, 30 in. Per Dozen..... 2.50
B26N71 Floral Paper Parasol, 30 in. Doz. Per Dozen..... 2.50
B26N42 Red, White and Blue Cloth Parasol, 24 in. Per Dozen..... 3.00
B26N78 Floral Design Cloth Parasol, 24 in. Per Dozen..... 3.00
B26N79 Japanese Oil Paper Parasols, 30 in. Per Dozen..... 6.00
B26N81 Chinese Oil Paper, Hand-Painted Parasols, 32 inch. Per Dozen..... 9.00
B26N82 Chinese Oil Paper, Hand-Painted Parasols, 36 in. Per Dozen..... 10.80

Stem-Winding Wrist Watch



Stem-Winding Toy Wrist Watch, with moving hands. Just the thing all the boys have been waiting for. A stem-winding Wrist Watch with moving hands that looks like the real thing. Each on card.
No. B37N72 Per Gross, \$9.00; per Dozen, 85c.

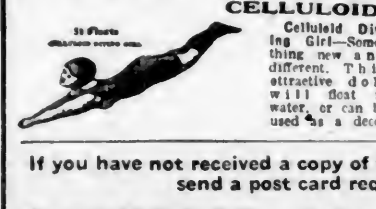
Diaper Baby in a Nutshell



Papier Mache Peanut, containing 3 1/2-inch celluloid double jointed Doll with cloth diaper fastened with a real miniature safety pin and a glass nursing bottle with a rubber nipple in mouth. This is a real novelty.

No. 7N35. Per Gross..... \$11.00
Per Dozen..... 1.00

CELLULOID DIVING GIRL



Celluloid Diving Girl—Something new and different. This attractive doll will float in water, or can be used as a decoration for an automobile. Painted features, red pointed one-piece bathing suit with cap to match, blue stockings and black shoes. Size, 7 1/2 inches over all. One dozen in Box.
No. 34N15—Per Gross, \$14.00; per Dozen, \$1.25

If you have not received a copy of the SHURE WINNER Catalog No. 106 send a post card request at once—it's Free.

N. SHURE CO. Madison and Franklin Sts. CHICAGO

Advertise in The Billboard—You'll Be Satisfied With Results.



No. 32—Code name, Fan. A fine 19-inch Fan Doll. Satene dress, double row heavy tinsel trimming. A big flash for the money. Packed 6 dozen in a case.

Each 75 Cents, Dozen \$9.00

No. 74—Code name, Kuppee. Same style Doll in 14-inch size. Single row tinsel. Big value. Per Dozen \$5.00

YOU CANNOT LOSE

WHEN YOU DO BUSINESS WITH US

VALUES
SERVICE
RELIABILITY

IF YOU ARE NOT A CUSTOMER
IT IS NOT TOO LATE
WRITE FOR OUR CATALOG TODAY
OVER 300 FINE FLASHY ITEMS

AUTO ROBES
BLANKETS
CLOCKS
SILVERWARE
LEATHER GOODS

TERMS: 25% Deposit with Orders,
Balance C. O. D.

FAIR TRADING CO. Inc.

307 6th Ave., New York



No. 75—Code name, Cora. 14-inch Doll. Fine silk metaline skirt. Marabou trimmed. Gold band and feather on head. Packed 6 dozen to a case.

Doz., \$5.00



No. 29—Code name, Holland. 18 inches high, with assorted color costumes. The Doll with the winning smile. Two dozen in carton.

\$12.00 Per Dozen

ALL DOLLS MADE
OF BEST WOOD
PULP COMPOSITION
IN OUR OWN
LARGE FACTORY

NOVELTIES

GAMES FOR FAIRS

Hoop-La Outfit, Only.....	\$25.00
Fish Pond Outfit, Only.....	30.00
Muckle Board Game, Only.....	12.00
Dart Board and Prizes, Only.....	25.00
R. W. B. Clock Parrot, Size 22 in. Diameter.....	3.00
No. 50 Round Balloons, Ass't. Colors, Gross.....	1.75
No. 70 Round Balloons, Ass't. Colors, Gross.....	2.50
No. 35 Rd. Balloon Squawkers, Ass't. Col. Gr. Gross.....	2.50
100 Jazz Kazoos.....	\$3.40; 1,000 Lots, 28.00
Flying Birds, 33-in. Decorated Sticks, Gross.....	3.75
Mixed Celluloid Dolls, Gross.....	4.50
100 Fancy Paper Mats.....	\$2.50; \$3.00; \$4.00; 6.00
100 Mixed Noisemakers.....	3.00; 4.00; 5.00
100 Oh, Boy, Pipes, Cigarette Holders.....	6.00
1000 Mixed Give-Away Slugs.....	7.00
100 Assorted Cone Rack, Cases.....	0.50
100 Mixed Knives, for Knife Rack.....	\$7.50; 0.50
100 Art Pocket Mirrors.....	4.50
100 Art Cigarette Cases.....	0.50
Tissue Paper Novelty Parasols, Gross.....	4.00
1000 Rella Serpentina Imported, Gross.....	2.50
Marking Dice.....	3 Dozen, \$2.50; Gross Lots, 0.50
Return Balls, Thread Attached, Gross.....	\$8.00; 0.45

Terms: Half deposit. All goods sold F. O. B. Cleveland. No personal checks accepted. Post-Office or Express Money Order.

NEWMAN MFG. CO.

1209 West 9th Street, CLEVELAND, O.



Slot Machine OPERATORS "Juggler"

100% to 200% profit. Largest in every State. A new patented game. A euro-fire repeater.

\$20.00 EACH

Write for circulars and jobbers' quotations.

Boyce Coin Machine Amusement Corp. TUCKAHOE, N. Y. Phone, Tuckahee 1074.

WANTED

Attractions and Concessions for Legion Celebration, August 27th, 1925. ANDREWS POST NO. 428, Wesley, Iowa.

Our New Catalog No. 28 now ready. If you want to save money, send for a copy. Many new items. Always lower in prices than others.

\$2.75



We Sell Wholesale Only

11-Ligne White Gold-Finished Jeweled Cylinder Wrist Watches, complete with Bracelet and Box. No. B 1670.

Each, \$2.90 \$2.75
25 Lots,

Photo Rings and Scarf Pins



Assorted Novelty Photo Rings, today's big seller, with fine white stone. Well made. Per dozen, \$2.00. Per gross..... \$20.00

Same as above in Fancy Stone-Set Scarf Pins, assorted designs. Wonderful-looking Pins. Per dozen, \$2.25. Per gross..... \$21.00

25% with order, balance C. O. D.

HECHT, COHEN & CO.

201-205 Madison Street, CHICAGO, ILL.

TARGET PRACTICE



LITTLE PERFECTION



O. K. VENDER



OPERATOR'S BELL



REX NOVELTY CO., 2848 Southport Ave. Chicago.,

Write us if in want of Machines or Salesboards. Send for Catalog.

SCARFPINS

Mounted With Halves

25c Each

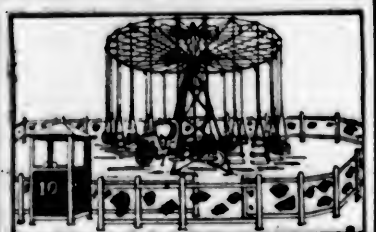
Salesboard—Concession Men Agents—Wanted at Once

California Gold

Guaranteed for life. Send 75c for samples. Prices and illustrations for the asking.

J. G. GREEN CO.,

991 Mission St., San Francisco, Calif.



THE THRILLER

May be seen in operation in the following Parks: Bell Isle Park, Oklahoma City; Forest Park, Ft. Worth, Tex.; Shawnee Park, Shawnee, Okla.; Sunset Park, Riverside Park and Colored Park, Tulsa; Lake Wichita Park, Wichita Falls, Tex.; Park at Nashville, Tenn., and a number of California. We can now make quick delivery. Write for our two-in-one Seal, which is a winner. On account of Oklahoma Park Closing, will sell a THRILLER at reduced price.

Jones Manufacturing Co., Independence, Kan. WATCH OUR BACK COVER PAGE AD IN THE AUGUST 29th ISSUE.

TOY WHIPS



No. 5 Whips, long celluloid handle, 40-inch whip. Finished, Gross.....	\$ 8.50
No. 30 Whips, long celluloid handle, 37 1/2-inch variegated whip. Gross.....	6.50
Flying Birds, long decorated stick, birds three colors. Gross.....	4.25
No. 60 Animal Prints, heavy balloons, assorted colors. Gross.....	2.20
No. 60 Gas, Animal Circus Balloons, assorted colors. Gross.....	3.00
Balloon Sticks, long white. Gross.....	.45
Inflated Toys—Red Devil, Monkey, Hot Pup, Diver. Gross.....	10.00
No. 60 Gas Balloons, five colors, assorted. Gross.....	2.75
No. 70 Gas, transparent, heavy pure gum, assorted. Gross.....	3.25

The TIPP NOVELTY CO. EST. 1898
TIPPECANOE CITY, OHIO

The largest house in the world devoted exclusively to the novelty trade

GOIN' WILD

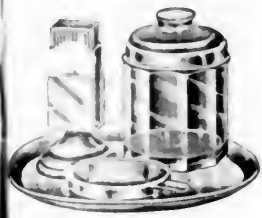


Felt Skiddoo Hat Dozen 65c. Gross \$7.00.
White Golf Return Balls No. 5—Per Gross.....\$2.20
No. 10—Per Gross.....\$1.10
Smooth Return Balls No. 0—Black and White. Per Gross.....\$1.50
No. 5—Black and White. Per Gross.....1.75
Tape and Thread.....1.30



OUR NEW CATALOGUE FULL OF NEW NOVELTIES IS READY. PRICED RIGHT

Concessionaires, Novelty Dealers and General Premium Users



SMOKING SETS

No. 84B—4 Pieces, brass, highly polished, heavily nickel plated. As illustrated. A very "FLASHY" number.
Last Week's Price, \$10.50
SPECIAL PRICE FOR THIS "AD" ONLY \$9.00 Doz.
Can make immediate delivery of 12,000 pieces and sure is a wonderful number.
They should go like hot cakes.

No. 84B—\$9.00 Doz.

ICE CREAM OR PUNCH BOWL SETS



No. 80—Set consists of 8 pieces. Bowl and Cups gold lined. On 14 inch Tray. Quadruple silver plated. A BIG "FLASH"
Wholesale price, complete. \$4.00 Set

CHEESE & CRACKER SETS



No. 200H—With handle... \$15.00 Doz. Complete
No. 200—Without handle... \$12.75 Doz. Complete

BREAD TRAYS



13x6 1/2 inches.
No. 100—Without handle... \$6.00 Per Doz.
No. 100H—With handle... \$8.00 Per Doz.

NO. 500—Complete Assortment of best numbers, packed in an individual box. Wholesale Price, \$9.00. Retail \$12.50

OFFER NO. 1000—Complete Assortment of 20 of our best numbers, packed in an individual carton. Wholesale Price, \$18.00. Retail value, \$50.00.

OFFER NO. 2000—Complete Assortment of 50 of our best numbers, packed in an individual carton. Wholesale Price, \$40.00. Retail value, \$100.00.

All our Silverware has real sterling appearance, is highly polished, and, according to style, is artistically plated with beautiful engraved, hand and hammered finish and graceful shapes, attractive designs and swivel handles or Butler finishes.
We deposit with all orders balance C. O. D.
WRITE FOR FREE ILLUSTRATED CATALOG OF SILVERWARE.

MILLS SILVER WORKS
61 Broadway, NEW YORK CITY

STREETMEN, AGENTS, SHEETWRITERS AND CANVASSERS

—And Now the Greatest NEEDLE BOOK EVENT

In order to obtain NEW ACCOUNTS we are making special prices for those that see this ad.

This offer is made by THE LARGEST NEEDLE HOUSE IN AMERICA. Is so colossal that any other Needle Book Offer will be dwarfed by comparison.

So confident are we of underselling all competition that we place ourselves on record to the effect that no buyer even though ordering 1,000 gross at a time can obtain same at lower prices—or money refunded. We are just selling one lot to a customer at COST in order to make a customer, and only on continued business and at prices mentioned in our catalog can we get out at a profit.

HERE ARE OUR SPECIALS IN NEEDLE BOOKS

- ARMY AND NAVY, LADY GAY OR PICCADILLY. OLD STYLE A. 10-GROSS LOTS, \$3.00 PER GROSS.
Single Gross Lots, \$3.25.
- PICCADILLY. STYLE A. 10-GROSS LOTS, \$3.25 PER GROSS.
Single Gross Lots, \$3.50.
- PICCADILLY. STYLE AA. 10-GROSS LOTS, \$5.50 PER GROSS.
Single Gross Lots, \$6.00.
- PICCADILLY. STYLE AAA. 10-GROSS LOTS, \$7.00 PER GROSS.
Single Gross Lots, \$7.50.
- PICCADILLY STYLE B. 10-GROSS LOTS, \$3.35 PER GROSS.
Single Gross Lots, \$3.50. Something new and best needle value.
- FLASH NEEDLE PACKAGES. 1,000-Package Lots, 85c PER 100 PACKAGES.
Single 100-Package Lots, 90c Per 100 Packages.
- SELF-THREADING NEEDLES. 1,000-PACKAGE LOTS (10,000 Needles), \$2.00 PER 100 PACKAGES.
Single 100-Package Lots, \$2.25.
- LEATHERETTE NEEDLE BOOK. 2 PANELS. STYLE 103. 5-GROSS LOTS, \$11.00 PER GROSS.
Single Gross Lots, \$12.00 Per Gross.
- LEATHERETTE NEEDLE BOOK. 3 PANELS. STYLE 100. 5-GROSS LOTS, \$17.00 PER GROSS.
Single Gross Lots, \$18.00 per Gross.



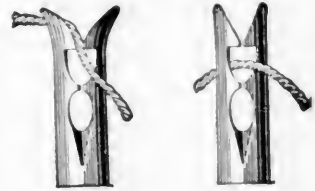
Only one order to a customer at these prices, therefore, make your order as large as possible. Send 25% deposit on small order, or 10% deposit on a large order and will send the merchandise in as many packages as desired. C. O. D. Positively no C. O. Ds. without deposit. Telegraph your orders with deposit. Work fast or you will lose the Biggest Opportunity ever offered. Have just about 15,000 gross of all styles for immediate delivery. Under guarantee you cannot beat these prices anywhere.

To our many old customers who see this ad, if they will write mentioning same, we will fill only one order at the prices mentioned, but all future orders must be at the new prices as in our catalog.

We are well aware of the remarkable values we are giving SPECIAL for the readers of this ad and we truthfully believe that if every needlebook buyer or prospective buyer knew what Needle Book values we are offering there would be no other Needle House doing business as long as this ad is seen. A strong statement we will admit, but see what others have and then send us your order.

To Mail Order Firms and Canvassers that never handled Needle Books or Needles, will say that this kind of merchandise is the most useful for the home, used more often than any other article sold and must be had by every household.

NEEDLE BOOK SPECIALTY CO., 661 Broadway, New York City



OPEN SELF-THREADING NEEDLES
CLOSED SELF-THREADING NEEDLES
THREAD THEMSELVES



NOTIONS, SMALL WARES, JEWELRY, NOVELTIES, Etc.

Phonograph Needles, in Counter Display Carton, MYSTO Brand, 60 Boxes in Carton, Carton.....	\$ 1.20	Checkers, Assorted Colors, Dozen.....	\$ 6.50
Machine Needles, Singers, New Home, etc. Per M Needles....	10.00	Checker Necklaces, Assorted on Card of 1/2 Dozen, Gross.....	12.00
Mills Needle Threaders, with Directions (New Price), Per Gross	3.50	Tape Measures, Gross.....	4.50
Safety Pins, Steel, Solid and Ass't. Sizes, Dozen on Card, Gross	2.50	Tape Measures in Spring Cases, Gross.....	\$9.00 and 12.00
Cards.....		Key Rings, Assorted, Dozen on Card, Gross.....	2.00
Safety Pins, Brass, Nickel, Guarded, Protected Coil, Solid and Assorted Sizes, Dozen on Card, Per Gross Cards.....	4.25	Key Rings with Belt Hook, Gross.....	2.75
Safety Pins, 12 in Folding Box, Size 0, 1 and 2, Per Gr. Boxes, Snap Fasteners, Black or White, 1 Dozen on Attractive Card, Per Gross Cards.....	1.80	Key Cases, Leather, 6 Key Holders, Gross.....	7.75
Plain Pins, 200 Stuck on Paper, Gross Papers.....	2.60	Leather Bill Folds, Combination Cases, Gross.....	\$10.00 and 24.00
Hair Pins, Invisible, 24 Packages in Carton, Carton.....	.20	Gilt Clutch Pencils, Gross.....	9.00
Shoe Laces—Cabinet Containing 100 Pairs Mercerized 27-inch and 40-inch, Flat and Round, Black and Cordovan, Per Cabinet.....	1.75	Eversharp Pencil with Ring, Gross.....	3.00
Thumbtacks, Special Metal, Assorted Sizes, Gross.....	1.00	French Pearl Buttons, Sizes 14 to 22, Doz. on Card, Gr. Cards	3.50
Brass, Nickel Plated, closed (BEST SELLER), Gross.....	2.00	Powder Puffs in Rubber Pouches, Gross.....	9.50
1/2 Gross, in Glass Display Cabinet, Cabinet.....	1.50	Powder Puffs in Envelopes, 1 Doz. on Card, Gross.....	4.75
Dressing Combs, 8-inch, Gross.....	20.00	Tooth Brushes, Assorted Colored Handles, Gross.....	9.00
Barber Combs, Gross.....	9.00	Hair Brushes, Aluminum Face, Fox Handles, Gross.....	25.00
Men's Pocket Combs, in Case, 5-inch, Gross.....	10.00	Hair Nets, Cap Shape, Double Mesh, Gross.....	5.00
Fine Combs, Parolin Ivory No. 14, Also 3/4-in. Hard Rubber, Gr. Fine Combs, White, Amber and Shell, Gross.....	9.50	Men's Rubber Belts, with Buckle, Black or Brown, Gross.....	13.00
Collar Button Sets, 4 on a Card, Gold Plated, Gross Cards.....	2.75	Ready Cut Bead Silk, on Display Card, Gross.....	\$6.50 to 12.00
Collar Button Cabinet, Glass Top, 6 Styles, All Gold Plated, 1 Cabinet.....	2.25	Curling Irons, 8-inch, Heavy Rod, Gross.....	8.00
Fancy Cigarette Holders, Cabinet.....	5.00	Pencil Sharpeners, Gross.....	.80
Tie Clips, Per Gross.....	9.00	Assorted Colors Embroidery Silk, with Crochet Hook, Dozen on Card (A Big Flash), Gross, Complete.....	6.00
Snap Cuff Buttons, Gross Pairs.....	\$5.50, \$7.00 and 10.00	Embroidery Hoops, Gross.....	10.00
Ladies' Rings, Assorted, 1/2 Gross to Fancy Cabinet, Cabinet.....	4.50	Embroidery Emblems, 3 Designs on Card, in Red, White and Navy, Gross Cards.....	5.50
Men's Rings, Assorted, 1/2 Gross to Fancy Cabinet, Cabinet.....	5.00	Transparent Baby Nipples, Gross.....	4.00
Waldemar Chains, 1 Doz. on Flush Display Pad, Pad.....	2.00	Pin Cushions (Emories), Gross.....	5.00
Scarf Pins, Assorted, Gross.....	\$10.00 and 12.00	Harmonicas, Gross.....	5.00
Per Dozen Sets.....	9.50	Novelty Cans (Opens in Three Parts), Dozen.....	3.00
Novelty Leather Fobs, Ass't., 1 Doz. on Card, Gross.....	4.00	Fountain Pens, Gross.....	13.50
Belt Buckle and Belt Chain Set, Individually Boxed, Gross.....	21.00	Style 1, Dozen.....	3.00
Men's Smoking Pearwood Pipes, Gross.....	10.00	Style 2, Jumbo Size, Red, (\$66.00 per Gross), Dozen.....	6.00
Picture Cigarette Cases, Dozen.....	1.15	Fancy Page Party Hats, Gross.....	\$2.00, \$2.50, \$3.50 and 5.00
Cigarette Ejector, Gross.....	8.00	Fancy Page Hat Assortment, Gross.....	3.00
Fancy Cigarette Holders, Gross.....	5.00	French Indian Feather Darts, Gross.....	5.00
Ash Tray and Ejector, in Case, Dozen Sets.....	3.00	Boy Scout Knives, Metal Sides, Dozen.....	3.50
Novelty Trays (Two Styles), Dozen.....	3.00	Barber Scissors, Gun Metal, Dozen.....	5.50
Houdini Lamp, with Silk Shade, Complete.....	2.25	Household Scissors, 6-inch, Forged Steel, Dozen.....	3.40
Sample or Overnight Case, with 10 Fittings, Each.....	3.00	Manicure and Nail Scissors, Forged Steel, Dozen.....	\$3.00 and 3.25
Rouge Compact, Small, Gross.....	9.00	Stork Embroidery Scissors, 3 1/2-in. and 4 1/2-in., Forged Steel, Per Dozen.....	\$3.00 and 2.50
Handy Ladies' Bag (or Shopping Bag), Gross.....	33.00	Embroidery Scissors, 3 1/2-inch, Forged Steel, Dozen.....	2.00
Compact Set—Powder, Rouge, Lipstick—Cameo Inlaid, in Attractive Box, Dozen.....	7.00	Shears, 6-in. and 7-in., Imitation Leather Handles, Cast Steel, Dozen.....	\$1.75 and 2.00
Powder Compact, Large Size, Cameo Inlaid, Gross.....	23.00	Stork Embroidery Scissors, Cold Steel, Dozen.....	1.35
Rouge Compact, Small, Gross.....	13.50	Cast Steel Scissors, 4-inch, Dozen.....	1.70
Lipstick Compact, with Mirror, Gross.....	9.00	Nail Scissors, Curved, Cold Steel, Dozen.....	2.50
Pearl Necklaces, 3-Strand, with Attractive Clasp, Dozen.....	7.50	Manicure Set, 5 Implements, on Card, Dozen.....	2.00

25% deposit with all orders, balance C. O. D. WRITE FOR FREE CATALOG

NEEDLE BOOK SPECIALTY CO., 661 Broadway, NEW YORK CITY

The greatest mistake that a young actress can make is to use cheap, drying, coarsening powders, cosmetics and make-up. It would be much better to use fewer preparations if price must be considered, and have those few be of real benefit.



NEW!

VALAZE RED RASPBERRY ROUGE
(Compact) Made on a base of Pasteurized Face Cream; protective as well as beautifying to all types of skin—the color is flattering, youthful, natural, \$1.

VALAZE RED RASPBERRY LIPSTICK
Exquisite. You will love this beautiful color. Gives a satin smoothness to the lips. Adheres perfectly. Light, medium, dark, \$1 and 50c.

No one in the world is more grateful to Helena Rubinstein than the Theatrical Star

... or more in daily need of her beautifying preparations!

THE midnight Pullmans—the endless excitement and nervous strain—the irregular eating—the constant use of heavy make-up so often of inferior quality—the strenuous life of the theater and its destructive lights! No wonder fine lines make their appearance—no wonder wrinkles develop—no wonder the muscles become lax—no wonder youth fades quickly.

For nearly thirty years Helena Rubinstein has devoted her life to the science of restoring and preserving beauty of skin and contour. Many of the most prominent stars of the theater in this country and abroad owe the perfection of their radiantly lovely complexion and youthful beauty of contour to Helena Rubinstein's beauty treatments and preparations.

Every actress who treasures her greatest asset, BEAUTY, should use these preparations

VALAZE Pasteurized Face Cream
The more make-up you use the more you need this wonderful cream. It restores sensitive rough skins to a soft smooth texture. It cleanses the oily skin where all other cleansing creams only aggravate the conditions. Cools, soothes, refreshes, replenishes and protects while it cleanses. A remarkable preparation. \$1. \$2. \$3.50

VALAZE Grecian Anti-wrinkle Cream (Anthosoros)
—supplies the rich nourishment needed by thin, dry wrinkled faces and throats. Banishes crowsfeet and lines; fills unlovely hollows

by building up the underlying tissues. \$1.75 and \$3.50

VALAZE Georgine Lactee
—for relaxed tissues

Keeps the contour youthful and firm. A remarkable muscle and tissue tightener for the correction of puffy eyes, drooping cheeks, deeply scored lines, and double chin. \$3 and \$6

VALAZE Liquidine

—a physical blessing to women, and men too, who suffer from shiny noses, or undue flushing or oiliness of the skin. Curative it detaches grease from the pores and removes blackheads. Such

a joy to use that one will apply it frequently simply to look at her best always. \$1.50 and \$2.75

Among the most favored VALAZE Cosmetics **Cream of Lilies** a beautifying and protective powder foundation. \$1.50 and \$2.50

Valaze Complexion Powder for average and oily skins, and **Notena Powder** for dry skins. Fragrant, clingy, moisture-proof. A tint for every complexion \$1.00 to \$5.50 **Valaze Rouge-crème**. An exquisite cream rouge made on a base of Pasteurized Face Cream. Velvety and adherent. In the new shades \$1, \$2, and \$5.

AN INVITATION Madame Rubinstein invites you to visit the nearest Salon de Beaute Valaze where you will receive without charge, individual study and expert advice from Mme. Rubinstein

herself or from one of her personally trained assistants. If this should not be convenient for you, write to Mme. Rubinstein at the New York Salon. Her beauty counsel is yours for the asking.

Helena Rubinstein

LONDON · 46 WEST 57TH STREET, NEW YORK · PARIS

Salons in CHICAGO, 30 N. Michigan Avenue—BOSTON, 234 Boylston Street—DETROIT, 1540 Washington Boulevard—and NEWARK, 951 Broad Street