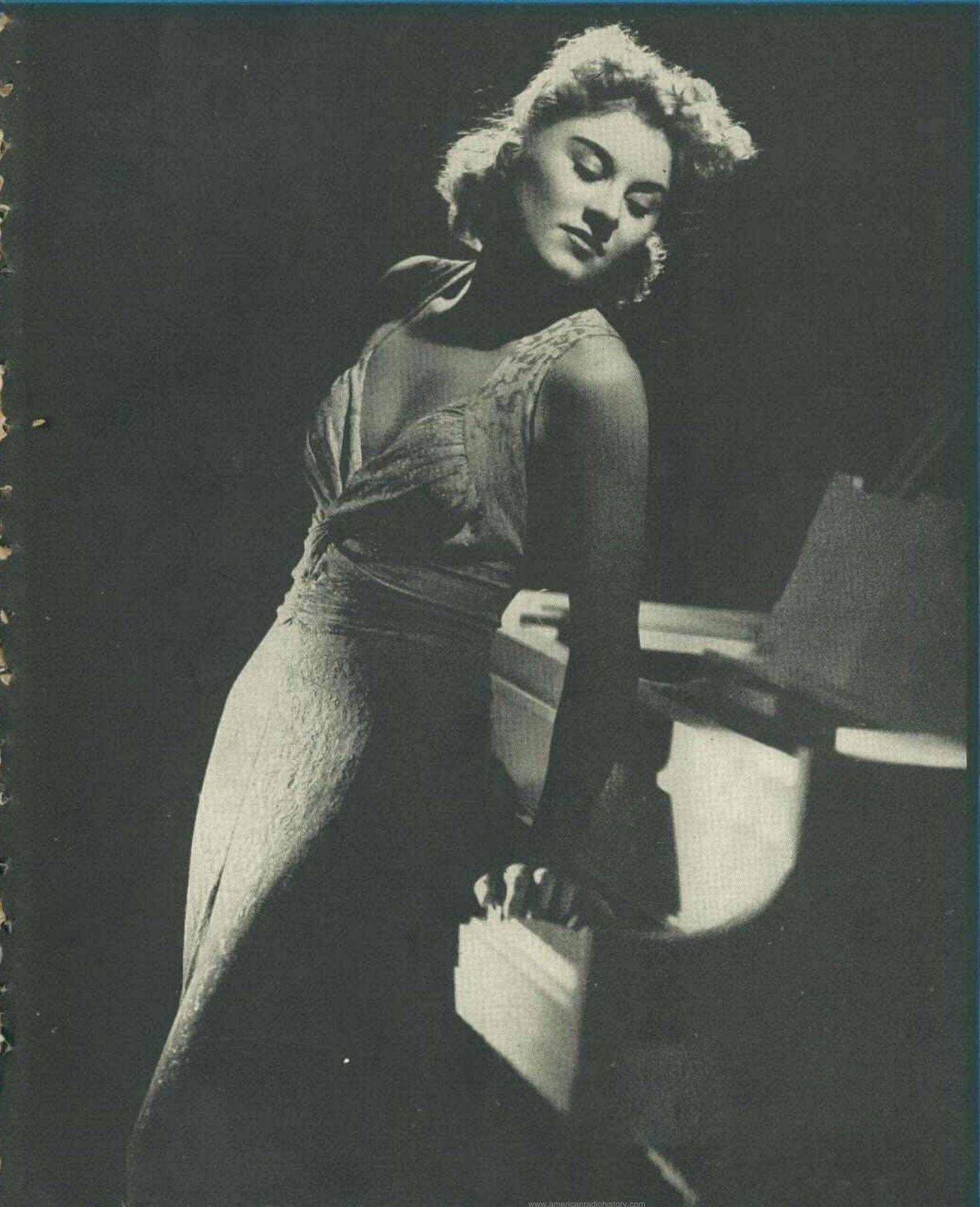


JANUARY 9, 1943

25 Cents

The Billboard

The World's Foremost Amusement Weekly



BUY UNITED
STATES WAR
BONDS & STAMPS

HILDEGARDE

**A FEATURE
AS A
SINGLE**

**SMOKE FUND CARNIVAL OPENS
TODAY AT BON MARCHE PARK**

"... see the 'Up High' Knoll,
greatest living aerialist..."

Reprinted from Page 1
SEATTLE STAR

A FEATURE

NOW!

COMBINED FOR DURATION

2 WORLD'S FINEST **2** HIGHEST

MOST DARING

TRAPEZE ARTISTS

IN

ONE GREAT ACT

THE GREAT KNOLL

World's Highest Exclusive **TRAPEZE ACT**

"KNOLLETTA"

*The Out of This World Lady Aerialist—Spectacular
Gyrating Finish*

COMBINED

COMBINED

PONTCHARTRAIN BEACH
New Orleans 1942
Held Over 2d Big Week
Contracted for 1943

MASONIC STATE CONVENTION
Diamond Jubilee
Florala, Ala., 1942

World's Only
CORN PALACE 50th ANNIVERSARY
Mitchell, So. Dak., 1942

THE GROTTO CIRCUS
Produced by Garden Bros.
Hamilton, Ont.

STOCKYARDS AMPHITHEATER
Denver, Colo.

**EASTERN TENN. AM. LEGION
CONVENTION**
Elizabethton, Tenn.

Larry Sunbrock's Shows
INTERNATIONAL AMPHITHEATER
Chicago
and

CONVENTION HALL
Philadelphia
World's Largest Theater



**120
FEET**

**NO
NETS**



"WHAT THEY SAY"

"Many acts of more people
have been here that didn't
give us the action and thrills
of The Great Knoll."

Ralph Lynch
Secy. Grand Forks
1941 N. Dakota State Fair

"First act in 50 years to
make the opening per-
formance (Corn Palace)
was the incomparable Great
Knoll . . . **What an act.**"

Daily Republic
1942, Mitchell, S. Dak.

"... Why charge for a whole
seat? When Knoll and Knolletta
work you use only the front edge
of it anyway. Unequaled!"

E. L., Philadelphia.

Contact Your Nearest Booker
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EXCLUSIVE REPRESENTATIVE

CHARLES ZEMATER, 54 West Randolph Street, Chicago

FROM SPORTS TO VAUDE

Mistake

ATLANTIC CITY, Jan. 2.—This one happened recently at one of the concerts given by the uniformed bands stationed here with the Army Air Forces. Pfc. Charles Thompson, of the Special Service Office, had a detail of men in fatigue clothes assisting in the stage arrangements. When the men finished, they moved off into the audience to hear the concert. A kindly lady, seeing them in the audience, came up to Pfc. Thompson and said:

"Oh, it's so nice that they let those poor prisoners in to hear the concert."

Film Houses Set Plans for United Nations Campaign

NEW YORK, Jan. 2.—Produced by MGM as its contribution to United Nations' Week, being celebrated by over 16,000 film houses January 14 thru 20, *You, John Jones*, co-starring James Cagney and Ann Sothern, will be distributed and exhibited under the auspices of the War Activities Committee of the motion picture industry. Picture aims to bring home to Americans the importance of the United Nations as a group.

Also coinciding with the observance of United Nations' Week will be the issuing by the Post Office Department of a new 3-cent United Nations' stamp on January 14, the first day of the celebration by the moving picture industry.

To explain the purpose of United Nations' Week to exhibitors and theater managers, Edward L. Alperson, national campaign chairman of the celebration, is at present on tour of the key film cities thruout the nation. He has been stressing the need for unified effort by the 16,000 theaters all over the country, in explaining more fully to the American people the debt they owe the people of occupied countries who are fighting for freedom against terrific odds.

Seeks Rehearsal Limit, Overtime Pay for N. Y. Roxy

NEW YORK, Jan. 2.—First move to "liberate" the Roxy chorus girls from the "reasonable rehearsals" clause in the American Guild of Variety Artists contract was made Wednesday (30) when AGVA assembled 32 of the 36 line girls in the Roxy rehearsal room as the first step in negotiating a renewal of the contract between AGVA and the Roxy. If the management and AGVA arrive at a solution thru negotiations, a scheduled hearing before the American Arbitration Association will be canceled.

Nature of the complaint, first discussed by Normain Steinberg, attorney for the Roxy, with Dave Fox, AGVA national rep in charge of the New York local, and Jonas Silverstone and Mort Rosenthal, counsel for AGVA national office, was the alleged excessive rehearsals, lack of overtime pay, and vacations split up by rehearsal calls.

When the girls met with Fox and Rosenthal, it was announced that the management had granted increases of \$5 per week above the present \$40 level to chorus girls with six months of service previous to December 23, and \$2.50 per week to the others who, as they reach six months of service, will get another \$2.50.

The girls alleged they have been rehearsing from 18 to 20 hours a week and were obliged to report for rehearsals during their one week off in seven. AGVA will ask for a 13-hour-per-week rehearsal period, with \$1 per hour overtime, and the week off to come after six weeks (See *Seek New Roxy Scale* on page 10)

Arenas, Facing Drop in Sporting Events, Turn to Theatrical Shows; Name Vaude Plan; Seek Musicals

NEW YORK, Jan. 2.—The coming year is expected to transform the arenas of this country and Canada from sport palaces into theatrical outlets.

Latest venture being contemplated is the booking of a name vaude show headed by Carmen Miranda into the Pittsburgh Arena as an experiment. If this deal is successful the show will make the rounds of the major arenas here and possibly thru Canada. During the past year arenas have been leaning toward theatrical attractions instead of the usual sports events.

The major cause of this transformation is, naturally, the war. Hockey schedules have been curtailed and boxing has deteriorated greatly because of the drafting of many of the topnotchers. Arena operators similarly realize that

college basketball won't continue too long if college attendance continues to decline and therefore they are looking toward theatrical presentations as a major means of keeping the vast plants in operation.

The Carmen Miranda booking is currently being worked on by the Arena Managers' Association, to start possibly the latter part of the month. Miss Miranda will be backed by a band and a full vaude bill. This represents the first really big vaude show under AMA auspices and would be the forerunner of more of the same kind.

So far, AMA's theatrical excursions have been, in the main, successful. Their major activity has been their own *Ice-Capades* and the Shipstad-Johnson *Ice* (See *SPORTS TO VAUDE* on page 10)

Two Rulings on Status of Performer Are Handed Out

In Collins case, with radio package producer named as employer, actor is called employee — but performers with own acts are indie contractors in Chi decision

NEW YORK, Jan. 2.—Two rulings, one here and the other in Chicago, are looked upon to clarify the confused Social Security muddle in the theatrical field. An Unemployment Insurance referee's decision this week declared Ted Collins, radio producer, to be an independent contractor and therefore liable for the tax payments of performers, who are classed as employees, while a court ruling in Chicago held vaude and night club acts to be independent contractors. This decision is a reaffirmation of the decision handed down in the Music Hall case. While the Chicago decisions will cost the performers involved, who sued for back salaries at the defunct Theater Cafe, some coin at the moment, all vaude and club acts will profit in the long run. If they are independent contractors the \$25.00 ceiling will not apply to them and consequently they can take all the commitments they want, without fearing that their earnings will stop within a few weeks—providing the Chicago de-

cision is upheld by the Treasury Department.

The Collins case will be appealed by Collins' attorney, Myron Engleman, who claims that the referee's decision contradicts a federal ruling on a similar matter. A court ruling in this case will help clarify the status of a performer (See *PERFORMER STATUS* on page 6)

N. Y. Clubs Have Good Eve Biz; Foldings Offset by New Spots

NEW YORK, Jan. 2.—Local night clubs enjoyed a good but not spectacular New Year's Eve business. And with the hectic big night now out of the way, most of the spots are planning change of shows in order to stimulate patron interest and to get publicity.

Most clubs were cautious in booking talent for New Year's Eve, many having their band leader emcee in order to save cost of an emcee. Sight acts, as usual, got the bulk of the bookings, as club owners figured patrons would be too

drunk to pay close attention to talk acts.

The closing of the Rainbow Room and Rainbow Grill yesterday was a blow to the local club scene, as both rooms commanded much prestige and also gave employment to 280 employees, including John Roy, managing director; Edward Seay, his assistant; Marjorie Bruce, publicity, and Joseph Moscatelli, maitre d'hotel. Rockefeller Center, Inc., issued a statement that the "increasing short-

(See *N. Y. EVE BIZ BIG* on page 6)

Want To Go on the Stage? Join the Fire Department

NEW YORK, Jan. 2.—Starting next week, firemen assigned to theater detail in New York will appear on the stage five minutes before curtain time of each performance to call audience's attention to exits and caution them on proper behavior in case of fire.

The owner or manager in motion picture houses, where no firemen are detailed, will be asked to deliver the "Walk-don't-run" message before the start of each complete show.

When the plan goes into effect, if the fireman suffers stage fright, a male member of the cast can be assigned to read the announcement—but must be accompanied by the fireman in front of the curtain.

Ban on Barring Of Crix Okayed

NEW YORK, Jan. 2.—Law which compels places of amusement to admit all those with tickets of admission, without discrimination, was upheld by Attorney General Bennett Tuesday (29) in Appellate Division, Albany.

The statute, which compels the admission of any one over 21 years of age holding a ticket, except those whose conduct or speech might be abusive or tend to a breach of the peace, was upheld in the case of Robert W. Christie against the 46th Street Theater Corporation and Select Operating Company, Inc. (Shuberts). Action was brought on behalf of theater owners to attack constitutionality of the statute. They argued that, since the statute did not include motion picture theaters, it was arbitrary and unreasonable.

Court held that omission of motion picture theaters from the statute was not arbitrary and, in sustaining the statute, likewise sustained the judgment of \$500 in favor of the plaintiff.

As a result of the decision, legit theaters may no longer bar critics and press entering.

Xmas Bonanza On Broadway

NEW YORK, Jan. 2.—Legitimate theaters, motion picture houses, bars, taverns and hotels did land-office business thruout the Christmas holiday week-end, with thousands of week-end visitors and servicemen on furlough jamming Broadway to its curbs.

On Saturday (26) the midtown area took on the holiday spirit early in the morning, with long lines forming in front of film houses and continuing thruout the rest of the day and the evening. All legit houses gave afternoon and evening performances, with many of them sold out, mostly in advance.

Altho lights were dimmed in the evening, theaters continued to do capacity business, with hotels reporting unusually heavy bookings and bars and restaurants packing them in.

Bus lines and railroads, which reported an extremely heavy pre-Christmas rush, had a slackening off period on Saturday, with the rush of visitors leaving the city crowding facilities on Sunday and Monday morning.

While wartime restrictions cut down on vehicle traffic thruout the nation, heavier traffic in motor vehicles was reported in and out of the city and vicinity. George Washington Bridge and tunnels had an increase over the normal traffic since gas rationing has been in effect.

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Herk Permitted To Appeal; Court Says Jury Should Have Seen Show

NEW YORK, Jan. 2.—Isidore H. Herk, convicted producer of *Wine, Women and Song*, was released Tuesday (29) on \$1,000 bail, fixed by Supreme Court Justice J. Sidney Bernstein, pending hearing of Herk's appeal, which is expected to be brought on some time near the end of the 90 days allowed from time of release.

Justice Bernstein granted on Monday (28) a certificate of reasonable doubt, permitting Herk's release on bail after the producer was convicted in General Sessions on a charge of presenting an "indecent" show and sentenced to a six-month prison term. Sentence was suspended at that time for Samuel Funt, company manager, and Herman Shapiro, stage manager, convicted with Herk. Funt and Shapiro joined in the appeal.

In granting the certificate of reasonable doubt, the court upheld the right for the jury which convicted the men to see the disputed show. Justice Bernstein held that decision as to whether

or not a play is indecent depends upon the reaction of the person who sees the play in the surroundings in which it is exhibited. There may be a great difference, he continued, in a word description of what has been going on upon the stage and an actual view of the performance. He said that the defendants were prepared to put on a show under circumstances similar to the performance of October 31, on which proof of indecency charges was based.

According to Herk's attorney, Arthur M. Markewich, the appeal will be brought up in the next calendar in the Appellate Division.

N. O. Clubs Enjoy Good New Year Biz

NEW ORLEANS, Jan. 2.—New Year's Eve reservations were record-breaking here, with stiffened rates failing to stop patronage at hotels and spots in the Vieux Carre. Cheapest of hotels, St. Charles, charged \$5 plus tax per person, while Tulane Room of the Jung Hotel (dark except on occasions) and Blue Room of Roosevelt asked a minimum of \$7.50. Tulane Room brings in local talent (Johnny De Drot and ork) while Blue Room uses Ted Lewis ork and floor-show booked thru MCA.

Boom-time earnings here found money plentiful for all spots Christmas Week, always accompanied here with Sugar Bowl events. Bowl football game New Year's Day between Tulsa and Tennessee failed to sell out for first time, due principally to ODT rule against out-of-town ticket sales.

Women

DES MOINES, Jan. 2.—With the WAACs' training center here (there's thousands of 'em, boys) the feminine population is really taking over the city.

Latest feminine move is the addition of Patricia Marie Pape to the WHO's control room staff. That leaves about everything to the girls here except newscasting, and nobody knows how long that will last.

Cornell's Huge Tryout Gross

NEW YORK, Jan. 2.—Katharine Cornell's revival of Chekov's *The Three Sisters*, with what amounts to an all-star cast in support of the actress-manager, is a solid hit at the Ethel Barrymore Theater here. In its first week it grossed \$21,480.60, a terrific take, but even bigger when it is considered that the show hung it up on the traditionally weak pre-Christmas week, in addition to handing out Oakleys to the first and second night press lists and handling two benefits. At that rate, average week should place it in top spot among the town's dramatic attractions.

Short pre-Broadway tryout tour also scored phenomenal grosses, taking in just short of \$80,000 in three stands. Washington paid \$29,940, Baltimore \$24,075.50, and Philadelphia \$28,750.50, for a total of \$79,766. Reports from Philadelphia that the show was only fair there were way off. It rang up an advance of approximately \$18,000, one of the best in years, and the opening turned them away, with the final figure of more than 26G regarded as sensational.

10 Indicted in Hub Fire Probe

BOSTON, Jan. 2.—Three executives of the Coconut Grove, three designers and contractors and four city officials were indicted Thursday by the Suffolk County Grand Jury here as a result of its investigation into the causes of the fire that killed 489 people last month.

Barnet Welansky, owner of the Grove; James Welansky, manager, and Jacob Goldfine, wine steward, are being held in \$10,000 bail, double surety.

James H. Mooney, Boston building commissioner, and Police Captain Joseph A. Buccigross were held on \$1,000 bail each, and Fire Lieutenant Frank L. Linney on \$2,500 bail. All are accused of "willful neglect." An unnamed building inspector was also indicted.

Samuel Rudnick, contractor; Reuben O. Bedenhorn, designer, and David Gilbert, construction worker, were also held on bail and each charged with conspiracy.

"Army" Mops Up In Detroit Stand

DETROIT, Jan. 2.—A gross of close to a quarter million is likely for *This Is the Army* in its two-week Detroit stand which opened Monday (21) at the Masonic Temple, and Detroit showmen are a bit hurt that it isn't going to be double that figure.

Angle is that preliminary discussions over price scale for this town developed a sentiment for \$25 seats for the big nights among the shrewdest of local showmen, notably David M. Idzal, managing director of the Fox Theater. Ultimate decision was that war workers wouldn't pay that kind of dough to see even an army show, and the top price for opening and New Year's Eve was set at \$11.

Seats at the \$11 figure went like hot cakes. There were lines running around the block and a company of military police to handle the crowd. The typical box-office reaction was for the highest priced seats available. All left in the last few days before opening were the balcony section at \$1.10. Local showmen figure they could have sold at three or four times that figure just as well on the theory that money means approximately nothing to war workers out for a good time, especially on a show of this caliber.

Receiver for "Ladies"

CHICAGO, Jan. 2.—James V. Sallemi, attorney, has been appointed temporary receiver for the interest of Howard Lang in the comedy *Good Night, Ladies*, now running at the Blackstone Theater. Appointment was made by Circuit Judge Walter J. LaBuy after he had considered the complaint of D. D. Feldman, oil man of Houston, Tex. Thru his attorney, Thomas Reynolds, Feldman charged that he had been induced thru false representations to sell his quarter interest in the show. He alleged that Lang represented to him that the show was a probable failure, but that since that time it has grossed \$250,000 and will receive another \$250,000 for the movie rights.

Real-Life Meller

NEW YORK, Jan. 2.—Chief Boatswain's Mate Curtis Arnall, recently of the cast of *Pepper Young's Family*, will be interviewed by George Hicks on *Men of the Land, Sea and Air* Monday (4), concerning his rescue from a coast guard auxiliary yawl after being lost for 21 days. Arnall, who left the role of Pepper Young in September, had almost completed a tour of duty on the 58-foot boat when a tidal wave engulfed her. The crew was almost given up for lost when a naval vessel picked them up off North Carolina. After a short rest, Arnall will return to active duty in the coast guard.

Acher To Try Gary Promotions

CHICAGO, Jan. 2.—Bob Acher is ushering in country-style entertainments at Seaman's Hall, Gary, Ind., Thursdays, starting January 7. A cast of more than 20 will be employed, culled from Station WJJD's *Supper Time* and *Breakfast Frolic* programs, heard for five hours daily from Chicago.

Gary is the location of several steel mills, which attracted thousands of workers from the country. Acher figures there is a new, big audience for this type of entertainment. Thursday has been selected because the local movie houses close their week-old bills on that day and also because the shopping centers are open late. Admission, 25 and 50 cents, plus tax.

WJJD will handle the publicity and promotion.

HILDEGARDE

(This Week's Cover Subject)

HILDEGARDE, whose sophisticated, intimate singing style has made her a favorite with the crowned heads of Europe, has been holding forth nightly at New York's ultra Plaza Hotel, but she's equally at home in a room full of servicemen. Her frequent appearances at the Stage Door Canteen plus participation in bond drives for the Treasury Department and other war activities have won her designation as an honorary colonel.

The gal who's become known as the "Continental Chanteuse" was born Hildegard Sell in Milwaukee. Taught to play the piano at an early age by her church-organist mother, she later used that talent to help pay her tuition at Marquette University. After brief sessions as the only female member of a 12-piece band and as a pianist in vaudeville, Hildegard went to New York as a song plugger for Irving Berlin. There she was seen by Gus Edwards, who brought her back to the stage as a member of his troupe. It was Edwards who advised her to drop her last name.

Since then, under the careful guidance of Anna Sasenko, she has appeared in London, singing for the Duke of Kent's wedding festivities, King George V's jubilee and King George VI's coronation. In Paris she performed at the swank Casanova Cafe. She returned to New York for her own NBC show and engagements at the Ritz and Savoy Plaza hotels. She's made "By Jupiter," "Lady in the Dark" and "Let's Face It" albums for Decca.

Her current bookings will keep her at the Plaza for most of 1943, except for a three-month engagement at the Palmer House in Chicago, starting this month.

THERE was no White Christmas for Broadway this year—except musically—but

Santa brought plenty of green for the operators of Stem picture theaters. Lines wound around so many blocks that there's a rumor that lots of punch-drunk customers, waiting to get into the Roxy, wound up in the Radio City Music Hall. . . . Street scene: On the afternoon of Christmas Eve day, a couple of sturdy WAAC officers were striding down Fifth Avenue shoulder to shoulder, crisply saluting every male officer they happened to pass. Most of the males seemed startled but game. In the 50s, two nuns, waiting for a bus, saw the uniformed gals saluting right and left. One nun turned slowly to the other and, as the WAACs went by, the sisters broke into smiles. The smiles were gentle and tolerant—but not precisely admiring. . . . There's been plenty of talk of the pedestrian casualties on Broadway during the dimout—casualties so terrific that the city actually advised pedestrians to wear something white while crossing what used to be the Great White Way, in order to avoid being hit in the darkness. But few people know that suburbanites on Long Island, waiting for busses to take them into work at around 7:30 a.m. (Eastern War Time), have to flip lighted cigarettes into the roadway to let the drivers know that they're there. . . . When Elsa Maxwell was conducting her "What Animal Would You Like To Be and Why?" quiz game at the Versailles last week, one patron called out, "I want to be an ass." And when Miss Maxwell asked why, he answered, "Because I want to emulate you." Whereat Miss Maxwell fumed thru an embarrassing moment and retorted, "You're rude!" All of which proves the lady still isn't emcee enough to have wise-cracked her way out. You can think up the gags by the dozen. . . . Nice ladies volunteering to help war charities are estimable—but they should be kept out of press departments. In good faith last week, Russian War Relief sent out a release that read: "The Models' Division of Russian War Relief will give a can-shaking demonstration in preparation for the three-day street collection campaign on Thursday, Friday and Saturday. . . . Jane Russell, chairman of the Models' Division, will show the proper and improper method of shaking the can. Ten Conover girls, members of the division, will participate in the can-shaking lesson." When called and asked if it had meant it as a gag, Russian War Relief was shocked and horrified; the lass who sent out the release had really meant the little tin receptacles used in collections.

THE CHRISTMAS issue of the *SOG Saga*, the company paper of the Savoy Opera Guild, is featured by a Christmas rhyme, sending good wishes to all those connected with the troupe, that manages to outrhyme Gilbert himself. It's a honey. Incidentally, *Saga*, thanks for the plug; and the same to you. . . . Carl Erbe is back in town after a Mexican vacation. . . . What started out to be a gag between Chico Marx and Toy and Wing, Chinese dancers now appearing with him, has become a regular part of the show's routine. The trio did a benefit for United China Relief, with Marx manipulating a pair of chop sticks after having been requested to play the song of the same name. It got such a howl that a regular bit has been worked up on it. . . . Roy Johnson, former band agent with Frederick Brothers, is in Africa with the ABE. Ditto Dave Golding, ex-trade paper reporter. . . . During the early part of Christmas week, while the Paramount Theater was changing its bill, visitors to Broadway saw part of the sign going up on the marquee. The hunk of sign was resting on a truck, and it read, "On stage, Benny Goo." . . . Sloppy, isn't it?



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1st Philly Club to Buy Radio Campaign 20G on 4 Stations

PHILADELPHIA, Jan. 2.—Frank Palumbo's, local nitery, a heavy buyer of newspaper ad space, is first of the local spots to branch out with a major advertising campaign using other media.

While Palumbo's has used radio at varying times, it has now scheduled a major campaign on four local stations for the new year. Using 18 spot announcements weekly on WFIL, WIP, WDAS and WPEN each, nitery buy calls for a total of 72 spots a week for 52 weeks, a total of 3,744 spots during the year. Announcements, all transcribed, are cut by the Robinson Recording Laboratories here, with Jack Steck reading the commercial copy.

Radio spot campaign represents \$20,000 in time alone. In addition, nitery has lined up a big outdoor advertising campaign for the year at a cost of \$24,000. Will use 55 painted bulletins (50 by 10 feet) and 50 24-sheets. Radio spots will banner mostly the nitery's banquet facilities, while the outdoor ads will be of an institutional nature with emphasis also on banquets and parties.

Radio and outdoor advertising campaign being handled by the David Lodge Advertising Agency here. Morton J. Schwartz Agency will continue to handle the club's newspaper advertising.

Henie Almost 100G in Buff

BUFFALO, Jan. 2.—The third annual appearance here of the Sonja Henie *Hollywood Ice Revue* at Auditorium December 14 thru 19 turned out the success it was anticipated. Gross went higher than 1941 take of this show here, which was plenty big, \$95,000. Henie show had to face worst weather seen here in years, with below zero spells and severe blizzards and continuous snowfalls thruout week. Also detrimental to amusements downtown was the temporary ban on gas sales over the week-end, which kept many people home. Show did very well for its management and its sponsor, the Buffalo Shriners, Temple Ismailia here.

Show failed to reach the \$100,000 that its general manager, William Burke, had hoped for. The fourth and fifth nights were very close to being sellouts (Auditorium seats over 10,000), and the last night (Saturday) had standing room sold. A full house accounts for \$19,000 per night at \$1.10 to \$3.30.

Chris Schwab, of the Buffalo Shrine, says there are no plans concerning ice shows next year, due to war conditions.

Ford Bomber Plant Show

DETROIT, Jan. 2.—Shows for migratory workers attracted to the mushroom town near the Ford Willow Run bomber plant will probably use professional talent working in the plant itself. The area is largely without shows, except for three theaters in established towns some miles away, and a few roadhouses, mostly of recent origin.

Idea comes from the UAW (CIO) local having jurisdiction in the plant, which claims to use members who were formerly showfolk, in a show.

Original idea, however, is to provide a show for the servicemen in the Bomber Command associated with the plant, under the title of *Shows for Soldiers*. This has already developed into a more ambitious program for a more elaborate show, possibly a revue.

Possibilities



CLEANED BY MEMBERS OF THE BILLBOARD STAFF

The purpose of this department is to benefit producers, bookers, agents and others concerned with the exploitation of talent in the major indoor fields thru The Billboard's coverage of every branch of the show business.

SHOWMEN INTERESTED IN SPECIFIC "POSSIBILITIES" MAY ADDRESS THEM IN CARE OF THE NEW YORK OFFICE OF THE BILLBOARD, 1564 BROADWAY.

For FILMS

VIRGINIA MacWATERS—soprano now singing one of the leads in the New Opera Company's production of *Rosalinda* (still another name for Strauss's *Die Fledermaus*) at the 44th Street Theater, New York. Her voice displays real potentialities, and she does a magnificent job on the high ones. In addition, she's pretty and has a pleasant personality. Her acting still has to be toned down—she tries too hard as yet—but it's adequate even as is. Musical films could unquestionably use her.

GREGORY PECK—juvenile now appearing in *The Willow and I*, legit show at the Windsor Theater, New York. After a bad Broadway start (in the lead of *The Morning Star* earlier this season, he has developed a quiet, appealing and tremendously effective technique of underplaying, and scores with a solid altogether excellent performance. He's a tall lad—and his looks are definitely along the lines of Gary Cooper's. Need more be said?

For VAUDE

GEORGIA FRANCES—former chorus girl in *Sons o' Fun* who steps out as a principal in the current floorshow at Lou Walters' Latin Quarter, New York night club. She is a good looking and shapely redhead who sings passably and does a sock coach in a shimmering, tight gown. Would be perfect for a vaude unit or in a vaude turn.

Amusement Spots Off Oil Priority

NEW YORK, Jan. 2.—Even tho theaters, night clubs and bars are excluded from the new priority list for fuel oil users to be released by the Petroleum Coordinator's Office in Washington shortly, most of New York's central-city amusement spots will not be affected. Most of this city's large Broadway movie and legit houses are heated by steam supplied by the New York Steam Company, which uses coal.

Most of the night clubs are in buildings either still using coal, heated by metered steam, or reconverted to coal from oil. Most of the RKO, Century, Brandt and Loew neighborhood chain movies thruout the five boros have also recently been reconverted to coal.

The new priority list, designed to divide the East's low supply among most essential users, it led by schools, hospitals and post offices, with firehouses and police stations also high up. Even tho schools head the list, authorities have been warned that they must co-operate and use only the very minimum amount of oil necessary.

Public eating places, also included on the list, are expected to include some night clubs, depending upon the food policy of each spot. Clubs featuring low and medium price menus will probably be allotted more fuel than luxury spots with elaborate floorshows and fancy food prices. Classification will depend on government definition.

Courthouses, prisons, airports, shipping places, telephone and telegraph buildings, radio stations, apartment houses and private dwellings will also have places on the list.

Dunn's Sending L-E Pickets Home Hit as "Without Authorization"

NEW YORK, Jan. 2.—Premature reports of a settlement between the American Guild of Variety Artists and Leon & Eddie's, which stirred this week because of the disappearance of AGVA pickets Tuesday (29) from the nitery entrance, were denied by Walter Greaza, exiting national administrative director of AGVA. Greaza said Henry Dunn, who is not a member of the negotiating committee, "unofficially and without authorization" ordered the pickets to go home, while he went inside to try to bring about settlement.

Dunn, an AGVA delegate to the Associated Actors and Artists of America, reported back to AGVA that the nitery management offered to hike the chorus scale from \$35 to \$37.50 a week, according to Greaza. AGVA is asking for \$40 for chorus and \$60 for principals. There is no argument about the principals' salaries. Broader issue of policy, number of shows and the transfer from a B to an A classification is still in dispute, said Greaza. Last negotiation meeting, held by Lawrence Tibbett, Greaza, Florence Marston and Emily Holt and Leon & Eddie's, was two weeks ago, Greaza stated, "and we got nowhere fast."

Since then, insists Greaza, Tibbett has been busy with rehearsals here and out of town and has not been able to establish further contact with Willie Feinberg, secretary of Local 802, Musicians' Union, who promised "all aid possible." Whether or not there has been a rift between Feinberg and AGVA is not known, as Feinberg couldn't be reached

Transportation Delays Opening for Two Days

PHILADELPHIA, Jan. 2.—Transportation difficulties confronting legitimate productions on the road caught up with Elena Miramova's and Eugene Leontovich's new comedy, *Dark Eyes*, produced by Jed Harris. Show was skedded to open last Monday (28) for a try-out week at the Walnut Street Theater. But, while the cast arrived here in time, much of the scenery was still en route. Altho newspaper ads postponed the opening until Tuesday, it wasn't until Wednesday that there were enough props to raise the curtain.

"Doughgirls" Fair in Balto

BALTIMORE, Jan. 2.—The *Doughgirls* the week of December 14 grossed a good \$9,000 at Ford's Theater here despite the press reviews that were none too favorable. Saturday night, the last night of show, it was necessary to turn crowds away. Prices ranged from 56 cents to \$2.21 evenings, and 56 cents to \$1.66 matinees.

BALTIMORE, Jan. 2.—The experimental Civilian Defense recruiting drive conducted in a local theater has proved so successful that facilities of 50 theaters will be used for a city-wide campaign during the first week of January. A goal of 7,000 wardens, fire watchers, auxiliary firemen, messengers and nurses' aids has been set.

for comment. Feinberg, last month, set the ball rolling between AGVA and Leon & Eddie's when a deadlock had been reached.

Dunn's visit to the club, said Greaza, was not as AGVA's emissary. When Greaza questioned Dunn as to why he removed the pickets, Greaza quoted Dunn as answering, "It was raining, anyway."

Entire matter and new proposal will be aired before the Four A's Monday (4).

Canadian Army Show Opens

MONTREAL, Jan. 2.—Formal unveiling of *The Army Show*, produced and acted entirely by Canadian servicemen and women, took place at the Sun Life Auditorium here Sunday (13). While the initial presentation was in the form of a radio program, a comprehensive picture nevertheless was obtained as to the potentialities of this military entertainment project. The ultimate objective toward which the organizers are devoting their efforts is a complete stage production, involving a cast of about 100, which is to make a tour of army camps and training centers thruout the Dominion.

Policy and direction of the show are dictated by Lieut.-Col. James Mess, attached to the Department of National Defense. Major W. Victor George, broadcasting executive for many years, is responsible for much of the success of the enterprise. Captain Rai Purdy heads the radio set-up, while Jack Arthur, loaned from Famous Players to serve in an advisory capacity, holds down the production end.

The Army Show will continue as a radio feature over the national network of the Canadian Broadcasting Corporation for an indefinite period, even after the debut of the full-blown stage revue. Directors of the entertainment group are aiming at a March 1 opening of the stagershow, probably in Toronto. In the meantime the radio program will originate from Montreal until the company hits the road.

The show may be presented to the theatergoing public, as well as for troop entertainment. In addition, the unit is slated to go overseas late in 1943 to make the rounds of Canadian camps in Britain. A French-Canadian edition of the show also may be developed in the near future.

Show's orchestra, composed of 32 musicians, has a self-contained 15-piece swing band. A mixed 16-voice choir is shaping up. Captain Geoffrey Waddington, one of Canada's top-flight band leaders in civilian life, is musical director. The swing aggregation is led by Brian Farnon.

Cadet Officer Lisa Lineweaver, a professional danseuse, has the task of selecting feminine talent for the show. She will also train a line of 16 girls.

Key men in the military organization include Capt. William Wren, administrative and training officer; Capt. F. M. Squires, senior advance man, and Lieut. Edward Harris, assistant advance man and technical engineer.

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Negro Makes Advances

(The following material was crowded out of the special article, "The Negro Makes Advances," run in the Holiday Greetings issue last week.)

New York

NEW YORK, Jan. 2.—Ray Yeates, tenor formerly with the Dixie Jubilee Singers, has joined the Southernaires, replacing Homer Smith. This group of four Negro Singers and their pianist has been playing concerts for the past 12 years, thru 36 States. It is also broadcasting over the Blue Network Sundays at 10:30 a.m. and has been on the air for the past dozen years.

Chicago

CHICAGO, Jan. 2.—The biggest opportunity for Negro talent in this area is in the comparatively new and growing cocktail lounge field. Bookers agree that Negro performers, particularly musicians, are more suitable for these spots than most white entertainers, and the demand for their services is extremely heavy.

The Sherman Hotel's Dome, never before in the market for Negro acts, changed its policy last month by bringing in Bobby Short, Harlem pianist and singer. Maurice Rocco, another piano-voice entertainer well known in local lounges, went into the Oriental Theater week of November 27. He is the first of several colored cocktail units scheduled to play local theaters.

Louis Jordan started on his way to the top at the Capitol Lounge here. Within the last couple of years he has boosted his salary to four figures and moves into the Garrick Bar December 25 for 20 per cent of the gross. The Garrick employs much colored talent and pays good money.

Because comparatively few network radio shows originate here, radio opportunities for Negro entertainers are limited. Now and then an act will be added to the sustaining list of a major station, but the commercial possibilities are weak.

Theaters in the Loop have used and continue to use Negro talent, but opportunities today are no better than they have been in the last few years. The Chicago and Oriental play both bands and attractions, but will not feature a Negro attraction more than an average of one in two to three months. Count Basie, Duke Ellington, Cab Calloway and Jimmie Lunceford, among others, are favored bands. The Ink Spots, Mills Brothers, Nicholas Brothers, Berry Brothers and several comedy teams (of the Moke and Poke variety) are frequent features in the combo houses.

Sherman Hotel's Panther Room is the only niterery catering to white trade and employing Negro bands. Spot plays an average of two to three colored orchestras a year.

Cedar Rapids

CEDAR RAPIDS, Ia., Jan. 2.—Rodney Kenyon, operator of the Foxhead, cocktail lounge here, credits the tremendous success of his spot to the popularity of Negro units. He has featured, among other Harlem combos, Louis Jordan, the King Cole Trio, the Four Clefs, the Three Bits of Rhythm, Jesse Price and Coleman Hawkins.

Philadelphia

PHILADELPHIA, Jan. 2.—Altho theaters and night clubs here are enjoying an unprecedented wartime boom, employment opportunities for Negro musicians and performers are still limited here. Apart from the honky-tonks in the Harlem sectors, catering only to a colored clientele, there isn't a single popular night club that offers an all-colored show policy. And not until November 12, when Fay's Theater switched stage policy, was

there a theater in town with colored stagershow. In radio the Negro performer is cast aside almost entirely despite one or two attempts last year to produce colored shows on local airways.

A half dozen years ago or so there were from three to six large nitereries booking colored shows as a regular policy, apart from Harlem cabarets that enjoyed a mixed patronage. And there were always at least two colored vaude theaters drawing primarily from the paleface population.

At present Negro acts enjoy a wide range of scattered bookings in the city. However, such spots are mostly in the neighborhoods, where the wage scale is much below \$60. Among the top nitereries, Jack Lynch's Walton Roof and the Club Ball will play colored acts, but only names. Moreover, it is more or less of an unwritten rule that a booker use only a single colored act on each show.

Employment for Negro dance orchestras is virtually non-existent. While many night club owners would not hesitate to bring in a colored band, union restrictions have closed the doors to the colored musician. There is a separate local AFM union for Negro musicians. Because of the wage-scale differential, the white local found it necessary several years ago to restrict colored bands from niterery stands unless they were paid the white scale so as not to create "unfair competition." At present Carroll's Cafe is the only major niterery with a sepi band, Charlie Gaines. Club was previously operated as the Cotton Club and always employed Negro musicians.

Negro units dominate the cocktail combination field here because they got there first. White musicians and entertainers were slow in getting around to organizing themselves in units for cocktail lounges and musical bars. Because of the shortage of available combos to go around, Negro units enjoy good money. Last season the Three Peppers netted \$650 a week, doubling between Frank Palumbo's Cafe and the same management's New 20th Century musical bar.

'Ice-Capades' Film Fails To Do Justice To Its Skating Cast

NEW YORK, Jan. 2.—The wealth of ice talent that brought down the house at Madison Square Garden here doesn't get half a chance to show its wares in Republic's new film, *Ice-Capades Revue*. Principal shortcomings were the lack of proper skating space, incorrect evaluation of the talent, and bad editing.

Many acts were telescoped into so short a space that they were unrecognizable. Most of them were top-notchers. Those that did get an announcement and proper spotting had too brief a turn to make the most of their opportunity.

Getting the better breaks were Vera Hruba, Red McCarthy, Megan and Phil Taylor, Lois Dworkhak, and Jackson and Lyman. Acts not so fortunate included Dench and Stewart, the Benolts, Eric Waite, Donna Atwood, Robin Lee and Babs Savage. Altho Joe Jackson Jr. got off to a good start, too much of the panto bike act was cut out to do either him or the picture any good.

Plot of the film is meager. It concerns the plight of a gal who inherits this ice display and her attempts to get it started.

An interesting aspect of the plot is the fact that a racketeer connives to prevent *Ice-Capades* booking by the "Rink Managers' Syndicate." In real life *Ice-Capades* is owned by the Arena Managers' Association. Joe Cohen.

Kent, Shayon Head ARA

NEW YORK, Jan. 2.—Artists Representatives' Association has re-elected William Kent president for the third successive year. Sam Shayon, also a third-term, was renamed secretary-treasurer. Herman Bernie and Milton Krasny were chosen vice-presidents.

IN THE ARMED FORCES

Showmen in the nation's fighting forces and their relatives and friends are invited to send personal items, including rank and branch of service, to this department.

Will Davis, of the dance team of Darvis and Arlette, who enlisted in the navy two months ago, is now at Great Lakes, Ill. His wife and former partner is in New Orleans with his family. . . . Ernest Trotter, of the dance team of Trotter and Mimi, has enlisted in the army air corps at Miami Beach, Fla. Mimi will do a single for the duration. Sonny Mars, night club comic and emcee, is in the army, stationed at Camp Ruckler, Ala.

Ralph Kirbery, known in radio as the Dream Singer, is now at Berry Field, Nashville, where he has just passed his flight test.

Dan Z. Pyne, former theatrical press agent, is now a private assisting in editing *Caribbean Breeze* for the U. S. Army Air Corps. Editor of that sheet is Staff Sgt. Francis M. Marzonia, a former vaudevillian.

Comedian Peter Randall is now Pvt. Panagiotis P. Mareskas at Camp Shelby, Miss., with an anti-tank company.

Eddie Brach, dancer, formerly in films and musical comedy, is now a corporal in the special service office of the 1301st Service Unit, New Cumberland (Pa.) Army Reception Center.

Jack Roy, night club emcee, is up for induction in New York January 5. . . . Jack Carter, emcee, was inducted last week and is now at Fort Houston, Tex., under his real name, Chakrin.

Jimmy Raye, formerly at the State Theater, Hartford, Conn., now at the navy's San Diego (Calif.) base. . . . Frankie Winnick, also formerly at the State, has been made a sergeant in the marines. . . . Phil Gray, former emcee at Club Ferdinando, Hartford night club, is in the navy. . . . Larry Weeks, Paul Mendez and Burt Spencer, on tour with *This Is the Army* show, were booked for more than five years by Gordon Booking Bureau, Hartford.

Rube Kolker, proprietor of the Arundel Blue Room, Baltimore, has entered the armed forces. The Blue Room uses shows nightly.

N. Y. EVE BIG

(Continued from page 3)

age of man power, due to the demands of the armed forces and the war production industries," had forced the closing.

Another folding was the Royal Casino, which ran for four weeks under management of Kenneth Later and Abe Wasser. Peggy Fears and Jerry Lester headed the show, but were dropped after the third week. The folding reportedly cost the operators \$15,000. They plan to reopen in two months with a new policy.

Songwriter Joe E. Howard plans to open a club, Broadway Gardens, in Times Square, this month.

Newest spot in the Greenwich Village section is the Algiers, which debuts January 7 under ownership of Manny Nissim, with John Pishon as host and Dorothy Kay on publicity. Opening bill has Frankie Masters band, Phyllis Myles, a Mildred Ray line, and Lao and Monsita, dance team.

The Casbah, on the site of Mori's in the Hotel Navarre, which opened December 23, has already caught on. It is operated by Max Cassvan, European night club owner, in his first American venture. Show has Elissa Landi, film name in her cafe debut; Elsie Houston, Alexander Vialta, Paul Taubman and Don Maya band. Franklin Hughes designed the room, which asks a \$2.50 cover charge, the highest in town.

Agent Bill Miller and magician Think-a-Drink Hoffman are negotiating with the Shuberts for the defunct Mardi Gras Club, which folded in November after a couple of fast weeks. They plan to reopen it as the Casablanca.

The East Side spots:

Biggest business is being done at the Savoy Plaza cafe-lounge, where Lena Horne has broken all records. She's in on salary and percentage and closed January 7 in order to return to Hollywood to work in 20th Century-Fox's *Thanks, Pal*. Larry Adler replaces her. Hildegard ends her successful long run

at the Plaza January 5, with Carol Bruce, John Hoystradt and Columbus and Carroll following her. The first two weeks of the Versailles' new George Hale show have been excellent. The Waldorf-Astoria brings in Carmen Cavallaro band, Tito Guizar and the Hartmans January 8, replacing Xavier Cugat's long run. The Copacabana, after a four-month run with Joe E. Lewis and a Don Loper floorshow, brings in Sophie Tucker and the DeMarcos next week.

The armed forces:

Frank Shepherd having been inducted into the army and also having been suspended from membership by Chorus Equity, Leon and Eddie's is replacing him with a new dance director, Ruth Lane, chorus captain and formerly of Ruth and Don Lane until the army got her partner. Also, Tony Paige has replaced Ed Kiefer as stage manager at Leon and Eddie's.

Gaston Laurysen, executive director of the St. Regis Hotel, has joined the marines as captain.

PERFORMER STATUS

(Continued from page 3)

ducer of radio package shows. Collins claims he is merely an agent for the sponsor of *My Son and I*, sponsored by General Foods, with Young & Rubicam as the agency. He holds the sponsor to be the employer and therefore liable for the Social Security and unemployment compensation taxes.

On the other hand, attorneys for American Federation of Radio Artists, Jaffe & Jaffe, arguing on behalf of Jay Velie, a bit player on the show, claimed Collins had all the prerogatives of an employer, including the right to hire and fire, and therefore was an independent contractor and liable for the payments.

The status of a package show producer parallels that of a band leader, which, in the Griff Williams case decided by an Illinois court, was held to be that of an independent contractor. But this ruling was made on the basis of old AFM contracts, rather than Form B contract, which attorneys claim is sufficiently foolproof to reverse the conditions of the old AFM pact. Form B designates the music user as the employer. There is no similar pact for package show producers in radio unless it be written into the individual pacts with the sponsor.

In Chicago, Judge William J. Campbell, of the U. S. District Court, upheld the decision handed down by a referee in bankruptcy, who, in the case of the defunct Theater Cafe, formerly the Rainbow Gardens, ruled that acts are independent contractors and therefore not entitled to any priority on claims, salaries and Social Security.

The case has been dragging in the courts since April of last year. The chorus girls, named employees, were paid \$593, their full claim. The six acts on the bill, with a total of \$2,332.16 in salaries, included George Jessel, \$1,350; Yvette Dare, \$300; Blanche Bradley and Singing Marines, \$275; Dawn Sisters, \$200; Emil and Evelyn, \$107.16, and Bill Gary, \$100.

The difference between the claims of the chorus and the acts lies in the fact that the line is assigned routines and therefore is subject to full control of the house, while the acts bring along their own routines, which cannot be radically changed. The matter of control is seen to be the essential principle here in determining the difference between an independent contractor and an employee.

Collins' attorney tried to introduce the fact that bit players were independent contractors, but this was not admitted. It was felt that a bit player is under too strict supervision for him to be anything else but an employee.

The two decisions, if their basic principles are upheld, indicate that acts may quite possibly be classed as independent contractors and therefore not liable to the salary ceiling—but that actors who play parts written in scripts furnished by a theater, office or management and who are subject to the orders of a director will be classed as employees and therefore limited to net earnings of 25G.

Treasury Honors Icer

PHILADELPHIA, Jan. 2.—The Treasury Department has presented the *Ice Follies* with a Certificate of Distinguished Service for meritorious work in bond selling. A tie-up with Station KYW here resulted in some huge bond sales. A certificate also went to Pete Tyrell, general manager of the Philadelphia Arena, for selling \$300,000 worth of bonds.

Radio and the Stage

By EUGENE BURR

IT IS hardly news to report that radio and the stage have little in common. Radio, as it grew wealthier, was forced to appeal, more and more, to mass audiences, as extensive as corn and clatrap could make them; the theater, on the other hand, appealed to decreasing audiences, and became more of a class medium than ever. Radio, controlled largely by sponsors, was forced to put a premium upon salesmanship; the theater maintained its position as one of the greatest of the arts. Radio, depending only upon sound for its effects, evolved techniques in startling contrast to the movement and color of the stage. About the only connection the two have had is the horde of actors, directors and others moving from one to the other—mobs of them moving toward radio, because of its greater financial returns; trickles of them moving toward the theater, because of the added artistic stature it might bring.

Many of the actors and directors going from the stage to the air, being competent people, carved definite places for themselves in the new medium. Others failed disastrously, some because they were incapable of mastering radio technique, others because they adopted a snide and supercilious attitude toward this new and upstart field from which they were trying to beg their bread. In either case, they deserved their failure.

It may seem that in the above comparison between two great entertainment fields radio comes off not entirely the better. Perhaps that is so; but there is no intention of belittling radio by the comparison. It is merely an attempt to state a fact. There is neither praise nor blame attached to the fact that radio derives its revenue from commercial advertising budgets and must slant its material, shows and technique accordingly. Blame can arise only when radio itself refuses to look that fact in the face—when it goes around in quaint and esoteric attitudes in an effort to palm itself off as an art.

An honest appraisal of its own place, on the other hand, can give it great and legitimate pride. It may not be an art, but it's a powerful and important industry.

IN VIEW of the wide divergence between the two fields, tremendous interest attached to an experiment made recently by Fritz Blocki. Mr. Blocki, an old theater stalwart now deservedly successful in radio, realized that the huge cost of tryouts in the legitimate theater kept from the boards a large number of plays that might conceivably reach Broadway if there were some method of testing them cheaply. So Mr. Blocki evolved a plan of testing such shows on the air. Instead of costly weeks of rehearsal, there would only be enough to go into a radio show lasting an hour and a half; instead of scenery there would be merely a radio studio. He figured that potential producers could get an idea of how the show would look on a stage by hearing it on the air.

Finally he tried out his plan—and the fact that it was something less than successful should by no means discourage further experimentation. I have an uncomfortable feeling that all the experimentation in the world won't evolve a method of getting the taste of a play from an air performance, but if there's even an outside chance, it should be encouraged.

The drawbacks, of course, are inherent in the differences between the fields themselves. Their standards are different, their methods are different, their techniques are different. Lines must be read in a different way, actors must be directed in a different manner. Even the element of time may crop up to increase the distance between them; on the stage the pace can be set to meet the reactions of individual audiences; in radio, it must be set to meet the requirements of the allotted time.

INTERESTING as Mr. Blocki's plan is in theory, I'm afraid it won't work out—tho I'm still rooting for him to prove me wrong. Radio isn't yet able to assimilate theater technique; it's not yet able to approach the theater's ability. Unless a particular miracle occurs, it can only wry and warp and twist material written for the stage.

That, again, is nothing against radio. It is presumptuous, almost, to believe that it could approximate theatrical effect. (See *Radio and the Stage* on page 8)

Without a Fluff

NEW YORK, Jan. 2.—The nearest that Joe Rines's Blue Network house band came to being heard on Coca-Cola's nine-hour parade of bands on Christmas Day was when a frenzied phone call came from Camp Polk, La., where Jack Teagarden was to appear. It was 10 minutes before he was scheduled to go on, and no Jackson within sight or sound. Rines's men, who were hanging around for the nine hours, just in case, began waking up and rehearsing their theme.

Just as they were to go on, word came that Teagarden and his men were rolling up in an army truck, their bus having broken down on the way. Teagarden went on per schedule—the boys beginning to play almost as they descended from the truck—and the show continued without a fluff in the nine hours.

Philly FM Stations Seek One-Day Week

PHILADELPHIA, Jan. 2.—With the FM radio set market frozen for the duration—and five local stations operating FM adjuncts to service about 3,000 FM set owners, operators of the local stations are seeking FCC permission to shut down for all but one day a week. Operators, meeting last week, worked out a plan providing for each station to operate one day a week, rotating the days so that it gives the handful of FM listeners one station a day.

Apart from the limited FM audience, move is intended to conserve man power and equipment. Stations figure they can use the announcers and engineers to better advantage at their regular stations, where there is a serious man-power problem.

At present, the five FM stations operate on staggered schedules six hours a day, as required by the FCC license. Stations include WPIL's W53PH, WIP's W49PH, WCAU's W69PH, KYW's W57PH, all network stations, and the indie WPEN's W73PH.

AFRA Gets Pay for Rehearsal Recordings, Sets Net Pacts

NEW YORK, Jan. 2.—American Federation of Radio Artists came out victorious on two fronts this week, with the announcement that Blackett-Sample-Hummert must pay ET fees for off-the-line recordings of dress rehearsals, and the insertion in the new basic sustaining contracts with stations and networks of another cost-of-living clause for 1943, and the extension of the increased rate structure to 1944.

Transcription dispute, involving \$10,000 to performers, was over the question of classification of the recorded versions of the *Lone Journey* and *Light of the World*, B-S-H serials. AFRA code doesn't call for payment for regular off-the-line recordings of shows, but union held that in this case the recordings of dress rehearsals were in the class of prior recordings, subject to a fee of \$10 for each artist for each performance, according to AFRA code. Agency claimed that the recordings of rehearsals on the two shows should be considered as usual off-the-line recordings requiring no extra fees.

American Arbitration Association panel, made up of Herman A. Gray, professor of law at NYU; M. G. Tompkins, of BMI, and Holgar J. Johnson, an insurance exec, handed down a decision favorable to AFRA.

Light of the World, produced by Trans-American for General Mills, is written by Katherine and Adele Seymour, and originates from New York over NBC. *Lone Journey*, originating in Chicago, is produced by John Gibbs for P. & G. Co. authored by Sandra and Peter Michael and directed by Fred Weihe, it is aired on NBC.

In the matter of AFRA's new sustaining contracts, which have just been negotiated with the nets and which award a 10 per cent increase in minimums due to upped cost of living, all the signatories to the basic contracts signed in 1940 have agreed upon the extension of the new contract and to the additional cost of living clause for 1943.

Contracts, as planned at earlier nego-

tations between AFRA and nets, were to have run until November 1, 1943. Present negotiations have extended them to 1944, also permitting the union to open negotiations for additional raises if the cost of living goes up 10 per cent or more by November 1, 1943, or any month thereafter. The one-year extension applies to the rate structure only, and releases the union from the binding effects of the strike clause after November 1, 1943. Commercial codes and contracts expire at that time. AFRA will begin negotiating for renewals in January or February.

The new sustaining contracts are being readied for signing by the stations and nets, and just a few minor matters of legal language remain to be fixed. Blue Network, which was the last to make its decision, has agreed to the terms of the new pact.

Contract, worked out by the union's board of directors, went to national membership for ratification this week and will be submitted next to the War Labor Board.

Tinney Renewed

PHILADELPHIA, Jan. 2.—Bayuk Cigars, Inc., local manufacturers of Phillies cigars, has renewed Cal Tinney's *Sizing Up the News*, thrice weekly, for another 52 weeks over a Mutual web of 52 stations. Tinney will continue to originate his shows from the WIP studios here. Renewal puts to rest rumors about sponsor making a break as a result of the several run-ins Tinney has had with Washington officials over his scripts. Will continue to have free editorial reins. Renewal placed thru Ivey & Ellington agency here handling the account.

Chicago Radio People Open Service Canteen

CHICAGO, Jan. 2.—A new servicemen's canteen for which the radio people of Chicago are furnishing their time, talent and money was opened Christmas Day. Under auspices of Woman's Defense Corps of America, center is in charge of Mrs. Jack Dodman, wife of a WBBM engineer. Dee Pumpian, CBS receptionist, has been devoting her time to getting the thing going, and Dorothy Winters, in charge of auditions at Columbia, is lining up talent.

Canteen will accommodate from 100 to 150 people and it has been arranged to invite 100 servicemen each day. During the holidays it was open every day, and after that from 3 to 12 midnight on Saturdays and Sundays. Among the radio artists who are assisting are Mary Ann Mercer, Everett Clark, Jane Webb, Madelon Grayson, Eileen Palmer and Axel Monroe.

WQXR Show Goes Live

NEW YORK, Jan. 2.—Replacing recorded music on *Treasury of Music*, Stromberg-Carlson Television Manufacturing Company will use live talent during 1943, it was announced this week by Clifford L. Hunt, radio sales manager. Program heard on WQXR Monday, Wednesday and Friday will also be carried on station's FM affiliate, WQ2XR.

Sponsor, one of the first to produce FM sets and to sponsor FM programs, is changing to live talent to demonstrate more clearly qualities of FM broadcasting.

"Caravan" Cuts Time

NEW YORK, Jan. 2.—CBS *Camel Caravan*, heard Fridays from 10 to 11 p.m., will be cut to 45 minutes beginning January 8, with a blanket renewal for the present cast.

Caravan is one of five programs sponsored by the R. J. Reynolds Tobacco Company.

In as a Unit

TRENTON, N. J., Jan. 2.—Entire announcing staff of WITM here has enlisted in the Signal Corps Reserve. Milton March, program director, has staggered the staff's mike hours to permit the men to attend the evening courses at Rutgers University.

Radio Talent

New York By JERRY LESSER

EVIDENTLY the pulling power of the daytime serial—especially when it is scheduled at a time other than its established one—has impressed the authorities with its potential propaganda value. Station WHN, thru arrangements with the Office of War Information, has begun a series of quarter-hour transcriptions of serial dramas, each complete in five 15-minute episodes. These serials, all current and given by their original casts, are produced in co-operation with the OWI and all contain stories with War Information backgrounds. The first of these was *Stella Dallas*. *Portia Faces Life* is being heard from January 4 to 9. All of which seems to prove rather conclusively that every department of radio is doing its bit in the war effort.

LOUISE WILCHER, one of radio's top organists, composed and played all the music for the SOGLOW movie cartoon, *It's the Law*. Louise is heard regularly on *Stories America Loves* on CBS and is one of the featured artists on WOR's *Melody Lane*. . . . LARRY ELLIOTT, free-lance announcer, was selected for the new series of Ex-Lax spot announcements. Selection was made thru competitive auditions. . . . DON MOLTOR, of Telephone Exchange, says his office would be glad to serve as headquarters for the "Radio Stand In" service. Sounds like an excellent idea. Thanks, DON. . . . Rumor has it that the new radio program produced by the Women's Institute of Audience Reactions is a winner. . . . BETTY COLCLOUGH, radio editor of *The Herald-Tribune*, has shifted her services to *Town Meeting of the Air*. . . . BERT TANSWELL, stage and radio actor, is gaining attention from directors for his consistently good work on *The Commandos* program.

JIMMY MONKS, of the *Eve of St. Mark* cast, is a constant visitor to the

Readers' Digest program. JIMMY'S brother, JOHNNY, now a lieutenant in the marines, did the grand writing and editing job on the movie *We Are the Marines*. JOHNNY also co-authored *Brother Rat* and appeared on many of radio's top programs before he joined the Leathernecks. . . . Biggest quiz haul yet—24,000 cigarettes—from CBS' *Thanks to the Yanks* program—went out to the Marine Amphibian Tractor Detachment last week all because most of the losing contestants on the program chose the 3,000 cigarette question posed by quizmaster BOB HAWK. . . . TOM SLATER, Mutual's sport director and special events man, spent New Year's Day in Dallas taking care of the behind-the-scene negotiations for the Cotton Bowl football game.

MARY MARGARET McBRIDE interviewed SAM CUFF the other day and for once the guest seem to have more to say than the interviewer—with happy results. Most interviews turn out to be pretty bad entertainment—which is due no doubt to the fact that the interviewer asks a long list of stock questions that give the guest little opportunity to answer intelligently. I hope Miss McBRIDE is setting a precedent and that interesting people who appear on programs will be given a chance to express themselves rather than just serve as a foil for the interviewer. . . . Heard GINNY SIMMS the other night and was struck by the fact that she sounds a great deal like KATE SMITH did in her early days, both when she's talking and when she's singing. Well, KATE'S not a bad pattern for anyone to follow.

THE CBS service flag now carries 422 stars. . . . It'll be *The Goldbergs* making their bow to Broadway audiences this season. Mrs. GERTRUDE BERG, author. (See *RADIO TALENT* on page 8)

Lord & Thomas Name Goes as Lasker Resigns

NEW YORK, Jan. 2.—Liquidation of Lord & Thomas, advertising agency, was announced Tuesday by Albert D. Lasker, president and director of the firm, who is retiring from the ad field to give his time to war work.

Firm will operate under the name of Foote, Cone & Belding, occupying the same quarters and retaining the same personnel. Emerson Foote, Fairfax M. Cone and Don Belding have been executive vice-presidents in charge of L. & T.'s New York, Chicago and Los Angeles offices respectively.

Lasker's retirement marks the second time he has left the firm. In 1938 he retired to devote his time to public service, but the withdrawal of Don Francisco, president; Edward Lasker, general manager, and L. M. Masius, New York manager, compelled his return to active management.

With Lasker's retirement, the name of Lord & Thomas will disappear. The firm was incorporated in Chicago in 1872 by Daniel M. Lord and Ambrose L. Thomas. Lasker started working for the firm as a \$10-a-week clerk, and 12 years later, in 1910, became sole owner when he took over the interests of Charles R. Erwin, with whom he had been in partnership since the death of Thomas six years before. Lord had retired the year Thomas died.

From 1918 to 1920 Lasker took a leave of absence to become assistant chairman of the Republican National Committee, and from 1921 to 1923 to be chairman of the United States Shipping Board.

Lord & Thomas was merged by Lasker in 1926 with Thomas F. Logan, Inc., and the firm was known as Lord & Thomas & Logan until after Logan's death in 1928, when it returned to the original name.

In the firm's early days its annual billings totaled \$800,000, while for the past six years the average billings were \$30,000,000. During Lasker's connection with Lord & Thomas the firm has placed more than \$750,000,000 worth of advertising.

It was under Lasker that the conception of advertising as "salesmanship in print" was established in 1908. He was the first advertising counsel for cooked canned foods, handled the first national advertising for automobile tires, and was the first to use double-page spreads in magazines other than the center pages.

He was a pioneer in the use of radio as an advertising medium, and during the first four years of radio chain operation Lord & Thomas placed over 30 per cent of all the national radio advertising placed on the air. *Hit Parade*, *Cities Service Hour*, *The Goldbergs*, *Mr. District Attorney*, *Mary Marlin* and many others were introduced to sponsored time by L. & T.

Cresta Blanca May Cut to Half Hour as Pearl Leaves

NEW YORK, Jan. 2.—With the withdrawal of Jack Pearl and Cliff Hall from *Cresta Blanca Carnival* on Mutual January 6, it is expected that the Schenley Wine Corporation will cut the show to 30 minutes but will continue with Morton Gould's work and add guest soloists to fill the comedy spot.

Dropping of Pearl is attributed to consistently low rating that show received during the 13 weeks since it began. Pearl, whose rating hit about 30 in the old days, rated around 3 on the wine show. Dissatisfaction with the material on show is another factor contributing to his withdrawal.

William H. Weintraub & Company handles the account.

Smith Show Streamlines

NEW YORK, Jan. 2.—The *Kate Smith Hour* will be streamlined into a half-hour show beginning January 8, with General Foods filling in the additional 25 minutes of the 55-minute block with another show.

Ted Collins, manager and producer, stated that the shortened program will retain all the features of the present variety hour on CBS at 8 p.m. but in more compact form. In addition to her evening variety show, Miss Smith will continue her daytime commentary and news program, *Kate Smith Speaks*, over CBS Mondays thru Fridays at 12 noon.

Advertisers Agencies Stations

NEW YORK

MERRITT W. BARNUM JR., production director of Ruthrauff & Ryan, became deputy chief of the N. Y. Radio Division of the OWI January 1. . . . Marion W. Myles, assistant to Joseph A. Ecclesine, manager of NBC's Network Promotion Division, has been named creative assistant to Charles B. Brown, NBC director of advertising and promotion. Charles P. Hammond, now with the ANPA Bureau of Advertising, will join NBC as administrative assistant to Brown. . . . Jerome Karpk Jr., formerly news editor of WINS, is now a private in the United States Army. . . . Latest additions to WABC personnel are G. R. Swift, account exec in sales department; Gordon Graham, assistant in charge of program operations; Paul Mowrey, assistant in program department, and John Torney, account exec in WABC sales department.

Jean Bixler has been reappointed night program manager of the Blue Network. Addison Amor, of the night program department, will become assistant manager. . . . William Wernicke has joined the engineering staff of WOR. He replaces Henry Harrison, who resigned December 19. . . . An interview between Vice-President Henry A. Wallace and Raymond Clapper will be a highlight of Clapper's New Year's Eve broadcast over the Mutual network at 10 p.m.

CHICAGO:

A new series of broadcasts, titled *Women at War*, highlighting current needs of industry, government and the armed forces for female personnel, starts on WBBM Saturday (9), 3-3:15 p.m. . . . Jack Fitzpatrick, who joined WJJD as sports announcer last spring, has been made news editor. He was with KLZ, Denver, for 10 years, for six of which he was the station's news editor. . . . Marie Keenan, publicity woman and magazine writer, has joined the WGN press department. For several years she was with Richard R. Smith and Associates, Chicago publicity firm. . . . Thomas B. Elvidge, formerly assistant office manager, University of Chicago Press, took charge of the WBBM continuity editing department Monday (4), replacing Bob Hartman, who leaves for the army. The continuity writing department of WBBM has been taken over by George Rosen, former BBM producer, succeeding Ward Caille, now with J. Walter Thompson. . . . Grayle Howlett, WGN sports editor, spending a two-week vacation at his home in Arlington, Ill. . . . Russ Widoe, recently with WHFC, Cicero, Ill., has joined the WIND announcing staff. . . . Tod Hunter, WBBM newscaster for five years, entered active duty Monday (4) as first lieutenant in the Marines.

Announcers of the NBC central division have signed a pact to aid dependents of any of their number called into war service. Under the agreement, if any NBC staff announcer enters the service and his commercial broadcasting assignments are assumed by other NBC staffmen, 40 per cent of the announcing fees received by the successor, or successors, will be paid to the dependents of the war-bound announcer's family, or the fund will be distributed in any way the erstwhile staffman designates. Signers include Charles Lyon, Fort Pearson, Bob Brown, Cleve Conway, Norman Barry, Don Elder, Dave Garroway, John Holtman, Richard Noble and Louis Roen.

Judith Waller, director of NBC central division public service department, left December 31 for the West Coast, where she will assist in launching preparations for the NBC summer radio institutes to be conducted next summer in co-operation with Leland Stanford University and University of California at L. A. . . . Col. John Stillwell, president National Safety Council, presented the organization's special wartime award "for distinguished service to safety" to E. I. du Pont de Nemours & Company on the *Cavalcade of America* program over WMAQ-NBC Monday (4). . . . Skelly Oil Company is sponsoring a new 15-minute farm news program, which started Saturday (2) over WMAQ and 21 other NBC Midwest sta-

RADIO TALENT

(Continued from page 7)

thor and star, is dramatizing the adventures of her beloved CBS radio family for producer JOHN GOLDEN. . . . MIRIAM ADELSON has assumed

Chicago

By NAT GREEN

BOB ATCHER inaugurates a new show, *Smiling Bob Atcher's All-Star Radio Frolic*, this week at Seaman Hall, Gary, Ind. Show will be made up of talent from the staffs of WIND and WJJD and will appear at Gary every Thursday night. In first show will be RED BELCHER, PAULEY GROVE, LILLIE BELLE, TENNESSEE JEANIE, GEORGE ARTHUR, BILL WARDLE, CHUCK CARTER, SHORTY MICHAELS and others. . . . VAN DYKE TIERS, 15, returned to the *Quiz Kids* program Sunday (2). He's now a freshman at University of Chicago. . . . HARRY FRANKEL launches a new *Singin' Sam* program for Barbasol Tuesday (5), 7-7:15 p.m. over WGN and Mutual. Show, originating in Chicago, will be heard each Tuesday and Thursday for 52 weeks. . . . The Baxter family returns to NBC January 16 for 13 weeks in a new program, *The Family in War*, sponsored by the National Congress of Parents and Teachers. Program, written by Jim Pease, will originate at WMAQ. . . . FAHEY FLYNN, WBBM announcer, is the new emcee on *Today's War and You*, emanating from WBBM. . . . FRAN ALLISON, of the *Sister Emmy*

the duties of JACK MOHLER in the WC promotion department. MOHLER entered the service several weeks ago. . . . NELSON EDDY, CBS singing star, mapping an extensive post-holiday tour from the Great Lakes to the Cotton Belt. He will visit many army camps.

show, recovering from an attack laryngitis. . . . ALEX DREIER, NBC commentator, recently returned from London, resumes his weekly quarter-hour news analysis over WMAQ Saturday (6). . . . DICK BAKER, WJJD's 275-pound scat singer and pianist, will be away from the mike for three weeks, having suffered a badly wrenched knee while getting off a crowded streetcar. . . . BUD VANDOVER, MARLIN HURT and GORDON VANDOVER, currently on WGN 3 to 4 p.m. Monday to Friday, will be heard on the Mutual Network starting Monday (4). . . . ED PRENTISS, who has roles in *Guiding Light*, *Right to Happiness* and *Sweet River* on NBC, taken over the announcing duties *Guiding Light*. . . . PRIVATE WILLIAM SNYDER, former half of the Glidd Snyder two-piano team on CBS and now with the air force technical training school at Madison, Wis., made a guest appearance on *Victory Matinee* Saturday (2). . . . BOB HARTMAN, WBBM secretary, is the author of the drama, *Very Romantic Ghost*, heard recently *Stars Over Hollywood*.

tions. New program will honor the week's outstanding farm family.

RADIO AND THE STAGE

(Continued from page 7)

LOS ANGELES:

MARY SETZEK, first woman teletype operator hired by NBC Hollywood when the draft pinch began, has left for Minneapolis to wed. . . . Bob Conlan, former studio set-up man in NBC's building maintenance department, is now sound effects man at Radio City. . . . Charles (Chuck) Lewin, who has been writing and producing for radio since 1938, has joined the Blue's directors staff. He was formerly associated with the Stodel and Hillman-Shane advertising agencies. Currently assigned to *Over Here* with Gracie Fields and *Andy and Virginia*. . . . Joy Storm, who has been in charge of special events and news broadcasts out of NBC under the program department, now heads a new department set up to handle these broadcasts. . . . Bob Scheutz, manager of the radio recording division at NBC, has been commissioned a lieutenant in the U. S. Navy and reports to Hollywood, Fla. . . . U. S. Army has arranged with Arch Oboler, writer-producer of CBS's *Lights Out*, to republish his latest book, *Plays for Americans*. Army plans to issue a special edition for use by soldiers. . . . Jack Richardson, formerly vice-president in charge of radio for Russell M. Seeds Company, heads NBC's recording division for the duration. . . . Harry R. Lubcke, director of Don Lee's television station W6XAO, is back from a five-week trip to Washington and New York. . . . H. G. (Jock) Fearnhead, a disbursement accountant at NBC, has been commissioned a lieutenant in the Royal Air Force and has left for England.

PHILADELPHIA:

BOB COTTINGHAM, of the KYW publicity and news department, takes leave of absence to take a position with the Douglas Aircraft Factory in Los Angeles, with Chick Kelly moving up in his place. . . . *Information Please* airing from the Academy of Music this Friday (8), with purchase of war bonds the price of admission to the broadcast. . . . Kenneth W. Stowman, former WCAU public relations head, now a lieutenant (s.g.) in the Navy and assigned to handle radio publicity in this naval district. . . . Gerold M. Lauck Jr., N. W. Ayer account exec, has enlisted as an aviation cadet. . . . Dorothy Wolf switches from program desk to head the commercial department at WPEN, replacing Lee Weiss, who leaves for war work. . . . WIBG has acquired an AP radio news wire. . . . Jack O'Reilly, free-lance radio actor around town, joins the KYW announcing staff as Jack Riley. . . . Allan Hovey added to the writing staff of Al Paul Lefton ad agency, coming in from Geare-Marston agency in New York.

facts after the few years it has had develop. Most of those years have necessarily been devoted to an entirely different aim—the aim of securing audiences as vast as possible and of selling the products on the merits of canned songs or dentrifices or whatever other commercial product happened to buy radio time. Radio's methods, necessarily, have been those not of the theater, but of audible signboard.

Only sporadically, in its brief existence has radio been permitted by the exigent demands of mass appeal to take time to develop aims and abilities that approximate those of the stage. But even if it had devoted all its time to development, only an unfair taskmaster could expect it to have already approximated a technique comparable to that of the theater. After all, the theater has been around for some 3,000 years or radio for a little more than 20. Judged by the span of human life, theater were a doddering gaffer of radio would be a lustily howling infant just eight months old.

It's doing pretty well for an eight-month-old, it seems to me

IT'S DOING pretty well—but in its field. In skirmishes in alien battlefields such as that engineered by Mr. Block it is hopelessly out of its depth. It is to be expected. But eventually, if the need for mass appeal satisfactorily fulfilled, radio will find time to develop itself as an art. Television, when it comes into popular being after the war may accelerate that process, opening airwave entertainment many technical methods and materials now closed to it will all come in time.

But meanwhile radio should look to facts concerning its own position squarely in the face. It should be proud to record as a business stimulant, a medium of entertainment for masses would otherwise read dime novels should not attempt things that it cannot do; it should not try to assimilate things that are as yet beyond it—that at yet unrelated to the field in which it must move.

Above all, it should not adopt a scolding attitude toward other fields. Belief that it is tops in art as we mass entertainment, and capable of heights. Such an attitude merely makes it look silly.

When it realizes its own position, it adopts humility as its badge of approach to the arts, it will find such approach amazingly easy. Those who serve art must do just that—they serve. Radio is capable of great service.

Like all youngsters, it is a bit belligerent as yet; but it will learn. And it does, its artistic capabilities will be tremendous.

Comment

This column is devoted to brief reviews of programs which have been on the air for some time, as well as shows, which, already reviewed, rate further mention. Basis is that a one-time program review is inadequate for a production that varies each time it is presented.

Over Here (Saturday, 8:30-9:30, Blue Net), despite a star-studded parade of talent and the efforts of a writing staff that stretches from Washington to the Authors' League, is a practically perfect example of ineffective propaganda. It fails to realize that a morale show, in order to be effective, must start from the viewpoint of the people it's trying to reach. Presumably, morale programs are built to increase the efforts of those who aren't doing enough. It may be idealistic to believe that such people can be activated by straight and continuous sermonizing—but it's neither practical nor true. Those who are already doing their full part don't need such sermonizing; much of it, in fact, may make them feel that their efforts are unappreciated. And those who do need it will not be affected by it unless it stirs rather than sermonizes. Propaganda laid on with a trowel can too easily seem phony and insincere.

Over Here completely loses sight of all this. It sets out to be a "bridge of listening" between the fighting forces and those at home, with the programs later rebroadcast to our men abroad. But the boys, listening to such heavily-laid-on stuff as this, may develop legitimate doubts as to the support of the home front. As for entertainment, the show, despite the presence of a large and rotating list of stars, is as a complete a blank as ever you could wish to tune out.

The climax, on the program caught, was the hint of something called *Jefferson City Goes to War*, purporting to tell how a typical American city considered the international situation sleepily, then woke up to the reality of world-wide conflict. It details a long series of things we already know, without adding an ounce of drama or insight, and it is so over-written and over-emotionalized that it defeats its own purpose, making even its known truths sound phony and false. Ika Chase held down the spot of narrator and, making due allowance for her nutmeg-grater voice and rigidly affected delivery, did as well as anyone could expect.

Ronald Colman, who has emceed previous programs in the series, switched from New York to Hollywood and contented himself with reading, in quiet and straightforward style, a hunk of Pericles's oration over the Athenian slain. Mr. Colman's place as emcee was taken, in New York, by John W. Vandercreek, who usually delivers the program's news session. He read the hour's many straight propaganda sessions in stuffy and mealy-mouthed style. His own news session was taken over by James G. McDonald, whose copy actually made him seem to gloat over the discomforts caused by the sudden absence of gasoline in the Eastern States.

The stanza also features interviews with screen personalities, and on the shot caught George Murphy, acting as "representative" of the men in the services, interviewed Susan Hayward. The young lady read her lines like a female side-show barker and then launched into a saccharine spiel delivered with all the sincerity of a soap-opera commercial.

The entertainment angles of the show were featured by Jane Froman and Joe Reichman. Miss Froman, unable to charm air audiences with her looks and personality, fared rather fearfully on a couple of numbers. Reichman and his boys were terrific, led by Joe's masterful piano and the work of a magnificently blended brass section. The only weak spot on their sessions was the work of the band singer, Penny Lee, who sounded the most as disinterested in her own efforts as the listener was. Tommy Riggs and his alter ego, Betty Lou, offered a not very amusing "comedy" interlude.

There's the set-up here for a magnificent show, doing a magnificent job. But as it's presented by its horde of contributing writers, it's an almost perfect example of lack of entertainment and absence of effective morale-building.

Contrasting sharply in almost every respect is *Music From Monmouth* (Sunday, 1:30-2, local New Jersey stations). Its only talent resources are the men in

uniform stationed at the fort; its audience, unfortunately, is only regional. But, unlike its more pretentious contemporaries forged by civilians, it seems to understand its listeners and presents its morale angles from their viewpoint. It does a subtle, heart-warming and powerfully effective morale-building job. Anyone who can tune in without getting a huge thrill of pride in the boys and a surging desire to help to the utmost should be read out of the human race.

There is, on the half-hour program, only one session of direct morale-building—and that one is so skillfully handled (if the show caught is any criterion) that it achieves precisely the fine effect at which it aims. For the rest, the program is out-and-out entertainment, splendidly presented. But, tho it's "merely" entertainment, it constantly creates a pride and love of country and its men—a sincere and active desire to get in there swinging.

The backbone of the show is music provided by the Post Band, under the direction of Chief Warrant Officer Charles V. Banner, and the Replacement Center Band, headed by Warrant Officer Roy W. Darnall. Both are excellent outfits. On the show caught, the Sunday before Christmas, yuletide music was the staple. All of it was beautifully done, with the features being a fine trumpet solo from Pvt. Edward Warderowski and a brass sextet doing a magnificent job on *Joy to the World*. The musical program is built with real imagination—and a heart-catching example of the friendliness and fine spirit of the show is the fact that these lads in uniform dedicated one of their numbers

to kids waiting for Christmas. It was a medley from Disney's *Snow White*.

The morale spiel was delivered by Capt. H. E. Timmerman, public relations officer at Monmouth—and it should be used as a model by the people who perpetrate programs like *Over Here*. It was a Christmas message, written directly from the viewpoint of the people at whom it aimed. It told of the love of Christmas, and proudly maintained that we'd celebrate it properly despite the war or anything else—and added that Christmas was one of the very things we're fighting for. And it ended with the "Peace on earth" quote, but in the more appropriate Vulgate version—"to men of good will." This sort of thing can pull more listeners—and pull them in the right direction—than a gross of pretentious boredom-creators like *Jefferson City Goes to War*.

The work of the bands is splendidly bolstered by a 16-voice glee club under Ralph Stauter which, on the show caught, offered *Silent Night, Away in a Manger* and *O Come All Ye Faithful* beautifully.

Curt Conway, legit actor now in uniform, does a magnificent job of announcing and emceeing, aided by beautifully written continuity. The brief talk sessions are colloquial, friendly and heart-catching, and Conway gets every ounce from them without once going overboard. The show's sign-off, a hope from the boys in uniform that the program had helped lift listeners into the holiday spirit, plus "A very merry Christmas from all the men of Fort Monmouth!" was heart-catching and indescribably effective.

Production work and scripts are handled by Lieut. Spencer Allen, assistant public relations officer, and Sergt. Tom de Huff.

There is, as reported, only one straight morale session in the half-hour (and a tremendously effective one)—but every second of the program punches home a subtle and powerful morale build-up.

When the Lunts take to a thing, they really stick with it. They appeared on the air last Sunday afternoon (20) in

a program for Russian War Relief; and the next night (21) they were back again, this time on the *Cavalcade of America* program for DuPont, doing a Christmas play written for the radio by Stephen Vincent Benet.

The play itself is pretty bad, and the Lunts hardly had a chance in it. Benet tells the tale of the innkeeper and his wife who turned Joseph and Mary away from their door on the night of the Nativity. It seems that the inn was entirely taken over by representatives of the conquering Romans; and the innkeeper was afraid to disobey his masters. But later the shepherds and kings come along, and there is a great light bursting over hearts and minds. The innkeeper is unfairly vituperative to himself, and everybody goes to the stable to worship the Babe. That's about all there is to it. It's told in dull and painfully unimaginative blank verse, and seems almost as tho Mr. Benet had dashed it off rather against his will. The language is utterly uninspired, and the piece cries out for even a single faint breath of sincerity or honest emotion to make it ring true.

The Lunts, on the whole, showed about the same radio technique and effect they did on the previous day. At least they knew their way around the blank verse, which is more than can be said for most of the supporting cast; but Mr. Lunt was again odd in his interpretation and readings rather than effective. Miss Fontanne was odd, but managed to be fairly effective, too.

Original music by Ardon Cornwell, sung by mixed voices and backed by Don Voorhees's orchestra, accompanied the action. Clayton Collier announced.

Four lads who bill themselves as the Polka Dots offer 15 minutes of harmonica music—or is that a flat contradiction in terms?—over WNEW, New York, Sunday afternoons from 3:15 to 3:30. They make all their own arrangements, and play about 40 mouth organs of one sort or another in the course of the 15 minutes. They'd probably make an excellent vaude act—if they're not one already.

Program on show caught included *Dark Eyes*, an Irving Berlin number, *Rain* (a perpetual-motion affair that impressed as their best effort), a South American tune and Chopin's *Minute Waltz*. Denis James announces.

For those who like harmonicas, it's undoubtedly a swell program.

Eugene Burr.

Every Friday night is *A Swell Night for a Murder* at WEVD, from 10:45 to 11. Murders last week (11) took place in a freak show, and the burning question was "Who killed the half-man half-woman?" The valiant young detective has his suspicions, and by scaring the wits out of the poor suspect, who is made to believe that the spirit of the dead man woman is coming back, he finally nabs him.

The villain turns out to be the three-armed man, who did it for his own private psychological reasons. Since he has been miserable all his life because of his surplus appendages, he hates all woman freaks. So as not to perpetuate the race of half-men half-women, thereby adding more misery to the world, he conveniently kills the creature.

Written and directed by Jeff Brooks, the show tries hard to sound scary and to build up an atmosphere of suspense and excitement. However, the quality of the acting, the script and the production falls far short of making it a very convincing or effective production.

Marion Radcliff.

Howard Spots Renewed

NEW YORK, Jan. 2.—After a 17-week trial period over WNEW Howard Clothes has renewed its 28 spots a week for 52 weeks. Howard's participates on *Start the Day Right*, Zeke Manners, Martin Block, *Dance Parade*, *Milkman's Matinee*, as well as sponsoring a half-hour news broadcast by John Kennedy on Sundays.

At the same time it was announced that Howard Clothes had canceled *True Story of the Air* on WOR this week.

Burrelle's
ESTABLISHED 1838
PRESS CLIPPING BUREAU, Inc.
World-Telegram Building
125 Barclay St., New York, N. Y.
BARCLAY 7-5371

Program Reviews

EWT Unless Otherwise Indicated

"Guess the Tune"

Reviewed Friday, 12:30-1 p.m. Style—Musical quiz. Sponsor—Dr. Jayne's Cough Remedy. Agency—J. M. Korn, Philadelphia. Station—WIP (Philadelphia).

This daily half-hour shot in the interests of Dr. Jayne's cough remedy is the old air format calling on listeners to guess the titles of tunes played. Five old disks are unwound, and, as in all such shows, intent is not to test the memory but to pull mail. Even for those who might not recognize the tune, which is almost impossible considering the familiar selections used, "Doctor Rhythm" handling the turntable all but spells out the words in the title.

Five winners each day rate a pair of movie passes to one of the downtown theaters. For an added come-on, those winners along with a box-top of the cough medicine with their entries draw down an additional \$5 bill.

Howard Jones, of the station staff, is "Doctor Rhythm," and it is to his credit that the show doesn't insult the intelligence. His efforts are just a hairline away from being a delightful satire on such guessing games.

Maurie Orodentker.

John Austin

Reviewed Sunday, 10:30-10:45 p.m. Style—News commentator. Sponsor—D. Jayne & Son, Philadelphia. Agency—J. M. Korn, Philadelphia. Station—WCAU (Philadelphia).

No dearth of armchair strategists, airwaves bringing a full complement of both net and local dopesters. However, the only local "expert" who packs a fiery punch in his script is John Austin, airing Sundays for Jayne's cough remedy. Pulls no punches; period is rich in conscientious criticisms of the war effort, and follows the line laid down by PM newspaper in New York. Leans to expose rather than analysis and has caught a furor in local circles.

When caught, raised devil with those asking for a negotiated peace and called instead for total destruction of the ene-

my. Also questioned, in no uncertain terms, the pushing back of the dim-out ordered for Philadelphia, stating that if it is necessary it should be put in force now. Wound up with expose of used-car racket in Mexico City, and promised to defend Leon Henderson, deposed OPA chief, on his next broadcast. Also handles the commercial copy, giving two well-placed plugs for product.

Maurie Orodentker.

"Modern Music"

Reviewed Tuesday, 9:30-11 p.m. Style—Orchestra. Sponsor—Cambo and Gabriel. Station—CMQ (long wave), COCQ (short wave), Havana.

The full complement of the CMQ orchestra, numbering some 16 expert music makers and directed by Gonzalez Cubani, offers an interlude of modern Cuban and modern American dance music. Selections are for the most part played in concert style. It's straight orchestral diet, with a variety of musical moods established.

Arrangements are all colorful, and studio orchestra paints a pretty harmonic picture, with the flashing fiddles giving it a Lecuona. Plenty of contrasting melodic and harmonic appeal. It's a splendid new program.

David C. Coupau.

Maria Ciervide

Reviewed Sunday, 5:30-6 p.m. Style—Singing. Sponsor—Angel Cambo. Station—CMQ and COCQ (Havana).

Maria Ciervide, a polished warbler with extensive radio experience despite her youth, has started this CMQ sustainer. Her numbers are prefaced by anecdotes in which she tells why she is going to sing a particular tune for a certain vocalist at a specific camp.

Her vocals are far from perfect. Upper notes are harsh, and there is much to be desired in her phrasing. However, her diction is a joy. Basic voice is there, but some further preparation is needed to give her the necessary smoothness.

David C. Coupau.

Blazing New Trails in Broadcasting

By Mark Woods

President of the Blue Network

ALTHO the Blue Network did not deliberately set out early in 1942 to break existing custom in broadcasting, it has blazed new trails in the first years of its independent existence.

Naturally, no one individual or group of individuals can be credited with having achieved this record. It resulted from the combined brains and initiative of the entire network staff, with the spirit and willingness to work being a major factor.

Commercial broadcasting, not yet 21 years old, has had ample time to get in a rut, and in many ways radio is already moving along well-worn paths. Sales and program policies, established more than a decade ago, have been accepted as unalterable rules without regard for changing business conditions.

From the first, however, the Blue has been unhampered by hard and fast policies. The group of men and women, young in years but old in radio, who are the Blue's executives and department heads are keenly aware that an industry which must reflect the thoughts, the needs and the tastes of the public in every field cannot be tied down to "immutable laws." This was particularly true in this first year of the Blue's independence, when every industry devoted to successful prosecution of the war effort was confronted by constantly changing conditions and situations.

Transcriptions on Net

One example of the Blue's flexibility can be seen in its willingness to broadcast transcribed programs on a network basis. Without having committed ourselves one way or the other on this question, we decided that the existing ban against such programs was a shortsighted policy and inconsistent with present-day needs and conditions in the radio industry.

Our program structure, too, illustrates our willingness to tackle new and untried entertainment patterns. Phillips Carlin, vice-president in charge of programs, has tried out an average of 10 new shows a month during the past year, built up a public following for those that proved their worth and weeded out the unfit.

Under Carlin's leadership the Blue

MARK WOODS, president of the Blue Network, is one of radio's pioneer executives. He has been actively engaged in the business of broadcasting for almost half his lifetime.

Born in Louisville, Ky., December 27, 1901, Woods spent his boyhood in Jacksonville, Fla. It was there he got his first business training, working during summer vacations with his father, custodian of the American Naval Stores Company. When not yet 17 years old he determined to go to sea and joined the crew of a U. S. Shipping Board craft.

After the war he headed to New York and got a job as accountant with the Thomas A. Edison Industries. In 1920 he joined the revenue accounting division of the New York Telephone Company and was soon transferred to the parent company, the A. T. & T., then owner of Station WEAF. Here he supervised the training of department personnel and established many of network broadcasting's early commercial policies. By 1926 he was assistant treasurer, assistant secretary and office manager of the Broadcasting Company of America.

When, on November 1, 1926, the National Broadcasting Company took over the broadcasting operations of A. T. & T., Mark Woods was moved into a triple-barreled job—financial officer, assistant secretary and office manager. In 1934 he became assistant executive vice-president of NBC, and two years later was made vice-president and treasurer.



MARK WOODS

was responsible for the development of a new type of daytime show, *Breakfast at Sardi's*, which is designed to attract the attention of women and yet is entirely different from the traditional daytime serial, that storm center of praise and blame.

Alive to public needs, the Blue is introducing new programs to help solve the problems arising out of the war. One specific example is the *Mystery Chef*, which we launched as the food problem became more acute. The medical, clothing and household appliance fields—all affected by the war—are also potential program subjects.

Independent Producers

Again, in contrast with traditional procedure, we have encouraged the independent producer to offer us ideas and talent, with the aim of tapping every possible source. This co-operation, including air credit for the independent producer, resulted first in good shows at the lowest practical cost and then in commercial sponsors.

In new rate policies, too, the Blue has more than once introduced new methods of operation. We pioneered in the adoption of the 2 per cent cash discount. Then there is the daytime package daytime rate, a special rate for advertisers buying time across the board in daytime hours on the entire network. Under this arrangement advertisers can buy time as they buy space in national magazines, on a unit basis. One special advantage is that new stations carrying a specific program are added with no extra charge to the advertiser.

Another example is the special discount structure under which an advertiser obtains a progressively increasing discount as he progressively increases the network of stations for his program.

Both these policies have resulted in an increase in revenue to the Blue's affiliated stations. The new discount structure, especially, is responsible for the steady rise in the average number of stations used by commercial sponsors—91 in December compared with 70 in February.

Many New Accounts

The Blue's unusually large number of new accounts this year—a total of 24 on the national network, in addition to 10 on the Pacific Coast—topping all other networks, can also be traced to the new discount structure, which was another way of making it "easy to do business with the Blue."

Aware of public interest in the war production program, the Blue has also been foremost in the development of a new type of institutional advertising, bringing to the microphone a large number of industries, wholly engaged in war contracts, which had never before attempted to tell their stories to the consumer thru this medium. Advertising has taken the form of one-time programs, in most cases featuring the presentation of special awards for high production records. Recent public opinion surveys have shown that the public

is sympathetic to this type of advertising because it stimulates employee morale and sets a high standard for other manufacturers.

To date the Blue has carried 14 "victory broadcasts" marking four "E" awards from the navy, one "M" from the Maritime Commission and nine joint army-navy "E" awards. A majority of these broadcasts have been carried over the entire network.

Spotlights Strips

In building programs which now offer some of the best listening on the air, the Blue has spotlighted the "strip" show, aired from four to seven nights weekly. Two of these programs, sponsored by Ford and Coca-Cola, involved two of the biggest contracts in network history—Ford presenting Earl Godwin for 15 minutes seven nights weekly on 125 stations, and Coca-Cola with its *Victory Parade of Spotlight Bands*, heard six nights weekly for 25 minutes on 137 stations.

Other sponsors in this category are Socony-Vacuum Oil Company, with Raymond Gram Swing four nights weekly for 15 minutes on 120 stations; American Cigarette & Cigar Company, for Pall Mall cigarettes, with Gracie Fields, five nights on 124 stations, and Metro-Goldwyn-Mayer, first motion picture company to sponsor a network series, with Colonel Stoopnagle five nights for five minutes on 54 stations.

With another innovation, "teamed sponsorship," we gave specific proof of our ability to find tailor-made solutions for the problems arising out of the war. Like the canned-food producer, who has developed cardboard containers, and the metal goods manufacturer, who has seized on synthetic materials, the Blue was also quick to find satisfactory sub-

stitutes for peacetime ways of doing things. Under this new sales policy four manufacturers no longer producing for the consumer can sponsor a single program. Typifying this type is Minneapolis-Honeywell Regulator Company, currently sponsoring *Alias John Freedom*.

War Programs

No sketch of the Blue's operations in this first year would be complete without mention of the time given to the war effort. The entire program structure has been imbued with a definite war flavor, and a recount of time specifically devoted to the war shows that 644 hours of sustaining time and 103 hours of sponsored time (not including local programs on WJZ) were used for this purpose as of November 30.

In connection with the war effort, the Blue hit a new high in showmanship with its *Bond Night on the Blue*, which went on the network one night from 9 to 11 o'clock and from 11:15 to 4 a.m., and brought in more than \$11,000,000 worth of bond pledges, a record which drew an enthusiastic telegram from Secretary of the Treasury Henry Morgenthau Jr., who said that the "show was marvelous and the results far beyond our expectations."

With all this in mind, it isn't surprising that 36 new stations have joined the Blue, making a total of 146, since we started out in February.

We don't mind saying that we're pleased with our progress during the past year, but we'll never be "satisfied." The men and women who run the Blue are not the type to sit back and work with outmoded ideas. We have blazed new trails and, with the pattern of life constantly changing, we will continue to do so in 1943.

SPORTS TO VAUDE

(Continued from page 3)

Follies. Both usually play to terrific grosses and account for two or three weeks in each arena.

AMA perhaps could use another ice show, but fears that more than three annually would saturate the market. The organization is not playing the Sonja Henle show, declaring the Henle interests demanded a prohibitive deal.

Rodeos and circuses are also major undertakings. Shrine circuses, usually booked by the George A. Hamid office, have made stands at major arenas successfully. It is possible that a second rodeo will be added next year.

Theatrical plans are being feverishly studied in the plan to use attractions. One plan was to have *Hellzapoppin* enlarged for arena presentation, but it was discovered that a spring date is impossible. The show may be done in the fall. The arenas will eye any feasible legit production along musical comedy lines. Dramatic pieces will not do for arenas.

Talent has also been drawn from radio this past season, with more air attractions to follow. Shows with arena runs include *Truth and Consequences*, *Breakfast Club*, *Dr. I. Q.*, *WLW Barn Dance* and a folk-music show headed by Texas Jim Robinson.

Chief difficulty with shows current on the air is the broadcast which, if not in a metropolitan center, necessitates a wire, which is an expensive proposition. *The Breakfast Club*, in playing arena dates at Hartford and New Haven, had to shuttle between New York and these towns in order to keep both radio and arena commitments. Due to travel difficulties because of the war, this may be a drawback to the use of radio shows.

Travel problems have knocked out the possibility of the AMA doing a water show. Transportation of tank and other bulky equipment provides too risky a problem.

AMA has been using name bands whenever available. This has brought fairly good returns. The Sigmund Romberg concert show has played the AMA stops, and now Duke Ellington, with several Canadian arena dates already set, will follow up with arenas here.

A development tried last summer at the Uline Arena, Washington, may spread

to other plants this year. That spot had a dance promotion on the order of the Monte Proser deal at New York's Madison Square Garden, except that a local band was used and week-end vaude talent was imported from New York. The experiment showed a little profit. When it is considered that the auditorium would have been vacant for the entire summer if it were not for that promotion, then the entire venture can be classified as very profitable. It is likely that other AMA spots will go in for it during the hot months.

As it is, arena managements find it necessary to get more rental time for their plants, see theatrical attractions looming as the best solution yet for this problem.

DETROIT, Jan. 2.—Annual Sportsman's Show has been set tentatively for April 10 to 23 at Olympia, with final confirmation of dates dependent upon the close of the hockey schedules here. Event was held in former years at the Coliseum at the State Fairgrounds, now occupied by the army.

New emphasis upon entertainment, with consequent heavier employment of talent, is the policy for this season, because of the necessary absence of most commercial exhibitors of sports equipment, formerly a major feature of the show. William Pfau is producing the event.

SEEK NEW ROXY SCALE

(Continued from page 3)

instead of seven, with the first five days uninterrupted.

Present contract calls for "reasonable rehearsals in accordance with house requirements." When the complaints were originally made, AGVA characterized the present rehearsal policy as a "gross abuse of the contract."

Fox says since AGVA has stepped in relations between the dancers and the management have improved

All Out of Sons

DETROIT, Jan. 2.—Val Clare, announcer and commentator on CKLW, gave a third member of his family to the services this week. With two sons in the army, he saw his daughter, Betty, 18, join up as a WREN.

MOROSCO

Beginning Friday Evening, December 25, 1942

PROOF THROUGH THE NIGHT

A play by Allan R. Kenward. Staged by Mr. Kenward. Setting designed by Albert Johnson...

- Doc Ann Shoemaker
Smitty Katherine Emery
Flo Florence Rice
Pat Thelma Schnee
Connie Katherine Locke
Steve Carol Channing
Sue Margaret Phillips
Andra Helen Trenholme
Nydia Florence MacMichael
Helen Julie Stevens
Grace Muriel Hutchison
Sadie Ruth Conley
Native Woman Teresa Teves

A Converted Gun Emplacement Adjacent to Bataan Peninsula, Early in 1942. ACT I—Scene 1: Afternoon. Scene 2: Four Days Later, 11:30 P.M. ACT II—Late Afternoon, Several Days Later. ACT III—Scene 1: Shortly Before Dawn, the Following Morning. Scene 2: Several Hours Later.

If the idea of a play with an all-woman cast, dealing with nurses in a dugout at Bataan, strikes you as a not very hopeful subject for effective drama, suggesting as it does a sort of distaff-side Journey's End...

Mr. Kenward almost wrote an excellent play. At any rate, as it appears at the Morosco, aided by a splendid cast and the author's superlative direction, it seems an altogether excellent play for about two acts—human, understanding, exciting and carrying a great emotional impact.

The essential tale, without its exasperating melodramatic toe-stubbing, is simple enough. It concerns a head nurse, formerly a doctor, who is ministering to the boys on Bataan; her chief assistant, a capable and overworked lass known as Smitty; and a group of volunteers who are landed on the peninsula just before all landings become impossible.

They are a mixed crew—a hardboiled kid from the gutter, a couple of sisters intent on a holy crusade, a burlesque stripper, a pigeon-brained Southern belle, a strapping lass from the lumber camps, a nymphomaniac telephone operator, and a social worker who is extremely frightened and insists on being womanly thru it all.

The events of the first two acts are formless enough, but constantly absorbing. They center chiefly around the reaction of each of the girls to fire and blood and the necessity of aiding the wounded. Tempers are tried, Smitty is cordially hated by some for her efficiency, fright is muffled in fear-tight throats, pain breeds virulence, and the kind-hearted, strapping lass from the north woods is accused by the burlesque queen of being unnatural.

There is also a brief but not very serious intrusion of Mr. Kenward's unfortunate "plot." It seems that the Japs are regularly hitting vital points, and it is felt that one of the volunteers must be giving them information.

New Plays on Broadway

Reviewed by Eugene Burr

Smitty accuses her—whereafter she is confined, kicking and mauling and screaming. No sense of disbelief is aroused.

But in the last act it suddenly develops that the real spy is the determinedly gentle and womanly social worker. So she pulls out a gun, shoots the girl from the Northwest, and holds the others at bay.

It's as silly and effect-destroying as the Trotter of Journey's End had suddenly turned out to be a German spy. Mr. Kenward's entire effect depended upon a human, moving insight into the minds and hearts of girls at war; there was no need for silly, film-tainted "plotting."

Anyhow, they're all buried in the dug-out by the big Jap advance; and, when they're finally dug out by the enemy they're shot as they emerge. Even the spy gets hers.

Unlike most authors, Mr. Kenward directs his own brainchild beautifully, getting tremendous effect thruout and bringing sterling performances even from some players not usually addicted to them. They are splendid acting jobs all the way down the cast, led by the magnificent work done by Katherine Emery as Smitty.

Ann Shoemaker is fine, as always, as the head of the unit; Florence MacMichael, who scored so sensationally in Out of the Frying Pan, repeats with a hilarious harpooning of the Southern belle; Thelma Schnee plays the falsely accused guttersnipe with hard brilliance of characterization and careful perfection of detail; Muriel Hutchison, as the burlesque gal, offers by long odds the finest acting job I have even seen her give; and a lass named Carol Channing does luminously beautiful, understanding work as the girl from the Northwest.

The others—Helen Trenholme, Julie Stevens, Ruth Conley and Margaret Phillips—offer performances that are far above the merely adequate. Florence Rice is the only exception. As the veteran volunteer she is insistently stogy, and never for a moment seems anything but an actress with her face rather becomingly smudged.

GUILD

Beginning Tuesday Evening, Dec. 29, 1942

THE RUSSIAN PEOPLE

A play by Konstantin Simonov, in an American acting version by Clifford Odets. Directed by Harold Clurman. Settings designed by Boris Aronson and built and painted by Cleon Throckmorton, Inc.

- Martha Safonova Margaret Waller
Maria Kharitonova Eleonora Mendelssohn
Kozlovsky Eduard Franz Valya
Morozov Elisabeth Fraser
Wounded Man Robert Simon
Safonov Ernest Graves
Borisov Leon Ames
Shura Randolph Echols
Vasin Anna Minot
Panin Victor Varconi
Lieut. Vasilyev Herbert Berghof
Globa Peter Hobbs
Old Man Luther Adler
Second Old Man Joseph Shattuck
Rosenberg Jefferson Coates
Werner Rudolph Anders
Kharitonov Harold Dyrenforth
Unknown Man E. A. Krumschmidt
Red Army Man Harro Meller
Sentry Ad Karns
Captain Gavrilov Jon Dawson
German Soldier Roger Beirne
Semyonov David Kohler
Mark Schweid

Major General Lukonin Robert Simon
Signal Man Michael Strong

RED ARMY MEN, GERMAN SOLDIERS: David Koser, Ad Karns, Ernest Graves, Harro Meller, Jon Dawson, Michael Strong.

RUSSIAN SINGERS: David Tuchinoff, Leo Resnik, Boris Belostozky, Michael Creben, Lucien Arnold Ruffman, Seymour Osborne.

ACT I—Scene 1: The Home of Martha Safonova in the Occupied Part of Town, Evening. Scene 2: A Railway Station, Used as Staff Headquarters; the Following Day. Scene 3: The Same; Some Days Later. ACT II—Scene 1: The Kharitonov Home, in the Occupied Part of Town; Late Afternoon. Scene 2: The Riverbank; That Night. Scene 3: The Headquarters; Immediately After. ACT III—Scene 1: The Kharitonov Home; the Next Day. Scene 2: The Riverbank; That Evening. Scene 3: The Kharitonov Home; Later the Same Night.

A rip-snorting melodrama of the old school, complete with spies, conquerors, gallant last-ditch stands, heroic self-sacrifice and all the other paraphernalia, plus some crude and basic but effective propaganda angles, opened Wednesday night at the Guild Theater, under the sponsorship of the Guild itself.

It excellently exemplifies a number of contentions put forward in this corner in the past. Dealing with the resistance of Russians to the German invasion, it necessarily presents crudely splashed colors and vivid if somewhat stogy-seeming excitement. Its emotions are worn on its sleeve, and its action is hot from the ten-twenty-thirty.

That is the weakness of any play dealing with the current holocaust. Events themselves are so vivid that they become mere melodrama on the stage. In competition with the actuality of today, the paint and canvas of the theater necessarily seems tawdry and unreal.

The Russian People, despite the ominous proletarian forebodings of its title, splendidly avoids becoming a mere series of speeches driving home lessons we all should already have learned. It gets its message across, as strongly and powerfully as possible, thru action—often exciting and absorbing action. But in so doing it necessarily sacrifices the perspective and the spirit of selection that is the very basis of theatrical art.

All of this, mind you, is nothing against The Russian People as a play of and for today; it is cited merely as an example of the virtual impossibility of rising above crude melodrama in an effective play concerning current events. Much of The Russian People seems made of cardboard and paste; but its events could and probably did actually occur.

Its story is involved but simple enough. A Russian town has been taken by the Nazis, but across the river a Russian detachment is still holding out, far behind the advanced German lines. Thru the work of agents, male and female, it keeps in constant touch with the loyal element of the town—an element that loathes the puppet Russian mayor appointed by the Nazis.

Those forces eventually get an order

from the advancing main army of Russia to take a bridge; it is suicide—but a plan is worked out whereby one faithful Russian emissary will pretend to go over to the Germans and will give them false information regarding the point of attack. He knows he is going to certain death—but he goes.

The bridge is taken; the loyal Russian emissary is killed. Eventually the town is taken; and the young Russian captain, learning of his mother's death, asks only to live long enough to see her murderers dead. It is the only direct propaganda speech in the play—and, as it's fitted in, it makes a tremendously effective curtain.

There's much more than that, of course. An attempt is made to give a complete cross-section of the Russian people—an old Czarist officer volunteering and faithfully dying for a regime to which he is opposed; aged gaffers asking for guns; a girl in love with the Russian captain constantly risking her life in penetrating the German lines.

With few exceptions a large cast does superlatively well, under the careful, heavily dramatic but constantly effective direction of Harold Clurman. Leon Ames, as the Russian captain, makes the stock hero-live as a human being; Eleonora Mendelssohn, as the wife of the sleazy mayor, gives another of her luminously beautiful performances, doing a quiet and majestic acting job; Herbert Berghoff, in the stock role of a poet turned fighter (even Maxwell Anderson, in The Eye of St. Mark, couldn't keep his hands off that cliché), does remarkably well, offering a new and charming approach to the stencil and topping even his fine recent work in Winter Soldiers; Luther Adler, as the Russian emissary who goes bravely to his death, is literally magnificent.

There are many others, too, who do fine work—Rudolph Anders, whose carefully etched portrait of a Nazi sadist is a masterpiece of psychopathic reporting; Margaret Waller, as the young captain's mother; Peter Hobbs, Anna Minot, Randolph Echols and many more. One of the best of all is Eduard Franz, as the traitorous Russian; he offers an outstandingly fine acting job.

Less successful is Victor Varconi as the old Czarist officer. His speech is slow and rather stumbling, and he repeatedly lowers the pace and loses the fine point of excitement that several of the scenes might have created. And the selection of Elisabeth Fraser as the loyal lass in love with the captain is beyond comprehension. Miss Fraser gives a wooden, badly recited and thoroly unbelievable performance, several grades below what might be expected of an average dramatic school senior.

MANSFIELD

Beginning Monday Evening, December 28, 1942

SWEET CHARITY

A comedy by Irving Brecher and Manuel Seff. Directed by George Abbott. Setting by Cirkor & Robbins. Company manager, Philip Adler. Press agent, C. P. Grencker. Associate press agent, Howard Newman. Stage manager, Jerome Whyte. Presented by Alfred Bloomingdale.

- Mrs. Pat Mitchell, Secretary... Augusta Dabney
Mrs. Eva Ingersoll, President... Viola Roache
Nurse Mildred Todd
Beulah Ogilvie, Vice-President... Jane Seymour
Mrs. Laura Brindle, Treasurer... Enid Markey
Myron Mitchell... Whit Bissell
Mrs. Diane Martindale, Ways and Means
Mary Sargent
Jonathan Bates... Harlan Briggs
Sheriff Andrew Brindle... Calvin Thomas
Harry Trott... Philip Loeb
Photographer... Rollin Bauer
Trumpet Wilson... Dort Clark
Burton Sedgewick... John M. Kline
Mr. Hogarth... Leslie Litomy
Mr. Beasley... Hans Robert
Mr. Merritt... John Adair
John Dexter... John Kirk
The Family... With Liselotte Krumschmidt
The Entire Action of the Play Takes Place in Main Room of the "Friendly Hand" Clubhouse, in a City Several Hundred Miles From New York.

ACT I—Thursday Afternoon. ACT II—Friday Morning. ACT III—Saturday Morning.

There was a time when the line, "directed by George Abbott," meant that whatever else a show might lack it would at least possess precision of timing, ter-

rific pace and a canny knack of making the best of even the most meager comedy opportunities. But that time is over—at least judging by the evidence presented by *Sweet Charity*, a play by Irving Brecher and Manuel Seff, offered by Alfred Bloomingdale at the Mansfield Theater Monday night. The direction is probably the chief reason that a potentially hilarious comedy seems like a dud.

There are other causes, tho, too. Messrs. Brecher and Seff have relied less on their own inventiveness than on their knowledge of stale comedy to create their situations; their legitimately amusing gags, tho fairly numerous, are too few and far between to people any play pretending to be a farce; their entire plot-line needs tightening. But, when it's all added up, the most disastrous item by far is the almost universal lack of proper pace and timing. Occasionally the proceedings on the Mansfield stage seem like the blueprint of a funeral cortege.

The fundamental idea could have been hilarious if properly developed. It is the aim of Messrs. Brecher and Seff to take for a comedy fall those dithering ladies, so wrapped up in their own lack of importance, who espouse a good cause and then ride roughshod over it, like the horsewomen of a dowdy apocalypse, ruining it by their efforts to aid. The ladies in question run a club known quaintly as the Friendly Hand, and it is their immediate aim to raise money to build a day nursery for the children of war workers. They have hired King Cole, the country's top name band leader, for a big money-raising dance; but just before the time to pay him his advance, all their funds are attached by a disreputable character who, at the last Christmas basket party at the club, fell down and broke his leg. The rest of the play concerns their frantic efforts to raise the needed \$2,500 in time.

Those efforts include even a genteel excursion into rubber-check-passing and a not so genteel scheme whereby a bribe is accepted under false pretenses—which last eventually guarantees the appear-

ance of King Cole. The efforts also include a signal lack of new or fresh humor—tho, as remarked, some of the lines and situations are funny in a routine sort of way. Chief among them is that old faithful, the one about the prim ladies getting cockeyed and acting up. Messrs. Brecher and Seff evidently thought they had refurbished it by giving it a brilliantly original twist: instead of sopping liquor, the ladies puff reefers, left in the clubhouse by mistake. It's probably the best commentary on the general quality of the play to report that that scene is the comedy high spot.

But, even so, the thing might have been made hilarious with tightening and the addition of a trunkload or two of fresh gags—and with direction that achieved even a semblance of bright pacing and smart timing. As things stand, a good cast for the most part flounders almost pitifully, with only two major exceptions to the general route. These two are Philip Loeb, who, as the frantic business manager of the band, indulges in sidesplitting readings and monopolizes most of what laughs there are, and Viola Roache, that sterling actress, who does a smooth, beautifully timed and thoroly amusing job as the president of the Friendly Hand.

Augusta Dabney, one of the finest of our younger actresses, has little chance in the routine role of one of the clubwomen, but does manage to show that her talent is bolstered by decorative effect. Enid Markey works like a somewhat squeaky Trojan to inject humor into one of the sillier of ladies; Jane Seymour is drily cynical as another, and such fine players as Calvin Thomas, Whit (ex-Whitner) Bissell and Mary Sargent are buried under the material and the staging. Harlan Briggs, as the reprobate who attached the club's money and stayed to help the club get it back, manages to appear as tho he needs a good deal better acquaintance with his lines. Dort Clark achieves the unique distinction of offering what actually amounts to a libel upon a reefer-smoking jazz addict.

and Helena Pickard are excellent as a little English couple bravely adjusting their lives to the struggle. Bob White, Reynolds Denniston and Cynthia Latham round out a very capable and outstanding supporting cast.

Ending on a happy note with all the couples reunited, the production gathers pace as it goes along. The first act is slow-moving and builds up to the crises of the husbands' take-off and the tense waiting of the women in the hotel lounge, and it is not until this second act that the characters become alive. Interest becomes more sustained from then on, and things go at a better speed to the inevitable gay ending.

Marion Radcliff.

RITZ

Beginning Tuesday Evening, Dec. 22, 1942

NEW FACES OF 1943

A musical revue. Book and lyrics by John Lund. Music by Lee Wainer. Additional lyrics and sketches by June Carroll and J. B. Rosenberg. Costumes and settings designed by Edward Gilbert. Sketches directed by Lawrence Hurdle. Orchestra directed by Lee Wainer. Directorial choreography by Charles Weidman and John Wray. Costumes executed by Madame Karinska. Scenery by Nolan Brothers, painted by Eugene Dunkel. Company manager, Sidney Harris. Stage manager, Roger Hewlett. Press agent, James P. Davis. Exploitation, Lyn Duddy. Presented by Leonard Sillman.

CAST: Irvin Corey, Diane Davis, Dorothy Dennis, Laura Deane Dutton, Doris Dowling, Kent Edwards, Tony Farrar, Ilsa Kevin, Ralph Lewis, John Lund, Marie Lund, Alice Pearce, Ann Robinson, Leonard Sillman, Hie Thompson, Robert Weil.

Leonard Sillman's *New Faces of 1943* is a revue with plenty of new, young and pretty faces, but unfortunately with no body to hold them up. The faces grin broadly, smile coyly and sing lustily, but all in vain, for their efforts add up to nothing more than an adolescent and unclever musical revue into which the youthful performers put a lot of energy but from which only a pale imitation of a first-class Broadway musical results.

Producer Sillman has cut the settings down to some moving pastel panels and the costumes to a simple standard outfit for the entire cast. Not only have priorities on material hit the show, but each of the 16 members of the cast takes a turn at dancing, singing, acting and moving scenery. Most of the cast are not new to show business, and some will probably be big names some day; but in this production each one shines only feebly, weighed down by poor material and a generally uninspired conglomeration of dancing, music and comedy skits.

Most of the comedy acts would have been good for a gag or two, but when drawn out into a skit were embarrassingly unfunny. Irwin Corey managed to get some laughs with his *Hamlet* solo act, and Alice Pearce carried off the comedienne roles with some ridiculous enough antics, especially in *The Star's the Thing*. But other attempts at humor, such as *Welles of Loneliness* and *Land of Rockefeller*, would be insulting even to an audience watching a homemade high school entertainment.

Only song worthy of note was *Shoes*, which closed the first act and acted as opener for second. Ann Robinson, young Negro singer with a great deal of stage presence and a dynamic delivery, helped put every number in which she appeared over with a bang. Her complete ease and naturalness came as a relief after the often forced and stogy deliveries of the others in the cast.

Doris Dowling, as a frustrated showgirl who walks across the stage in burlesque queen style between the acts, added an amusing note to the proceedings. Dorothy Dennis (looking exceedingly like Dorothy Lamour) and Laura Deane Dutton do some routine singing jobs which never reach the level of Miss Robinson's jaunty warblings. Diane Davis looks beautiful, but unfortunately she can't sing that way. Ilsa Kevin, as the gal in *Hey, Gal*, did well with an unrestrained bit of dancing in a scene which, altho crude in parts, managed to sustain an effective atmosphere thruout.

Sillman himself, John Lund, Robert Weil, Ralph Lewis and Kent Edwards cropped up again and again in the skits and dancing and singing roles. Hie Thompson is a top-notch dancer, carrying off modern ballet and tap dancing assignments with assurance and graceful body control. Tony Farrar, dance pantomimist, has a flexible, expressive face but suffered from lack of original or funny subjects.

Most of the numbers and scenes tried very hard to be clever take-offs on such a variety of subjects as charm schools, actors, plays, employment agencies and bartenders' schools. Having next to nothing to work with, the performers

HENRY MILLER'S

Beginning Wednesday Evening, Dec. 23, 1942

FLARE PATH

A play by Terence Rattigan. Staged by Margaret Webster. Settings designed by Raymond Sovey, built by T. B. MacDonald Construction Company, and painted by Bergman Studios. General manager, Harry Fleischman. Company manager, Harry Saltzman. Press agents, Richard Maney and Abner D. Klipstein. Stage manager, John Cornell. Assistant stage manager, Susan Goulding. Presented by Gilbert Miller.

Peter Kyle.....Arthur Margotson
Countess Skreczewinska (Doris).....
.....Doris Patston
Mrs. Oakes.....Cynthia Latham
Sergeant Miller (Dusty).....Gerald Savory
Percy.....Bob White
Flying Officer Count Skreczewinski.....

.....Alexander Ivo
Flight Lieutenant Graham (Teddy).....
.....Alec Guinness
Patricia Graham.....Nancy Kelly
Mrs. Miller (Maudie).....Helena Pickard
Squadron-Leader Swanson.....Reynolds Denniston
Action Passes in the Residents' Lounge of the Falcon Hotel, Milchester, England.

ACT I—Saturday Evening, About 5:30 P.M.
ACT II—Scene 1: About Four Hours Later.
Scene 2: Sunday Morning, About 5:30 A.M.
ACT III—Sunday Noon.

One of the latest in the lengthy parade of war plays to reach Broadway this season is Gilbert Miller's production of *Flare Path*, written by Terence Rattigan and presented Wednesday (23) at Henry Miller's Theater. Dealing with the RAF and the valiant job it is doing, the characters and situations create a definite impression of authenticity, which is not surprising, since the author, himself a member of the RAF, was in the thick of the fight at the time he was writing *Flare Path*. But it is unfortunate that he had to pivot the main action of his play about a very uninspired triangle situation—a triangle whose individual angles seem at times very obtuse.

Altho the story itself is weak and obvious, the play is saved from oblivion by the creation of some highly sympathetic character parts; consistently competent acting, especially in the smaller roles, and a smooth directing job

by Margaret Webster.

Patricia Graham, the American actress-wife of a British flier, is spending the week-end with her husband in a hotel adjacent to the air field. An aging Hollywood idol who followed her to England turns up and is just at the point of convincing her to leave her husband when the dawn finally breaks for Patricia and she realizes how much her husband needs her—more so than the screen's great lover. It's pretty thin material to work with, and in the blowing-up process plenty of talk and soul-revealing speeches are thrown in to stretch it for three acts; but they only help to slow things up.

There are some lesser situations fitting smoothly into the main story which center about the other RAF pilots and their wives staying at the hotel. These people are touching, amusing and well drawn and add a great deal of sparkle to what otherwise might easily have been a dull and rather pointless war play.

Miss Webster's direction made the most of every scene, especially the flare path scene, where the women are looking out the window at the moonlit air field from which their husbands are taking off along a torch-lighted path. Every iota of suspense and excitement is drawn from this off-stage scene, and the lighting effects and the acting here make it one of the high spots of the play. Miss Webster, with the help of a staircase in the middle of the set running from the lounge to the first floor, goes in for some stogy tableau effects that are convenient but too well planned and artificial to be completely effective.

Nancy Kelly, as the wife who sees the light at the right moment, drapes herself picturesquely around the set and turns the emotions on and off quite properly. In the role of an actress who is always acting in real life, she creates the desired effect, but she never seems to be able to break thru the artificiality, even after she is finally converted to an understanding wife. Alec Guinness, English actor, who makes his Broadway debut as the charming and boyish husband, is well fitted for a role of the nervous flier, but at times seems to be having a hard job of keeping the character real. Arthur Margotson plays the selfish actor with the right amount of hamminess. He has the only unsympathetic role in the play, but you still feel a little sorry when he comes out the loser. Doris Patston turns in good character work as the former tavern girl turned countess who is touchingly attached to her Polish husband. Alexander Ivo, as the count, falters over the English language charmingly, but sometimes gets a little too cute for comfort. Gerald Savory



Review Percentages

Listed below are the decisions of dramatic critics on the nine general metropolitan dailies concerning the Broadway shows of the week. In figuring percentages, "no opinion" votes are counted one-half "yes" and one-half "no" rather than being thrown out altogether. This would give a show with nine "no opinion" votes 50 per cent rather than zero.

The Three Sisters—89%

YES: Kronenberg (PM), Coleman (Mirror), Waldorf (Post), Lockridge (Sun), Mantle (News), Anderson (Journal American), Nichols (Times), Barnes (Herald Tribune).

NO: None.

NO OPINION: Rascoe (World Telegram.)

The Russian People—33%

YES: Lockridge (Sun), Mantle (News). NO: Kronenberg (PM), Coleman (Mirror), Rascoe (World Telegram), Barnes (Herald Tribune), Anderson (Journal American).

NO OPINION: Nichols (Times), Waldorf (Post).

Sweet Charity—28%

YES: Nichols (Times), Coleman (Mirror).

NO: Mantle (News), Barnes (Herald Tribune), Waldorf (Post), Kronenberg (PM), Anderson (Journal American), Rascoe (World Telegram).

NO OPINION: Lockridge (Sun).

Proof Thru the Night—39%

YES: Mantle (News), Rascoe (World Telegram).

NO: Barnes (Herald Tribune), Kronenberg (PM), Anderson (Journal American), Nichols (Times).

NO OPINION: Coleman (Mirror), Waldorf (Post), Lockridge (Sun).

The Doughgirls—83%

YES: Mantle (News), Barnes (Herald Tribune), Nichols (Times), Coleman (Mirror), Lockridge (Sun), Anderson (Journal American), Kronenberg (PM).

NO: Waldorf (Post).

NO OPINION: Rascoe (World Telegram).

put forth some valiant efforts, but the whole thing turns out to be merely a rehash of worn ideas mixed with some newer ideas which never quite get across. *Ten Percenters*, concerned with an agent in a telephone booth trying to get some talent together, was one of the few scenes with substance and originality. But one or two worth-while episodes out of 32 don't take the place of a well-integrated musical revue, which *New Faces* falls far short of being.

Marion Radcliff.



BROADWAY RUNS

Performances to Jan. 2 Inclusive.

Dramatic	Opened Perf.
Angel Street (Golden)	Dec. 5, '41 451
Arsenic and Old Lace (Fulton)	Jan. 10, '41 827
Blithe Spirit (Booth)	Nov. 5, '41 470
Candide (return) (Forsyth)	May 24, '41 256
Counselor-at-Law (revival) (Royale)	Nov. 24, '41 47
Damask Cheek, Tho (Playhouse)	Oct. 22, '41 84
Doughgirls, The (Lyceum)	Dec. 30, '41 6
Draper, Ruth (monologs) (Little)	Dec. 25, '41 11
Eye of St. Mark, The (Cort)	Oct. 7, '41 102
Flare Path (Miller's)	Dec. 23, '41 14
Janie (Biltmore)	Sept. 10, '41 132
Junior Miss (46th St.)	Nov. 18, '41 463
Life With Father (Empire)	Nov. 8, '40 1810
My Sister Eileen (Broadway)	Dec. 26, '40 834
Native Son (return) (Majestic)	Oct. 23, '41 63
Pirate, The (Beck)	Nov. 25, '41 46
Proof Thru the Night (Moscow)	Dec. 25, '41 11
Russian People, The (Guild)	Dec. 20, '41 7
Skin of Our Teeth, The (Plymouth)	Nov. 18, '41 54
Strip for Action (National)	Sept. 30, '41 110
Sweet Charity (Mansfield)	Dec. 28, '41 8
Three Sisters, The (Barrymore)	Dec. 21, '41 116
Uncle Harry (Hudson)	May 20, '41 254
Willow and I, The (Windsor)	Dec. 10, '41 28
Without Love (St. James)	Nov. 10, '41 63
Musical Comedy	
By Jupiter (Shubert)	June 8, '41 246
Let's Face It (return) (Imperial)	Aug. 17, '41 160
New Faces of 1943 (Ritz)	Dec. 22, '41 15
Rosalinda (44th St.)	Oct. 28, '41 78
Sons o' Fun (Winter Garden)	Dec. 1, '41 450
Star and Garter (Music Box)	June 24, '41 222
You'll See Stars (Elliot)	Dec. 31, '41 4

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The Legitimate Theater in 1942

THE year in the legitimate theater was, of course, entirely conditioned by the war. The theater, during the fall of 1941, had been rapidly climbing back into a place in the sun; predictions were that the season of 1941-'42 would be the most successful since the now almost legendary boom days of the 1920s, and every early-season indication bore out the prophecy. The theater was booming along strongly, with a very heavy holiday schedule just coming up—when the Pearl Harbor attack occurred and the United States entered the war. That ended hopes of a theatrical boom, for that season anyhow.

Even so, however, theaters and production schedules went along for a while under the impetus they had built. Producers rather woefully grasped at the hope of a holiday spending spree and held on accordingly. As a result, the first Saturday of 1942 (January 3) saw 30 shows running on Broadway—the highest number running on the street simultaneously for three seasons. It was seven shows over the 23 running on the corresponding Saturday of 1941.

But the hoped-for holiday boom failed to materialize and the downfall was quick and complete. By the following week the number of shows had dropped to 26 and two weeks later it was down to 21. Already it was well below the corresponding level for the previous year. When the boys were able to take a second breath they managed to stem the tide for a bit and a good number of productions continued strongly thru the late spring, showing a very healthy average. And when the inevitable summer decline set in it became an orderly retreat, rather than the route that marked the start of the year. The summer itself was comparatively strong—nowhere near the summers of the '20s, but considerably better than those of recent years.

When the fall came—the start of the theater's first full season of war in a quarter of a decade—predictions were many and varied, but *The Billboard* and others saw ahead a period of greatly increased theatergoing combined with a greatly reduced amount of production. This seeming paradox was based on a number of known facts. Increases in pay rolls, the high wages in war industries, the desire for escape from daily problems and various other factors indicated pretty clearly that the theater was in for a boom in patronage such as it hadn't experienced in many years. On the other hand, potential backing was largely tied up in the war industries, theatrical man power had already been depleted and was due to suffer far greater inroads, producers were fantastically cautious and utterly at sea as to what sort of show the public wanted. All of this pointed to fewer productions.

Buying Rush

The predictions were born out. The fall of 1942 saw the greatest rush of ticket buying the theater had experienced in over a decade, but the number of productions fell off sharply from the figures set the previous year. During the first four months of the current season—August thru November—there were just 26 shows presented, compared with 33 the previous year. And the number of new shows in the total makes the difference even more striking. In 1941 28 of the 33 were new; in 1942 only 19 of the 26 were new.

The difference in the totals was entirely accounted for by the dramatic field, the number of musicals remaining steady at six. In 1941 there were 27 dramas, new and old, presented during the four months, while this year there were only 20. A year ago 24 of the 27 were new, while this year there were only 16 new plays and four revivals or returns. The six musicals were evenly divided, three old and three new. In 1941 there had been four new ones and two old.

Taking the new season month by

month, August saw a single new dramatic production, as against no productions at all the previous year. September had six shows only, against 10 in 1941. Of the six, five were new plays and the sixth a musical return. In October the totals held even, 11 each year. But whereas 1941 had seen five new plays and two old ones, plus four new musicals, in 1942 there were three new plays, three old ones, three new musicals and two musical revivals. November again dropped under 1941 totals, 8 to 12. All eight of this year's shows were in the dramatic category, seven of them being new and one old.

During the first week and a half of December three new shows were presented, all dramas.

The totals are hardly encouraging—and neither is the outlook, so far as total number of productions is concerned. Patronage, however, is something else again. It continued strong, even thru the traditionally bad pre-Christmas shopping period, and unless world events take a staggering turn or the nation's financial set-up socks the individual harder and more immediately than even realists expect, the boom will continue at least thru the holiday period and perhaps well into January. Then will come the impact of the new income taxes, and it's anybody's guess as to what will happen to theater grosses. Maybe they'll continue strong even so.

Producers Uncertain

Producers facing their first full season of war in many years were uncertain as to the best approach—and many of them solved the problem by canceling or postponing their schedules. War plays had been presented during the spring and previous winter with, in most cases, a signal lack of success. Public reaction, for the most part escapist so far as the theater was concerned, was perhaps best indicated by the case of *The Wookay*, a play about the London blitz which did fair business thruout the previous fall—but was forced into almost immediate closing when the United States entered the war.

Despite the handwriting on the box-office reports, however, the producers—largely influenced by bleats of critics asking for current events on the stage—started out with a series of war plays or plays with prominent war angles. Despite the continued box-office bonanzas at the escapist shows that held over from previous seasons, most of these war plays failed to make an impression. There is, of course, one notable exception, Maxwell Anderson's *The Eve of St. Mark*, which, tho it received mixed notices, went immediately into the hit category.

By the time December rolled around, however, producers had regained a more normal average. The overwhelming preponderance of plays dealing in one way or another with current events had boiled down into a smaller percentage, and from present appearances the ratio will remain pretty steady from now on.

Many Revivals

Another feature of the early season was the number of revivals and return engagements announced and presented. This was a direct outcome of an acute dearth of good new scripts and of the prevailing pusillanimity of the producers. The revival spurge is also beginning to die away at present, tho old plays still continue to occupy a greater than usual part of the curtailed production schedules. This, tho it is new to modern show business, more nearly approximates the normal balance of traditional theater than anything we have had in many years. It indicates a definite trend toward keeping the good things of the theater active upon the stage, instead of letting them remain in the library—and in this respect it is a healthy trend. It may possibly mean that a true balance between old and new will have become an established part of the theater by the time the war has ended and the present unusual conditions, includ-

ing the dearth of new plays, have been cleared up.

Another noticeable trend is the veering away from the emphasis upon musicals. Musical had almost died out during the depression years, but experienced a sudden boom during the sessions of the New York World's Fair and later, after war in Europe broke out. During the season of 1941-'42 they dropped again, and that drop has been carried over to the current season. During the first three months of this season only three new musicals were presented—an unprecedentedly low figure. And all three of them nosedived after more or less hectic attempts to establish themselves.

The fact that patronage has tremendously increased at the same time that production has decreased is clearly shown by the number of shows running on Broadway. On the last Saturday in November, 1941, there were 25 shows running. This year there were 26—despite the fact that seven fewer shows had been presented this year. Definitely, with a decrease in competition and an increase in potential patronage, this looks like the perfect spot for a bright new producer.

War Activities

Aside from production, the theater's chief activities during the year centered, of course, around the war. The theater bent its best efforts toward the goal of victory and is increasing those efforts constantly. It was, for example, the first major industry in the country to set up an industry-wide bureau to facilitate the switch-over of its own workers to war plants. The tremendous morale value of its Stage Door Canteen has been attested by the hundreds of thousands of servicemen who have been entertained there. It has been a major factor in war campaigns of all sorts—various relief drives and morale drives and above all the selling of War Bonds. Many shows have played army camps gratis, and the schedules are expanding. In every way the theater is contributing greatly and will continue to increase its efforts during the coming year.

Equity had a comparatively quiet internal history during the year, with perhaps the most publicized event the final passage of the famous "ism" amendment. This had been introduced a year before by conservative factions and was intended to bar from Equity office all Communists, Fascists, Nazis and members of other un-American groups, along with their "sympathizers." The hoped-for wording was so loose that it might conceivably have included almost anyone.

Equity council appointed a committee to wrestle with terminology, and the committee finally reported a suggestion which was turned down by council. Then the United States entered the war and the whole thing was dropped by council, because the Communists had become our allies, and Nazis and Fascists were enemy aliens who, far from holding Equity office, were due to receive the ministrations of the FBI. However, the die-hards refused to let the amendment die and circulated a petition demanding that the question be submitted to the membership. Council again worded a proposed amendment, and the membership voted favorably upon it. It is now a part of the Equity constitution.

Equity Election

The Equity election was quiet, as Equity elections go these days. A generally acceptable slate was nominated by the official nominating committee, including members of all shades of Equity coloring, intended to prevent the violent schism that had threatened to disrupt the entire association during previous elections. This it did. The only sour note was contributed, as usual, by the die-hard conservatives, who had one of their spokesmen get up at the election meeting and suggest that the names of the die-hard leaders be written in on the ballots, as a vindication of their attitude and policies. Not one of them

received more than five write-in votes.

A powerfully beneficial movement was started during the year by Equity, largely thru the efforts of Alfred Harding, editor of *Equity Magazine*. It was the establishment, with the co-operation of the city's Board of Education, of a series of matinee performances of hit shows for high-school students, in an effort to build up large potential audiences for the theater. Those connected with the shows contributed their services and price of admission was decided by dividing the necessary expenses, such as heating, by the seating capacity of the house. Top price for the students, so far, has been 15 cents. The matinees are continuing this year and are doing more than any other single factor to build up future audiences for the stage.

Another problem, also concerning juniors—but of a different sort—came up again in Equity during the year. This was the sore point of Equity requirements for senior membership. Years ago a junior member—without voting privilege—became a senior after two years of junior membership. This was changed, at the height of the popular revolt in Equity against the old leadership, to a requirement of 50 actual working weeks before senior membership and voting privileges were given, and so it stands now. This has always been fought by the juniors, who claim that it allows a lucky ingenue in a hit show to become a senior after 50 weeks, but prevents an actor in flops, who very often knows the average actors' problems better than anyone else, from becoming a senior for, in some cases, as long as six or eight years. The question was brought up again this fall, but was killed in Equity committee.

Equity Stock Plan

Equity was sponsor of another plan during the fall which, if it succeeds, will go far to rehabilitate the stage on a nationwide basis. Feeling that the demands of the armed forces had brought new prominence to the always acute need for new talent, Equity again suggested that such talent could be developed by the establishment of stock companies thruout the United States, and further suggested that the over-all aim was important enough for the managers to band together behind the project, and even for the film and radio industries to lend assistance. Altho Equity had repeatedly suggested such a plan in previous years, with no reactions registered, this time co-operation was shown by other sections of the field, including the League of New York Theaters. Plans are progressing slowly—but they're progressing. Whether they will lead to anything definite remains to be seen during the course of the coming year.

Equity's relations with the League were friendly thruout the year, and the ticket code, regulating the prices of brokers' overcharges, went along smoothly. As a matter of fact, the League maintained a generally smooth set of relationships along its labor front, with the single exception of its fracas with the Association of Theatrical Agents and Managers over the amount of increase to press agents and company managers justified by the increasing cost of living. The dispute went to the War Labor Board, and at present writing no decision has been handed down—tho one may be expected before this appears in print.

Sunday shows became probably a permanent fixture on Broadway during the year. They have appreciably extended the lives of border-line productions and have, in general, proved their worth to the field, particularly during the present flurry of theatergoing by war workers who were hitherto devotees of the films. Many shows are now giving two performances on Sundays, dropping Monday-evening performances and mid-week matinees in order to do so.

Cowbarns Weak

Summer theaters dropped disastrously (See LEGIT IN 1942 on page 33)

A Night Club Owner Looks at His Employees

By BILL HARDEY

WITH the war making the man-power problem more acute than ever, it becomes more important for night club owners to pay more attention to our employees—and by that I mean every employee from the bus boy to our performers.

In my own night club, Bill's Gay Nineties, New York, I have tried to really understand my employees and to be more than just the fellow who pays them each week. I have tried to be their friend and their confidant, and I have tried to make them really like their jobs. Remember, an employee who likes his job is an employee who will radiate good will and who just can't help spreading that good will to the customers.

In our club I try hard to win the employees' co-operation by treating them right and by letting them in on management problems. I want them to know my problems. I want them to know why we do certain things. I want them to ask me questions, and I make sure they know that I welcome suggestions and criticisms of our operating methods.

I try to know all I possibly can about my employees' personal problems, because an employee who is terribly worried is an employee who will not have his mind on the job. And in a night club, where service is so important, a sour-puss worried-looking waiter, check-room attendant or doorman can put a damper on patrons' spirits.

To help ease our employees' minds we have established a welfare fund raised thru the sale of 50-cent song booklets to patrons. This fund enables us to pay sick employees, to loan them money and even to take care of them during prolonged illnesses.

We have a house doctor who takes care of employees and their families at no extra cost to them. We do this because we want healthy employees, and because healthy employees reduce the number of man hours lost due to illness and fatigue.

We give a bonus to every man joining the armed forces, and sometimes we are able to help his parents during the first few weeks when his army pay is being held up. In other words, we try to ease the mind of any employee entering the service by minimizing his family problems.

Of course, we pay Social Security taxes on all our employees—and we don't omit performers on the grounds that they are legally independent contractors. We give all employees the benefits of this fine

law regardless of legal technicalities. Our group life insurance is another benefit our employees enjoy. Every employee gets a \$1,000 policy thru the Connecticut General Life Insurance Company, with the cost of the premiums being shared by management and by employees.

Our accountants and attorneys often advise our employees on their income tax problems. A small service, but a service nevertheless. We urge all employees to take vacations, with pay. We have a six-day week (no Sundays) and have discovered that this is good for morale as well as for health. We give employees a Christmas bonus in appreciation of their co-operation during the year—and we have done this thru the worst depression years.

We used to put on a Thanksgiving dinner for employees on the club premises—but this year we discontinued it, as the war had increased employees' desire to stick close to home for such sentimental celebrations.

As result of all these policies half of our total employees are still with us after 12 years of operating the club. Some of our performers have been with us for seasons, not just weeks. We try to keep the morale of all employees constantly high by listening to their complaints and trying to do something about it. We discourage them to discuss political, religious and racial subjects on company time. We know that such talk almost always leads to hard feelings. I keep telling our employees at our staff meetings that "America is foremost in our hearts, so don't hold anyone's foreign birth against him. It's not where he comes from, but whether he's a good American now."

We have no checker in our kitchen. Our waiters are on an honor system. And all employees have good dinners, eating the same quality food as patrons. We don't believe in giving them scraps. We don't tell them whether to belong to a union or not. That's their business. All we do is make the job as attractive as possible and willingly meet any union agent who contacts us. The morale of the employees is so high that they are always eager to rally for good causes, as when they contributed \$180 to the American Red Cross and when they buy War Bonds to the utmost of their financial ability.

As for our performers, they are mostly veterans and, in fact, many had been practically in retirement when we offered them bookings. We let them keep their tips (which are often very generous) and they share the same benefits as our other employees. In addition, some of them get extra money for performances (on company time) for the Blue Network show *The Good Old Days*, which I produce and direct. I also let performers off on nights when they can play a private banquet date and pick up some extra money.

Our waiters and our headwaiters have a kitty for their tips, which encourages their working for the group instead of strictly for themselves. They also have their own committees and discipline each other when necessary.

On Sundays, when the club is closed, most of our cast forms a unit to visit army camps and entertain the servicemen. We took 22 people to Quantico (Va.) marine base recently, at our own cost—and we did it gladly. It made us all feel so much better to add our little something to the war effort. Jack Kreindler, of 21 Club, was a great help in arranging transportation and food for our show at Quantico.

Remember, I'm not posing as a know-it-all employer. I'm just trying awfully



BILL HARDEY

hard to understand my employees and to treat them as I would like them to treat me if I were working for them.

NTG Film Strong On Music, Costumes But Weak on Story

HOLLYWOOD, Jan. 2.—In presenting *Rhythm Parade*, Monogram Studios have bodily lifted the Florentine Gardens Revue, including Ted Flo Rito and orchestra and the Mills Brothers from the Zanzibar Room to make a picture that is entertaining and fairly fast moving. While the picture lacks finesse, both the music and costuming are outstanding.

NTG (Nils T. Granlund) follows his usual night club pattern and gets in quite a few clever quips. Also from the Florentine are Sugar Geise and Sylvia McKay, the latter billed as "Miss Unconscious," the same as in the floor-show, and deadpanning.

Outstanding in the picture is the music, with such numbers as *Garden Party*, *Mimi From Tahiti* and *Petticoat Army*, all by Dave Oppenheim and Roy Ingraham, and *Tootin' My Own Horn*, by Edward Kay and Edward Cherkose. Mills Brothers turn in a nice bit of harmonizing. Candy Candido, Ted Flo Rito's many-voiced vocalist, definitely takes honors.

Plot is lacking, and the story utilizes a threadbare theme of a night club singer missing her chance for big time because she is forced to take care of her sister's baby. Main point of the picture seems to be to present NTG and the Florentine Gardens Revue, and this it does nicely.

Sydney Williams produced, with Howard Bretherton and Dave Gould directing. Original screen play was by Carl Foreman and Charles Marion. William Stroback was production manager.

Lorraine Campbell.

Americans Kept Busy

RIO DE JANEIRO, Dec. 19.—Wilbur Hall and Rene, U. S. musical turn, has been booked into Casino Sao Vicente, Ilha do Porchal, Santos. Deal set by Casseo Horta.

Gloria Whitney, U. S. singer who has been doing the band vocals in Casino Atlantico, has returned to the U. S.

Professor Barreira and Nadja, mind-reading turn, added at the Copacabana, set thru Luiz Carlos Well Agency.

Wildwood Hotel to Army

WILDWOOD, N. J., Jan. 2.—Hotel Davis is the first local hotel to be taken over by the army for the duration. Hotel, operated by George Davis and his sister, Helen, played shows and bands in its supper room during summer.

The Performer Is No Saint--But He's No Villain, Either

By PAUL DENIS

QUITE a few agents called up recently and yelled:

"Your article on the average agent is all wet; how about the performers? They don't pay us commissions, etc., etc.," is the way most of them started.

Well, let's look at the average performer. He is not a saint, but neither is he a villain. He is usually a warm, impulsive, vain, worried fellow with an average education and a mania for success. He never had a job previously to becoming a professional entertainer, or if he did, he usually did not like it and never really made good at it. To him, the show business is the beginning and end of his existence, the only horizon he can see, the only life he wants to lead. He is always squawking against "the lousy agents" who undoubtedly conspire to keep him out of work; but it never occurs to him to try another business.

THE average performer cannot be objective about his chances in the show business. He is usually positively convinced that his troubles are temporary, and that just around that mythical corner is the "big break." He usually knows somebody who knew somebody who was in the same fix and who eventually climbed into the big money. Consequently, the average night club-vaude performer often stays in the business longer than he should.

Holding on against hope and fearing to try some other business (and being in love with show business!), the average performer fights hard for better bookings and more money—and when he doesn't make the progress he feels he deserves he rarely blames himself. He usually feels the agents are down on him, that rival acts have loused him on certain jobs, that his work isn't being understood, and so forth.

Obviously, the average performer has a one-track mania. And when he is frustrated, he often becomes bitter, sharp and casual—which explains his caustic tongue, his malice, his ignoring of debts (especially commissions to the agent!); his jumping of contracts, and his many other not-too-respectable practices. His boring reiteration of his own talents is usually a desperate attempt to buoy his own doubts and to keep himself puffed up for his dreadful encounters with agents and other performers.

BUT, as we said before, the average performer is not all saint and neither is he all sinner. He bites the hand that feeds him when he forgets to pay agency commissions and debts owed to people who pulled him out of desperate financial holes. But his hand is also bitten, as when he plays benefit shows gratis and then is turned down when he himself needs help.

On the whole, we think the performer is exploited more than he exploits others. There are so many sharp, shrewd people (benefit promoters, certain agents and employers, and the sycophants who always hang around big-money acts) who know how to play on the right strings of a performer's heart that it should be understandable when the performer fights back by being vicious, too.

Some day, when all performers are in well-run unions and when all agents and talent employers are in associations, and when all three groups co-operate closely to see that no one takes undue advantage of the other (some day!), then perhaps it won't be necessary for all of us to be so sharp and so vicious in trying to make a living.

Fisher Booking Balto Full Week

BALTIMORE, Jan. 2.—This city will have four vaude houses when the Maryland Theater, an old-time Keith house, opens with production stagelights January 15 as a full-week stand. Initial bill has not been set. Bookings will be by Arthur Fisher, out of New York.

The Maryland will provide flesh show competition for the Hippodrome, State and Royal theaters. The latter are booked by Eddie Sherman, also out of New York.

BILL HARDEY is a young man despite his name being synonymous with Gay Nineties type of entertainment in New York.

He has been operating Bill's Gay Nineties, a three-story club in New York, the past 12 years, and it is one of the most successful in the nation. So steeped has he become in Gay Nineties history that he has become an authority on customs, dress, entertainment styles, songs and furnishings of that era. His club's walls are covered with posters, song sheets, programs, pictures and fixtures of that era, and museums call on him regularly to dig up some important curio of 50 years ago.

Before opening his present club Hardey was a Texas Tommy dancer, a steeplechase rider, an amateur boxer and once ran a chain of dance schools and ballrooms. He is married to beautiful Evelyn Groves, an ex-Follies show girl and formerly assistant casting director for Paramount.

In spare time Hardy also produces *The Good Old Days* program for the Blue Network and uses talent from his club for it, and arranges appearances of his night club show in army camps Sundays.

Many Acts Double As Philly Clubs Jingle N. Y.'s Eve

PHILADELPHIA, Jan. 2.—With almost every night spot in town reporting capacity bookings before the celebration started, New Year's Eve here proved the biggest grosser for local clubs since the lush days preceding 1929. Night club prices were up as much as 60 per cent over last year, and for the first time cover charges figured prominently. All clubs asked a flat charge, which at most places included dinner or breakfast and some drinks. Many spots split the fixed charge, half counting as a cover and the other half a minimum applied to drinks only.

Top was \$10 a head, including tax, asked by the Benjamin Franklin and Bellevue-Stratford hotels. Adelphia, Warwick and Ritz-Carlton hotels, offering music, set the door charge at \$7.50 a head. Jack Lynch's Walton Roof charged a straight \$6.38 cover charge per head. Only giveaway was War Bonds as prizes. Club Ball charged \$6.54 a head.

Even the nabe niteries reaped a harvest, averaging \$5 plus tax. Many of the nabe spots for the first time tacked on a cover charge.

Also cashing in were performers and bookers. With not enough acts to go around, some performers were booked for as many as five appearances around town. Shortage of musicians was not apparent this time.

Montreal Gayety Helps

MONTREAL, Jan. 2. — Management and staff of the Gayety Theater, local two-a-dayer, subscribed 100 per cent to Canada's Third Victory Loan. Bond purchases amounted to \$3,500, with stock line of girls and ork doing their bit. Also the Gayety has been turning over to service funds about \$250 every week from receipts of Sunday performances.

Club Talent

New York:

DEAN MURPHY, currently at the Versailles, has signed a year pact with MGM, with options. Is set for *Best Foot Forward* and is on two-week call from the studio. Being guaranteed 42 weeks' work the first year. . . . YACHT CLUB BOYS, after a recent long run at the Park Central Hotel, opened December 27 at La Martinique, replacing Bob Evans. Set by Paul Small Agency. . . . GEORGE JESSEL, featured in *Show Time*, two-a-dayer now in its 15th week at the Broadhurst Theater, is being offered to local clubs for \$2,500 a week. . . . JOE RIO, comedian who finished a long run at Kitty Davis's Airliner, Miami Beach, December 31, goes into the Yacht Club, Pittsburgh, set thru Harry Kilby, of GAC. . . . ANGIE BOND TRIO played the Clover Club, Paterson, N. J., before opening at Jack Dempsey's Broadway Restaurant here January 7.

THE REVUERS opened at Cafe Society Downtown as a four-people turn December 29. John Frank dropped out of the act because of illness. . . . CAROL CHAPPELLE is the new emcee at Louise's Monte Carlo.

CAROL BRUCE, John Hoystradt and Columbus and Carroll follow Hildegard into the Persian Room of the Plaza Hotel January 5.

LENA HORNE, now at the Cafe Lounge of the Savoy Plaza, has been signed to co-star with Bill Robinson in *Thanks, Pal* for 20th Century-Fox. . . . PRITCHARD AND LORD are due for their first local night club date in seven years at Leon & Eddie's January 7.

Chicago:

LENNY GALE has been held over a fifth week at the Chase Hotel, St. Louis. Harry Greben, his manager here, left for the East to set future dates for him. . . . LOU HOFFMAN goes into the Book-Cadillac Hotel, Detroit, January 10 for a run.

PETE THEODORE, of the Theodores, is in from the West Coast and looking for a new dance partner. . . . POLIE MILLER is the new dancer at the Blackhawk Cafe, succeeding Marjorie Ward,

Command Performance

NEW YORK, Jan. 2.—In the old days the acts worried about big-time bookers being in the audience. Now it's the commanding officers.

Example: When the USO *Merry-Go-Round* unit played the Navy Receiving Grounds, Brooklyn, last week, the commanding officer of the camp came late and missed Hector and Pals, standard dog turn. So Hector repeated the act later in the same show.

More W-B Niteries Trying Out Shows

WILKES-BARRE, Pa., Jan. 2.—There is a trend in the anthracite area toward use of live talent for hotels, taverns and cafes. There has been more than 100 per cent increase in the number of places using live talent, whether it be only a combination piano player and singer, duos, single acts, orchestras or complete shows.

An example is the Hotel Redington here. Taken over by new management almost a year ago, it first instituted a policy of a single entertainer, Kirby Walker. A few months ago another trial was made, booking George Summerson and band twice a week in the Victory Ballroom.

Fort Durkee Hotel is now using Harry LeRoy.

Many of the spots are booking local talent. Also, the Penn Theater is still running three-day vaude. Shards, in near-by Yatesville, and Tom Fogarty's Inn, in Luzerne, have enlarged to full shows, composed almost entirely of local talent.

Other spots using combos, a single or orchestras nightly or semi-weekly are Fern Van Campen's Park Inn, Dallas; Min's Inn, Alden; Williams Bar B. Q., Wilkes-Barre; Pomcler's, Hanover Township; the Spa, Dutchland, Casanova, Carl Reen's Cafe, all of Scranton; and in Hazleton: Hotel Altamount, the Top-B-Q, Andreuzzi's, Ansbach Hotel, Casey Nicholas's Cafe, Mama Scatton's Hotel, New Palace Cafe, Matz Grille, Stefansky's Cafe and Valeant's.

who moved into the Royale Club, Detroit.

CALLAHAN SISTERS follow their 10-week run at the Chez Paree with a return date at the Hollenden, Cleveland, starting January 11, and January 28 move into the Troika, Washington, for four weeks. . . . BERNARD DANCERS will return to the Latin Quarter in the spring. . . . AL BORDE has set his *Funzaire* vaude unit into the Glenn Rendezvous, Newport, Ky., for three weeks beginning Friday (8). Its first nitery date. . . . PARKER GEE will replace BOB ALDA in the *Fun for Your Money* unit when Alda reports at Warners in Hollywood.

HARRY DUNN has been held over for an indefinite run at Colosimo's. FRED AND ELAINE BARRY, Bernice Parks and Betty Jane Smith added to the Chez Paree show opening January 8. . . . BOB LOCKE, *Chicago Sun* cafe and vaude reviewer, has left the paper to join an anti-aircraft artillery officers' school.

ELEANOR FRENCH returns to the Drake Hotel's Camellia House January 8 for six weeks.

Philadelphia:

BOBBY BAXTER, WCAU singer, inked for an early January opening at Frank Palumbo's Cafe. . . . HILDE SIMMONS moving from Kaliners' Little Rathskeller to the 21 Club, Baltimore. . . . MADELINE WHITE into the new *Ziegfeld Folies* on closing at the Embassy Club. . . . DICK LESLIE making his local bow at the Lexington Casino. . . . STANLEY EVANS new emcee at the Swan Club. . . . JACKIE MILES or Al Bernie to follow Henny Youngman at Jack Lynch's Walton Roof, possibilities of Miles depending on his draft board. . . . JIMMY SULLIVAN new emcee at the College Inn. . . . CLAIRE RAY DANCERS added at the Open Door Cafe.

AL BERNIE takes over the lead at Jack Lynch's Walton Roof. . . . BELLE BAKER loses her accompanist, David Manns, to the army air corps. . . . JADIN AND CHARLES WONG make their bow as a dance duo at the Embassy Club. . . . AMELIA GILMORE added at Club Ball. . . . MIKE JAFFE, who deserted

Gas Problem Hits Cafe-Vaude Bookings; Cuts Into Business; Acts Avoid Out-of-Town Dates

DETROIT, Jan. 2.—Bookings in out-of-town spots have been badly hit by the first month of gasoline rationing. Business in many cases is as good as ever—in some industrial towns it is better, since gas money now goes for liquor spending. But suburban and roadhouse spots have been severely hit, and numerous up-State places have closed.

Worst hit of all have been the local option towns, which developed a few outlying private clubs or roadhouses. These have been hurt by the restrictions on use of cars and taxis. It is this type of spot that has usually spent the most money for talent and based its drawing power upon having the best floorshows available.

The booking problem has become serious because of the increased reluctance of acts to take out-of-town dates. Most acts in this territory have for years made all jumps in their own cars. Now they are unwilling to face the hazards of highway travel under gas rationing, and public facilities are severely overtaxed in this region. Some agencies are giving up their up-State spots, being unable to route acts to them.

During the past two weeks agents were facing another trouble—acts deliberately seeking out-of-town engagements, but usually not where the agent was able to offer dates. Rush was caused by acts wanting to go home for the Christmas holidays.

Effect of gas rationing on local night spots will not be clear until next week. Money is flowing freely around town and clubs are getting their share. However, "business is off by 50 per cent, according to leading club operators at a recent meet of the Metropolitan Cabaret Owners' Association. The two weeks before Christmas are normally around one-third off, and that extra one-sixth is attributed to gas rationing. Operators are figuring on a drop in patronage of 20 per cent after January 1, and planning economies, especially in talent. Costs of food and help have gone up, along with taxes.

The bigger spots appear to be the worst hit, because they have depended on patronage from a considerable distance. Neighborhood spots are doing moderately well, but are not packed.

the field more than two years ago, will return to emceeing this month. . . . ROSLYN LYNN makes her local bow at the Swan Club. . . . RAY O'DAY back, this time emceeing at McGee's Club 15.

Hollywood:

GLEN HENRY and His Dogs back from two weeks at the New Paris Inn, San Diego, his first nitery date, following a tour with the Cole Bros.' Circus. . . . JACK REY, formerly of the fire-eating act, has returned to the army in the Artillery Division in Huntington Park, Calif. Rey already has had 24 years in the service. . . . GRISHA AND BRONA, formerly of *George White's Scandals*, in town for six weeks. . . . McFARLAND AND BROWN have returned, following a run at the Lido, San Francisco. . . . PARMALEE AND DAVIDSON are current at Club Del Rio, San Pedro, along with Stone and Barton. . . . AMANDO AND LITA have moved from the Trianon, South Gate, to the Hollywood Casino, Hollywood. . . . WALTER TRASK AGENCY had the following line-up on a show at March Field, near Riverside, Calif.: Ulls and Clark, Larry Gray, Lorraine Brothers, Billie Mayshell, Sylvia Stanton, Flo Ash, Gay Blades and Monroe Jockers. Jay Ulls emceed.

HARRY MENDOZA, magician who recently returned to the field, has just closed two weeks at the Last Frontier Hotel, Las Vegas, Nev. . . . TARAS AND MASTERS have been held over at the Flamingo, San Francisco. . . . KO KO AND LO CO, clown act, are back in town from the East. . . . AMANDO AND LETEA have returned from an Eastern tour and are now at the Trianon Ballroom, South Gate, Calif. . . . SENSATIONAL MARCOS in from Chicago. . . . PRINCESS LUANA is playing casuals and picture dates. . . . BROWN AND LAVELLE are in town following the completion of a European USO trek. . . . MORALES BROTHERS and DAISY have returned from a circus tour and are now doing

CHICAGO, Jan. 2.—Theaters in Indiana, Illinois and Wisconsin using spot bookings are finding it more difficult to secure suitable stage attractions since gas rationing went into effect. Marcus Glaser, of the Charles Hogan office here, who is handling the bookings for the Standard and Warner theaters, says the present transportation problem has hit the chains to a point where it becomes necessary to use fewer shows.

Bands and vaude units on the road must use trains and, to make the dates profitable, are forced to limit their engagements to week stands in theaters or longer location runs in night clubs and hotels. Only those bands able to make good train connections and fill up their schedules to avoid layoffs on the road can afford to pick up one and two-night theater dates.

Glaser is currently routing the Griff Williams, Chico Marx and Tiny Hill bands. Williams last year played nine days for Warners as against only four days he was able to sandwich in between longer jobs this year. Other bands being lined up include Stan Kenton and Jerry Wald.

HOLLYWOOD, Jan. 2. — Despite the midnight curfew on bars and the gas rationing, American Guild of Variety Artists here has received few complaints against its wage scale. Florine Bales, executive secretary, said no drastic price raises had been instituted. Several small spots have folded, but most of them were in the harbor section where gas rationing was the factor.

AGVA representatives met recently with agents to work out a plan on casual dates. Under a working plan now in effect, agents are required to provide transportation to trips over 15 miles. This can be done by the agent offering actual transportation or paying the act 5 cents per mile over the 15-mile limit.

Was Bounced; Wants 5G

MEMPHIS, Jan. 2.—Suit for \$5,000 damages has been filed in Circuit Court against Mandarin Inn, local night spot, by Frank Chicarello, who alleges he was beaten by a bouncer there August 22.

nitery dates. . . . JESSICA JORDAN was rushed to this city at the close of five weeks at the Trocadero in Reno, Nev., to undergo a major operation. . . . PRINCESS ORELIA AND PETE, now at La Fiesta, San Francisco, resume concert bookings in February, playing Seattle, Vancouver, Portland, Los Angeles and San Diego, followed by two weeks at the Teatro Bellas Artes, Mexico City.

Here and There:

TYRIL AND JULI opened at the Bowery, Detroit, December 21 for two weeks, set by Sidney Page, Chicago.

ALLEN AND REVEL move into the Nicollet Hotel, Minneapolis, December 28 for two weeks.

HAVANA CASINO DANCERS, organized when the San Souci Dancers broke up six months ago, are now in their 11th week at the Club Moderne, San Francisco.

RHODA CHASE opened at the Tic Toc, Montreal, December 29. . . . DOROTHY DARE is a holdover at the Club Charles, Montreal. . . . SONYA CORTEZ is down for the Esquire, Montreal, January 4. . . . HAWKANE AND LANYA into El Morocco, Montreal, Monday (28) for two weeks. . . . AL SAMUELS, out of the Roosevelt, Jacksonville, goes into the Club Manor, Columbus, Ga. . . . HARRY (WOO WOO) STEVENS, singer-banjoist, playing army camps in the Midwest, has a letter from Major Dippy, of the air corps, calling him "The USO Morale Kid" and praising him as "the greatest morale builder we've ever seen."

LILLIAN MORTON, comedy singer, has closed a long run in Chicago and heading for St. Louis.

ORELIA AND PEDRO are current at La Fiesta, San Francisco. . . . HENRY KRAMER'S Hollywood Midgets open a 10-week stay January 4 at the Cave Supper Club, Winnipeg, Can.

MAARCYA AND RENE GUNSETT are being held over until mid-January at the Palace Hotel, San Francisco.

The Bowery, Detroit

Talent policy: Dance and show band; floorshows at 9:30 and 12:30. **Management:** Frank Barbaro, manager; Peter J. Iodice, booker. **Prices:** Admission 55 cents weekdays; 75 cents Saturdays and Sundays; drinks from 45 cents.

The Bowery show still runs two hours and over, with plenty of acts and people. Still draws the same noisy crowd. Name act headliner, plus a superfluity of good standard floorshow acts, makes it the topflight local mecca for visitors and locals.

Current headliner is Bernice Parks, gifted with exceptional vivacity, giving a variety of vocals with zest, aided by a lively dance step style. She was sexy in a Javanese number, wistful in *When the Lights Go On Again*, romantic in such ditties as *By the Light of the Silvery Moon*—and the femmes envied her costumes.

Harvey Stone, after several dozen return engagements as a comedian, has taken over the emcee's baton from the apparently eternal Charlie Carlisle (now in U. S. Army) and does the difficult task capably. His kibitzing is more restrained and less personal, but he fills as much time, apparently entertainingly for the crowd, and has a rather suave style of his own. Adds variety by vocals.

Sixteen Variety Girls, produced by Pat Walsh, do a series of excellently costumed numbers, usually smoothly done. Johnny King, tenor, now in his seventh years here, has a virile string of patriotic numbers and some romantic and comedy work that pleases. Benny Resh and band do a tough job excellently.

The Beehee Rubettes, five tumblers, are fast and skillful in an unusual night club novelty. Slip 'n Slippery are a Gay Nineties couple in ridiculous but skilled period dances, dissolving into jitterbug. Marie del Carmine has a rhythmic Spanish number. Tyril and Jull prove an acceptable ballroom team. Hank Treverson pounds out some hot piano work. Paddy Cliff, holdover feature, adds a special note to the show. Acts are too numerous to be rendered justice in space available. *Haviland F. Reves.*

Latin Quarter, Miami Beach

Talent policy: Show, dance and show band; floorshow at 8 and 11:45. **Management:** Lou Walters, managing director; Mark Rangas, assistant; Les Simmonds, publicity. **Prices:** Minimum \$2 (\$2.50 Saturdays); drinks from 65 cents.

The opening of this spot December 22 touches off a rather dreary winter season with a spark of brightness that is a relief to this war-minded community. Despite many last-minute handicaps and irritations, Lou Walters and his able assistants carried on, and this revue is a great show.

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Care The Billboard Cincinnati, Ohio

Night Club Reviews

Opening played to a glamorous and fun-loving audience, the equal of any at other openings here.

Here is a show brought down intact from the New York club of the same name, with some additions. The bill runs almost two hours, with a brief intermission, and embraces a dozen different scenes and many top-notch acts on a program that may have to be cut down.

It would be rather difficult to make any selections as to just who is the star of such a bill, but Billie Herrera, from Rio, making a first appearance in the United States, proves a surprise with impersonations of Carmen Miranda and Gypsy Rose Lee.

Mazzone and Abbott Apaches handed out the usual thrill. Repeated its hit of last winter, Bob Fuller Sextet, with Jane Wood and Douglas Selwyn, also here last year, were a big hit as usual.

Helen Carrol, singing old-time favorites, and Carol King, mistress of the ballet, are both grand acts. Stanley Twins did their familiar shadow dances, while John and Elizabeth Chadwick proved adapts in ballroom adagio dances.

Jacqueline Mignac, dancer; the Kamarova group dancers, and Three Shades of Blue, dancing nymphs, drew good hands.

Sets and chorus routines excel those of other years. A stately line of beauties work smoothly under the direction of Natalie Komarova, interspersing their numbers between acts and making a grand show sparkle still more.

Music is supplied by Mannie Gates' and Bob Leer's orchestra. At the last minute before opening Gates was unable to appear and Dave Lester did a great job of leading an orchestra playing a new show.

Lou Walters and his co-workers have done a noble job. Now it remains to be seen if the patronage will warrant the continuance of such an expensive bill. *L. T. Berlner.*

Show Time Club, Dallas

Talent policy: Show and dance band; floorshows at 11 and 1:30 p.m. **Management:** Eli Cohen and Sam Leuderman. **Prices:** Admission 44 cents, 77 cents Saturdays and holidays.

This newest downtown club was opened seven weeks ago by Eli Cohen and Sam Leuderman on the site of Jack Pepper's former club of the same name. A lively commercial show opened last week and, altho not the arty type, it pleased thoroughly.

Opening the show is Peggy Chandler, a versatile young dancer with plenty of looks. Has a lovely figure and a peppy swing to her step that the male customers like. Neil Fletcher is a big asset in his dual role of emcee and entertainer. Introduces acts with skill, and keeps the show moving nicely. Gets a good hand in the second spot with a medley of songs and dances.

Cecilia O'Neill is okay in a novelty dance done to her own accordion playing. Jack Woods, female imitator, got off to a bad start with his mock "singing" of the Old Saw Song done to a recording. Sound system went haywire. He scored nicely in his imitation of Bonnie Baker singing *Oh, Johnny*.

Peggy Chandler and Cecilia O'Neill are brought back for second stints that scored nicely.

Buck, Chickie and Buck, a cowboy trio, closes the show in clever tricks with whips and some nifty lariat and rope work. Act needs an elevated stage and works to disadvantage from the room's floor level.

At the two evening sessions and for dancing it's the peppery dance rhythms of Bernie Clemens orchestra. Band includes two trumpets, three saxes, piano, electric guitar, bass and drums. *Frank W. Wood.*

Shangri-La, Philadelphia

Talent policy: Dance and show band, rumba band, floorshows at 8:30 and 12:30; also Saturday afternoons. **Management:** Lou (Dewey) Yessner, proprietor-manager; Milt Shapiro, press agent; Jimmy Tyson, booker. **Prices:** Dinners from \$1; drinks from 40 cents; \$1.50 minimum, no cover.

While the new revue here is not the most pretentious, it is by far the most entertaining since this center-city nitery opened this season. What it lacks in names it more than makes up in talent. Room seats some 700, and appeal of the

acts extends far beyond the ringside tables.

Line of eight Victory Girls, produced by Gus Martin and boasting an eye-fel, tee off with a lively can-can. Hal and Honey Bee, youthful team, with the gal a blond honey, deliver big with violent jitterbug antics. Flash finish as the lad dives off the raised stage.

Jack Chesney and Jean Worth, polished tenor and soprano voices, on next to rousing returns. Stick to the semi-classic and light operetta favorites that find wide appeal.

Victory Girls return for a rumba-samba which also brings back Hal and Honey Bee for a dandy adagio dance. For the final punch gal rolls herself into a ball and lad picks her up from the floor to carry her off. Three Sophisticated Ladies on next to draw a high quota of laughs for their knockabout acro antics.

The Copelands, in the wind-up spot, pack the real thrills. A roller skating act (three gals and a guy) dressed in Western style and working on their own miniature turntable. Tricks and formations leaves the ringsider gasping. Their finale provokes cheers. Male and one of the girls support a prop on their shoulders from which the other two gals spin mid-air as human tops as the other two roller around the floor. And to polish it off, house lights dim to accent the fluorescent effects.

Line finishes the show with a military tap that brings on the entire cast for a deserved round of added bows.

Dick Wharton (10) provides the smooth show and dance music; with Oliver del Duca (6) for the rumbas. *Maurie Orodener.*

The Louisiana, Los Angeles

Talent policy: Dance band; floorshows at 9:30 p.m. and 12:15 a.m. **Management:** Chuck Evans-Louis Travers. **Prices:** Dinner, \$1.85; drinks, 50 cents up.

The show, *Rhythm Rhapsody*, features the Josephine Earl Girls, along with the Hackers and Les Hite orchestra. Plenty of advertising is given Hite. He has a good band, and he turns in a good job of jiving, furnishing plenty of jump for those who like it.

Ray Miller emcees, bringing on the Earl girls for *Paris of Yesteryear*, with three statuesque show girls and five more lookers on for a can-can number. No action until the quintet, in gaily colored costumes, do good handsprings and splits.

Miller is on his own for tenor warbling of a *South of the Border* parody that was all right when the tune was on the *Hit Parade*. His top job is on *White Christmas*, with Hite's pianist and guitarist turning in outstanding jobs.

Jaette Robinson's outstanding toe work and prouetting drew applause. Hite takes over for an original, *Black-out*, giving the boys a chance for real jump music. Three trombonists out front for smears.

Show goes back to the Earl girls for a slave-market number. Working to *In a Persian Market*, the group goes thru an artistic routine.

The Hackers, dance satirists, are next to closing. Act moves smoothly, with Dave Hacker imitating from time to time a French count. Also does a good job of handling a heckler. Team features swings and lifts and is outstanding both from dance and comedy standpoints.

Earl's girls wind up the show with a fast routine.

Hite's ork (seven brass, five reed and four rhythm) plays for dancing. *Sam Abbott.*

Drake Hotel, Camellia House, Chicago

Talent policy: Floor entertainment at 9:15 and 12:15; dance band. **Management:** A. S. Kirkeby, managing director; Mary Anderson, publicity; Frank Amstadt, host. **Prices:** A la carte.

This small, ultra room has closed 1942 with its best business to date, and sold out on New Year's Eve (capacity, 138) at \$15 per person, several days in advance. The atmosphere and reputation of the room are as much of an attraction now as the entertainment.

The new floor personality is Martha Errolle, musical comedy singer, who is making her cafe debut here. She is a lovely looking girl, wears expensive-looking and tastefully-tailored gowns and concentrates primarily, on show tunes. Latter point can stand improvement,

since her sets lack color and contrast. She should develop more pop ballads and use them wisely between her standard numbers. Her voice is small but strong enough to carry without a mike.

At this showing she did *Stars in My Eyes*, *Lover Come Back to Me*, *The Song Is You*, *My Hero*, medley of *Make Believe* and *All the Things You Are*, and finally, *White Christmas*, inviting the audience to join in on the second chorus.

Val Ernie's seven-piece band departs February 9 to make way for a return engagement of Charlie Wright and his orchestra, with Mrs. Wright (Dawn Roland) on vocals. *Sam Honigberg.*

Chez Panchin, Havana

Talent policy: Dance and show band; floorshows at 9, 12 and 2. **Management:** M. Herrera, managing director; Tom, maitre d'hotel. **Prices:** Dinners from \$1, drinks from 50 cents, minimum \$1.25 after 11 p.m.

Panchin reopened a few weeks ago. Luis Borbolla, who originally created this famous spot, did a slick and colorful job of rebuilding at a cost of about \$3,000. The large revolving circular bar remains, but with new fittings, and the two-decker stage and band shell have had new touches added.

Cosmopolita's sweet, melodic rhythms and good dance tempos keep the diners and dancers happy. He has a good organization, in both the musical and vocal departments. Olga Negueruela, a talented songsstress, gives out on ballads with appealing voice.

Conchita Pagan's troupe, in the closer, shows an improvement in presentation, altho things can be considerably hurried up.

Pagan's fiery flamenco is probably the best representation of this art form. Impersonations and patter are of top cut and, coupled with a song and castanet dance, brought the house reaction to a boil. Had to encore.

Alejandro Ramirez is back later with his virile baritone on *Brisa Tropical*, *Dejame Quererte*, *Solo Mia* and, for the finale, *America Immortal*.

Show was liked by the audience. Food and drinks, excellent. *David C. Coupau.*

Latin Quarter, Chicago

Talent policy: Shows at 9, 12 and 2; Saturday matinee at 3; show and dance band; rumba band. **Management:** Chuck Jacobson and Ralph Berger, operators; Phil Tyrrell, booker; Art Goldie, press agent. **Prices:** Minimum \$2.50 center terrace.

Fun for Your Money, the nut show which did so well at the Rumba Casino last year until the liquor license commission folded the spot on a charge of serving minors, is back again, this time in the money-making Randolph Street nitery, with few changes. While at the Casino no posts obstructed the view; here, however, the comics have to work harder, since sight is not possible from all angles. Revue plays well, even tho it has few strong acts. It emphasizes screwball scenes, following one another with race track speed.

The few specialties on hand are brief and of minor importance. In a club where the customers are accustomed to sock acts, a show of this type will have to be bolstered with a couple of added sock turns. This is particularly true of the singer, Mildred Stanley, who comes on in a late spot and fails to hold up the solid pace with minor-league vocalizing. While her primary purpose is to serve as a foil for a comedy bit, a stronger vocal personality can do this show plenty of good.

Bobby Pinkus is the chief hoke dancer and comic, assisted by (1) Sid Gould, a funny beak-nosed fellow with a laugh-provoking gum-chewing style of delivery; (2) Bob Alda, good-looking singer and straight man; (3) Mack Pearson, half-pint comic; Dennis Burns, of Burns and White, and Ray Janis. While their stuff is of a familiar nature, it is still good escape entertainment.

Burns and White offer neatly tailored tap and acro routines, bringing them up to date to such music as *White Christmas* and *Hip, Hip Hooray*. Ruth Foster is a pretty tap dancer and a

THE GOLDEN PAIR True and Trudy Wilkins

Present Their Original
BALANCE BALLET

Now Appearing
HOLLANDEN HOTEL, Cleveland

pretty good assistant in the skits. Dolly Bell is a blond and capable acrobat, offering a sock specialty.

Eddie Pripps and his boys can play show music well and do a good job on the popular dance sets. Vincent Bragale's orchestra is the alternate outfit, emphasizing rumbas and tangos. Bragale was off on night this show was caught.

Sam Honigberg.

Casino Atlantico, Rio de Janeiro

Talent policy: Show and dance bands; one show nightly at 12. **Management:** Alberto Quatrini Bianchi, managing director; Marcos d'Abreu, artistic director; Joao Janides, room manager; Avelino Brandao and Dante Pettinelli, headwaiters; Jayme Duarte Guimaraes, chief of publicity. **Prices:** Dinners 15 cruzeiros, drinks from 10 cruzeiros.

Marcos d'Abreu, a veteran in the night club field, who had his own club in Paris and was associated with Felix Ferry in New York, has taken over direction of the grillroom. D'Abreu has given the room a face-lifting job. The decor of pale gold is restful. The additional lighting is an improvement, along with the draperies and scenery for the floor-shows.

With the public becoming adjusted to gas rationing problems, biz has been on the upgrade. The early shows at 10 has been dropped. The girl line has been reduced from 20 to 10, much better for (See CASINO ATLANTICO on page 39)

Talent Agencies

HARRY SANTLEY, agent, has left the Chicago office of Frederick Bros. Artists Corporation after a two-month association. Fred Williamson continues as manager of the PB act department in that city.

BEN SHANIN has left the Al & Belle Dow office to go with Johnny Singer, New York. His daughter, Shirley, recovered sufficiently from a pneumonia attack to resume work Monday (4) as secretary to Harry Kilby, of the General Amusement Corporation cafe department. . . . BELLE SHIGON, for many years general manager of Harry Bestry's office, New York, has taken over Bestry's office, but not his properties. Along with Harry Bloom, who had also been with Bestry, they are conducting business at the same old stand. Bestry is now sharing an office with William Kent. . . . NOEL SHERMAN, New York producer, skedded to line up the next revue for the Shangri-La, Philadelphia, to open late this month.

St. Louis Takes Units

CHICAGO, Jan. 2. — Ez Keough, booker of the Hi Hat in St. Louis, reports the spot will switch to a unit policy January 29. Because the club is on the site of a former theater, traveling units with name value do better than a line-up of acts. Keough is currently negotiating for George White's Scandals, Ted Lewis, A. B. Marcus; the Latin Quarter Revue, now in Miami; Fun for Your Money and Meet the People. Shows will be played for one week only.

Make-Believes Break Up

CHICAGO, Jan. 2.—The Make-Believes (Johnny Russell, Marvin Himmel and Phil Erickson) ended their spectacular six months in show business last week.

Russell is going into the navy and starts at Abbott Hall here December 31 as midshipman. Erickson expects to go into the army February 1, while Himmel is awaiting his induction date.

Fire Hits Youngstown Club

YOUNGSTOWN, O., Jan. 2.—Fire which gutted the night club section of the Torch Bar here Tuesday afternoon (29) did an estimated \$5,000 damage. There were no casualties. Charlie Wilkens, performer, says he and members of his company lost their wardrobe and instruments.

More Dates for Rose Unit

NEW YORK, Jan. 2.—Billy Rose's Diamond Horseshoe Revue, identical to one appearing in Rose's nitery, is booked into March, 1943. January dates are Orpheum, Wichita, 1; Majestic, Fort Worth, 8; Majestic, Dallas, 15; Majestic, Houston, 22; Majestic, San Antonio, 29.

Following this route, unit leaves for West Coast for two months or more.

Follow Up Night Club Reviews

TRIANON BALLROOM, SOUTH GATE, Calif.—Jan Garber orchestra has done terrific business here and has been acclaimed the biggest money-maker the spot has played since May, 1941. Altho Garber is given top billing, he is backed up by a good floorshow, to which some of the credit of repeat business must be given.

Snow opens with Garber emceeing to bring on Charmaine and Berry, acro act, for lifts and turns. Charmaine, a pretty blonde, sells well and is a most capable partner for Berry in his hand-to-hand and hand-to-foot work. Act works smoothly and is a good opener.

Zara Lee, acro dancer, has plenty of personality and sells well. As an inebriated lady trying to get home, she takes falls and splits gracefully and smoothly. Works with finesse. Parmalee and Davidson, acro dancers, went thru their Mad Russian routine, doing Volga waddling and other antics to the delight of the patrons. Miss Parmalee, a willowy blonde, handles Miss Davidson, a brunette, in a showmanly manner. Act combines comedy and smooth acro work.

Serge Flash, juggler, in closing spot, brought down the crowd with his difficult juggling tricks, which included three and four hammers. The smoothest juggling act to be seen in this spot in a long time.

It's a 30-minute show packed with plenty talent. Abbott.

EL CHICO, NEW YORK.—Juan Jose Saro, Mexican tenor, returned here Christmas Eve. He is a good-looking likable performer. Rest of the show has Inca Trio, men playing native reed pipes and flutes attractively; Dorita and Valero, favorites here, doing their vivacious Flamenco singing and dancing; Sarita Herrera, short brunet Cuban singer who can hold attention, and Teresita Osta, the prettiest on the bill, a shapely tall brunette with flashing eyes and a lively classic Spanish dance technique. Juanito Sanabria's orchestra cuts the show in its usual competent fashion and also provides a pleasing dance beat for the dancers.

New Year's Eve prices here were \$7.50 per person, excluding liquor. Dents.

ST. MORITZ HOTEL, NEW YORK.—The hotel's Cafe de la Paix has been redecorated and enlarged by removing a glass wall that originally was built to separate this room from the bar. Floor-shows have been dropped and apparently business has not suffered at all.

Back on the bandstand is tall Ford Harrison, who had been abroad for years and hurried back from Paris when the war got hot. He is a good violinist and is backed by accordion, piano, string bass, sax and guitar. Harrison sings a few choruses in fair voice, and his sax man also provides vocals. Combo as a whole dishes out thoroly danceable rhythms, and Harrison does a nice job of smiling and greeting customers. Frank Ramoni and Latin American Troubadours handle some of the dance sets, and they prove to be a good band. Dolores Del Carmen, a brunette of the flaming eyes school, sings Spanish lyrics and gives the room its only sex appeal—that is, for the men. Dents.

State, Hartford, Expands

HARTFORD, Conn., Jan. 2.—Capitol Theater Company, owner and operator of the State, vaudefilm house, has purchased for an estimated \$65,000 the store and tenement building at 48-58 Village Street from Maria T. Sagarino. Deal brings total of 280-foot frontage on Village Street for State Theater.

Sam Harris, treasurer of the theater company, says the firm plans to make "one of the most attractive shopping districts in the city" in the area.

Wants Gambling \$\$\$ Back

MIAMI, Jan. 2.—The ruling of the Florida Supreme Court in the Slapsle Maxie Club case, which affirms the claim that Miami police have no right to confiscate gambling cash unless a lottery is established, is the basis of another claim. Demand has been made for the return of \$705.25 seized from Harry G. Goldstein at the Mayfair Club a year ago.

All But Mayfair Open in Boston As Safety Reform Drive Gains; Remodeling Costs WPB Problem

BOSTON, Jan. 2.—Local clubs have now all reopened except the Mayfair. New Year's Eve dinner ranged from \$2.50 to \$9, and entertainment ran from 7 til 2.

If it had not been for the fire it would have been the best New Year's celebration that Boston had ever seen, as the class spots in town were breaking records. They had all increased their entertainment budgets and were looking forward to even better business.

The Beachcomber had to be completely renovated after being stripped to the bare walls and redecorated. Nile's Oasis had to make drastic changes. The Latin Quarter had to make minor changes. This spot, with the most lavish show in town, opened Saturday (19). On Sunday, which is ordinarily a good night, drew only 50 patrons (capacity is 450).

In addition to other troubles, the Boston night clubs have been cut on their allotment for oil. Some clubs are getting only 20 per cent of the amount they used last year. The Beachcomber will be closed on Mondays for the duration. The other clubs are doing the best they can.

BALTIMORE, Jan. 2. — Night clubs ordered to make safety repairs must secure permission from the War Production Board for such construction if materials cost more than \$200, according to George W. Creighton, district manager for WPB.

All construction in excess of \$200 must be approved by the priorities section of WPB, Creighton said. Failure to get approval may result in fines or imprisonment.

Furthermore, if night club proprietors have gone ahead with the construction without WPB permission, they will have to make application to WPB for consideration of their cases.

Power for enforcement of the priorities requirement, according to Creighton, is contained in limitation order L-41 of the WPB "and is necessary if there is to be any control of critical materials."

Creighton called attention to reports that one large night club proprietor who had been ordered by building engineer of city to make repairs had spent \$6,000 for the improvements without applying to WPB. He declared that, if the report is true, the night club owner will be required to explain his action.

Some night club owners ordered to make repairs face temporary closing of their establishments, since the city requires they show definite repair action has been taken within 10 days. WPB officials point out it takes "at least 10 days" to clear the average priority application. It is expected the city will extend time in which repairs are to be made.

Applications to the WPB for building materials to make corrections and safety improvements will be accepted as moves

toward compliance with orders of the city buildings engineer, in the cases of clubs directed to improve hazardous conditions. This was made known by Mayor Howard W. Jackson, who instructed counsel for night clubs to submit duplicates of their WPB applications to the buildings engineer.

BALTIMORE, Jan. 2.—Reaction to Boston's Coconut Grove holocaust has resulted here in suspension of liquor license of one night club, with the operators of two other niteries agreeing voluntarily to close, while operators of five clubs have been summoned before the board of liquor license.

The license issued to Stephen Eastin, operator of the Club Star Dust, has been suspended indefinitely. Mrs. Anna Cohen, proprietor of the Club Orleans, and Irving Goldberg, Norma S. Siegal and Jesse M. Siegel, proprietors of the Two o'Clock Club, agreed to close until alterations can be completed.

The board withheld action on the Oasis and the Gayety Club, where alterations are under way. According to counsel for the Oasis, alterations cost \$6,000. No fire hazards were found at Gayety, but, according to counsel, alterations to exits will be made.

DETROIT, Jan. 2.—Reorganization of local inspection services and transferring them to the Fire Prevention Bureau is planned by Mayor J. Jeffries Jr. Survey was undertaken following the Boston fire and apparently showed much the same decentralization the city was supposed to have corrected after its own major disaster, the Study Club fire, 13 years ago. Weekly inspection of all night clubs is the present practice, according to the fire commission, with an approved fireman permanently on duty in theaters.

Detroit Congo Ups Budget

DETROIT, Jan. 2. — Club Congo, downtown black-and-tan, reverted to a name-act policy December 4 with Una Mae Carlisle. Spot formerly ran names, but dropped in favor of variety bills last spring. Names are booked for three weeks, plus option.

Deal was engineered by Rollo S. Vest, who will book the acts. Theodore Mitchell is new manager.

Weinstein Running Club

HOUSTON, Tex., Jan. 2.—Abe Weinstein, co-owner of Abe & Pappy's Club, has taken over active management of the downtown spot following the enlistment into the air corps of Al Andrews, former manager. Andrews had been manager of the club since it was opened by Weinstein and Pappy Dolsen.

★

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Vaudefilm Grosses

Record Week for B'way Houses as Upped Admish, Overflow Crowds Stampede BO

NEW YORK. — Broadway box offices have never seen as much money at one time. Long-time records have been smashed at several houses and the New Year week-end promises some similarly startling returns. Indicative of the terrific grosses around is the pile taken in by the Roxy and Paramount. The latter, in the seventh week of the bill, went close to the \$70,000 mark, and its new bill opened Wednesday (30) to the biggest day's gross in the 16-year history of the house.

The Roxy (5,835 seats; \$38,789 house average) saw the \$85,000 record of *Alexander's Rag Time Band* smashed beyond recognition with the \$105,000 raked in by the first week of Carmen Miranda, Nicholas Brothers and *The Black Swan*. The bill stays another week and will probably take in a like figure.

The Paramount (3,664 seats; \$41,891 house average) wound up seven weeks of Woody Herman's ork, Hazel Scott and *Road to Morocco* with a dazzling \$70,000. Previous six weeks registered \$40,000, \$46,500, \$58,000, \$58,000, \$79,000 and \$80,000. This constitutes records both in length of engagement and grosses. However current bill with Benny Goodman, Frank Sinatra and *Star-Spangled Rhythm* is likely to leave this far behind, as opening week is expected to do a smash \$100,000. Opening day did \$15,000. Film will most likely stay 10 weeks, but Goodman is scheduled to bow out at the end of four and will be replaced by Johnny Long.

The Strand (2,758 seats; \$30,913 house average) with the first week of Jimmy Dorsey's band and *Yankee Doodle Dandy*, also did itself proud with the phenomenal \$70,000 collected its first week. This is tops for the house under its pit band policy. The bill says on, naturally.

The Music Hall (6,200 seats; \$84,000 house average) in the second session of

Randon Harvest and stagershow, with Shayne and Armstrong and Gautier's Bricklayers, took in a rousing \$120,000. Opening week pulled a terrific \$112,000.

Loew's State (3,327 seats; \$20,500 house average) with MacFarland Twins band, Jackie Miles and Mitzi Green and *My Sister Eileen*, worked up to a feverish \$40,000. Show which opened New Year's Eve has Romo Vincent, Ella Fitzgerald, and Frank Gaby, with film, *A Night to Remember*.

All houses opened earlier in the day, with prices upped beyond usual figures. Bad weather was no impediment. There were more people on Broadway than the street could comfortably hold, what with the usual holiday crowds, college kids vacationing, the heavy influx of servicemen and the localites on a day out.

Cold KO's Luncford At Met., Providence

PROVIDENCE. — Gas rationing, fuel conservation and dim-out not being bad enough, Old Man Winter had to slap theater men with the coldest week-end weather in years to start off the week before Christmas. Result was that Jimmy Luncford's band, always a good draw in Providence, got only \$4,500 in three days at the Met. Fay's hit about the same for the week.

Previous week, Fay's counted up about \$5,100 for the seven-day gross. Met's take, with Charlie Barnet's band headlining, hit a normal \$6,000 tally for the three-day week-end.

McIntyre Is Good But Davis Better

BALTIMORE. — Hippodrome Theater grossed a neat \$15,600 week ended December 24, with bill headlined by Hal McIntyre and orchestra, featuring Terry Allen and the Four Lytle Sisters, vocalists; Billy Reyes, comedian; Marion Hutton and the Four Modernaires.

Pic, *Seven Miles from Alcatraz*. Benny Davis and his *New Stars on Parade* revue and pic, *A Night to Remember*, drew a good \$18,000 week ended December 31.

Bowes 18G at Orph

LOS ANGELES. — Major Bowes *Eighth Anniversary Revue* rolled up a strong \$18,000 gross at the Orpheum and was held over for the second week. Film fare, *A Man's World* and *That Other Woman*, was changed to *Johnny Doughboy*. Spot seats 2,200. Top tab, 65 cents. Average, \$6,500. House goes back to name band policy following the amateurs' run.

Chi Sends Off 1942 in Top Brackets; "Morocco," Les Brown 65G, Howard 25G

CHICAGO. — The final week of 1942 broke the record of the year at the Chicago and gave the Oriental one of its best sessions in weeks. Other houses profited equally as well. On the South Side, the Regal Theater topped \$17,000, far above average, with Billie Holiday and Lionel Hampton's band week of December 25. The reason for all this is obvious; it is the best week in show business. The school holiday kept thousands of kids in the loop.

Chicago (4,000 seats; \$32,000 house average) bid goodbye to 1942 with its best gross since the Amos and Andy and

Hotel Limits Eve Fun— To Help War Workers

HARTFORD, Conn., Jan. 2. — Hotel Bond has announced, "We shall operate as usual on New Year's Eve, but our ballroom and other banquet halls will not be open as on former New Year's Eves. . . . Our bar will close at the usual hour. Defense and other workers will then be ready for war-time activities on New Year's Day. . . . For the boys overseas there are no holidays. . . . When victory is ours, when world-wide peace reigns, we will again assume the leadership in celebrations in our locality."

Philly Earle Big 33G; 13G for Fay's

PHILADELPHIA. — Christmas holiday week-end had downtown theaters hitting the jackpot, with boom biz making up for the weekday patronage hurt considerably by a three-day downpour. Opening of *Ice Follies of 1943* at the Arena Christmas night and final week of *Passion Play* at Town Hall provided little competition for the variety houses. There was enough business around for everybody. Earle Theater (seating capacity, 3,000; house average, \$18,000), for the week ended Thursday (31) and getting in the New Year's Eve business, hit a heavy \$33,000 with Tommy Tucker's band as the major draw. Hollywood's Stuart Erwin and Bill Collier added to the marquee. The Oxford Boys and Juvely's with Amy Arnell and Donald Brown, out of the band, rounded out the bill. *Whistling in Dixie*, on screen, helped some.

New bill opened Friday (1) brought in Ina Ray Hutton's band with Marion Hutton and Modernaires.

Fay's Theater (seating capacity, 2,200; house average, \$6,000), for the week ended Thursday (31) and also getting in all the Christmas and New Year's Eve gravy, hit a fancy \$13,000, with Andy Kirk's band heading the cast, which featured Stepin-Fetchit. Otto Eason and the Five Crackerjacks, with June Richmond, out of the band, rounded out the bill. *Sin Town* on the screen. New bill opened Friday (1), topped by Tiny Bradshaw's band and Lil Green, with *Army Surgeon* on screen.

Black-White Good

SPRINGFIELD, Mass. — *The Black and White Revue* on stage and *Honolulu Lu* on screen closed at the Court Square Theater Saturday (26). Audiences were very good, despite a cold wave and a scarlet fever epidemic which caused the theater to bar admissions to children under 16.

THE suit of St. Claire and Yvonne, dance team, against the Columbia Theater, Boston, for damages incurred when Yvonne broke her leg in the theater almost three years ago is up for settlement this month.

Magic

By BILL SACHS

JOSEPH MERCEDES and wife, Helene Stantone, formerly headlined for years in vaude with their popular musical mental turn, are on tour with a USO camp show unit. Mercedes, who is executive director of the Wisconsin Tourist Bureau, is also contacting civic organizations along the route to exploit the recreational assets of Wisconsin. Their present tour will cover more than 8,000 miles and terminate April 1. Mr. and Mrs. Mercedes also played army camps in the first World War. . . . L. O. GUNN, West Coast magish, postals that he recently flew into New York from New Mexico to join a USO unit playing camps. He caught Dell O'Dell's turn at the Park Central, New York, last week and says she's turning in a bang-up job. . . . PLATO AND JEWELL, after winding up in theaters in the Pacific Northwest for Bert Levey, opened December 29 at the Ranch Club, Seattle, for two weeks. . . . DON AND THELMA GREENWOOD put in the holidays at Brownie's Marble Bar, Rochester, N. Y. . . . FRANK KINNEY headlines with his magic at Verne's night club, Detroit. . . . AL SHARPE, now in the Salt Lake City area for the Paul Savoy office, is slated to be called up this week for his army physical. . . . JENE NORDEN is current for the steady parade of magic turns at Steve Brodie's Cafe, Philadelphia. . . . CHARLEY RUBENS has laid aside his magic for the duration to work for Uncle Sam in the identification bureau in Washington. He also puts on an occasional show at near-by army camps. Rubens studied fingerprint work at one time. . . . JOHN PARRISH is the magician with Zasu Pitts' stage production *Her First Murder*. . . . MAL LIPPINCOTT is working the under-canvas nitery at Tullahoma, Tenn. . . . GEORGE D. KITZINGER, Atlanta trixster, put in three weeks as Santa Claus in Holsum's Cafeteria in the Georgia capital. He managed to ring in an occasional trick while working the tables there and succeeded in breaking one of the newspapers there with a good human-interest yarn and photo. . . . MARQUIS postals that he and members of his troupe are in Hot Springs taking the baths.

COLLINS PENTZ, who operates the Eagle Magic Store, Minneapolis, states that George C. A. Newmann, the veteran mentalist, was wrong when he stated in last issue that Minneapolis is without a magic store due to Art Browne's having closed out his magic stock. "We are still in business and very active," says Pentz. . . . JAY PALMER, who for the last several years has concentrated on his Magic Tea Kettle from which he poured an endless number of mixed drinks and schooners of beer, is now doing a kiddie show with the same kettle, serving from it ice cream sodas and sundaes of any flavor, together with gallons of root beer. He's current this week at the Capitol, Lynn, Mass. . . . R. N. MENGE, who spent the last several winters in Hot Springs, has settled there for the duration to concentrate on his magic mail-order business. He says Marquis's performance at the Paramount Theater there December 28 was well received. . . . LOS ANGELES Society of Magicians, at its final meeting of 1942 held recently, unanimously re-elected the following officers for the ensuing year: A. E. Diederich, president; Charles Neleh, vice-president; Dave E. Swift, secretary; Jack Wilson, Gene Owen and Frank Fewins, directors. On the same evening the first meeting of the Los Angeles Chapter of the Magicals was held, and a magic program was presented by N. A. Taylor, Dolores Chaves, Tommy Woo, Gene Owen, Judy and Carole Gray, Frank Fewins and H. Dangremond. . . . W. BECKMAN, Montreal magician, after a week at the Lion D'Or, a French cabaret in the East End of Montreal, is in the middle of a two-weeker at the Versailles Club in the same city, set by Roy Cooper, of the Paramount office, Montreal. . . . PROF. PINXY, after a week of shows for the Shriners in Minneapolis, opened Christmas Day at the Beacon Theater, Winnipeg, for a week's stand. . . . KEYSTONE RING NO. 20, International Brotherhood of Magicians, Harrisburg, Pa., recently elected the following officers: L. A. Waterman, president; C. L. Rohrer, vice-president; S. W. Walkey, treasurer; Charles J. Jones, secretary, and Eddie Clever, sergeant-at-arms. Installation will be held in February.

Calloway Surprise Hit of Det. Season

DETROIT. — Cab Calloway and band, booked into the Paradise Theater (2,000 seats; house average \$11,000) proved the surprise hit of the season, according to Manager Ben Cohen, grossing a new house record of \$18,000. Previous record was \$17,000, set earlier in the season by Count Basie.

Pats Waller, who was in the week ahead of Calloway, proved a disappointment, dropping clear below house average to \$10,000, lowest figure reported yet this year.

Ella Fitzgerald grossed a comfortable \$11,000 last week, while the same figure is being hit by a unique two-band combination—Louis Jordan and Eddie Durham, with the latter's all-girl orchestra the first ever to play this house.

Zero weather, snow, sleet and pre-Christmas slump combined to keep the last two figures below usual anticipation.

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DAYTON, OHIO

Girl Names Best For Det. Club; Raye, Corio Tops

DETROIT, Jan. 2.—Two all-time records have been set at the Bowery in recent weeks by feminine stars, according to Manager Frank Barbaro. All records for the spot for one week were broken by Martha Raye, who packed in 18,000, following with 16,000 on her second week. She eclipses the previous record held by Tony Martin.

Ann Corio proved to be the first name in seven years of this spot to hold over for four straight weeks, running excellent figures of 12,000 on her first two weeks, for a total of 45,000 admissions on the four weeks.

Runners-up were Beatrice Kay and John Boles, who drew 12,000 apiece, followed closely by the Three Stooges' 11,500.

Business was consistently good all fall, but slumped badly the last three weeks. Average has been 20 per cent better than a year ago on both attendance and total business done, Barbaro said. Freer spending by Detroiters with money, mostly working-class people, is the major factor, with the Bowery's former transient trade practically at an end due to gas rations.

For three weeks, however, trade dropped down, largely because of a combination of gasoline rationing (the Bowery is six miles out in the suburbs) and pre-Christmas slump that was anticipated. Typically, Al Bernie drew in only 5,000, which is dismally below average. The Radio Rogues, in the previous week, drew only 6,000. These figures prove all the more startling coming right after Ann Corio's big grosses.

Other bookings of recent weeks included Paddy Cliff and Yvette, who drew 10,000 each; Ella Fitzgerald with the Four Keys, and Arthur Tracy, who shared 9,500 weeks; Georgie Price, with 8,500, and the combination of Miss America with the Radio Aces, which drew 8,000.

Casanova Closed 5 Days by Liquor Bd. For Using Stripper

DETROIT, Jan. 2.—First suspension of a major club license here in nearly a year—since the Bowery was closed for 15 days last January—by the Michigan Liquor Control Commission came as a minor break to employees of the Club Casanova, which was closed for five days Christmas Week. Charges were that the spot had used a strip that had gone beyond accepted limits.

Spot was normally expected to lose Christmas Eve as a revenue-producing night, and Christmas itself is always problematical as a money-maker for night clubs here, with a few closing down entirely. Forced to close by LCC ukase, employees of the Casanova rejoiced in the unexpected chance to get their Christmas shopping done.

Barnet, Negro Bill Novelty for Detroit

DETROIT, Jan. 2.—Detroit will have a novelty January 15 when Charlie Barnet opens at the Paradise Theater here for a week. This will be the first white orchestra to appear with an all-colored show here.

The Paradise, opened a year ago, has played all-colored shows and draws most of its trade from colored patronage—but at prices equivalent to those of the biggest first-run theaters here.

Experiment is considered a potentially successful one, according to Ben Cohen, owner of the Paradise, because Barnet's music appeals largely to this racial group. Idea is being watched closely by other operators here because of increasing percentage of local colored population.

Kenosha Club Opens

KENOSHA, Wis., Jan. 2.—The Hotel Dayton Town Casino theater-bar and cocktail lounge has been opened here, using nightly entertainment. Added for the formal opening were the Three Bits of Rhythm.

The Dayton is operated by the Bolton Hotel System, with W. H. Shire as resident manager.

Performers Help Pickin'

ORLANDO, Fla., Jan. 2.—There's a profitable sideline awaiting performers in this area. This region, suffering an acute shortage of hired help, will pay anybody the regulation price of 8 cents a crate to pick oranges.

Members of a USO tabloid unit, consisting of Lucille and Eddie Roberts, Dick Lane, Cathy Miller and Penny Beaumont, took advantage of that offer last week but for patriotic reasons rather than the munificent pay, which they turned over to a local charity.

Chicago Niteries In Many Floorshow Changes After Eve

CHICAGO, Jan. 2. — Most spots here have waited until after the holiday trade before changing shows, since business during the holiday season is big anyway and new faces will be needed when they will do most good in stimulating trade. Both the Chez Paree and Palmer House change bills Thursday (7), bringing in Joe E. Lewis and Hildegard, respectively. On Friday (8), the Blackstone gets Morton Downey back, and Eleanor French reopens at the Drake. On January 11 the 606 Club will have one of its infrequent show changes, while the Blackhawk starts anew January 27 with Gracie Barrie and her husband's (Dick Stabile) band, plus two acts.

Because of favorable business conditions many spots have for the first time in years collected cover charges New Year's Eve. The Rumboogie Cafe, Harlem spot, had a \$4.40 tariff; Flamingo Hotel, \$1.10; Famous Door, \$3; Flamingo Club, \$2.50; L and L Cafe, \$2.50; Liberty Inn, \$1; Playhouse, \$1; 606 Club, \$2, and So Ho Club, \$1.

Most of these spots encourage small spenders during the year, and the cover was set up to make sure every seat-holder paid his way "right" during the busiest night of the year.

Rey Romps Thru Des Moines

DES MOINES, Ia., Jan. 2.—If the Alvin Rey one-nighters at the Tromar Ballroom here Thursday (17) is a judge of the effect of gasoline rationing, business will be okay with name bands.

Playing on an off-night, Thursday, the band played before more than 1,800 customers, who paid \$1 plus taxes each for a better than \$1,800 gross.

NEW YORK, Jan. 2.—Call of the armed services has stirred up the Alvin Rey ork again. Tenor sax Buddy Dean has answered Eddie Peabody's invite from Great Lakes Naval Station, so Johnny Pops goes into that spot. Meanwhile, Nick Clazza, former Teddy Powell hot tenor, replaces Ronnie Perry, who leaves for Coast Guard station at Curtis Bay, Md., where five ex-Rey men are already sojourning. Lefty Johnson is new at trombone, and Ralph Harden comes over from Jan Savitt's crew to fill Frank Ryerson's trumpet seat. Buddy Cole, Rey's star 88-er, got his "physical" Christmas Day on the Coast.

Berrys in Hollywood, Fla.

HOLLYWOOD, Fla., Jan. 2.—Due to uncertainties of travel and to the fact that five of his performers have gone to the army, three into defense plants and two to the WAVES, Harry Berry has stored his *Sunkist Vanities* equipment in Boston, and with his wife and two sons is spending the winter here.

Mitchell Takes Congo

DETROIT, Jan. 2.—Club Congo, local leading black-and-tan, has been taken over by Theodore Mitchell as manager following the recent death of the owner, Ben F. (Slim) Jones. Mitchell is a nephew of the late owner.

The Louisiana Changes

LOS ANGELES, Jan. 2.—Chuck Evans and Louis Travis are now operating the Louisiana in Wilshire Center here. Opened some months ago on the site of the Wilshire Bowl by G. Braccini, spot is featuring Les Hite and his orchestra, Al Gayle and his cocktail combination and floorshows.

Servicemen Pack 3-a-Night Burly Shows in San Diego

SAN DIEGO, Calif., Jan. 2.—Burlesque is going strong here at the Hollywood, where the *Hollywood Revue* with its vaude acts, line girls and bumps and grinds goes on three times nightly except Saturday and Sunday, when five shows are given before a 90 per cent servicemen's audience filling the 2,600 seats. Bob Johnson, manager, charges 80 cents for the first seven rows downstairs and 50 cents for general admission. Show, with Frances Johnson directing the dancing, runs 90 minutes.

Show has for its theme that of a couple seeking entertainment and having to choose either musical comedy, drama, burlesque or opera. Taking burlesque, show gets under way with Bill Miller good as straight, assisted by Charlotte Henry. Dancing is handled well by the Baker Twins, rhythm tapping. Marjorie Weston, a looker, also a swell tapper, with a background of four statuesque showgirls.

Joe Bennett, comic, does some clever material with Miller assisting. Gus Lynn, unsupported ladder and foot juggling, went well. Another good comedy spot is that of Claude Mathis, who, with Miller and two of the girls, put on a sketch based on automobile rationing.

The show, now in fast tempo, presents Bickford and Crandall in a good dance. Charlie Emmett, a personable chap, drew show-stopping applause for his warbling of *The Three Musketeers* and an armed service medley. Encored with *Ol' Man River*. Knows his audience. Hughes Quartet, two gals and two boys, wallop pop tunes in their fresh and youthful manner. Selections included *Cecilia* and *Elmer's Tune*, with Betty Hughes, a Shirley Tempo type, taking a solo and also doing crackerjack terping. Quartet

used unusual harmonizing on *Shoe Shine Boy*. Wound up with *It's All Over Now*, turning on all the hillbilly tricks they know for laughs.

Stripping is a feature of the show. Leading off is Betty Lee, blond looker, with her bumps and grinds hitting home, and Jane Gregg, a sexy lass with an ultra-modern hair-do who made the boys fight for the 80-cent seats. Juanita Cafaro does a meditation strip that features lazy bumps. Know their show business.

All on for the finish.

Show is well balanced and Johnson gives his customers plenty for their money. Comedy material is good, with Mathis ad libbing exceptionally well. No pix; it's a grind show. Eight-girl line works well and the four-piece musical combo does a good accompaniment job. Showgirls are an eyeful.

Fred Hanson books. Sam Abbott.

Minneapolis Burly Grosses in Nosedive

MINNEAPOLIS, Jan. 2.—It's been a bleak Christmas season for the Harry Hirsch-Harry Katz Alvin Theater, burly house here, with grosses slipping way down to lowest figures of the year for the three-week period of December 11 thru December 30.

Carroll Lord, headline stripper week of December 11, attracted but \$3,200.

Mac Brown, for week of December 16, did a gross of \$2,500, lowest of the season.

Evelyn Taylor, playing the short week beginning December 25, drew \$3,200.

Hirsch, however, looks for the New Year's Eve show to pull the current week, headlined by Crystal Ames Thaw, peeler, up back to the \$4,000-up figure. Booked in week starting January 8 is Lucille Rand.

Burlesque Notes

NEW YORK:

MARGIE HART is laid up with a broken ankle at her home in Kansas City, Mo., where she spent the holidays after a fall down the steps of her mother's home Christmas night. Left leg to be in a cast four weeks. . . .

STANLEY SIMMONS, former singer, now a private with anti-tank Company, 407th Infantry, A.P.O. 102, Camp Maxey, Texas. . . .

MARION WAKEFIELD, long a burly ace, is now with Jay C. Flippen's vaude act. . . .

BERT CARR, comic, now a patient and will be according to the doctor, for a while, at Montefiore Hospital, Pittsburgh. . . .

PANNETTE PIPER'S Christmas card is a calendar, with herself pictured in a dancing pose above. . . .

JACK LITTLE, new comic teammate of Fred Binder, became a second-time daddy. It's a boy, Roland, born in St. Louis recently. . . .

BEVERLY LANE, featured on the Hirst wheel, doubles as the Girl in the Moon and in a strip-tease specialty. . . .

CHARLIE GOLDIE, ex-burly comic, now a foreman in a Philadelphia defense plant. . . .

ALFREEDA WALKER, number producer, has moved from Jacques, Waterbury, Conn., to the Embassy, Rochester, N. Y. . . .

HERBERT BARRIS, comic, sends word that Bee Beverly, Hirst wheel feature, entered Sacred Heart Hospital, Allentown, Pa., Christmas Day for appendix treatment. . . .

CHARLES W. LEVINE has been doubling as comic and show manager in the Bob Carney-Hirst unit ever since Canton (O.) week when Russell Trent suddenly exited. . . .

ANITA STEVENS, of the team of Cosmo and Anita, with a Hirst unit, is a sister of Charlotte Vogue. . . .

TYLER AND RENARD, with the same unit and doing a comedy pantomime dance, are other new-to-burly talent this season. UNO.

Girl in Moon Clicks

BALTIMORE, Jan. 2.—Gayety, burly house, successfully presented a novelty strip act, the "Girl in the Moon," with Beverly Lane. The moon was an electrically contrived device which had the girl floating out over the audience. First time a novelty of this character was ever seen at local burly house.

Waterbury Drops Out

WATERBURY, Conn., Jan. 2.—Jacques Theater has dropped out of the Izzy Hirst burly wheel, shuttering Saturday (19). While business is generally good for the entire wheel this season, there was little activity here. Jack Beck, who managed the house, returned to Philadelphia this week.

Bill Robinson Collapses

CINCINNATI, Jan. 2.—Bill (Bojangles) Robinson was removed to Jewish Hospital here after collapsing from pain in his dressing room at Glenn Rendezvous, Newport, Ky., New Year's Eve. Robinson twisted a ligament in his back while bowling Monday night (28), and his condition was made worse by an aggravated sciatic nerve. Robinson insisted upon finishing his New Year's Eve performances. Joe Frisco flew in from New York to take Robinson's place tonight.

Fancy Present: Gas

MINNEAPOLIS, Jan. 2.—Glyde Snyder, head of Snyder Productions, was tendered a birthday party the other night. Among his gifts was a quart bottle, beautifully wrapped and appropriately labeled, containing—gasoline.

SEASON'S GREETINGS

PHIL ROSENBERG

1619 Broadway New York City

Vaudeville Reviews

Paramount, New York

(Reviewed Wednesday Evening, Dec. 30)

Benny Goodman will be here for four weeks, only part of the run skedded for Para's super-doooper flicker, *Star-Spangled Rhythm*, and he'll be missed when he checks out with his entourage, which includes the beautiful Peggy Lee. Outside acts, Frank Sinatra and Radio Rogues (Moke and Poke, colored hoofers, were cut from last show because it ran late), are socko on their own.

Goodman's ork is still all Goodman but show caught he was the good old Benny who sent the entire country on a swing kick. The black-stick artist fairly radiated. Not only did he blow superb clarinet, he bounced and weaved and kicked in slow, jazz-drenched movements delightfully his own.

Band he's been building up in the last couple of weeks is too newly put together to show more than its potential strength, and for all the Stacys, Castles, Lawsons, Moles and D'Amicos he collected, the most potent solo of the show, aside from Goodman's own, came from tenor-sax man John Walton. All of which may be of interest to music fans but didn't bother the palm-pounders in the house one bit. The BG who once had the morning-show kids dancing in the aisles had the night-show grown-ups yelling loud in approval.

Peggy Lee, Goodman's canary, is building a strong rep of her own with her combination of quaint, old-fashioned style of looks and her hip-to-the-minute style of singing. Started nicely with *Don't Get Around Much Anymore* and really whipped it with *Why Don't You Do Right*. Gal sounded even better than she does on the best-selling recording, which is doing all right in any man's theater. Encored with a chorus of the slow blues *Lost My Sugar in Salt Lake City*.

Frank Sinatra is in for the full 10-week run of the film, and from his showing opening night, he's ready for that Lucky Strike commercial he takes over shortly. Sinatra shows how he's profited from his experiences as a band vocalist and a singing single; meaning he's got the rhythm that comes from swinging out with a top ork and the flexibility that comes from soloing.

Retaining the singing habit from his band days, he gets at the customers directly by socking right into the choruses of all tunes. Did one of *Where or When*, another of *There Are Such Things*, and a medley of three more, *Craziest Dream*, *She's Funny That Way* and *For Me and My Gal*. Slight throat huskiness didn't

prevent him for whamming every one over. Encored with Kern's *I Hear Music*. Boyish appearance and mannerisms all catnip for the ladies.

Radio Rogues did their rapid-fire take-offs on everyone they could get at, and all to great response. Kate Smith song satire and straight Paul Muni toppers. Encored with a kidding Carmen Lombardo turn with the vibrato so broad it got the trio jiggling until applause brought it to a halt.

House virtually full for last p.m. show.
Elliott Grennard.

State, New York

(Reviewed Thursday Afternoon, Dec. 31)

State's holiday bill is full of punch, with each act doing sock routines and pulling the maximum in applause and laughs. Picture is *A Night To Remember*, and house is pulling its fair share of the abnormally good business the holiday week brought to the street.

Curtain raiser is Adriana and Charly, ace trampoline act, winning the audience immediately with springy comedy acrobatics and well-timed falls and recovery. Terrific hand-to-hand precision work and double jackknife finish. Applause strong.

Cabot and Dresden, young dance team doing a repeat date, are a click, with sensational elevator spins and difficult holds and leaps done in almost effortless technique. Team did three numbers with marvelous speed and flash. Scored a deserved show-stopper.

Ella Fitzgerald and the Four Keys, colored harmony combo (the brothers Furness, Arthur, William and Jim, on bass, piano and electric guitar respectively and Ernest Hatfield on electric guitar) polish off *Kalamazoo*, *White Christmas*, *Flyin' Home* and *This Is the Army*, Mr. Jones. Ella and the boys give top-flight harmony, with the septa maiden adding the necessary touches of showmanship, resulting in deafening applause.

Frank Gaby and an assortment of stooges, zoot suits and ventriloquial tricks pulled another show-stop. Gaby opens with some gags, with a stooge in a box pulling his punch lines, aided and abetted by a pretty gal walk-on. Switches over to his dummy, to rate top applause. Finish is the stooge coming to the stage in an exaggerated suit and hat, to do a song, which Gaby is left doing as the stooge leaves. Top delivery and first-rate performing.

Romo Vincent, who emceeds thruout, does his own bit, starting with *Mr. Five by Five*, which gets added laughs because Vincent looks the part and illustrates the lyrics. Song extolling the defense worker is typical of the lack of thinking that special material writers put into timely lyrics, altho it does manage to rhyme. Idea is a good one, but the description of the war workers' woes isn't convincing. Closer is a Lone Ranger bit, a combination of jive and sagebrush that's a lulu for laughs and applause.

Ruby Zwerling's pensioners backing from the stage this week.
House good. Sol Zatt.

Penn, Wilkes-Barre, Pa.

(Reviewed Thursday Afternoon, Dec. 31)

With Vic Hyde heading the holiday program, comedy and music reign supreme. The personable Hyde is listed as a one-man band, but that's an understatement. He's a one-man show, but his activities don't detract from the other performers on the bill.

Pape and Conchita opened with a well-received high-balancing act. Attractive Mildred Joseclyn, sporting a fine soprano voice, did justice to *Chidibidibid*, *This Is Worth Fighting For* and *I'll Love You Always*.

Sawyer and Conrad, two fun-loving

girls, clicked with satire and song, including their special arrangement of a comedy skit, *It's All Up Here*, and a few imitations which kept patrons rollicking in their seats. Topper was their satire on the WAACS which was loaded with laughs. While their comical bull-fighting dance number is acceptable, their forte is satire, with which they clicked tremendously.

Hyde, who also emceed the bill, played four instruments at once while doing the theme songs of Busse, Lyman, T. Dorsey, James, Waller and Armstrong. He also comes thru with some neat gags during his routine of playing two trumpets simultaneously in two-part harmony. He does a tap while playing two trumpets and then plays three trumpets while doing Fred Waring's theme song and Clyde McCoy's *Sugar Blues*. He closes playing four bugles and twirling a baton at the same time.

Professor Mandel and Maurice brought many laughs with their comedy acrobatics following the Professor's entrance and speech in comical professor's garb. Their novel trampoline also added to the fun.

Pic was *Meet the Stewarts*.
Milton Miller.

Olympia, Miami

(Reviewed Wednesday Afternoon, Dec. 30)

This holiday bill, packed full of laughs, with an all-star cast, drew a capacity matinee. Show is a well-balanced affair and was well received.

Joe Rio, who closed a 16-week engagement at Kitty Davis Airliner in Miami Beach, emceed and proved himself a master as well as a hit in the three-spot with his well-known comedy turn. His stuff clicked thruout.

The Ashburns proved a swell dancing duo and did an artistic and suave job. Walter Nilsson presented a comedy unicycle turn that brought down the house.

Star billing went to Helen Kane, the original "Boop-boop-a-doop" gal, who clicked with three songs and obliged with several encores. She closed with a medley of the late George M. Cohan's well-known numbers. Joe Rio aided her nicely and she proved a smash hit. She was forced to beg off.

The Four Whitson Brothers wound up the show with a fast Risley act, doing some novel and unusual stunts which wowed the customers. Harry Reser's orchestra opened the show playing *Mr. Five by Five* for the overture. Picture was *Seven Days' Leave*. Biz was big here.
L. T. Berliner.

Reviews of Units

Harry Howard's "Bombshells of 1943"

(Reviewed at the Oriental, Chicago, December 31)

Howard has a very playable unit, with flashy, timely production numbers, each topped by a good act. Revue was short two acts when caught, late trains from the East having delayed the arrivals of Hal Sherman, eccentric dancer, and Virginia Austin, puppet act. They were scheduled to be in place before the New Year's Eve show.

The producer has a gift of making a lot with comparatively little. He knows how to dress up a number, keep it moving and, above all, make it entertaining.

Four production scenes are presented, using 20 girls in all, most of them dancers. While little dancing is required of them, they do well what bits are assigned to them. Wear scanty but colorful costumes thruout.

Show opens with a swing wedding, featuring Harry Kling and Arlina as the modern bride and groom (he appearing without dress pants, she without the customary gown). Both follow with their standard hard tap specialty, making a fast costume change on the stage. Their work is difficult and up-to-date and sell like a couple of enthusiastic jitterbugs.

Val Setz was next with his routine of comedy ball and club juggling, accompanied with a line of patter. Both the tricks and talk are quite familiar, but he has a way of making the customers like it.

The Spanish scene, next, features a kaleidoscope of Latin dances by the girls. Martin and Allen follow with their standard hand-balancing novelty. Clean and precise work.

In the Grecian number, in which the gals are clad in shining armor costumes, the staging and lighting are unusually impressive. Martin and Allen top it with their hand-on-head stand feat.

Lowe, Hite and Stanley, next-to-closing, went big, as usual. Dressed as sailors, they add a note of timeliness, altho their military number in which they work with guns does not exactly fit gob finery. Their comedy is still clean and funny.

The finale, a brief and well-staged victory number, brings back the girls and the acts, all in patriotic costumes. The girls' headdresses of tanks, guns and planes are the most novel decorations in the show. Curley Van, baritone, does a good job on production tunes.
Sam Hontberg.

Sid Grauman's "Highlights of 1943"

(Reviewed at Alcazar Theater, San Francisco, Sunday Night, December 27)

Show is a slapdash collection of rather superior vaudeville acts, circus performers, blues singers, ping-pong champions or what have you. It's good, but suffers from being too long.

There are some acts which should make anyone sit up and take notice.

For instance, a quintet of feminine trapeze artists (the Herzog Girls), one of them out of the audience for a surprise, whose soaring exploits pleased. And when you throw in Gertrude Niesen, the sophisticated songster of the throaty voice; Red Donohue and his trained mule, and Borrah Minevitch's Harmonica Rascals (sans Minevitch) you have something.

Johnny (Coats) Johnston opens doing a smooth chore as emcee, bringing his guitar and songs from his movies, and sponsoring the beautiful new songbird, Gayle Roberts, in her stage debut. Red Donohue and his trained mule, Uno, got laughs a plenty. Coleman Clark, national table tennis champ, and partner, Bill Price, give table tennis a professional importance.

Mario and Floria work rapidly and smoothly as a ballroom dance team. Applause was heavy for Paul Regan, a sensational young impersonator who happens to be funny. Lyda Sue turns dancing into a dexterous exercise in athletics. Also on the dancing side are the cute Rossi Sisters, acrobatic dancers, and the Blanchards, ballroom dance comedy team of the Hartman type.

Bill Hughes turns in some novelty ventriloquial work with a stuffed crow. The Diamond Brothers, noisy, dirty and not too funny, wind up the show, which all adds up to big-time vaudeville.
Edward Murphy.

"Best Foot Forward"

(Reviewed at Metropolitan Theater, Providence, Saturday Evening, December 26)

They're calling this a condensed version of George Abbott's musical hit, "direct from one year on Broadway," but condensed is hardly the word. You might say atomized, for it's as tho the show had been subjected to an atom-smashing machine, broken down until only the slightest trace of the original subject is left.

Reportedly headed Chicago-ward, the unit couldn't possibly hope to pass itself off as the Abbott hit. Not that it isn't good entertainment. It's got all the youth and pep of the original, some of the same stars, the New York wardrobe, a lot of the original music—and there the resemblance ends. One set, no attempt at plot. So why call it *Best Foot Forward*?

Caught at a midnight defense workers' performance, one of the 30-odd persons in the cast worked so hard one might have thought it the first performance of the day instead of the fourth. Audience was generous with applause and demands for encores.

Marty May starts things off, in one, telling how the show ran in New York for a year and is now being made in technicolor by MGM, and recites a little of the plot about the movie star visiting Woonsocki school to be prom queen as a publicity stunt. He then tells a gag or two, then back to explain how one of the hits of the show was the *Travel* number, written before the days of gas rationing. He starts the song off, with Betty Ann Nyman joining him, the cur-

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ins parting to let Betty go into a mat dance which brings on the ensemble of 20 young gals and eight boys. This juvenile troupe has looks, speed and pep, and their routines get plenty applause.

May is back in one to pick up the thread of the story, mixed up with more gags. May's storytelling ability is tops, and smoothness and personality scoring every minute. Maureen Cannon comes in to chatter with him about not letting her boy friend take the movie star's prom, which leads her into singing "I'm Goin' To Be a Shady Lady," lined by the chorus for another routine. Our Franks on next with their standard vaudeville act.

May returns with another bit about the play, bringing on Joy Hodges, who sings "Hip, Hip, Hooray and That's How I Love the Blues," which she explains was her hit song in the show. A bit of play at the mike between Hodges and May puts Miss Hodges into singing of "What Do You Think I Am?" Bud Hooper and Miss Nyman follow with a dance to his air.

May back to do act used by him on his last vaude appearance here, including song style impressions and some amusing fiddling. He then mentions the three Bee's—Burrelhouse, Boogie Woogie and Blues song from the show and brings in Miss Cannon, Miss Nyman and Olive ranks to sing it, with the chorus on; the finish for another dance.

The Lynn Brothers next for tapping—excellent—encoring with another routine "Idaho." May announced the boys are slated to enter the air corps in February. May explains the famous "strip" scene from the show is out at the Met's prices, going on to tell how Miss Hodges finally wins the students' favor and is named prom queen and leads the school in singing its alma mater—"Buckle Down, Buckaroo"—whereupon Miss Hodges sings it, backed by the chorus in their own outfits for a finish.

If this be Best Foot Forward, then make the most of it.

Chas. A. Ross-Kam,

Manhattan Merry-Go-Round?

Reviewed at the National Theater, Richmond, Va., December 18)

This is a show with two good comedy acts supporting an entire cast wonderfully.

The favorite with the audience was Bernard and Jensen, who give their impersonations of Hollywood stars. Both are really clever, but the man tops the routine with his Groucho Marx and Charlie Chaplin bits.

The other chap is Dave Karr, who also dances. He is a good violinist, but his comedy pantomime to phonograph records can't be beat. The Victory Girls are eight rather nice-looking cuties who did a lot of parading and very little dancing. Their best was a conga.

Stella Paula is a nice-looking little runette who will probably turn into a well singer with more training.

Guido and Dreme, a pair of adagio dancers, present a fast act, with Guido tossing Miss Dreme into some hair-raising spins. However, it's a standard type of act and the folks forget to applaud as much as they should.

Betty MacDonald, the former "Lady Godiva" of the World's Fair, does an Indian number in a feathered headdress. The dance isn't much, but the headdress is fascinating.

It's a show well worth the admission price. Swell family entertainment. On the screen, Youth on Parade.

Ban Eddington.

Victory Follies

(Reviewed at the National Theater, Richmond, Va., December 25)

Outstanding act here is John Laddie and Company, an expert juggler, his as-

sistant and his dog. Laddie is a showman who has worked out an amazing balancing act. His dog is something of an actor himself, but he doesn't steal the show. Laddie begins by a little cutting up in the audience, but upon reaching the stage he brings out a 12-foot ladder and mounts it in a most alarming manner. After tricks and a little juggling, he calls his little dog, which comes up and stands on its master's head. It's a swell routine.

There isn't much more to Victory Follies. Jack Goldie takes care of the comedy nicely. He sings, whistles and uses new and some very old jokes, ending with a patriotic parody on Gunga Din.

The chorus of eight is nothing outstanding except perhaps in one number, with tuned bells tied to ankles and wrists. Pretty nifty. Goldie sings the lyrics.

The only other act is Hoffman and Kaye, slapstick comedy. They really slap each other around and take a lot of punishment for such a small crumb of applause from the audience.

Several acts are reported as joining the show later in the week to round out the cast and give Goldie a rest. He'll need it.

Movie, Street of Chance.
Ban Eddington.

Rationing Affects Birthday Balls

DETROIT, Jan. 2.—Plans of the Detroit and Michigan committee handling the President's Birthday Celebration are being developed around the hard facts of gas rationing, it was learned this week. Chief turnabout in the planning is the use of probably a dozen locations in neighborhoods instead of one all-out ball held for the past nine years downtown at the Book-Cadillac Hotel. Angle is that customers will not be as ready to use their gas for any form of entertainment by January 29.

Experience of a Navy Band broadcast, with some 500 people turning up in a 5,000-seat auditorium, had a lot to do with the decision. The latter fact, rather hush-hushed here, was attributed directly to gas rationing, and similar experiences are being reported on a smaller scale from all types of amusements depending on a city-wide attendance.

Show business committee is headed up by David M. Idzal, managing director of the Fox Theater, together with Earl J. Hudson, president of United Detroit Theaters, and Joseph La Rose, manager of the Eastown Theater.

Plans for the neighborhood celebrations include a variety never possible before, with both theater and ballroom shows. Locations tentatively set are the Fox Theater, Olympia, Masonic Temple and Hollywood, Eastown and Great Lakes theaters, with others to be added.

Concert Light in Miami; Clubs Busy

MIAMI, Jan. 2.—Grand opera came to Miami with the concert by Giovanni Martinelli, Met tenor, at the All-American Metropolitan December 27. Dave Lester, with an augmented orchestra of 30 pieces, conducted in an efficient manner. Attendance was light.

Mother Kelly has held Gus Van over. Rajah Rabold, mystic, is remaining on at the 5 o'clock, where he had been booked for one week. . . . Indications are Latin Quarter will score a record attendance, as the place has been packed since the opening. . . . Kitty Davis has set her next bond dinner for January 25, and hopes the Airliner will break records that day.

Jai Leta, last seen here at the Beach Club, opens at the Drum January 14. . . . Zissen's Bowery cast and some other performers went down to Key West December 27 to entertain the navy boys. . . . Jack Marshall came back to Kitty Davis's Airliner New Year's Eve as emcee and comic. New show includes Stephanie Dale, Eva Barcinska, Evelyn Lee and Six Starlets in their first time in Florida, doing 14 changes.

Norfolk House Burns

NORFOLK, Va., Jan. 2.—The Byrd, oldest local playhouse, was damaged to the extent of several thousand dollars by a fire December 6.

Jeff Hofheimer, general manager of the operating company, says theater will be ready for reopening January 1.

Free Ad

NEW YORK, Jan. 2.—In the Inquiring Photographer stint of Jimmy Jemal in *The Daily News*, the following selections of the greatest present-day dance pair were made: Bily Rose, of the Diamond Horseshoe, chose Fred Astaire and Rita Hayworth; Al Rosen, manager of Loew's State, picked the De Marcos (Renee and Tony); Irene Castle selected Georges and Jalna by "a slight margin" over the De Marcos, the Barrys and Velez and Yolanda; Russell Markert, Music Hall producer, took Fred Astaire and Ginger Rogers; Arthur Murray, who teaches dancing in a hurry, said Astaire and Hayworth were tops, with the reservation that the original De Marco team were best in their day, and Fred Le Quorne, dance instructor, picked Astaire and Rogers.

Minne. AGVA and Musikers Square Off in Dispute

MINNEAPOLIS, Jan. 2.—A smoldering dispute between Ted Brown Aich, of Twin City AGVA local, and Minneapolis musicians' union local may break out into quite a major eruption over the latest episode separating these two AFL unions.

Aich received a letter recently from one of his new members asking for a \$14 refund and claiming he didn't need an AGVA card to work as an entertainer as long as he had a musician's card.

Aich wrote to the national AGVA counsel for advice and was told that the musician-entertainer, as long as he appeared on the floor in place of a regular act, should rightfully belong to AGVA, even though he may be a member of AFM. As an entertainer, said AGVA counsel, the musician is taking the place of an act which would have to belong to AGVA—so why not the musician, too?

Aich claims he has been able to get every co-operation necessary from the St. Paul musicians' union, headed by Ed Ringus, but that the Minneapolis local has balked him at every turn.

Pledge Meeting for New York AGVA-ites

NEW YORK, Jan. 2.—Dave Fox, who succeeded Ross Pepe this week as national representative in charge of the New York local of American Guild of Variety Artists, promised he would seek membership participation in the running of the local.

He said he intends to call a general membership meeting some time this month. If so, it will be the first meeting of the New York local membership in more than two years.

Local has been cited by the national AGVA as the worst local in the country from a standpoint of membership interest and accomplishment.

Suburban Clubs Hit By Gas Rationing; Downtown Spots OK

MINNEAPOLIS, Jan. 2.—With gasoline rationing gradually having its full effect on the public, night clubs in the outskirts of the Twin Cities are finding business going from bad to worse.

Norm Garvey, owner of the Turf Club, just outside Minneapolis, has already inaugurated a new policy—Saturday and Sunday shows, with the club dark the rest of the week. And if after a month's experiment this doesn't work, he may give up for the duration.

Other nighties in this territory affected by gasoline rationing plan to do likewise if trade doesn't pick up.

Meanwhile, night clubs and hotel rooms in downtown areas are enjoying their best season in several years. People have plenty of money to spend. Nabe clubs, however, have felt a marked drop-off in trade.

Doubles Between 2 Clubs Of Same Name in Detroit

DETROIT, Jan. 2.—Skeeter Palmer is opening in two different spots of the same name and doubles between them.

The town has two Brass Rails, half a mile apart and both downtown, operated by Joseph Friedman and Bill Boesky. Palmer, breaking usual precedent of different entertainment policy for the two spots, goes into both, spending afternoons at one and evenings at one.

P. S.—The management is figuring it will be a cute puzzler for patrons who walk up the street from one spot to the other.

Jack Shea, Gertrude Bond Attacked in Charleston

CHARLESTON, S. C., Jan. 2.—Jack Shea and Gertrude Bond, performers at the Idle Hour Club here, were attacked and held up by four men and robbed of \$53. Both were hurt in a scuffle and required treatment at the Roper Hospital. Their injuries did not prevent them from going on at the club the following night.

Three of the four in the gang were identified, one of them a soldier from Fort Benning, Ga.

Rio Clubs Using Latins

RIO DE JANEIRO, Dec. 26.—Pedro Vargas, Mexican singer, heads the new Urca show which opened December 15. Booked by Jorge Margerie, via Buenos Aires.

John Bux, eccentric dancer from the Argentine, and Carmen Rodrigues, Mexican singer, will head Copacabana's new show. Set by Luiz Carlos Weil.

Silvio Caldas, Brazilian singer, moves from Casino Atlantico into the Copacabana.

Eros Volusia, Brazilian folk dancer who journeyed to Hollywood for MGM's *Rio Rita*, is now in charge of dancing at the Servico Nacional do Teatro, sponsored by the Ministry of Education.

AMERICA'S NEWEST COMEDY SENSATION

LENNY GALE

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Recs.

Recently concluded 26 weeks of cafes and theaters in the Midwest.

THANKS TO:
Harold Kopljar
Eddie Elkort

Omaha World-Herald:
"Lenny Gale, billed as 'fun for your money,' is a comic impressionist of famous persons. This boy really goes to town. The audience were loath last night to allowing the poor chap to leave the stage until his voice ran down. Had to beg off."

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(Routes are for current week when no dates are given)

A

Adams & Dell (Queens Terrace) Woodside, L. I., N. Y., nc.
 Adele (Sheraton) NYC, h.
 Adriana & Chaney (State) NYC, t.
 Alda, Bob (Latin Quarter) Chi, nc.
 Allen, Curly (Oriental) Chi, t.
 Allen Sisters (Cinderella) NYC, nc.
 Ammons, Albert (Cafe Society Downtown) NYC, nc.
 Amaya, Carmen (La Conga) NYC, nc.
 Andre, Julie (La Salle) Chi, h.
 Apollon, Dave (Earle) Washington, t.
 Aviles, Hernando (El Chico) NYC, nc.

B

Bafra, Bill (Ruban Bleu) NYC, nc.
 Bakina, Antonina (Old Roumanian) NYC, re.
 Banks, Sadie (Old Roumanian) NYC, re.
 Barbary Coast Boys (Rogers Corner) NYC, nc.
 Barrat, Maxine (Clro's) Hollywood, nc.
 Barry, Elaine & Fred (Chez Parée) Chi, re.
 Barton & Eileen (Cafe Society Downtown) NYC, nc.
 Bates, Peg Leg (Michigan) Detroit, t.
 Bell, Dolly (Latin Quarter) Chi, nc.
 Belmore, Barbara (Capitol) Washington, t.
 Berl, Ben (Earle) Phila, t.
 Bernhardt, Jeanne (Leon & Eddie's) NYC, nc.
 Birse, Darin (Russian Kretchma) NYC, nc.
 Blackstone, Nan (Savoy Lounge) St. Louis, nc.
 Blanka (Casino Russe) NYC, nc.

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Bouvier, Yvonne (Little Club) NYC, nc.
 Bowers, Cookie (Adams) Newark, N. J., t.
 Bowan, Sybil (Chicago) Chi, t.
 Bricktop (Cerutti's) NYC, re.
 Brock, Frances (The Place) NYC, nc.
 Brown, Randy (Jefferson) St. Louis, h.
 Burke, Billy (Tower) Kansas City, Mo., t.
 Burns & White (Latin Quarter) Chi, nc.

C

Callahan Sisters (Hollenden) Cleveland 11-23, h.
 Cappelletti & Patricia (Beverly Hills) Newport, Ky., cc.
 Carmelita (Latin Quarter) NYC, nc.
 Carole & Sherod (Versailles) NYC, nc.
 Carr Bros. (Earle) Washington, t.
 Carter, Charles (Iceland) NYC, re.
 Carroll, Jimmy (George Washington) NYC, h.
 Carroll, Susan (19th Hole) NYC, nc.
 Carroll's, Earl, Vanities (RKO-Boston) Boston, t.
 Carter & Kathy (La Conga) NYC, nc.
 Casto, Jean (1 Fifth Ave.) NYC, h.
 Cephas, Leon (Tower) Kansas City, Mo., t.
 Cerney Twins (Greenwich Village Inn) NYC, nc.
 Chandra-Kaly Dancers (Riobamba) NYC, nc.
 Chappelle, Carol (Louise's Monte Carlo) NYC, nc.
 Chase, Rhoda (La Conga) NYC, nc.
 Chatterton, George (McGough's) NYC, nc.
 Cherney, Tanya (Old Roumanian) NYC, re.
 Choy, Lei Lan (Famous Door) NYC, nc.
 Claire, Bernice (New Pelham Heath Inn) Bronx, NYC, nc.
 Collette & Barry (Glenn Rendezvous) Newport, Ky., nc.
 Colsons, The (State) NYC, t.
 Condos Bros. (Palmer House) Chi, h.
 Conrad, Cliff (Embassy) Brooklyn, nc.
 Corio, Ann (Palace) Albany, N. Y., t.
 Cortis, Sonja (La Conga) NYC, nc.
 Costello, Tony (Howdy Revue) NYC, nc.
 Covarro, Nico (Bal Tabarin) NYC, nc.
 Cross, Harriet (Barkley's) Brooklyn, nc.

D

Dale, Slim (Barkley's) Brooklyn, nc.
 Dale, Stephanie (Kitty Davis's Airliner) Miami, nc.
 Daniels, Danny (La Conga) NYC, nc.
 Dero & Gorda (Park Central) NYC, h.
 Darrow, Chick (Caravan) NYC, re.
 Davis, Fanchon (Old Roumanian) NYC, re.
 Davis, Murray (Rainbow Inn) NYC, nc.
 Dawson, Danny (Mayflower) NYC, c.
 Daye, Ruth (Orpheum) Minneapolis, t.
 Deane, Shirley (Tower) Kansas City, Mo., t.
 DeCamp, Ronnie (Embassy) Brooklyn, nc.
 Deering, Jane (Rainbow Room) NYC, nc.
 DeFay, Arleen (Sawdust Trail) NYC, nc.
 Del Rio, Danny (Hawaiian Room) NYC, nc.
 De Sol, Rayito (Havana-Madrid) NYC, nc.
 De Soto, Luis (Don Julio's) NYC, nc.
 Dixon, Gaye (Club 18) NYC, nc.
 Dombey, Ken (Puritas Springs Park Rink) Cleveland, p.
 Donovan, Nancy (Maxim) NYC, c.
 Dore, Ruth (Glenn Rendezvous) Newport, Ky., nc.
 Dorita & Velero (El Chico) NYC, nc.
 Douglas, Roy (Hudson) Union City, N. J., t.
 Downey, Bobby (1 Fifth Ave.) NYC, h.
 Downey, Morton (Blackstone) Chi, h.
 D'Ray, Phil, & Co. (Hollywood) Kalamazoo, Mich., nc.
 Duffy, Kathryn, Dancers & Revue (Henry Grady) Atlanta, h.
 Dunn, Harry (Colosimo's) Chi, nc.
 Durant, Jack (Earle) Phila, t.
 Dyer-Bennett, Richard (Village Vanguard) NYC, nc.

E

Edwards & Diane (Iceland) NYC, re.
 Ellsworth & Fairchild (Versailles) NYC, nc.
 Emerson, Hope (Weylin) NYC, nc.
 Estelita (La Martinique) NYC, nc.
 Evers, Dolores (Gay Nineties) San Diego, Calif., nc.

F

Farrell, Beth (Brown Derby) Chi, nc.
 Faust, Johnny, Marionettes (Club Ball) Miami, nc.



ACTS • UNITS • ATTRACTIONS ROUTES (For Orchestra Routes, See Music Department)

Explanation of Symbols: a—auditorium; b—ballroom; c—cafe; cb—cabaret; cc—country club; h—hotel; mh—music hall; nc—night club; p—amusement park; ro—roadhouse; re—restaurant; s—showboat; t—theater.

Faye, Frances (Greenwich Village Inn) NYC, nc.
 Fellows, Midgie (Embassy) Brooklyn, nc.
 Ferris, Tommy (Singapore) Chi, re.
 Fields, Benny (Greenwich Village Inn) NYC, nc.

Fisher & White (Old Roumanian) NYC, re.
 Fitch, Dan, World of Pleasure (Gadsden) Gadsden, Ala., 7, t; (Pantages) Birmingham 8-10, t; (Capitol) Macon, Ga., 11-12, t.
 Fitzgerald, Ella, & Four Keys (State) NYC, t.
 Fox, Helen (Caravan) NYC, re.
 Frakson (Waldorf-Astoria) NYC, h.
 Francis, Georgia (Latin Quarter) NYC, nc.
 Francis, Jeanne, & Jerry Grey (Florentine Gardens) Hollywood, nc.
 Franklin, Hazel (Biltmore) NYC, h.
 Fredysons, Seven (Latin Quarter) NYC, nc.
 French, Eleanor (Drake) Chi, h.
 Fun for Your Money (Latin Quarter) Chi, nc.

G

Gaby, Frank (State) NYC, t.
 Galante & Leonarda (Statler) Detroit, h.
 Galli Sisters (Astor) NYC, h.
 Gardner, Grant (Lake) Springfield, Ill., nc.
 Gaudier's Bricklayers (Music Hall) NYC, t.
 Ghezzi, The (Adams) Newark, N. J., t.
 Gibson & Gibson (The Place) NYC, nc.
 Gifford, Albert (Music Hall) NYC, t.
 Gitanillos, Los (La Martinique) NYC, nc.
 Glover & LaMae (Sheraton) NYC, h.
 Golden Pair (Hollenden) Cleveland, h.
 Gordon & Rogers (Michigan) Detroit, t.
 Gordon's, Al, Dogs (Circle) Indianapolis, t.
 Gould, Sid (Latin Quarter) Chi, nc.
 Graham, Ann (Riobamba) NYC, nc.
 Grays, Six (Iceland) NYC, re.
 Green, Harold (Rogers Corner) NYC, nc.
 Green, Al "Paris" (Swing Club) NYC, nc.
 Griffin, Doty (Pinto's) NYC, nc.
 Griffin, John (Village Barn) NYC, nc.

H

Hall, Patricia (Mon Parée) NYC, nc.
 Hales, Penny (Famous Door) NYC, nc.
 Harlowe, Buddy, Trio (Queens Terrace) Woodside, L. I., N. Y., nc.
 Harmon, Ginger (Capitol) Washington, t.
 Harold & Lola (Latin Quarter) NYC, nc.
 Harris, Katherine (Adams) Newark, N. J., t.
 Haynes, Mitzl (Latin Quarter) NYC, nc.
 Healy, Dan (Aquadum) NYC, re.
 Heasley Twins (Biltmore) NYC, h.
 Heath, Bobby (Sawdust Trail) NYC, nc.
 Hendrik, John (Ambassador) NYC, h.
 Henning, Pat (Palace) Albany, N. Y., t.
 Herrera, Sarita (El Chico) NYC, nc.
 Hibberd, Byrd & LaRue (Latin Quarter) NYC, nc.
 Hildegard (Palmer House) Chi, h.
 Hines, Baby (Cafe Society Downtown) NYC, nc.
 Hoffman Sisters (Hi Hat) St. Louis, nc.
 Hoffman, Lew (Orpheum) Minneapolis, t.
 Holden, Marie (Sawdust Trail) NYC, nc.
 Holman, Libby (La Vie Parisienne) NYC, nc.
 Holms, Peggy Ann (Riobamba) NYC, nc.
 Houston, Elsie (Casbah) NYC, nc.
 Howard, Bunny (Park Central) NYC, h.
 Howard's, Harry, Bombshells of 1943 (Oriental) Chi, t.
 Howell, Connie (Melody) NYC, re.
 Hubbard, Paul, & Betty (VFW Hall) Huntingdon, Pa., 7-9.
 Huberts, The (Orpheum) Minneapolis, t.
 Hyde, Vic (Oriental) Chi, t.

I

Inca Trio (El Chico) NYC, nc.
 Ink Spots, Four (Michigan) Detroit, t.
 Irmgard & Alan (Rainbow Grill) NYC, re.

J

Jackson, Howard (Rogers Corner) NYC, nc.
 Jagger, Kenny (Leland) Richmond, Ind., h.
 Jaxon, Great, & Jerry (Aeroplane) Denver, 6-8, nc; (Isis) Denver 9-10, t.

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Jeffrey, Dave (Old Roumanian) NYC, re.
 Jeffers, Dorothy (Latin Quarter) NYC, nc.
 Jenkins, Bo (Palace) Albany, N. Y., t.
 Jericho Quintet (Cafe Society Downtown) NYC, nc.
 Jerry & Turk (Latin Quarter) NYC, nc.
 Jewels, Juggling (Palace) Albany, N. Y., t.
 Jocelyn, Mildred (Iceland) NYC, re.
 Johnny & George (19th Hole) NYC, nc.

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Johnson, Pete, (Cafe Society Downtown) NYC, nc.
 Jones, Ray (Latin Quarter) Chi, nc.
 Jordan, Lee (Red Gables) Terre Haute, Ind., nc.
 Jose & Paquita (Utah) Salt Lake City, h.

K

Karavaeff, Senia (Russian Kretchma) NYC, nc.
 Kay, Beatrice (Palace) Albany, N. Y., t.
 Kaye, Claudia (Caravan) NYC, re.
 Kaye, Thelma (Music Hall) NYC, t.
 Kaye, Tiny (19th Hole) NYC, nc.
 Kean, Jane (Mon Parée) NYC, nc.
 Keating, Fred (Little Club) NYC, nc.
 Kellerman, Mimi (Capitol) Washington, t.
 Kent, Lenny (Famous Door) NYC, nc.
 Keyboard Kuties, Four (Sawdust Trail) NYC, nc.
 Kibbee, Guy (Colonial) Dayton, O., t.
 King, Mickey (Latin Quarter) NYC, nc.
 Knight, Caroline (Famous Door) NYC, nc.
 Kosetz, Marina (Versailles) NYC, nc.
 Kraft, Beatrice & Evelyne (Cafe Society Uptown) NYC, nc.
 Kula, Malle (Chin's Victory Room) Cleveland, nc.

L

Landl, Elissa (Casbah) NYC, nc.
 Lane, Frances (Old Roumanian) NYC, re.
 Lane, Lovie (Ubangi) NYC, nc.
 Lang & Lee (Isis) Denver, t.
 Lané, Allen (Riobamba) NYC, nc.
 La Vola, Don, & Carlotta (1380 Club) Salt Lake City, nc.
 Lawrence, Hope (Helsing's) Chi, c.
 Lazara & Costellanos (Park Central) NYC, h.
 La Zellas, Aerial (Nite Spot) Dallas, nc.
 Lee, Bob (Wivel) NYC, re.
 Lemmon, Lenore (Famous Door) NYC, nc.
 LeRoy, Hal (Circle) Indianapolis, t.
 Lester, Jerry (Royal Casino) NYC, nc.
 Lewis, Jos. E. (Chez Parée) Chi, nc.
 Lewis, Ralph (Little Rathskeller) Phila, nc.
 Lid, Bernie (Kovako's) Washington, c.
 Loper, Don (Clro's) Hollywood, nc.
 Lopez, Juanito (Don Julio's) NYC, nc.
 Lowe, Hite & Stanley (Oriental) Chi, t.
 Lucas, Nick (Helsing's) Chi, c.
 Lucilla (Chase) St. Louis, h.
 Lyons, Collette (Lookout House) Covington, Ky., nc.
 Lyons, Joy (Little Club) NYC, nc.

M

McCord, John (Riobamba) NYC, nc.
 MacArthurs, The (Wivel) NYC, re.
 Mallin, Dave (Music Hall) NYC, t.
 Mallory, Mickey (19th Hole) NYC, nc.
 Mann, Cookie (Rainbow Inn) NYC, nc.
 Marshall, Jack (Kitty Davis Airliner) Miami, nc.
 Martells & Mignon (Palace) Cleveland, t.
 Marten & Fayne (Queens Terrace) Woodside, L. I., N. Y., nc.
 Martin, Billy (Weylin) NYC, nc.
 Martin & Allen (Oriental) Chi, t.
 Maurice, Have-a-Drink (Fay's) Providence, t.
 Maxwell, Elsa (Versailles) NYC, nc.
 Mercer, Elise (Barkley's) Brooklyn, nc.
 Michon, Michel (Russian Kretchma) NYC, nc.
 Miller, Glenn, Singers (Earle) Phila, t.
 Miller, Folie (Blackhawk) Chi, c.
 Miranda, Carmen (Roxy) NYC, t.
 Moffett, Adelaide (Mon Parée) NYC, nc.
 Moke & Poke (Paramount) NYC, t.
 Monti, Mill (Ruban Bleu) NYC, nc.
 Morris, Will, & Bobby (Penn) Wilkes-Barre, Pa., 7-9, t; (Feeley) Hazleton 11-13; (Capitol) Binghamton, N. Y., 14-16, t.
 Morrow, Portia (Ruban Bleu) NYC, nc.
 Moss, Estelle (Barkley's) Brooklyn, nc.
 Mostel, Zero (Cafe Society Uptown) NYC, nc.
 Murphy, Dean (Versailles) NYC, nc.
 Murray, Steve (19th Hole) NYC, nc.

N

Nesor, Al (Barkley's) Brooklyn, nc.
 Nevins, Thelma (Cinderella) NYC, nc.
 Newton, Nancy (Latin Quarter) NYC, nc.
 Nicholas Bros. (Roxy) NYC, t.
 Nitz & Ravel (Belmont Plaza) NYC, h.
 Norell, Della (Sheraton) NYC, h.

O

O'Dell, Dell (Park Central) NYC, h.
 Osta, Teresita (El Chico) NYC, nc.

P

Pablito & Lilou (Havana-Madrid) NYC, nc.
 Page, Diane & Matt (Mike's) West Palm Beach, Fla., nc.
 Paige, Ann (Club 18) NYC, nc.
 Palmer, Jay (Capitol) Lynn, Mass., 7-12, t.
 Paris, Frank (Hurricane) NYC, nc.
 Parker, Lew (Palace) Cleveland, t.
 Parks, Bernice (Chez Parée) Chi, nc.
 Peck & Peck (Ubangi) NYC, nc.
 Penton, Kay (Royal Casino) NYC, nc.
 Pepito (Havana-Madrid) NYC, nc.

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Pincus, Bobby (Latin Quarter) Chi, nc.
 Platt, Betty (Pinto's) NYC, nc.
 Poliakova, Nastia (Russian Kretchma) NYC, nc.
 Pops & Louie (Chicago) Chi, t.
 Powers, Johnny (George Washington) NYC, h.
 Price, Georgie (La Conga) NYC, nc.
 Princess & Willie Hawaiians (Cocoanut Grove) Buffalo, nc.
 Pully, B. S. (Club Zebra) NYC, nc.

R

Radio Aces (Hurricane) NYC, nc.
 Radio Rogues (Paramount) NYC, t.
 Rae, Ray (Latin Quarter) NYC, nc.
 Ramon & Carita (Mon Parée) NYC, nc.
 Ramos & Nanette (State) Hartford, Conn., t.
 Randall, Joanne (Gadsden) Gadsden, Ala., 7, t; (Pantages) Birmingham 8-10, t; (Capitol) Macon, Ga., 11-12, t.
 Raye, Carole (Latin Quarter) NYC, nc.
 Rayes, Billy (Strand) NYC, t.
 Reckless, Frank (Billy Rose's Diamond Horseshoe) NYC, nc.
 Reviers, The (Cafe Society Downtown) NYC, nc.
 Reyes, Reva (Harlequin) NYC, c.
 Rhythm Rockets (Capitol) Washington, t.
 Rich, Herman (Pelman Heath Inn) NYC, nc.
 Richards, Don (La Conga) NYC, nc.
 Richman, Harry (Beverly Hills) Newport, Ky., cc.
 Richards, Harold (Rogers Corner) NYC, nc.
 Rios, Rosita (Havana-Madrid) NYC, nc.
 Robbins, Archie (Roxy) NYC, t.
 Roberts, Cell (Cinderella) NYC, nc.
 Robinson, Bill (Glenn Rendezvous) Newport, Ky., nc.
 Rogers, Eddie (Red Mill) NYC, nc.
 Rosario & Antonio (Waldorf-Astoria) NYC, h.
 Ross, Stan (Roxy) NYC, t.
 Ross, Dorothy (George Washington) NYC, h.
 Ross Sisters (Earle) Washington, t.
 Roth, Lillian (19th Hole) NYC, nc.
 Roxettes (Earle) Washington, t.
 Runkele, Hal (Greenwich Village Inn) NYC, nc.
 Russell, Bob (New Yorker) NYC, h.
 Russell, Gilbert (Versailles) NYC, nc.

S

Salamack, Tony, Trio (Glenn Rendezvous) Newport, Ky., nc.
 Salandas, The (Wivel) NYC, re.
 Samuels, Three (Stanley) Pittsburgh, t.
 Sandler, Harold (Monte Carlo) NYC, nc.
 Sato, Juan Jose (El Chico) NYC, nc.
 Sava, Marusia (Russian Kretchma) NYC, nc.
 Scott, Hazel (Cafe Society Uptown) NYC, nc.
 Scott, Margaret (Pierre) NYC, h.
 Scott Sisters (Bolton Square) Cleveland, h.
 Scott, Winnie (Swing Club) NYC, nc.
 Senter-Webb Trio (Merritt) Wilmington, Del., h.
 Setz, Val (Oriental) Chi, t.
 Shaw, Sonia (Rainbow Inn) NYC, nc.
 Shayne & Armstrong (Music Hall) NYC, t.
 Sherman, Hal (Oriental) Chi, t.
 Sherman & Seckler (Roxy) NYC, t.

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Siemon, Hank, & Archie (USO Camp Show) San Antonio, Tex., 6-8; Temple 9; Fort Worth 11; Waco 12-13; Austin 14; Del Rio 15.
 Sinatra, Frank (Paramount) NYC, t.
 Skyliners (Indiana) Fort Wayne, Ind., h.
 Small, Mary (Palace) Cleveland, t.
 Smith, Betty-Jane (Chez Parée) Chi, nc.
 Sporn & Duffoff (Nell House) Columbus, O., h.
 Spot, Jack (Bismarck) Chi, h.

DRAMATIC AND MUSICAL
 (Routes are for current week when no dates are given)

Arsenic and Old Lace (Lyric) Richmond, Va., 4-6; (State) Harrisburg, Pa., 7; (Rajah) Reading 8; (Playhouse) Wilmington, Del., 9.
 Arsenic and Old Lace (Shubert Lafayette) Detroit.
 Barrymore, Ethel, in Corn Is Green (Curran) San Francisco.
 Chocolate Soldier (Biltmore) Los Angeles.
 Claudia (Davidson) Milwaukee.
 Dark Eyes (Walnut) Phila.
 Eye of St. Mark (Cass) Detroit.
 Gilbert & Sullivan Operas (Hanna) Cleveland.
 Good Night Ladies (Blackstone) Chi.
 Junior Miss (Harris) Chi.
 Junior Miss (Locust St.) Phila.
 Lady in the Dark, with Gertrude Lawrence (American) St. Louis.
 Life With Father (Cox) Cincinnati.
 Merry Widow (Selwyn) Chi.
 Pitts, Zasu, in Her First Murder (Erlanger) Chi.
 Porgy and Bess (Studebaker) Chi.
 Priorities of 1942 (Memorial Aud.) Louisville 6; (English) Indianapolis 7-9.
 Spring Again (Plymouth) Boston.
 Student Prince (Metropolitan) Seattle 6-9.
 This Little Hand (National) Washington.
 Tobacco Road (Colonial) Boston.
 Watch On the Rhine (Lincoln) Decatur, Ill., 6; (Orpheum) Springfield 7; (Orpheum) Davenport, Ia., 8; (Shrine Mosque) Peoria, Ill., 9.

ICE SHOWS ON TOUR

Franey's, Dot, Ice Revue (Kentucky Hotel) Louisville, until Jan. 9.
 Ice Revue of '42 (Netherland Plaza Hotel) Cincinnati.
 Ice Capades of 1943 (Auditorium) Providence 7-17.
 Ice Follies of 1943 (Arena) Phila.
 Lamb-Yocum Ice Parade (Ben Franklin Hotel) Phila.
 Stars on Ice (Sonja Henie & Arthur Wirtz) (Center Theater) NYC.
 Victor's, Art, Ice Parade of 1943 (Hotel Adelphus) Dallas.

LONG RUNS MORE POPULAR

Cocktail Combos Prefer Them Because of Travel Problems; Tips Increase With Long Runs

NEW YORK, Jan. 2.—Due primarily to the demand of cocktail lounge entertainers and combos, engagements in these spots have become practically long-term affairs. For some time, talent has been insisting that bookings be for long periods, as they feel that they cannot "really get started" in any spot for at least a month.

They demand that time in order to get acquainted with the customers' likes and dislikes, names of the clientele and methods of working the spot in order to get best results for the management.

Another angle conducive to performer's preference to long-term contracts is the tip situation. In many spots the performer is tipped for complying with requests. This often accounts for a sizable chunk of extra income.

The longer the engagement the better for both booking offices and performers.

Often a room becomes identified with the combo or talent playing there. For example, it is regarded that the Three Suns, now at the Piccadilly Hotel for the past three years, are responsible for the success of the room.

Operators regard the talent as giving the room its personality and, once a combination is found that clicks, they can often be removed only over the dead body of the manager.

The entertainers, on the other hand, when assured of steady employment can make plans accordingly, even to the extent of signing an apartment lease. Having a long-term engagement provides an excellent reference whenever they leave and makes it easier for them to get another permanent stand.

Outstanding example is Little Jack Little at El Patio, Washington, who has been there since April. This is Little's first engagement as a cocktail group, and he came in under a short-term contract. He has made several attempts to leave, but at each expiration of contract he was offered an increased figure. Starting price for his group was \$450. He is now getting \$1,000 and is one of the highest paid combos in the business. He is making more money as a small unit than he did when fronting a large band. At one time he was offered a piece of the place in order to assure his permanency.

McNamara's band at the Shelton Hotel, New York, evacuated the spot tempo- (See LONG RUNS POPULAR on page 53)

Reviews

Louis Jordan

(Reviewed at the Garrick State Lounge, Chicago)

One of the top five-piece units in the business and probably the best known among the colored attractions which started in the cocktail field. Its success lies in the fact that each of the five musicians is not only a fine instrumentalist but also an excellent salesman and a hard worker. And, too, the sets boast of tunes that are original with the group, and their style of delivery is difficult to duplicate.

Jordan, tenor sax man, is a super salesman and a creator of a bunch of novelty tunes that white swing bands are helping him popularize. Eddie Byrd is the hot drummer with a unique style; Eddie Roame, the trumpeter who plays sweet and hot, and both good; Dallas Bartley on bass, and Tommy Thomas on piano. All sing.

When caught on opening night the jitterbugs (and there were some middle-aged ones, too) really kept the joint jumpin', thanks to the torrid rhythms of the Jordan brand of syncopation.

Honigberg.

Bobby Short

(Reviewed at Sherman Hotel's Dome, Chicago)

A clean, neat, youthful colored pianist and singer who has a definite style and winning personality. There is an air of gentility about his work which is most suitable for the classier hotel rooms and cocktail lounges. He is misbooked here, for the noisy mob—most of them transients—pay little attention to the entertainment.

The lad plays a lot of good piano and has a sweet voice that blends with his appearance. Sells ballads, rhythm numbers and plunks out a bit of classical music, here and there, just to display some versatility. His repertoire also includes some of his own tunes, among them a good novelty, *Hot Tamale Man*.

Honigberg.

Two Girls and Boy In the Gaucho Trio

In the Mike Special full-page spread in last week's issue, the Gaucho Trio was described as consisting of two boys and a girl. As those who have played and heard this attraction know, the combination is comprised of two girls and a boy.

This War Trend

CHICAGO, Jan. 2.—Heavy patronage of West Side defense workers employed on night shifts is giving the Silver Frolics Cocktail Lounge its peak business hours between 3 and 7 a.m. Spot never closes and uses entertainment from 9:30 p.m. on. A trio, pianist and four girl singers comprise the bill.

Big Demand for Risque Singers

NEW YORK, Jan. 2.—One of the developments in the cocktail field the past year has been the unprecedented demand for risque singers, both male and female. This is partly attributable to the war, as many towns with large concentrations of war workers and soldiers provide a large market for the so-called sophisticated stuff.

Even prior to the war there had to be an exhaustive search for suitable talent. The draft, blamed for so many things, is also partially to blame here. Both writers and performers have gone into the armed forces, and there has been little new coming up to supplant them.

Sophisticated singers have been working regularly. An outstanding example of the employment possibilities in this line is Nan Blackstone, who is being booked at around \$500 weekly with never a layoff. Charley Drew, pianist-singer, has been at the Hotel Taft, New York, lounge for years on salary and percentage.

Curiously enough, the demand for this type of singer is virtually nationwide and encompasses a variety of spots in different types of neighborhoods. Booking offices report that practically as many calls come from local Village spots as from East Side lounges. The swank spots, however, demand a subtler type of material.

Louise Crane Opens Office

NEW YORK, Jan. 2.—Louise Crane has opened a management office to handle cocktail combos. On her books now are the Leonard Ware Trio and the Harlem Highlanders. The Ware Trio recently closed at Cafe Life, while the Harlem Highlanders are at the Garrick Stage Bar, Chicago.

Philly's Melody Inn Opens

PHILADELPHIA, Jan. 2.—After a series of delays because of priorities in getting material and equipment, George Lavin opened his Melody Inn, musical bar and cocktail lounge located on the site of the old Van Tassel Restaurant. Policy of continuous entertainment features Mary Love, Judy Lane and Sharon Clark, solo singers; Herbie Dubrow, piano, and Cecil William's instrumental trio.

Hawaiian Units Merge

CHICAGO, Jan. 2.—The draft forced the consolidation of two Hawaiian units managed by J. J. (Bookie) Levin here. Turea and the Tradewinds merged with Carl's Islanders and will operate under the name of Tradewinds, using three musicians in addition to the femme singer. First job is at the Hotel McCurdy, Evansville, Ind., starting Monday (4).

Helms Opens Balto Club

BALTIMORE, Jan. 2.—Coincident with the anniversary of his Nautical Lounge, Roy Helms has opened a new intimate-type room, the Subway.

Music is furnished by Claude Sprigs, formerly featured with name bands, assisted by Joe Hubbel on guitar and Frank Carr at bass.

L. A. Spot Profits Emphasizing Rumbas

By Jose Ramos

Manager, Bamba Club, Los Angeles

OUR spot falls into the cocktail lounge category in that we capitalize on informality and the value of informal entertainment.

We concentrate on Latin music, primarily, both because we want to do our bit, no matter how insignificant, to solidify good-will relationship with Latin countries, as well as because it pays off at the cash register.

Rather than change units frequently, we build up one orchestra and try to grow with its popularity. Outfit in this case is that of Silvestre Nunez and his rumba orchestra.

We cater to the rumba and samba fans and they patronize us because of the atmosphere and authentic entertainment. Business has compensated for the effort expended. Rumba dancing is increasing, and the Bamba is getting its share of patrons.



Off the Cuff

MIDWEST:

DORAIN LEWIS, piano-voice, switched from the Garrick Lounge, Chicago, to the West Hotel, Sioux City, Ia., January 5. . . . BILTMORE GIRLS (3) have returned to the Kentucky Hotel, Louisville, following a holiday vacation. . . . THE GLOBE TROTTERS opened a four-week run, with options, at the Town House, Reno, Nev., January 1. DEL REYNOLDS, manager of the unit, writes that the spot is fine for units from three to five pieces. . . . KENNY JAGGER, organ-piano, holds over at the Leland Hotel, Richmond, Ind., until February. . . . LOUIS JORDAN (5) played New Year's Eve at the Sherman Hotel's Bul Tabarin, Chicago. He is on location at the Garrick Lounge in that city, but Thursday is his night off, so he picked himself a job almost next door to the Garrick. The hotel management paid the musicians' union \$70 for stand-by fees to permit Jordan to play the date. . . . PHIL LEVANT is not going in as a booker with the Phil Shelley Agency, Chicago, after all, having decided to continue with his band.

EAST:

JOE SULLIVAN, jazz pianist who has appeared in Carnegie Hall concerts, is being submitted as head of a trio. He will be backed by a trumpet and bass. Signed by Walter Hyde, of the William Morris Agency. . . . DINORAH and her rumba band started January 4 at the Greenwich Village Inn, New York, for six weeks. . . . JOHNNY ANDREWS stays on at the Belmont Plaza, New York, until March 2. . . . AVIS KENT, piano and voice, opens at the Music Bar, Paterson, N. J., January 25. . . . GEORGE AND TERRI STERLING, piano and song (See OFF THE CUFF on page 52)

Rogers Corner Liberal

NEW YORK, Jan. 2.—Joe Rogers' Corner here is probably using more musical combos than any other club in the city.

Rogers has Harry Lefcourt's band, Johnny Pineapple's Hawaiian band and dancers, and Juan Makula Gypsy Ensemble in the main room and the Korn Kobblers in the adjoining Pan-American Room.

Also using the Barbary Coast Boys (Fisher and Gold), piano-singer team, and a boy-girl singer and harp team.

The Easy Way?

PHILADELPHIA, Jan. 2.—Don Renaldo, leader of the Don Renaldo Quartet, current at Frank Palumbo's Cafe, reports of an agent who is peddling a Don Renaldo Quartet in the South. And to make matters worse, the carbon unit is being sold on the strength of a review on the original Renaldo unit in *The Billboard*. Renaldo claims that many other unit leaders are complaining not only of name lifting but having other units use their press notices to sell themselves in another territory.

Altho some units have hit the real big time and their names are familiar to the public and buyers, it is pointed out that some groups even manage to get around that to cash in on one someone else's popularity. Even the well-known Ink Spots are not immune, agents pointing to a unit around town that bills itself as the Pink Spots.

PETRILLO EYES MARX DEAL

Dug

NEW YORK, Jan. 2.—Milton Marshall Shaw may have gotten that way because his pop, Billy Shaw, books the one-night dates for Basie, Hines and other William Morris Agency sepian swingers. At any rate, the 16-year-old Shaw got into a conversation with Lee (and Lester) Young in pop's front office. "I see yuh diggin' me," says Milt to Lee, "and I figure you think I'm hep. But I ain't only hep, I'm hip, dig?"

Midwest Buying Territory Names; Long Range View

CHICAGO, Jan. 2.—Shortage of box-office names in the band field, transportation difficulties and the increasing demand for orchestras is pointing to a bright future for territorial outfits, a check-up among band bookers here reveals.

Phil Levant, who for the last year has been paying as much attention to booking as he has to his band, which limited its services to local dates, is dropping the booking end altogether and will cash in on his territorial popularity. A couple of offices are after him now with more lucrative location offers than he has ever had before.

Art Kassel, a standby at the Bismarck Hotel here, has been held over in that spot's Walnut Room again, and he will fill the longest run there of his career. There is a possibility of his remaining for the duration, Kassel being the most popular leader that hotel has ever had. And, too, the management wants to make sure of a good attraction in times when good bands are unusually scarce. Jimmy Joy, another Bismarck favorite, is staying on at the Cleveland (O.) Hotel.

Spots looking around for popular territorial outfits include the Schroeder Hotel, Milwaukee; Nicolle, Minneapolis; Muehlebach, Kansas City; Trocadero, Evansville, Ind.; Chase Hotel, St. Louis; Tune Town, St. Louis; Happy Hour, Minneapolis; Lakota's, Milwaukee; Casa Loma, St. Louis, and Lake Club, Springfield, Ill., among others.

Nick Jerret Junks Band for Duration

NEW YORK, Jan. 2.—Nick Jerret band, which closes Rialto Ballroom here January 8, will fold for the duration when local date is completed. Jerret is going back to his home in Boston for a short rest, while pianist and arranger Ralph Burns goes with Charlie Barnet's crew.

Jerret's six-piece group has undergone about 25 changes since the draft started, and the headache of finding suitable replacements was just too much, leader felt. Band's arrangements all being special—tough to play—the scramble for new men became so much more of a pain.

ACN Airs Orks From Stage

NEW YORK, Jan. 2.—Station WNEW here and the Atlantic Coast Network have signed the Central Theater, Passaic, N. J., for a series of band remotes. Show is slated for the 7:15-to-7:30 spot five days a week and will feature the ork playing there.

Hey, Duke!

NEW YORK, Jan. 2.—Tempo Music started to work on a number not long ago called *Hayfoot Strawfoot*, which was recorded, aired and plugged by Duke Ellington. The new Harbach-Hammerstein-Kern musical comedy will be called *Hayfoot Strawfoot*—and will show at Duke University January 11. No connection.

AFM Boss Calls in Band Manager For Questioning on Paying Men Over Union Scale; No Charges

NEW YORK, Jan. 2.—Interrogation here last week of Ben Pollack by James Petrillo concerning the Chico Marx band engagement at Blackhawk Cafe in Chicago left Pollack, Marx and execs at William Morris Agency completely in the dark as to Petrillo's motives. Willard Alexander, Morris Agency band chief who sat in on the interrogation, says questions did not revolve around whether Marx was receiving and paying union scale for the job but appeared to be centered on whether the Blackhawk date has been costing Marx more than he has received from it.

Marx's weekly check from Blackhawk covers the \$73.50 union scale per man for a 42-hour week and \$115 leader money for himself. Marx has been personally absorbing the extra salaries for Pollack, general manager of the band; Max Kalchheim, road manager, and vocalists Kim Kimberly, Mel Torme and Skip Nelson.

Petrillo could not be reached for comment, but a reliable spokesman for AFM states the interrogation of Pollack was not a national office matter, and the only record it has concerning Marx is a past matter of paying under scale. In this instance it is known that Marx is paying some of his men well above the scale, George Wetling, Marty Marsala and Bobby Clark each receiving from \$100 to \$125 for the \$72 job.

It is that feature of the case that is most perplexing to the agency men. Alexander scoffed at the idea that any union would kick because some of its members are paid over the scale, but he made it clear that if Marx is going to be made the patsy, he would blow the roof off the situation.

It is well known that not one location in 10 pays its band enough for the leader to break even. In some of the more important spots featuring A names, the weekly loss to the leader is computed to be as high as \$1,000.

When Tommy Dorsey played the Astor Hotel here, his deal brought him about \$3,500 a week, but his weekly outgo was closer to \$5,000. Salaries to key men like Ziggy Elman and Buddy Rich ran to

\$250 or over each. Add to that items like paychecks for an arranging corps headed by Sy Oliver, vocalists Frank Sinatra and Jo Stafford and Pied Pipers, personal manager Leonard Vannerson, press agent Hy Gardner, commissions to Music Corporation of America and sundry other expenses.

Glenn Miller's last date at the Hotel Pennsylvania here brought him about the same intake, \$3,500 weekly, with salaries approximating the Dorsey figure. Harry James figures his run at the Hotel Lincoln here from October 2 to December 5 cost him in the neighborhood of \$40,000. While some of that is undoubtedly "if" money—what he could have made if he were free to play other dates—it is known that, due to a previous commitment he had made to Mrs. Maria Kramer, he received exactly scale for the job, \$68 per man, double for leader.

Names in the B class sustain proportionately lower losses weekly, but these frequently come to a few hundred dollars, and even C names don't expect to find that the leader money they receive on scale jobs will cover the expenses incurred in getting a build-up.

There is some buzzing that Marx was called in by Petrillo as a result of rumors spread by a rival cafe management in Chicago, but also mentioned is the suspicion that another agency may have instigated the mysterious charges against the former movie comedian. Latter is based on the increasing shortage of name bands on agency rosters and the need for accumulating replacements, if necessary, from other agency lists. But just how this would be accomplished by sickening the AFM onto Marx fails to become clear.

If Petrillo was acting in his capacity as proxy of the Chicago AFM local, the whole matter may merely have been a routine check of location pay-offs in that locality. If he was acting as the AFM chief and was engaged in some preliminary sleuthing before bringing the matter of location deals before the body at a later date, the Marx affair may cause business-rocking repercussions.

Oberstein Resigning From 802? Org Now After the "Thin Man"

NEW YORK, Jan. 2.—Local 802's future interrogations of Eli Oberstein may be called to a halt by Oberstein's contemplated resignation from the union. Letter was received this week by Local 802 from Oberstein requesting information on the procedure of resignation. Executive board is meeting Tuesday (5) to consider the matter, but it is doubtful whether any action they may take can alter Oberstein's decision. Oberstein's union membership has been the only basis on which the local was able to summon him for questioning, since all AFM recording licenses were suspended as of August 1.

When reached by phone and asked if his contemplated resignation from 802 had any connection with the trial board hearings, Oberstein replied, "Oh-No-o-o!" In a more serious vein, he claimed his inquiry regarding resignation is tied up with an unidentified job, which would preclude affiliations of any kind. He added that his letter included a request for information on rejoining if he should resign.

At his appearance before the union trial board on December 24 regarding the release of *Ten Little Soldiers* and *The Steam Is on the Beam*, Oberstein claimed that these were part of the eight masters originally bought from a Mexican dealer. Masters also included *Der Fuehrer's Face* and *I Had the Craziest Dream*, release of which first started 802 camping on Oberstein's doorstep. Latter agreed to submit a list of the eight pressings to the union, but it has not yet been re-

ceived. Whether Oberstein submits the list even if his resignation goes thru is not yet known.

Presumably, if eight masters are all that Oberstein bought and four of them have already been released, Classic Records has only four more to go before they run out of material. This leaves open the question of new releases for which Oberstein has already contracted.

In the meanwhile 802 was occupied in determining whether one Frank Nicola, a band leader who allegedly holds a membership card in AFM, was defying the Petrillo ban by recording for the little-known Victory label. Continental Record Company, which distributes the Victory disks here, declared thru an official that it knew nothing about Nicola, but suggested that all queries be made of the manufacturer whose office reportedly was in a Times Square building. All efforts to reach the manufacturer proved unsuccessful up to press time. It has been learned, however, that Nicola is not listed on 802 books but is understood to belong to an up-State local in the vicinity of Syracuse.

Following up the mystery of the musician who two weeks ago popped into a downtown record shop and intimated he had participated in a recording session for Classic Record Company, 802 borrowed a leaf from Dashiell Hammett. Org is after a "thin man," which is the way the disk-store customer has been described to 802 execs. One musician, called up before the trial board, proved to be too fat.

Too Bad Winchell's Away

NEW YORK, Jan. 2.—Broadway columnists are still settling the Petrillo recording scramble with authoritative statements. Dorothy Killgallen, of *The Journal-American*, says the ban will be lifted in 30 days, while Danton Walker more liberally gives it 90 days. AFM comments, "They seem to know more than we do." Recording companies say ditto.

Bornstein Denies Split With Berlin

NEW YORK, Jan. 2.—Sensational rumor sweeping the street that Irving Berlin's partner, Saul Bornstein, had split with Berlin and bought out ABC Music, Berlin subsidiary, was emphatically denied this week by Bornstein. He declared that the rumor had no basis in fact, and that similar reports are continually being circulated.

Rumor has it that a long-brewing conflict between Berlin and Bornstein had recently come to a head, bringing about Bornstein's decision to leave Berlin and take over the ABC catalog. What made the rumor even more sensational is that the ABC catalog contains all the old Berlin tunes, including hits like *Alexander's Ragtime Band*.

Dave Dreyer, professional manager of Berlin Music, denies knowledge of a crisis. He confesses he is being plagued by others in the trade for the real "inside," but he insists that any conflict that may exist between the partners is nothing more than the difference in personality between the artist and business man.

Duke's N. Y. Concert Pulling Publicity; Tour Being Muddled

NEW YORK, Jan. 2.—Duke Ellington's concert at Carnegie Hall here January 23 is causing so much discussion, William Morris agency is lining up other similar engagements out of town.

Interest in the slated Ellington date has been whipped up by expected publicity breaks in *Look*, *Reader's Digest* and *The Sunday Times*. Both mags and the paper have interviewed the maestro and comment thereon should be forthcoming soon.

Agency, currently routing the Sigmund Romberg concert company of 40, is planning a like itinerary for Ellington. But where Romberg, because of the size of his group, can only play two or three dates a week, the sepian orkster probably will be set for as many as five.

Meanwhile, boxes for the Carnegie Hall are selling at \$100 per, receipts going to Russian War Relief. Signed up already as boxholders for the night are Benny Goodman, William Morris Jr. and Count Basie. Jack Robbins and Shapiro, Bornstein, of the pubs, are down for a box each, and John Hammond, swing critic, is booked for half a box.

N. D'Amico for Essex House

NEW YORK, Jan. 2.—Essex House here switches to small band with Nick D'Amico's seven-piece Continental ork coming in Tuesday (5). Band, which has had two previous engagements at the hotel, is signed for two weeks with options, but is tentatively pencilled in for the next eight weeks. Music Corporation of America books the spot.

Theater Tour for Welk

CHICAGO, Jan. 2.—Lawrence Welk begins a theater tour at the Stanley Theater, Pittsburgh, opening February 19, following his current run at Trianon Ballroom. Welk pulled a \$3,900 gross at Palace Theater, Fort Wayne, Ind., December 18-20, considered good for pre-holiday show. Week ended December 17, maestro did \$13,800 at Riverside Theater, Milwaukee.

Pay Him the \$2!

DES MOINES, Jan. 2.—Getting the jump on gasoline rationing, one band leader filled his sleeper bus to capacity with fuel. Capacity? It was three pounds overweight when stopped by a State highway weighing station just outside of the city limits.

Annoyed because the overweight was so small, the band leader decided to get tough. He did, and the judge said \$10 or one day in jail. Still the same tough guy, the leader said he would take the day in jail.

After four hours in the klink the tough guy paid up.

Letters to Editor Dept.

December 26, 1942.

Dear Sir:

I should like to point out some unfortunate and unpleasant inaccuracies in your story in *The Billboard* of this date about my alleged commercialism.

Your quotation from my review of the Benny Goodman airing in the December *Metronome* was correct, but it did not refer to Benny's going commercial. It referred simply and unmistakably to the inaccuracy and inadequacy of his band's playing, by purely musical standards, intonation, blend, attack.

When I interviewed Benny over CBS, I spent no "portion of the broadcast time telling the world what a great band this was." I spoke enthusiastically about Benny as a farmer, as an employer of another clarinetist, about his own clarinet-playing, about Jess Stacy, about Bill Clifton, about Miff Mole, about Benny Goodman as a comedian and as a singer of *Praise the Lord*, about the tune the band was then about to play, *I Left My Sugar in Salt Lake City*. Not once did I praise the band as such, and none of the above can be construed as an endorsement of the intonation, blend, attack of the men and the sections which I questioned in my *Metronome* review.

May I add that *Metronome* is not a "fan mag," but a trade paper, and that jazz critics on *Metronome* have never complained that Benny Goodman has gone commercial. Whatever mistakes we may think Benny has made, we still respect his over-all judgment as a leader, still think his clarinet playing cannot be called too commercial or anything else but musically superb.

I hope this statement clears up some of the clouds which lingered over your amusing but quite inaccurate story about this writer and Benny Goodman. My amusement at the story soured when I realized that its inaccuracies reflected strongly on my integrity as a critic and a reporter and a person.

(Signed:) BARRY ULANOV.

Barnet's Apollo Take Tops; Basie's Follow-Up Booming

NEW YORK, Jan. 2.—Charlie Barnet took a cool \$5,800 with him when he left Apollo Theater here December 24 after a week. Figure is considered phenomenal for a pre-Christmas engagement, and Barnet is being congratulated for nixing a flat 5G offer despite advice of friends and bookers that he was set for seven days of box-office plague.

Count Basie, who opened at the spot Christmas Day, set a first-day record. Played 20 shows in three days, which went with such rapidity that once when Basie, just finishing his curtain bow, asked the stage manager, "When is half-hour?", the retort came back, "Now."

Reichman Signs With MCA

HOLLYWOOD, Jan. 2.—Joe Reichman has signed a long-term management contract with Music Corporation of America. Reichman and crew just completed an eight-month stretch at the Biltmore Bowl. Barry Mirkin, leader's manager, headed for the army, is turning over the reins for the duration.

Dunham Dips at Bridgeport

BRIDGEPORT, Conn., Jan. 2.—Sonny Dunham, making his first appearance of the season at the Ritz Ballroom here December 13, drew the smallest crowd of any orchestra playing here this season, pulling 806 persons at 99 cents each for gross of \$797. His appearance at the Ritz last year attracted 1,054 persons at 75 cents.

Victory Tax To Ax Form B

Withholding New Tax Promises Huge Headache for One-Night "Employers" of Traveling Bands

NEW YORK, Jan. 2.—Uncle Sam's Victory Tax, which went into effect yesterday may be the weapon that will eventually kill the AFM's Form B contract.

Complications Victory Tax will bring have local bookers bedraggled and dopey trying to figure out how, when and where the 5 per cent slice will be withheld from bandmen's salaries in accordance with government regulations. Possible turning over to the Internal Revenue Department of the well-nigh impossible book-keeping involved may lead to AFM action on amending the Form B contract. Part played by the government may be further hastened by revenue department's own Victory Tax circular which defines "independent contractor" as to fit almost any band leader.

AFM spokesman, when questioned on the matter, said the union was not going to anticipate any situation. Changes may be necessary to meet new problems, spokesman affirmed, but AFM would not do anything until the government asked for, or posed, a possible solution which would not conflict with the interests of the membership.

Under the present Form B set-up, whereby hotel and ballroom operators are considered "employers" rather than the band leader, bookers can't figure out how records possibly can be kept of the withholding tax, problems being so manifold.

To begin with there is the case of the ballroom operator who pays a band leader a flat \$1,000 for a one-night engagement. How is the op to figure out how much "salary" the maestro and each of his sidemen are receiving for that night? Possibly the maestro could provide the op with a list of expenses for the one-night date whereupon the op could subtract this total from \$1,000 and determine paid-out "wages." But to apply "wages" to each and every sideman, the op would

next have to obtain from the band leader a list of the weekly salaries the maestro hands his crew. From this the op would go into contortions and reckon the daily wage. Any op who books four bands a week, average 10 pieces, would wind up keeping 2,080 individual records a year or almost as much as a fair-sized defense plant.

Other angles, equally overwhelming, spring from regulations covering pay roll periods of less than one week. Amount of tax withheld must be based upon the total week's wages in excess of the allowable weekly deduction. Which means that the band leader must supply the operator with not only the week's wage statement, but also with a weekly statement of fees, expenses and salaries received from other engagements played, or to be played, in the course of a given week. Then poor Mr. Op will have to prorate his Victory Tax withholdings in accordance with the "wages" paid out by his neighboring promoter as well as himself. When he's thru with that Mr. Op can go up to General Motors and borrow the bookkeeper's strait jacket.

Further complications rotate around Joe Sideman who plays in Benny Goodman's band. Sideman gets \$150 a week from BG, but what happens when BG plays a single date at a hall where union price is \$12 a man. Does the op take off 5 per cent of \$12, or does he take off one-seventh of sideman's \$150 and call that the daily wage, or does he take more if BG only plays four dates a week, or does he swap vocations with a paper-doll cutter.

Booking agencies here are already receiving frantic telegrams from managers on the road asking what goes with the above problems. Answer will probably have to be supplied by the Internal Revenue Bureau.

Gotta Match?

NEW YORK, Jan. 2.—Sol Marcus and Eddie Sella, who wrote *I Don't Want To Set the World on Fire* and *When the Lights Go On Again*, just won't stop being glowworms. Their newest effort is titled *There's a New Fire Burning in the Old Fireplace*.

Jazz on Upbeat In Studio Shows

NEW YORK, Jan. 2.—Both NBC and CBS will go in for a larger proportion of jazz, according to plans now cooking at the two networks. At NBC, Irving Miller, youthful veteran musical director, has been rounding up an all-star jazz ork for some time and may have been given a hypo by the augmented hot crew Raymond Scott is now rehearsing at Columbia.

Miller's five bunch now includes such virtuosi of "le jazz hot" as Bobby Hackett and Miek McMickle (trumpets), Ray Conniff (trombone), Jerry Jerome (tenor sax), Skippy Martin (alto sax), Fulton "Fidgy" McGrath (piano), Henry Whiteman (violin), Artie Zazmar (bass) and Carl Kress (guitar). Solid stuff like *Down Home Blues*, etc., makes up about 35 per cent of the music on the Miller shows, rest of time being given over to pops sung by various soloists. NBC wand-wielder currently trying to get studio heads interested in an all-jazz show of his-own.

Over in the CBS camp, Scott's mixed combo, augmented by extra brasses and saxes, has been mysteriously rehearsing for weeks, and even tried out a show featuring typical Scott stuff on an outside-New York wire, but the maestro-composer is keeping everything under his hat. Scott won't talk at all, and flacks at the station will venture nothing more than to say that the show will be "an entirely new kind of band shot, with an original idea behind the music."

Japs to Jeeps, Doughboy's Rose To Der Fuehrer's Face—There's Nary an "Over There" in the Lot

NEW YORK, Jan. 2.—The plea for stronger morale songs made by the Office of War Information has gotten results, with Kaycee Music, subsidiary of Leeds Music, devoting itself exclusively to patriotic. Firm will start with *Heave Ho, My Lads, Heave Ho*, written for the Merchant Marine; *You First Get the Spirit in the Army*, *That Ain't What We Call Him in the Army*, *Victory Jones* and several others, most of them written by men in the armed forces.

OWI's appeal also received attention from Columbia Broadcasting System, when it criticized E. B. Marks's *I Wish, I Wish, I Wish* as being contrary to the government agency's wishes. CBS objections were withdrawn after slight revision in the song lyrics was made by the pub and writers.

Possibility that the OWI will require pubs to submit songs for approval, as is the practice with scenarios in their film division, has been advanced by some members of the industry. Of the war songs which have come out to date, few could be said to meet OWI specifications, altho hundreds upon hundreds have been pouring into publishers' laps since the day after Pearl Harbor.

One pub claims 400 songs based on the Pearl Harbor theme were submitted the week after the bombing, seeds of them carrying the title *Remember Pearl Harbor*. The attack on our Pacific base also produced a flurry of flippant titles like *You're a Sap, Mr. Jap*; *Let's Knock the "Hit" Out of Hitler*, and *Goodby, Mama, I'm Off to Yokohama*.

General MacArthur was the next subject to inspire a deluge of songs. Titles like *Hats Off to MacArthur* and *Doug MacArthur* kept coming out. The current repercussion of this theme is *General Eisenhower, Man of the Hour*.

Sentimental tunes were given a war slant—*He Wears a Pair of Silver Wings*, *I Left My Heart at the Stage Door Canteen*, *Don't Sit Under the Apple Tree*; *A Boy in Khaki*, *A Girl in Lace*; *Johnny Doughboy*. Jazz specials P-38, *Vultee Special* came out along with patriotic ditties like *We're in It, Let's Win It: For the Flag, for the Home, for the Family*; *Three Cheers for Our President*; *Fight for Your Right With All Your Might, America*.

The score of *This Is the Army* contributed a whole new batch, including *This Is the Army, Mr. Jones*, and *I'm Getting Tired So I Can Sleep*. The introduction of the jeep into popular palaver brought forth *Jumpin' Jeep*, *Little Bo-Peep Has Lost Her Jeep* and *Six Jeeps and a Jerk*.

Songs for the home front started coming out, some in response to the Office of War Information's request for tunes on rationing and conservation—*On the Old Assembly Line*, *Keep 'Em Rolling*, *Give One Day's Pay, Ev'rybody Ev'ry Pay-day* and *Just Save Your Old Tin Cans*. Novelty titles were dreamed up, like *Shhhh, It's a Military Secret*; *A Slip of the Lip Can Sink a Ship* and *Der Fuehrer's Face*.

Our allies were remembered with *White Cliffs of Dover*, *And Still the Volga Flows* and *When the Crimson Snows of Russia Turn White Again*, and the women in uniform with *There Will Always Be a WAAC* and *The Lady in Uniform*.

When the sentimental theme started to predominate, the OWI stepped in and asked for war songs with punch. They got *Praise the Lord*, probably the top war song to date.

Other songs that can be ranked as hits can be counted on the fingers of a couple of hands. *White Cliffs of Dover* was the

First Network Plug—Hit Parade

NEW YORK, Jan. 2.—*There's a Star-Spangled Banner Waving Somewhere* became the first tune on record to make the Saturday night *Hit Parade* (Columbia Network) without a single network plug. Tune became a big Middle West sheet music seller a few months back, and then started to spread thruout the country, aided and abetted by the Elton Britt recording on Bluebird label. It got its first network shot, however, Saturday (19)—in 10th place on the *Hit Parade*. This Saturday (26) the patriotic ditty failed to show up on the network's "10 best" show.

Philly Musikers Will Give Dough But No Benefit Music

PHILADELPHIA, Jan. 2.—Local musicians' union, alarmed over the increasing number of requests for free music at charity functions, has started a broad campaign to stamp out benefit dates. All musicians who make contributions to organized charities are requested to do so thru the "Musicians" division, which will be set up for each charity drive for funds. In that manner the proper credit will be given to musicians as contributors. Union figures that it is plenty okay for the musicians to contribute to charity, but such contributions should be in the form of a monetary donation and not by donating their music.

first, but was supplanted by those hitting closer to home when we entered the war. The Sammy Kaye version of *Remember Pearl Harbor*, *This Is Worth Fighting For*, *When the Lights Go On Again*, *There's a Star-Spangled Banner Waving Somewhere*, *Johnny Doughboy*, *Der Fuehrer's Face*, *Stage Door Canteen* and *He Wears a Pair of Silver Wings* are

On the Records

A critical analysis of the latest record releases, covering both the musical and commercial angles of each disk reviewed. Reviews of greater length are given to recordings that possess unusual interest as to artist, selection, or both.

Paragraphs in heavy type are designed for operators of automatic phonographs as a guide to the potential value of recordings in music machines.

Key: FT—Fox Trot; W—Waltz; VC—Vocal Chorus; V—Vocal Recording.

By M. H. ORODENKER.

ETHEL MERMAN (Victor 20-1521)

Marching Thru Berlin—FT; V. *Move It Over*—FT; V.

THE use of instruments "frozen" by the Petrillo-impasse, Victor brings forth another all-vocal disk to attract attention to this new war ditty. One of those rousing hallelujah songs, *Marching Thru Berlin*, by Bob Reed and Harry Miller, stems from the score of the forthcoming, heavily ballied *Stage Door Canteen* movie. Lyrics pack a powerful propaganda message—a man is no good unless he is free—and promise a Judgment Day for Hitler when Yankee feet start marching thru Berlin streets. Song selling Ethel Merman is a natural, altho the box-office magic of her name is somewhat limited in the disk marts. An expert male quintet supports Miss Merman expertly, four of the voices sounding like the Modernaires when they were with the Glenn Miller band. Fifth voice is a bass and zooms out foundation notes in walking style that keeps the rhythm stepping along. Side starts with a dash of German dialect, Miss Merman giving a "scram" cue to start the bright and lively chorus. Male quartet, unaided by the bass, gives a neat twist to the lyrics in the second stanza and Miss Merman rejoins the group for a third chorus with the sound of marching feet carrying out the side. Plattermate, also a vocal dish, impresses as well. *Move It Over* is a delightful, semi-humorous ditty that drags in the inevitable private-sergeant relationship at army camps. Title puts it more forcefully, *Move It Over* referring to that next load of dirt coming up the road. Tune is designed with a simple, jingle-styled melody that enchances lyrical qualities. Written by his vocalist Sunny Skylar, maestro Vincent Lopez has been giving it a heavy ride on radio remotes. With Miss Merman's waxing on the way, ditty should earn wide appeal. Miss Merman takes it at a lively tempo, and with the quintet's support gives out on five sets of lyrics in typical forceful and full-throated manner.

Both of these sides have plenty of appeal for operators. The soldier novelty, "Move It Over," stands an excellent chance of getting immediate attention and once the publishers start working on it, "Marching Thru Berlin" should be sticking around for a long time to come. Latter's parent picture is scheduled for late February release, and Miss Merman sings this song in a feature spot in the film.

TOMMY TUCKER (Okeh 6701)

Ev'rybody Ev'ry Payday—FT; VC. *March for the New Infantry*—FT; VC.

RECORDING barriers for the bands were let down for these two patriotic ditties, the *Payday* piece requested of the recording companies by the Treasury Department for use as a musical stimulus to the War Bond drive. In the Tommy Tucker version, taken at a bright and lively tempo, it should prove a big aid to the 10 per cent drive. Amy Arnell opens the side, singing the verse, with the Voices Three joining in on the chorus. Alto sax picks it up, riding out in dubious fashion for a half chorus. Rest of the band joins in to better effect on the second half, and swirling saxophones complete the stanza. Miss Arnell and the male Voices return, singing the last half of the chorus to carry out the side. *March for the New Infantry* shows off Tucker Time at its best military cadence. A typical service song, this one is dedicated to the paratroops. Tucker follows the same pattern as with the flipover, Don Brown opening with the verse and the Voices Four blending in on the chorus. Ensemble then plays another chorus, and the vocalists, led by Brown, return to sing half of another stanza, finishing out the side.

Since it ties in so effectively with the 10 per cent War Bond plan, music operators have already been giving the phono spotlight to "Ev'rybody Ev'ry Payday." Tommy Tucker's entry will undoubtedly augment the song's popularity.

SHEP FIELDS (Bluebird 30-0807)

Please Think of Me—FT; VC. *Take It Slow*—FT.

THIS couplet is one of the first new year releases from the record company's reserve stock of masters. *Please Think of Me* comes from Jimmy Davis's folio of hillbilly hits, and since it attracted wide attention in its original setting, a modern dance version seems most welcome, especially when dressed up as attractively as by Shep Fields. A typical and tuneful cowboy song, it has been fashioned by Fields as a jump number with righteous bounce beats set at medium tempo. Woodwind ensemble carries the opening chorus and Ralph Young takes over for the bary vocal. Clarinet, fingering some fancy notes, launches a third chorus under way and band joins in to complete the spinning. *Take It Slow* is Fred Noble's riff tune. Fields plays the instrumental piece moderately slow but gives plenty of lift to the beats. Band bears down heavy for the initial stanza, while second chorus is carried trimly by the tenor sax. Single note pickings on a low-pitched guitar string start the third chorus, and ensemble jumps in to bear it out.

The modern design of the familiar hillbilly ditty, "Please Think of Me," makes a dandy decoration for the music boxes.

SONG SPINNERS (Musicraft 15008 and 15009)

White Christmas—FT; V. *Praise the Lord and Pass the Ammunition*—FT; V. *Mister Five by Five*—FT; V. *When the Lights Go On Again*—FT; V.

Musicraft label, long identified with low-priced classical records, steps out for the first time in the field of popular music. For its first four sides, firm has picked on four real winners as far as the songs are concerned, each of the four already top best sellers. Rendition of the songs, however, is entirely another matter. An unaccompanied vocal group, the Song Spinners, has been rounded up for the dishing. While voices unquestionably are good ones, the combination has a poor conception of modern rhythms and harmonies. And vitamins aplenty are needed for their arrangements. The singing, moreover, lacks rhythmic punch needed to cover up absence of instruments, the two-beat zooming of the bass singer hardly filling the gap here. Even ukes and harmonicas might have given the rhythmic support so sorely required. Of the four sides, most acceptable is *Praise the Lord and Pass the Ammunition*, with its inherent lift and meaningful lyrics blanketing performance shortcomings. The element of sameness per- (See ON THE RECORDS on page 63)

On the Stand

Reviews of orchestras playing hotel, night club and ballroom locations and one-nighters. Comment is based upon the present or potential commercial value of the band, as well as its musical quality.

Dick Wharton

(Reviewed at Shangri-La, Philadelphia)

AFTER serving under the batons of Jan Savitt and the late Bunny Berigan for a long spell as guitarist-vocalist, Dick Wharton several years ago decided to stake out with a stick of his own. Has been fronting a small combo in the Philadelphia territory, and now gets the chance to step out with a large band. Makes the most of his chance and indicates there is big name timber in the Wharton guy.

While proficient as a guitarist, Wharton sticks to the baton, selling both voice and showmanship out front. With the band matching the mood and personality of the maestro, it all adds up to something worth occupying the attention. A most affable and enthusiastic front man, Wharton uses the baton to advantage and not merely as a hand ornament between vocals. As for singing, there's a strong romantic urge in his baritone range that rolls the right way against the ears—especially the fem lobes.

Wharton has rounded up some of the best musicians around town. Instrumentation takes in a trio of tenor saxes, two trumpets, one trombone, piano, bass and guitar. Nothing pretentious in its playing; band emphasizes the melodic qualities of the tunes set to a thoroly rhythmic beat that makes dancing pleasurable. For the most part, ensemble blowing keeps band sounding full-bodied, but tone is smoothed down to make it just as enjoyable for those sitting it out. Selections run the gamut of everything that Tin Pan Alley has dished up, band using the medley pattern to cover a lot of tune ground, with tempos and song moods varied neatly.

No flilly, and one would help much in balancing the masculine edge of the bandstand as well as brightening up the rhythm pieces.

Orodenker.

Charlie Gaines

(Reviewed at Carroll's Cafe, Philadelphia)

CAREER of this septia maestro goes back a coupla decades, when national prominence attended his writing and recording of the hit novelty, *I Can't Dance, Got Ants in My Pants*. In those

days the Gaines band numbered among its sidemen great and near-greats now serving with the big names; some even stepping out as leaders in their own right. Then, as today, the band was built around the maestro's trumpet tooting. And it was often a matter of individual opinion in those days whether it was Charlie Gaines or Louie Armstrong who could blow the higher and hotter notes.

Gaines has become a more subdued "Gabriel." Instead of carrying on when the swing rage reached its crest Gaines preferred to remain close to his home here, bannering a small combo that is plenty slick on the smooth slide and can give out with the torrid stuff when the urge gets the best of them.

Paced by the maestro's trumpeting, stand set-up takes in three saxes, piano, bass and drums. Boys make no attempt to out-blow or out-jump each other, being a closely knit unit that achieves excellent results both melodically and rhythmically. This is one septia band here that can play a ballad with finesse, then bite into a stomp set-up.

Selections all in the popular vein with a generous sprinkling of the evergreens, with tempo changes to match the mood of the song. Here is one combo that doesn't substitute theatricals for musicianship.

Gaines also pitches in on the vocal tasks, giving adequate coverage to the ballads and generally calling on the rest of the boys to join in on the jump tunes.

Orodenker.

Ada Leonard

(Reviewed at Pacific Square Ballroom, San Diego, Calif.)

THIS all-girl orchestra, (18 and leader) has an open field ahead of it for ballroom and other engagements if the drafting of male musicians continues. Besides, the band delivers the goods on such assignments, taking this ballroom as a criterion. Should continue doing so with its ability to remain intact as a group without fear of losing instrumentalists and vocalists.

While the band is high on pulchritude, its musical talents are sufficient to carry the ball. Tho there's no denying that Miss Leonard herself is curvaceous and personable, both she and the gals carry wardrobe aplenty, of which effective use is made.

Instrumentation includes four brass, four reed, four rhythm and three strings. Miss Leonard's string section is exceptionally good and she uses it to good advantage. Bernice Little, second alto sax, doubles to bring the section to four, Helen Stumpf soloing. Rhythm section has outstanding musicians, with Dez Thompson on drums and Marion Gange, guitar and arranger. Reed section blends well, with Jane Hildebrand taking the hot tenor parts. Carol Brown is featured on trumpet sweet solos and does a good job.

Vocal assignments are handled by pretty Martha Stuart and by Miss Leonard, who peppers the evening with blues and torch tunes. Glee club quintet is likewise effective.

Draft or no draft, this outfit should do all right.

Abbott.

which he demonstrated in the opening *Wire Brush Stomp*, Krupa put out a load of entertainment. Anita O'Day took it easy on *Wo-Ho*, but she really took off the wraps for *Mr. Five By Five*. Between her version and Ella Mae Morse's, the odds are even and you can take your choice.

Ray Eberle took care of the heart-throb department with three ballads. He too failed to get unwound for the first, but by the time he got around to *I Heard You Cry Last Night* he was ready. He proved it again on the complicated but interesting melody of *Velvet Moon*.

Roy Eldridge got in his licks on a slow-paced *Rockin' Chair*. There are few moments on remotes devoted to such a pure example of jazz horn blowing, altho Eldridge spoiled it somewhat by climaxing with one of those ceiling-climbing endings so dear to the trumpet virtuosi. A particularly good bit was the sked-ding of *Body and Soul* immediately following, built up as an encore.

Only one straight band number, *Wire Brush*, in the layout.

Oops, Sorry!

The anonymous "Dial Twister," whose year-end round-up of remotes brought him to such sad conclusions in last week's Greetings Issue, was none other than ye olde "On the Air" reviewer. His identity got lost in the shuffle, and we thought we'd clear the matter up. We don't want our readers to think we had rung in George Washington Hill.

On the Air

Comment on dance remote programs from the standpoint of showmanship, presentation and general listening appeal rather than the musical ability of the bands reviewed.

ELLIOTT GRENNARD

Shep Fields

(Hotel Roosevelt, Washington, Columbia Network, Monday (28), 12:05-12:30 midnight)

SHEP FIELDS'S aggregation of reeds is weak at what it shouldn't and swell at what it oughtn't. A paradox.

With a collection of fifes and whistles that should turn Walt Disney green with envy, the ex-bubble man steers clear of mousy theme music. With enough saxes in his band to spread the schmaltz on thick, he pulls a switch and treats the venerable *Meet Me Tonight in Dreamland* to a sedate once-over lightly. And with no brass whatsoever, he leans on a couple of jumpers in a way that keeps them bouncing.

The title of *12:30 Special* may have an obscure origin, but Fields made its current meaning clear; an invitation to dance. And altho the band took *Take It Slow* a bit too slow, it by no means

brought the proceedings to a standstill.

Most appropriate tune on the show was Morton Gould's *Pavanne*. Jazz theme with classical overtones is made to order for an outfit that is heavy on flutes and clarinets, and set this listener to remembering the repertoire of Reginald Forsythe, Alec Wilder and Raymond Scott, with the thought that Fields might do likewise, profitably.

Billy Usher sang the ballads in a small-bore tenor voice not particularly suited to the style of the band. But then, not many voices would be.

Gene Krupa

(Palladium Ballroom, Hollywood, Columbia Network, Monday (28), 12:30-1 a.m.)

THE kid with the drums puts on a show that was laid out for the kids who hanker for the groovy stuff and will stay up late to get it. They got it. Besides his ambidexterity on the skins,

Orchestra Notes

Of Maestri and Men

HERBIE KAY broke up his band January 3 after closing at Orpheum Theater, Davenport, Ia. KAY takes a rest under doctor's orders until February 1, when he plans to reorganize in Chicago. . . . TOMMY TUCKER scheduled for *Fitch Bandwagon* January 10. . . . BUDDY FRANKLIN into Casa Loma Ballroom, St. Louis, January 8, for two weeks, followed by a three-weeker at Muehlebach Hotel, Kansas City, Mo., starting January 22. . . . LEE AND LESTER YOUNG opened at the Barn, Newport News, Va., December 30, for two weeks. . . . JIMMIE LUNCFORD marking 10th anniversary of first date at Apollo Theater, New York, by presenting plaque to theater operator Frank Schifman. . . . Broken house record for Christmas week at Regal Theater, Chicago, claimed for LIONEL HAMPTON. . . . MAREK WEBER, Viennese band leader now in Chicago, has bought two Wisconsin farms. . . . MILT HERTH winds up a year at Jack Dempsey's January 5 and opens at Copley Plaza Hotel, Boston, January 14, for an indefinite run. . . . JACK LEONARD, former singer for TOMMY DORSEY and Columbia network, promoted to staff sergeant at Fort Dix. . . . New members of band at Gardner Field Basic Flying School near Taft, Calif., include ALFRED BARR, violinist from orks of RAY NOBLE and NBC, Chicago; ADOLPH DITULLIO and HANK CAMUSI, violinists from Los Angeles Philharmonic; MORRIE KELTZ, violist from Warner Bros.; VICTOR GOTLIEB, cellist from Philadelphia Symphony, and SAM CHIEFETZ, bass player from PHIL OHMAN'S ork. . . . MITCHELL AYRES into Roseland Ballroom, New York, January 2. . . . ADELE WEHMAN, former harpist with Chicago Civic Orchestra, replaced JANE THOMAS with HAL SAUNDERS at the Belmont Plaza. . . . PRIVATE BOB WEISS, former publicity man for HORACE HEIDT-FRANKIE CARLE ork, now in public relations at Randolph Field, Tex., "West Point of the Air." . . . LOUIS PRIMA canceled Coca-Cola shot Thursday (7) as he has to make a date at Fay's Theater, Philadelphia at 9 a.m. January 8. JACK TEAGARDEN filling

in for Coca-Cola. PRIMA will get a later shot. . . . TOMMY REYNOLDS playing next Ralph Cooper short-wave broadcast from WMCA. Pabst Beer sponsors.

Atlantic Whisperings

TED LEWIS skedded for a February stand at the Shangri-La, Philadelphia. . . . MacFARLAND TWINS taking in the ballroom stops in Eastern Pennsylvania. . . . ROGER KENT takes over at Barclay, Philadelphia ballroom. . . . AL SPIVAK set at Twin Cedar Inn, Clementon, N. J. . . . VINCE VOLEN next in at Hightstown Country Club near Trenton, N. J. . . . BELA BIZONY, a Meyer Davis unit, lights up the new Burgundy Room at Bellevue-Stratford Hotel, Philadelphia. . . . TONY GILLARD gets an extension at Lambro's Marine Room, Chester, Pa. . . . LEN PARKER at the Town Tavern, Delair, N. J. . . . EVE KNIGHT, who suffered a breakdown while canarying with STAN KENTON, is recovering at her home in Philadelphia and is expected to be singing again within a month. . . . GEORGE MARCHETTI carries on into new year at Neil Deighan's Night Club, Pennsauken, N. J. . . . ROLLIN ERNEST next in at Roman Ballroom, Trenton, N. J. . . . JOE RITCHIE stays put at Jack Downie's Old Mill Inn, Pennsauken, N. J. . . . JIMMIE LUNCFORD added to the band parade at Fay's Theater, Philadelphia, inked in for the January 22 week. . . . BERT HOUSER at Cottage Cafe, Merchantville, N. J. . . . JAY ARNOLD doing the dance honors at Christy's Tavern, Bethlehem, Pa.

Soot Suit

SIOUX CITY, Ia., Jan. 2.—Ray Alderson, territory band leader, was really caught with his pants down recently when the boys tried to get some sleep in one of those sleeper busses on a side street of Sioux City early the other morning . . . and the stove inside the bus caught fire.

Alderson and the rest of the band piled out, Alderson running around with just a pair of shorts and a slip-over sweater on, the other boys clad in pajamas.

One band boy gave a local resident something to remember him by when he dashed up to the front door of her house and asked: "Lady, have you got a fire extinguisher?"

The fire department arrived in time to put out the fire, with damage limited mostly to band uniforms.

Jam Sesh at Savoy

NEW YORK, Jan. 2.—Savoy Ballroom will be turned over to a jam session sponsored by Ralph Berton, disk jockey at WBNX, and the Rainbow Music Shop, Harlem, Saturday afternoon (9). Program, called *Music of Democratic America*, will feature Coleman Hawkins, Joe Sullivan Trio, Zutty Singleton Quartet, Cozy Cole, Mel Powell, Bud Freeman, Billy Taylor, Emmet Berry and Diz Gillespie.

PHILADELPHIA, Jan. 2. — Jimmie Lunceford packed them in last Saturday (28) for dance promoter Tom Cavanaugh at Brookline Country Club. Ducats scaled at \$1.10 per head, and Lunceford attracted a bit more than 1,000 dancers for a fat gate of almost \$1,100. Band was well received.

Mexico Remembers Composer and His Fee After 90 Years

MEXICO, D. F., Jan. 2.—Ninety years after he wrote *Dios y Libertad*, Mexico's national anthem, Jaime Nuno's estate was paid for his work at a public demonstration in Constitucion Plaza here recently. It remained for Vejar Vasquez, Secretary of Public Education, to correct the oversight by giving Nuno's heirs a cash sum in the presence of an audience of 150,000. Occasion for the vast gathering was the removal of Nuno's body to the federal Hall of Fame.

Story of how Nuno was never remunerated for his contribution began in Santa Ana's administration. The latter's career being short and stormy, he neglected to award Nuno the prize money won in an open contest to find a musical setting for Gonzalez Bocanegra's poem, then recognized as the national chant. Successive administrations failed to take up the matter until Vasquez made his presentation.

Nuno's anthem, first performed at what is now the Belles Artes Theater, was delivered in the Plaza by a chorus of 10,000 voices, accompanied by a 500-piece band led by Julian Carrillo. The rendition was that of the official version now issued by Secretary Vasquez. This version has ended all confusion provoked in the past by issuance of many other "authentic" variations.

Another Instrument Story; McIntyre's

BALTIMORE, Jan. 2.—Delay in arrival of their instruments forced Hal McIntyre and orchestra to give their opening performance at Hippodrome Theater with instruments borrowed from local music shops. Situation was blamed on the OPA, ICC, railroad company or anybody else other than George Moffet, the orchestra manager, or any of the boys in the band.

When the orchestra boarded the train at Boston for its week's stay at the Hippodrome, the instruments were left in the care of the baggageman in accordance with the new wartime ruling about overcrowding passenger trains.

The initial performance of the orchestra was delayed for some time until the musicians, realizing they had no instruments, scuttled about to the music shops to get enough horns to carry on. The music copy also was delayed in transit, and initial performance had to be played from memory.

Instruments finally all got here, a few at a time, along with the sheet music.

Stage bill McIntyre headlined at the Hippodrome grossed a good \$15,600. On screen, *Seven Miles From Alcatraz*.

Ray Pearl in Army; Band Fronted by Buddy Madison

CHICAGO, Jan. 2.—Ray Pearl, band leader whose outfit is on an indefinite run at the Melody Mill Ballroom, was drafted into the army and is currently stationed at Fort Logan, Colo. His band continues in the ballroom and is being fronted by Buddy Madison, bass player and singer. Madison is quitting the bass post, however.

RCA Surveying Effect of Music On Production

CAMDEN, N. J., Jan. 2.—They haven't actually got around yet to determining how Tschalkowsky stands on production or what effect Benny Goodman, Tommy Dorsey or Harry James have on speeding up the war effort. However, there is a survey under way at RCA-Victor here which may reveal information like that, certainly whether the old masters or the moderns are more attuned to industry today. That much was admitted by Dan D. Halpin, chairman of the industrial music committee of the RCA Manufacturing Company here. Halpin defines industrial music as a technique of communications within the factory area designed to expedite production thru the use of speech and music.

Today in industry, Halpin points out, there are over 1,000 good, bad and indifferent—mainly indifferent—industrial sound systems used in leading war plants thruout the country. Halpin is abroad in the land, telling engineers, industrialists and leaders of cultural life that music can aid production as much as 6.8 per cent; that production has been found greater in 75 per cent of factories using music; that Monday morning absenteeism is being cured thru music; that music, indeed, hath charms to sooth the most savage industrial breast.

While this industrial network of some 1,000 top-flight American industrial concerns is growing, Halpin explained that every plant in Germany, as well as in England, already has its sound system.

The survey of the relationship of music and production has shown so far that in one factory, where many workers are of Polish descent, recordings of polkas and slow waltzes are greatest in demand for playing over the plant's industrial sound system. Vocal platters, the survey thus far shows, don't go in factories generally. In most industrial plants, workers sing and hum quietly along with the recorded tunes played. Most record programs at the plants, it is found, have to start quietly and build up both in volume and in tempo.

Poem Set to Music Getting Plugs Via Recitations, Texts

NEW YORK, Jan. 3.—*American Prayer*, a modern hymn now beginning to be heard on the airwaves, strangely enough has been getting 50 per cent of its plugs as a poem.

Al Stillman, staff writer with Radio City Music Hall, originally wrote the semi-religious number as a poem, which Larry Stock and Vincent Rose later set to music. Up to now, tho, half of the network performances of the song have come over as poetic recitations. Major Bowes first introduced the poem-version a while back. Ted Malone, of NBC, picking it up for his *Between the Bookends* show. Recently, for his Christmas Elgin show, Don Ameche also gave the poem a spot. And right along, clergymen have been using the verse as part of sermon texts.

Mutual Music Society, which publishes the tune, has no kicks about the poetry twist. Pub, formerly associated with Glenn Miller, and still handling his hot instrumentals, vows hymn piece is selling 1,000 copies daily.

Music Items

Publishers and People

EDWARDS MUSIC has released *Songs of the United Nations*, album of anthems of all the Allies.

Lyle Engel, editor of *Song Hits Magazine*, publishing song lyric mags for distribution among armed forces.

Jewel Music plugging *The Son of a Son of a Fighting Man*, by Jimmy Eaton, Grady Watts and Bert Stevens.

Lewis Music's tunes for the new year are *Mimi With the Dark Brown Eyes*, by Terry Parker, and *Birmingham Buggy Ride*, by Allan Roberts and Irving Miller.

Bishop Music working on *Target for Tonight Is Your Heart*, by Lew Lehr and Walter Bishop.

Fischer Music has released *Waltzing Matilda*, "unofficial" national anthem of Australia. A. B. Paterson and Marie Cowan authored.

Mills Music publishing score for Dave Kramer's *You'll See Stars*. Penned by Herman Timberg and Leo Edwards.

Handy Bros.' Music has obtained renewal rights on *Yellow Dog Blues*.

Southern Music is publishing folio of Korn Kobblers' favorite tunes. Folio will include a story of the zany combo.

Songs and Such

SONG OF THE SEABEES, by Sam M. Lewis and Peter de Rose, dedicated to the Construction Regiment of the U. S. Navy.

Score for *Stage Door Canteen*, by Jimmy Monico and Al Dubin, to be published by E. H. Morris.

Uncle Sammy Needs Me, Baby, by George Weir, Tommy Carey and George McNemar, is No. 1 tune for A. E. Music, Neptune City, N. J.

That's the U. S. Coast Guard and The Lana Turner Blues, by Billy Hayes and Charles Gunther, are Gunther Publicity's latest.

Dear One and Okeechobee, by Le Roi Scarlett and Andre Vadeboncoeur, placed with Monarch Music.

Jealousy, clefted by Jimmy Saunders, former Harry James vocalist.

For the Duration, latest from the pens of Harold Davis, Jack O'Brien and Moe Jaffe.

See What the Boys in the Back Room Will Have

PHILADELPHIA, Jan. 2.—Local bartenders took time out from their ice-cracking and spirit-shaking to vote for their "10 best records played on the coin machines during 1942." Here 'tis:

- Best Popular Band Record.....*Kalamazoo* (Glenn Miller)
- Best Laugh-Getter.....*Der Fuehrer's Face* (Spike Jones)
- Best Burlesque Record.....*Strip Polka* (Alvino Rey)
- Best Vocal Record.....*Dearly Beloved* (Dinah Shore)
- Best Jitterbug Record.....*Jersey Bounce* (Shep Fields)
- Best Patriotic Record.....*Ev'rybody, Ev'ry Payday* (Barry Wood)
- Best Sentimental Record.....*There Are Such Things* (Tommy Dorsey)
- Best Comic Dance Record.....*I Get the Neck of the Chicken* (Freddy Martin)
- Best Military March Record.....*Stars and Stripes Forever* (Souza)
- Record Bartenders Play Host at Home.. *Ave Maria* (Jeanette MacDonald)

Said a spokesman, "No one hears more popular music than the man behind the bar. So we figured we were the logical people to make a 10 best list of records."

Bridgeport BR Grosses

BRIDGEPORT, Conn., Jan. 2.—Mitchell Ayres, in at the Ritz Ballroom here December 20, drew 835 persons. Admish at 99 cents brought gross to \$826. On his last Bridgeport appearance in June, he drew 982 persons for gross of \$973.

Van Alexander did nicely at the Ritz Christmas Night. Tariff was scaled down to 88 cents, but 1,013 persons brought total to \$891. On his last appearance at the Ritz, October of last year, he drew 953 persons with admish at 65 cents.

Dick Rogers, at the Ritz December 27, attracted 852 persons at 88 cents for gross of \$749. On his appearance at the Ritz last year on December 21, he drew 993 persons with admish at 65 cents.



The Billboard Music Popularity Chart

WEEK ENDING
DECEMBER 31, 1942

SONGS WITH MOST RADIO PLUGS

The following are the 30 leading songs on the basis of the largest number of network plugs (WJZ, WEAF, WABC and WOR) between 5 p.m.-1 a.m. weekdays and 8 a.m.-1 a.m. Sunday for the week ending Thursday, December 31. Film tunes are designated by an (F); musical comedy tunes by an (M).

This compilation is based upon data supplied by Accurate Reporting Service.

Position Last This Wk.	Title	Publisher	Plugs
9	1. WHY DON'T YOU FALL IN LOVE WITH ME?	Harms	33
7	2. BRAZIL	Southern	27
10	3. THERE ARE SUCH THINGS	Yankee	26
3	4. YOU'D BE SO NICE TO COME HOME TO	Chappell	24
10	5. MOONLIGHT MOOD	Robbins	23
5	5. ROSE OF CHARING CROSS	Shapiro-Bernstein	23
2	6. MOONLIGHT BECOMES YOU (F)	Famous	21
—	7. AULD LANG SYNE	Public Domain	20
17	7. FOR ME AND MY GAL (F)	Mills	20
4	7. I HAD THE CRAZIEST DREAM (F)	Bregman, Vocco & Conn	20
13	7. MR. FIVE BY FIVE (F)	Leeds	20
10	8. A TOUCH OF TEXAS (F)	Melody Lane	19
1	9. WHITE CHRISTMAS (F)	Berlin	17
16	10. WHEN THE LIGHTS GO ON AGAIN	Campbell, Loft & Porgie	16
10	11. I'D DO IT AGAIN	Santly-Joy	14
—	12. DEARLY BELOVED (F)	Chappell	13
—	12. PRAISE THE LORD	Famous	13
16	12. YESTERDAY'S GARDENIAS	Mayfair	13
12	13. IF I CARED A LITTLE BIT LESS	Feist	12
15	13. I'M GETTING TIRED SO I CAN SLEEP (M)	U. S. Army	12
6	13. PLEASE THINK OF ME	Wiltmark	12
8	13. THAT SOLDIER OF MINE	National	12
13	14. CONSTANTLY (F)	Paramount	11
—	15. ANCHORS AWEIGH	Robbins	10
—	15. IT CAN'T BE WRONG (F)	Harms	10
15	15. STARLIGHT SONATA	BMI	10
12	16. PENNSYLVANIA POLKA (F)	Shapiro-Bernstein	9
—	16. THE STEAM IS ON THE BEAM (M)	Crawford	9
—	16. THERE WILL NEVER BE ANOTHER YOU (F)	Mayfair	9
14	16. I WISH I WISH I WISH	E. B. Marks	8

NATIONAL AND REGIONAL BEST SELLING RETAIL RECORDS

This compilation is based upon reports from the following retail stores of their 10 best selling records of the past week. Where two sides of the same record belong in the first 10, they are listed individually in the order of selling appeal: Atlanta: Cox Prescription Shop; S. H. Kress. Birmingham: Nolen's Radio in the order of selling appeal; Atlanta: Cox Prescription Shop; S. H. Kress. Boston: The Melody Service Shop; E. E. Forbes & Sons; Monarch Sales Co.; Louis Pizitz Dry Goods Co. Buffalo: Shop. Bridgeport, Conn.: Howland Dry Goods Co.; Whiting Radio Service; Gilman Music Store. Chicago: Hudson-Ross; Whitemen Song Shop; Broadway Music Shop. Buite, Mont: Dreilbelbis Music Co. Cincinnati: Song Shop; Sears-Roebuck & Co.; Marshall Field; Wurlitzer's; Lyon & Healy; Goldblatt Bros. Cincinnati: Song Shop; Willis Music Co.; Rudolph Wurlitzer Co.; Steinberg's, Inc.; Clifton Music Shop. Dallas: S. H. Kress. Denver: The May Co.; Century Music Shop; La Salle Music Shop; Charles E. Wells Music Co.; S. H. Kress. Des Moines: Des Moines Music House; Davidson Co. Detroit: Wurlitzer's; Grinnell Bros. Houston: S. H. Kress. Kansas City, Mo.: Music Box. Long Island: Temple of Music Stores. Los Angeles: Southern California Music Co.; Hollywood House of Music; Glenn Wallich's Music City; S. H. Kress. Louisville, Ky.: Iowa Music Co. Milwaukee: Stewart Dry Goods Co. Memphis: S. H. Kress. Miami: Richards Store Co.; Burdine's, Inc. Milwaukee: Schuster's; Broadway House of Music; J. B. Bradford Piano Co. New Orleans: Louis Grunewald Co., Inc. New York City: Center Music Store; Liberty Music Shop; Galety Music Shop; Rabson's Music Shop; R. H. Macy & Co.; Abraham & Straus, Inc.; Broadway Music; Melody Shop. Philadelphia: Wanamaker's Department Store; Downtown Record Shop; Alex A. Gettlin. Pittsburgh: Volkwein Bros., Inc. Raleigh, N. C.: James E. Theim; C. H. Stephenson Music Co. Richmond, Va.: Gary's Record Shop; Walter D. Moses & Co.; Corley Record Co. Salt Lake City: C. Z. M. I. Record Dept.; S. H. Kress. San Francisco: S. H. Kress. Seattle: S. H. Kress. Springfield, Mo.: L. E. Lines Music Co. St. Louis: Aeolian Co. of Missouri; Famous & Barr. St. Paul: Lyon & Healy. Tulsa: S. H. Kress. Washington, D. C.: E. F. Droops & Sons Co.; George's Radio, Inc. Wichita: S. H. Kress. Youngstown: S. H. Kress.

NATIONAL		EAST		SOUTH	
POSITION Last This Wk.	Title	POSITION Last This Wk.	Title	POSITION Last This Wk.	Title
1	1. WHITE CHRISTMAS —BING CROSBY Decca 18429	1	1. White Christmas —Bing Crosby	3	1. There Are Such Things —Tommy Dorsey
2	2. THERE ARE SUCH THINGS —TOMMY DORSEY Victor 27974	5	2. When the Lights Go On Again—Vaughn Monroe	1	2. Mr. Five by Five —Harry James
4	3. I HAD THE CRAZIEST DREAM —HARRY JAMES Columbia 36659	2	3. I Had the Craziest Dream —Harry James	2	3. White Christmas —Bing Crosby
3	4. PRAISE THE LORD —KAY KYSER Columbia 36640	3	4. There Are Such Things —Tommy Dorsey	8	4. I Had the Craziest Dream —Harry James
6	6. MR. FIVE BY FIVE —HARRY JAMES Columbia 36650	4	5. Praise the Lord —Kay Kyser	5	5. Praise the Lord —Kay Kyser
5	7. DEARLY BELOVED —GLENN MILLER Victor 27953	10	6. Why Don't You Do Right —Benny Goodman	4	6. Juke Box Saturday Night —Glenn Miller
7	8. JUKE BOX SATURDAY NIGHT —GLENN MILLER Victor 20-1509	6	7. Mr. Five by Five —Harry James	—	7. Dearly Beloved —Dinah Shore
—	9. DER FUEHRER'S FACE —SPIKE JONES Bluebird 11586	8	8. Dearly Beloved —Glenn Miller	—	8. Why Don't You Do Right —Benny Goodman
—	10. WHY DON'T YOU DO RIGHT? —BENNY GOODMAN Columbia 36652	—	9. Der Fuehrer's Face —Spike Jones	7	9. When the Light Go On Again—Vaughn Monroe
—		7	10. Juke Box Saturday Night —Glenn Miller	—	10. Serenade in Blue —Glenn Miller

NATIONAL AND REGIONAL SHEET MUSIC BEST SELLERS

This compilation is based upon reports received from the following sheet music jobbers and dealers of their 15 best selling songs of the past week. Atlanta: Cable Piano Co. Chicago: Lyon & Healy; Carl Fischer, Inc.; Gamble Hinged Music Co.; A. C. McClurg. Detroit: Grinnell Bros. Kansas City, Mo.: Jenkins Music Co. Los Angeles: Morse M. Freeman, Inc. New Orleans: G. Schirmer of Louisiana. New York City: Music Dealers' Service, Inc.; Ashley Music Supply Co. Phoenix, Ariz.: Dawson Music Co.; J. J. Newberry Store. Pittsburgh: Volkwein Brothers, Inc. Portland, Ore.: Sklare Music Co. San Antonio: Southern Music Co. San Francisco: Pacific Coast Music Jobbers; Sherman Olay & Co. Seattle: Capitol Music Co. St. Louis: St. Louis Music Supply Co.

NATIONAL		EAST		WEST COAST	
POSITION Last This Wk.	Title	POSITION Last This Wk.	Title	POSITION Last This Wk.	Title
1	1. WHITE CHRISTMAS	2	1. When the Lights Go On Again	1	1. White Christmas
2	2. WHEN THE LIGHTS GO ON AGAIN	1	2. White Christmas	2	2. When the Lights Go On Again
3	3. THERE ARE SUCH THINGS	3	3. There Are Such Things	3	3. There Are Such Things
7	4. I HAD THE CRAZIEST DREAM	4	4. I Had the Craziest Dream	4	4. Dearly Beloved
8	5. WHY DON'T YOU FALL IN LOVE WITH ME?	10	5. Moonlight Becomes You	7	5. Mr. Five by Five
9	6. DEARLY BELOVED	7	6. Why Don't You Fall in Love With Me?	6	6. I Had the Craziest Dream
5	7. MR. FIVE BY FIVE	8	7. Mr. Five by Five	—	7. For Me and My Gal
4	8. PRAISE THE LORD	5	8. Dearly Beloved	9	8. Why Don't You Fall in Love With Me?
12	9. MOONLIGHT BECOMES YOU	6	9. Praise the Lord	—	9. Manhattan Serenade
6	10. THERE'S A STAR-SPANGLED BANNER WAV-ING SOMEWHERE	15	10. For Me and My Gal	5	10. Praise the Lord
11	11. DAYBREAK	9	11. There's a Star-Spangled Banner Waving Some-where	13	11. Moonlight Becomes You
14	12. MANHATTAN SERENADE	14	12. Daybreak	10	12. There's a Star-Spangled Banner Waving Some-where
—	13. FOR ME AND MY GAL	12	13. There Will Never Be An-other You	8	13. Daybreak
15	14. DER FUEHRER'S FACE	13	14. Manhattan Serenade	11	14. Der Fuehrer's Face
10	15. ARMY AIR CORPS	—	15. Moonlight Mood	—	15. Rosie the Riveter

HARLEM HIT PARADE

Following list of most popular records in Harlem is based on sales reports from Rainbow Music Shop, Harvard Radio Shop, Lehman Music Company, Harlem De Luxe Music Store, Ray's Music Shop, Frank's Melody Music Shop, New York, and Richards Music Shop, Brooklyn:

POSITION Last This Wk.	Title	Label
4	1. WHEN THE LIGHTS GO ON AGAIN.. LUCKY MILLINDER ..	Decca 18496
2	2. MR. FIVE BY FIVE. FREDDIE SLACK ...	Capitol 115
1	3. WHITE CHRISTMAS ... BING CROSBY	Decca 18429
—	4. THERE ARE SUCH THINGS	TOMMY DORSEY ... Victor 27974
3	5. TRAV'LIN' LIGHT. PAUL WHITEMAN ..	Capitol 116
—	6. COW COW BOOGIE	FREDDIE SLACK ... Capitol 102
5	7. WHAT'S THE USE OF GETTING SOBER?	LOUIS JORDAN ... Decca 8645
6	8. STORMY MONDAY BLUES	EARL HINES ... Bluebird 11567
8	9. DON'T GET AROUND MUCH ANYMORE	INK SPOTS ... Decca 18503
—	10. "C" Blues	BARNEY BIGARD ... Bluebird 11581

For information on the Leading Music Machine Records see the Record Buying Guides in the Music Merchandising Department of the coin machine section.



Selling Records AND Sheet Music

By JOSEPH R. CARLTON

1943

If one thing looks certain in a year of uncertainty, it is that record dealers will have to forego any thoughts of business as usual in 1943. That does not mean anything disastrous is going to happen, but war has taken its toll of the recording industry, and in the adjustments that will surely follow the dealer must play a co-operative and important part. For the retailer who makes a good part of his profits thru the sale of records, several questions will need answering in the year ahead. From Washington word has come that probably no more shellac for records will be available for the duration—how will this affect the disk market? The ban on new recordings by the American Federation of Musicians—what will its continuance mean to the disk store? What about supplementary lines of musical merchandise apart from sheet music—will the supply of record racks, cabinets, needles, etc., be curtailed? And how about the personnel problem, shared by the music-store owner with all other employers?

Scrap for Production

The cutting off of all new shellac, if it becomes an actuality, will mean, of course, that '43 production of records will be a lot skimpier than in '42. But there will be production, top disk-firm executives will tell you, and substantial production if each dealer understands the importance of scrap and faithfully meets his salvage quotas as meted out by Decca, Victor, Columbia and Capitol. There is a possibility, in this connection, that the present one-old-record-for-three-new-ones ratio may be raised, say to two-for-three, but that happening can be averted if retailers worry, scurry and hurry enough so as not to fall behind in scrap collections. As it is, distributors

Barnet's Harlem Hit Parade

NEW YORK, Jan. 2.—Of the 10 songs that Charlie Barnet picked as Harlem's favorites, five appeared in *The Billboard's Harlem Hit Parade*, which was started two and a half months ago. Barnet's survey covered the entire year. The five songs which appeared in both compilations were *Outskirts of Town*, *White Christmas*, *Mr. Five by Five*, *Why Don't You Do Right?* and *Travelin' Light*. *Stormy Monday Blues*, *Take It and Git* and *What's the Use of Getting Sober?* have shown up repeatedly in the Harlem Hit Parade, but did not appear in Barnet's selection.

Rinker Back in A. C.; In Khaki This Time

ATLANTIC CITY, Jan. 2.—For the past five summers Miles Rinker has been visiting this fair resort as manager of Tony Pastor's band, seasonal attraction at Hamid's Million Dollar Pier. Now, Rinker is back again but without the band. It is now Pvt. Miles Rinker of the army air force, fresh from 60,000 miles of touring with Pastor's band, playing theaters, night clubs, USO's and army camps. Prior to going out on the road with Pastor, Rinker was Paul White-man's road manager, handled a ballroom in Boston, operated his own booking agency and worked with Consolidated Radio Artists in New York.

Count Basie in ASCAP

NEW YORK, Jan. 2.—Count Basie was elected into ASCAP at the last membership meeting of the society for 1942. Basie has authored 28 tunes, including his biggest, *One o'Clock Jump*, and others like *Jumping at the Woodside*. All his pennings have been in the vein of band instrumentals.

NEW YORK, Jan. 2.—Cab Calloway, just signed for a role in 20th Century-Fox's *Thanks, Pal*, all-Negro musical drama, is expected to arrive on the Coast February 1 to begin four weeks' work on the film. Picture assignment will push all the hi-de-hoer's theater dates back.

nationally are laying down the "Scrap-or-Else" law with growing vengeance. By February a uniform company-inspired decree may flatly prevent all dealers from obtaining new records unless scrap quotas are faithfully adhered to. In the past distribs were more easy going about old wax, their attitude conditioned by the availability of some new shellac, hence new records. From here on, tho, neither the distributor nor the manufacturer can afford to let scrap delinquents escape. Solid-stock salvage becomes essential to the manufacturer when virgin shellac can't be had. For the dealer there's a self-protection formula to remember: no scrap, no new records; no new records, no dealer.

Getting the Scrap

"Well, it's fine for you to talk," some retailers will say, "but what about those of us who can't collect scrap—customers won't bring it in." The answer is that customers will have to bring in scrap, and it is up to the storekeeper to educate them to do so. It may be a long and arduous process, but except where shops deal exclusively to transient trade, it can be done. A blanket refusal to sell a new record unless an old one is brought in may cut into immediate profits, but if such refusal is made, your competitor will follow suit. The customer will just have to hunt around in the closet for that used record. "So," say the scoffers, "what about the first-time record buyer; what about the customer who'd forget about records before he'd bother lugging scrap." Well, gents, the best answer is proverbial, a half loaf is better than none. If you sell new records without getting scrap in return you're selling yourself out of business. It's all well and good to hope that the manufacturer will keep on sending orders even if you've fallen behind on the quota. Unfortunately, he won't. Remember, as J. W. Murray, general manager of RCA-Victor record division, has said, the disk company must maintain a rotating salvage stock pile if production is to keep up on any sizable scale.

Transient Traders

For the retailer in transient-trade locations it is conceded that the educational process may not suffice. But while the disk company possibly could make fairer quota provisions for some transient traders, the latter in the long run have the problem in their own hands. Solving it recently has been a matter of buying up scrap from professional old wax collectors. When the price on these scrap sales rose exorbitantly the Office of Price Administration stepped in and afforded its protection via ceiling rules. But now some pro collectors are using a definition dodge to get around the ceiling; they sell "used records" not "scrap" and demand what the traffic will bear.

What's the transient dealer to do? In the first place he can abide by the law and refuse to pay more than ceiling prices for scrap. Creating a "black market" in wartime is a serious offense against the nation and its people. If enough scrap cannot be gotten at the legal rate, he can turn to other channels. Already many retailers have found tie-ups with schools, Boy Scout troops, clubs, Red Cross workers and other organizations to be wonderful scrap stimulators. One dealer made arrangements with the principal of a local high school to pay the regular 2½ cents for each old record brought in by a student. Receipts were applied against the price of each student's General Organization card, and the number of wax pieces gathered on an appointed "Record Scrap Day" was more than 3,000. Similarly, Boy Scouts probably would be glad to tie in with a house-to-house-cavass idea whereby shopkeepers would give to the troop fund 2½ cents for every used disk collected. It all calls for ingenuity from the dealer, transient or otherwise, who must realize that he needs scrap to lick the shortage of shellac.

Trends for All

The dealer can look for a heavier accent on album production, a trend which has been given impetus by the "gift" motif of the holiday season. Other reasons for the expected increase in album emphasis are mostly negative. For the

Like the Boidies?

NEW YORK, Jan. 2. — Lawrence Richmond, of Music Dealers' Service, hit on a new angle. When asked why sheet music sales are going so strong, he answered: "People are singing!"

Christmas Stock Gone, Wax Marts Wait Watchfully

NEW YORK, Jan. 2. — Local dealers have adopted a "watchful waiting" policy on replenishing record stocks which were cleaned out in the Christmas rush. Holiday sales went way over last year's, and stores are uncertain when or how they will fill up their shelves. Christmas rush did not augment scrap returns, and most dealers are saying their prayers and waiting for the next move from distributors, uncertain what to expect.

Whatever comes, dealers are hoping that some of the responsibility for salvage returns will be taken off their shoulders. Some feel they would rather pay distribs the 2½ cents received for scrap records if the distribs themselves would collect the old wax. From the dealers' angle, of course, this would make life easier. Distribs would pick up the scrap, and the dealer paying only the 2½ cents which he now pays to the customer, would save himself the trouble of collecting and mailing the salvage disk records.

Distributor reaction to such a plan, however, is understood to be tepid. Disadvantages of covering an entire area, where the dealer canvasses only one small neighborhood, are too apparent. Another probable dissuader would be the friendship factor, which the dealer can apply to steady trade but which distribs would be hard put to utilize.

Another possible solution offered by some dealers follows the plan of the holiday campaign launched recently in Baltimore, where jobbers dangled a prize (new releases) before retailers if the latter brought in enough scrap. Scrap quotas were raised to five old records for one new release, and local distribs backed dealers up with an extensive advertising campaign. With the material promise of new releases to spur them on, dealers exerted greater pressure on the public. Baltimore distribs reported scrap collections double what they were two months ago.

Retailer talk here that distribs were buying scrap thru exporting agencies they control were emphatically denied by Columbia, Victor and Decca jobbers here. Victor outlet pointed out that by buying direct it would be going into competition with retailers, which it wouldn't do, even if this method would insure a goodly supply of scrap. Decca branch office claimed it had no knowledge of such a practice, saying that if it was being done it would like to know about it. All three maintained that their only source of salvage was the retailer.

Meanwhile, local dealers in transient-trade stores, which return small amounts of scrap, admitted they were depending upon neighborhood stores to turn in enough to keep them all going. Paradoxically, they claim, distributors are still applying scrap pressure without raising the question of penalties.

time being the manufacturer can no longer seize on a surprise hit, get it down on wax and peddle thousands of copies quicker than you can snap a finger. Now he has to depend, he says, on a supply of masters which date back before August. As any prophet of hit tunes can sadly recall, a six-month-old selective list works against long odds. But albums, made up largely of standard items, are usually safe sellers, not being bound too tightly by timeliness or subject to the law of chance that governs newly released tunes.

In the classical field the one sure bet is that for the year ahead the market will be choosier. No new record players are being manufactured, which means prospective disk buyers will be composed, for the most part, of established collectors with educated musical tastes. Since the classical repertoire is nowhere as extensive as the pop field, it appears likely that the recording companies will do their damndest to get enough variety (See *SELLING RECORDS* on page 53)

Thanks to Jimmy McHugh and Frank Loesser for a great score from the RKO Picture

"7 Days' Leave"

★
CAN'T GET OUT OF THIS MOOD

★
A TOUCH OF TEXAS

★
I GET THE NECK OF THE CHICKEN

★
The Year's Comedy Sensation

DER FUEHRER'S FACE

By OLIVER WALLACE

★
WALT DISNEY

Goes Latin American for Our Next Hit

BRAZIL

By Ary Barroso

From the Disney Picture "Saludos Amigos"

★
A Rhythm Ballad by Jerry Wayne and Lanny Grey

MY FLAME WENT OUT LAST NIGHT
(With Somebody Else)

★
In preparation

Three great songs by Jule Styne and Harold Adamson from the Republic picture "Hit Parade of 1943"

A CHANGE OF HEART

HARLEM SANDMAN

WHO TOOK ME HOME LAST NIGHT?

★
Happy New Year and look to us for your "Hit Parade of 1943"

SOUTHERN MUSIC PUBLISHING CO., INC.

MELODY LANE PUBLICATIONS, INC.

1619 Broadway, New York, N. Y.

(Routes are for current week when no dates are given.)

A

Alfano, George (Corktown) Detroit, nc.
Allen, Bob (Pennsylvania) NYC, h.
Allan, Bob (Arcadia Grill) Canton, O., nc.
Aloha Serenaders (Chin's Victory Room) Cleveland, nc.
Andrews, Gordon (18 Club) NYC, nc.
Andrews, Ted (Butler's Tap Room) NYC, nc.
Angelo (Iceland) NYC, re.
Arnheim, Gus (Sherman's) San Diego, Calif., c.
Arthurs, Jon (Philadelphian) Phila, h.
Arturo, Arturo (Park Central) NYC, h.
Asen, Bob (Wellington) NYC, h.
Ayres, Mitchell (Roseland) NYC, b.

B

Banket, Joe (Mickey's Show Bar) Detroit, nc.
Bar, Vic (Olympic) Seattle, h.
Barnet, Charles (Orpheum) Minneapolis, t.
Baron, Paul (Savoy Plaza) NYC, h.
Baron, Shirley (Old Roumanian) NYC, re.
Barron, Blue (Edison) NYC, h.
Barry Bros. (Aquarium) NYC, re.
Barry, Dick (Forsling) Chi, b.
Bartol, Jeno (Lexington) NYC, h.
Bates, Angie (Daniero's) Belle Vernon, Pa., re.
Baum, Charles (Stork) NYC, nc.
Bela, Ziggy (Hungarian Village) Detroit, re.
Benedict, Gardner (Beverly Hills) Newport, Ky., cc.
Bennett, Larry (Hickory House), NYC, nc.
Benny's Hula Islanders (Klub Hawaii) Albany, N. Y., nc.
Bergere, Maximilian (La Martinique) NYC, nc.
Bettencourt, Louis (Park Central) NYC, h.
Bizony, Bela (Pierre) NYC, h.
Blank & Pinchel (Brown Derby) Chi, nc.
Bonda, Ernesto (Rainbow Inn) NYC, nc.
Bondshu, Nell (Blackstone) Chi, h.
Booker, Bobby (Rhythm Club) Albany, N. Y., nc.
Borr, Mischa (Waldorf-Astoria) NYC, h.
Bowman, Charles (Wivel) NYC, re.
Bradshaw, Ray (Six o'Clock) Charleston, S. C., nc.
Beckner, Denny (Anglesey) Minneapolis, c.
Breese, Lou (Chez Paree) Chi, nc.
Brigode, Ace (Pla-Mor) Kansas City, Mo., b.
Brooks, Johnny (Commodore) Belle Harbor, N. Y., h.
Brown, Les (Chicago) Chi 25-Jan. 8, t.
Busse, Henry (Circle) Indianapolis, t; (Oriental) Chi 8-14, t.

C

Caballero, Don (Fefe's Monte Carlo) NYC, nc.
Cabin Boys (The Tavern) Escanaba, Mich., nc.
Calloway, Cab (Meadowbrook) Cedar Grove, N. J., cc.
Calonge, Pedro (Zombie) Havana, nc.
Caney (Walton Roof) Phila, nc.
Capella & Beatrice (Hurricane) NYC, nc.
Capello, Joe (Jimmy Kelly's) NYC, nc.
Carlyle, Russ (Claridge) Memphis, h.
Carroll, Irv (Greenwich Village Inn) NYC, nc.
Caruso, Tony (Music Box) Cleveland, c.
Carva Zeb (Village Barn) NYC, nc.
Casey (51 Club) NYC, nc.
Cavellero, Carmen (Statler) Detroit, h.
Chester, Bob (Poli) Waterbury, Conn., 6-7, t; (Metropolitan) Providence 8-10, t.
Chiquito (El Morocco) NYC, nc.
Coleman, Emil (Versailles) NYC, nc.
Conde, Art (Homestead) NYC, h.
Courtney, Del (Palace) San Francisco, h.
Cox, Al (Whittier) Detroit, h.
Coyle, Fred (Anchor) Hamilton, O., nc.
Cugat, Xavier (Waldorf-Astoria) NYC, h.
Cullen, Tommy (Enduro) Brooklyn, re.
Curbello, Fausto (Stork) NYC, nc.
Cutler, Ben (Versailles) NYC, nc.

D

Dacita (Rainbow Room) NYC, nc.
De Carlo, Joe (Happy's) Long Island City, N. Y., nc.
Decker, Paul (Deshler-Wallick) Columbus, O., h.
Del Duca, Olivero (El Chico) NYC, nc.
Delman, Cy (Bellevue-Stratford) Phila, h.
Deluca, Eddie (Walton Roof) Phila, nc.
Denny, Earl (Club Ball) Phila, nc.
Dewey (Pine Inn) Albany, N. Y., nc.
Dibert, Sammy (London Chop House) Detroit, re.
DiPardo, Tony (Claridge) Memphis, h.
Dolores (Book-Cadillac) Detroit, h.
Donahue, Al (Ciro's) Hollywood, nc.
Donahue, Sam (Hollywood Casino) Hollywood, nc.
Dorsey, Jimmy (Strand) NYC, t.
Dorsey, Tommy (Palladium) Hollywood, nc.
Duffy, George (Club Royale) Detroit, nc.
Dunham, Sonny (New Yorker) NYC, h.

E

Eddy, Ted (Iceland) NYC, nc.
Ellington, Duke (Temple) Rochester, N. Y., 8-11, t; (Stanley) Utica 12-14, t.
Ernie, Jack (Palto) Palm Beach, Fla., nc.
Ernie, Val (Drake) Chi, h.

F

Farber, Burt (Netherland Plaza) Cincinnati, h.
Fisher, Freddie (Lakota's) Milwaukee, re.
Fisher, Mark (5100 Club) Chi, nc.
Floyd, Chick (Statler) Boston, h.
Flynn, Tommy (Chez Ami) Buffalo, nc.
Foster, Chuck (Peabody) Memphis, h.
Francis, Al (Penn-Atlantic) Atlantic City, h.
Franklin, Buddy (Casa Loma) St. Louis, h.
Fraeba, Frankie (18 Club) NYC, nc.
Fulcher, Charles (Cherokee) Augusta, Ga., nc.
Fuller, Walter (White City) Springfield, Ill., 15-Jan. 11, nc.

G

Gagen, Frank (London Chop House) Detroit, re.

Orchestra Routes



Following each listing appears a symbol. Fill in the designation corresponding to the symbol when addressing organizations or individuals listed.

ABBREVIATIONS: a-auditorium; b-ballroom; c-cafe; cb-cabaret; cc-country club; h-hotel; mh-music hall; nc-night club; p-amusement park; ro-roadhouse; re-restaurant; s-showboat; t-theater.

Gilbert, Johnny (Grand Terrace) Detroit, b.
Gillard, Tony (Lambro's) Chester, Pa., re.
Goodman, Benny (Paramount) NYC, t.
Gordon, Gray (Palomar) Norfolk, Va., 29-Jan. 13, b.
Grant, Bob (Plaza) NYC, h.
Grant, Rosalie (Essex House) NYC, h.
Gray, Chauncey (El Morocco) NYC, nc.
Gray, Zola (Frank Palumbo's) Phila, nc.
Greene, Murray (Horseshoe) Sunnyside, L. I., N. Y., c.
Grey, Tony (Bal Tabarin) NYC, nc.

H

Handy, Pappy (Coronado) St. Paul, c.
Hanley, Myron (Greenwich Village Inn) NYC, nc.
Harold, Lou (Bal Tabarin) NYC, nc.
Harris, Jack (La Conga) NYC, nc.
Harris, Jimmy (Fort Armstrong) Rock Island, Ill., h.
Hurvey, Ned (Queens Terrace) Woodside, L. I., N. Y., nc.
Hayden, Walt (Colony) Indianapolis, nc.
Heath, Andy (Filtens) Wilmington, Del., c.
Heatherton, Ray (Biltmore) NYC, h.
Heidt, Horace (Casa Manana) Culver City, Calif., nc.
Henderson, Fletcher (Happy Hour) Minneapolis, nc.
Henry, Bill (Shore Road Casino) Brooklyn, nc.
Herman, Woody (Adams) Newark, N. J., t.
Hoff, Carl (Edison) NYC, h.
Hoff, Rudy (Piccadilly) Pensacola, Fla., nc.
Hollander, Will (Kitty Hawk) La Guardia Airport, N. Y., nc.
Horton, Aub (Lido Beach Casino) Sarasota, Fla., nc.
Hoover, Gene (Belden) Canton, O., h.
Howard, Eddy (Chase) St. Louis, h.
Hugo, Victor (Kallners Little Rathskeller) Phila, nc.
Hutton, Ina Ray (Earle) Phila, t; (Earle) Washington 8-14, t.

I

International Sweethearts (Apollo) NYC 8-14, t.

J

James, George (Cafe Society Downtown) NYC, nc.
Jerome, Henry (Pelham Heath Inn) Bronx, NYC, re.
Johnson, Wally (Lookhouse House) Covington, Ky., nc.
Jones, Evan (St. Regis) NYC, h.
Jordan, Jess (Village Barn) NYC, nc.
Jordan, Sonny (Pinto's) NYC, nc.
Jordan, Taft (Murray's) NYC, nc.
Joy, Bill (San Carlos) Pensacola, Fla., h.
Joy, Jimmy (Cleveland) Cleveland, h.
Jurgens, Dick (Aragon) Chi, b.

K

Kardos, Gene (Zimmerman's Hungaria) NYC, re.
Kassel, Art (Bismarck) Chi, h.
Kavelin, Al (Nicollet) Minneapolis, h.
Kay, Frankie (Dorosko) St. Clair, Pa., c.
Kaye, Don (Claremont) Berkeley, Calif., h.
Kaye, Sammy (Essex House) NYC, h.
Kayne, Judy (Shangri-La) Phila, nc.
Keller, Leonard (Book-Cadillac) Detroit, h.
Kemper, Ronnie (Muehlebach) Kansas City, h.
Kendis, Sonny (Fefe's Monte Carlo) NYC, nc.
Kent, Peter (New Yorker) NYC, h.

Kenton, Stan (Riverside) Milwaukee 4-7, t; (Palais Royale) South Bend, Ind., 8, b.
King, Henry (Schroeder) Milwaukee, h.
Kirby, John (Copley Plaza) Boston, h.
Kovach, Johnny (Enquist's) South Beach, S. I., N. Y., nc.
Krupa, Gene (Palladium) Hollywood, b.
Kuhn, Dick (Astor) NYC, h.

L

Labrie, Lloyd (Pleasure Pier) Port Arthur, Tex., nc.
Le Combe, Bill (Emerald Inn) Albany, N. Y., nc.
Lande, Jules (Ambassador) NYC, h.
Lane, Tony (Canary Cage) Corona, L. I., N. Y., nc.
Lang, Lou (Belvedere) NYC, h.
LaPorte, Joe (Old Roumanian) NYC, re.
Larkin, Milt (Rhumbogee) Chi, c.
Leeds, Sammy (Primrose) Newport, Ky., cc.
Lefcourt, Harry (Rogers Corner) NYC, nc.
Leonard, Harlan (Savoy) Oakland, Calif., until Jan. 16.
Lester, Bill (Homestead) Queens, N. Y., h.
Lewis, Johnny (Patio) Cincinnati, nc.
Lombardo, Guy (Roosevelt) NYC, h.
Lopa, Joe (Ten Eyck) Albany, N. Y., h.
Lopus, Joe (Ten Eyck) Albany, N. Y., h.
Lopez, Vincent (Taft) NYC, h.
Lucas, Goldy (45th St. Cafe) NYC, c.
Lunceford, Jimmie (Apollo) NYC, t; (Royal) Baltimore 8-14, t.
Lyman, Abe (Lincoln) NYC, h.

M

McGee, Johnny (Arcadia) NYC, b.
McGrane, Don (Latin Quarter) NYC, nc.
McIntyre, Hal (Palace) Cleveland, t; (Palace) Fort Wayne, Ind., 8-10, t.
McIntire, Lani (Lexington) NYC, h.
Machito (La Conga) NYC, nc.
Mann, Mickey (Candee) Syracuse, nc.
Mann, Milton (18th Hole) NYC, nc.
Manuelo, Don (Orlando) Decatur, Ill., h.
Manzanares, Jose (La Salle) Chi, h.
Marcellino, Muzzy (Florentine Gardens) Hollywood, nc.
Martell, Paul (Arcadia) NYC, b.
Martel, Frank (Copacabana) NYC, nc.
Martin, Dave (St. George) Brooklyn, h.
Martin, Freddy (Ambassador) Los Angeles, h.
Martin, Hershey (Sir Frances Drake) San Francisco, h.
Martin, Lou (Leon & Eddie's) NYC, nc.
Marvin, Mel (Madrid) Louisville, nc.
Marvin, Michael (The Drum) Miami, nc.
Marx, Chico (Blackhawk) Chi, c.
Masters, Frankie (Colonial) Dayton, O., t.
Mauthe, Chick (Glenn Rendezvous) Newport, Ky., nc.
Maya, Augustus (Rialto) NYC, b.
Maya, Don (Casbah) NYC, nc.
Mayhew, Nye (Bossert) Brooklyn, h.
Mayson, Bill (Red Raven) Cleveland, nc.
Meiba, Stanley (Pierre) NYC, h.
Messner, Johnny (McAlpin) NYC, h.
Miller, Freddy (St. Regis) NYC, h.
Miller, Herb (Arcadia) Pueblo, Colo., 7, b.
Miller, Walter (Bellevue-Stratford) Phila, h.
Millinder, Lucky (Michigan) Detroit, t.
Mills, Dick (Heidelberg) Jackson, Miss., h.
Miners, Bill (Brooklyn's) Albany, N. Y., nc.
Monroe, Vaughn (Commodore) NYC, h.
Monchita (Latin Quarter) NYC, nc.
Morales, Noro (Havana-Madrid) NYC, nc.
Morris, George (Armando's) NYC, nc.

Advance Bookings

CHARLIE BARNET: Paradise Theater, Detroit, Jan. 15 (week); Regal Theater, Chicago, 22 (week); Circle Theater, Indianapolis, 29 (week).
COUNT BASIE: Poli Theater, Waterbury, Conn., 20-21; Lyric Theater, Bridgeport, Conn., 23-24; State Theater, Hartford, Conn., 25-27.
HENRY BUSSE: Oriental Theater, Chicago, 3-14.
DUKE ELLINGTON: Temple Theater, Rochester, N. Y., Jan. 8-11; Stanley Theater, Utica, N. Y., 12-14; Poli Theater, Waterbury, Conn., 27-28; Met Theater, Providence, 29-31.
BRSKINE HAWKINS: Savoy Ballroom, New York, Jan. 1-Feb. 18.
EARL HINES: Apollo Theater, New York, Jan. 15 (week); Royal Theater, Baltimore, 22-28.
INK SPOTS AND LUCKY MILLINDER: Chicago Theater, Chicago, Jan. 9-14.
INTERNATIONAL SWEETHEARTS: Apollo Theater, New York, Jan. 8 (week); Turner's Arena, Washington, 17.
HENRY KING: Schroeder Hotel, Milwaukee, Jan. 5 (two weeks).
HAL MCINTYRE: Palace Theater, Fort Wayne, Ind., 8-10; Willard Hotel, Washington, 15.
LOUIS PRIMA: Fay's Theater, Phila-

delphia, Jan. 8 (week); Temple Theater, Rochester, N. Y., 22-24.
JOE SANDERS: Claridge Hotel, Memphis, Jan. 29 (four weeks).
BOBBY SHERWOOD: Adams Theater, Newark, N. J., Jan. 8 (week).
BENNY STRONG: Trocadero, Evansville, Ind., Jan. 8 (two weeks).
BOB STRONG: Club Madrid, Louisville, Jan. 25 (two weeks).
JACK TEAGARDEN: Washington & Lee, Lexington, Va., Jan. 22-23.
TOMMY TUCKER: Plymouth Theater, Worcester, Mass., 11-13; Temple Theater, Rochester, N. Y., 15-17; Stanley Theater, Utica, N. Y., 19-21; Shea's, Buffalo, Feb. 5 (week).
GRIFF WILLIAMS: Paramount Theater, Hammond, Ind., Jan. 10; Coronado Theater, Rockford, Ill., 12; Rialto Theater, Joliet, Ill., 13; Palace Theater, South Bend, Ind., 14; Orpheum Theater, Davenport, Ind., 15-17; Sheboygan Theater, Sheboygan, Wis., 19; Capitol Theater, Manitowoc, Wis., 20; Rio Theater, Appleton, Wis., 21; Riverside Theater, Milwaukee, 22 (week); Chicago Theater, Chicago, 29 (week); Chase Hotel, St. Louis, Feb. 4 (five weeks); Palmer House, Chicago, March 18 (indefinite).

Morton, Ray (De Witt) Albany, N. Y., h.
Mosely, Enub (Beachcomber) Omaha, nc.

N

Nelson, Ozzie (Biltmore) Los Angeles, h.
Newton, Charlie (Gables Inn) Pleasantville, N. J., nc.
Nicholas, Don (Venice) Phila, c.

O

Oliver, Eddy (Copley Plaza) Boston, h.
Olman, Val (Madison) NYC, c.

P

Pafumy, Joe (Belmont-Plaza) NYC, h.
Page, Gene (Biltmore) Toledo, O., nc.
Panchito (Versailles) NYC, nc.
Pastor, Tony (Stanley) Pittsburgh, t.
Paulson, Art (New Yorker) NYC, h.
Peplito (Havana-Madrid) NYC, nc.
Perner, Walter (Roosevelt) NYC, h.
Peterson, Dee (French Village) Dayton, O., nc.
Peterson, Hal (Gay Nineties) San Diego, Calif., nc.
Petti, Emile (Ambassador East) Chi, h.
Pierce, Lou (Swing Club) Brooklyn, nc.
Powell, Teddy (Dixie) NYC, h.
Prager, Munnie (Child's) NYC, c.
Price, George (La Conga) NYC, nc.
Prima, Louis (Fay's) Phila 8-14, t.
Prussin, Sid (Diamond Horseshoe) NYC, nc.

Q

Quinton, Robert (Fefe's Monte Carlo) NYC, nc.

R

Raeburn, Boyd (Tunetown) St. Louis, b.
Ramos, Ramon (Statler) Cleveland, h.
Rand, Lew (Fulton Royal) Brooklyn, re.
Reichman, Joe (Palmer House) Chi, h.
Reid, Don (Deshler-Wallick) Columbus, O., 4-17, h.
Reid, Morton (St. Regis) NYC, h.
Reineck, Harold (Osterhouts) Albany, N. Y., nc.
Reisman, Leo (Rainbow Room) NYC, nc.
Reah, Benny (Bowery) Detroit, nc.
Reynolds, Jimmie (Harlem's Hollywood) NYC, nc.
Reynolds, Tommy (Windsor) Bronx, NYC 8-10, t.
Riley, Al (Athletic Club) Flint, Mich.
Rinnacs (Palace) Albany, N. Y., t.
Rizzo, Vincent (Swan Club) Phila, nc.
Roberts, Dave, Trio (Neptune Room) Washington, re.
Roberts, Eddie (Lido) NYC, b.
Robinson, Jerry (La Conga) Cleveland, nc.
Rogers, Harry (Half Moon) Brooklyn, h.
Ross, Ray (Royal Casino) NYC, nc.
Rogers, Ralph (Astor) NYC, h.
Rotonda, Peter (Commodore) NYC, h.
Ruhl, Warney (San Diego) Detroit, nc.

S

Sanabria, Juanita (El Chico) NYC, nc.
Sanders, Sid (Rainbow Inn) NYC, nc.
Sandler, Harold (St. Moritz) NYC, h.
Saunders, Hal (Belmont-Plaza) NYC, h.
Savitt, Jan (Astor) NYC, h.
Schroeder, Lou (Mayflower) Jacksonville, Fla., h.
Scourby, George (McGough's) NYC, nc.
Seiger, Rudy (Fairmont) San Francisco, h.
Seymour, Don (Little Club) NYC, nc.
Shaw, Maurice (Chateau Moderne) NYC, nc.
Shelton, Dick (Kenmore) Albany, N. Y., h.
Sherwood, Bobby (Adams) Newark, N. J., 8-14, t.
Simmons, Doc (Curley's) Minneapolis, c.
Sissie, Noble (Trianon) South Gate, Calif., b.
Singleton, Zutty (Jimmie Ryan's) NYC, re.
Skillman, Phil (Tropics) Detroit, nc.
Sless, Alvin (Gerards) Albany, N. Y., nc.
Small, Ed (Atlantis) Brooklyn, nc.
Smith, Ethel (St. Regis) NYC, h.
Smith, Russ (Rainbow Grill) NYC, nc.
Soldo, Tony (Embassy) Brooklyn, N. Y., re.
Spanier, Mugsy (Dempsey's) NYC, re.
Spector, Ira (Chateau Moderne) NYC, nc.
Spivak, Charlie (Pennsylvania) NYC, h.
Stanley, Stan (Chanticleer) Madison, Wis., nc.
Stearney, George (Royal Casino) NYC, nc.
Stevens, Bert (Governor Clinton) NYC, h.
Stevens, Roy (Famous Door) NYC, nc.
Stevenson, Bobby (Casanova) Detroit, nc.
Stower, Jules (18 Club) NYC, nc.
Straeter, Ted (Copacabana) NYC, nc.
Stringer, Vicki (Coq Rouge) NYC, nc.
Sylvio, Don (Bertolotti's) NYC, nc.

T

Teacho (The Place) NYC, nc.
Terry, Bob (St. Regis) NYC, h.
Thomas, Jimmy (Stage Show Bar) Detroit, nc.
Trace, Al (Flagship) Union, N. J., nc.
Tucker, Tommy (Plymouth) Worcester, Mass., 11-13, t.
Turner, Hal (Club Frolics) Albany, N. Y., nc.

V

Varrell, Tommy (Ball) Brooklyn, nc.
Victor, Frank (Dixie) NYC, h.
Visco, Mike (Red Mill) NYC, nc.

W

Wald, George (Nicollet) Minneapolis, h.
Wald, Jerry (Sherman) Chi, h.
Walter, Lee (Stevadora) Detroit, nc.
Walton, Stack (Club Congo) Detroit, nc.
Walzer, Oscar (Fifth Ave.) NYC, h.
Warren, Dick (Hurricane) NYC, nc.
Wasson, Hal (Club Bama) Phenix City, Ala., nc.
Welk, Lawrence (Egyptian) De Kalb, Ill., 6 t; (Palace) South Bend, Ind., 15, t.
Wells, Jon (Rice) Houston, h.
White, Bob (Royale) Savannah, Ga., nc.
Wland, Arnold (Grand Fraternity Hall) Phila, b.
Wilde, Ran (St. Anthony) San Antonio, Tex., h.
Williams, Cootie (Paradise) Detroit 7-13, t.
Williams, Elton (Crystal Bar) Albany, N. Y., nc.
Williams, Sande (Warwick) NYC, h.
Wilson, Dick (Coq Rouge) NYC, nc.

Y

Yankee Rhythm Girls (Plans) Cheyenne Wyo., h.

Z

Zarin, Michael (Waldorf-Astoria) NYC, h.

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The Final Curtain

BACHE—Benjamin Franklin Sr., 62, one of the developers of Cape May, N. J., as a seashore resort and for many years an executive of Midway Theater, Philadelphia, suddenly December 20 at his home in the latter city. A son, Benjamin Jr., is picture salesman for Warner Bros. in Philadelphia, and another son, Harry (Bud), is film booker for Metro-Goldwyn-Mayer in that city. Other survivors include his widow, Sarah V.; a step-daughter and three brothers. Services December 24 in Philadelphia, with burial in Mount Peace Cemetery there.

BALCH—Pearl N., 53, mother of Mrs. Lloyd Bacon, wife of the motion picture director, in North Hollywood, Calif. Services and interment in Forest Lawn Memorial Park, Glendale, Calif., December 28. Surviving are Clifford A. Balch, her husband; another daughter, Mrs. Winifred E. Wilson, and a son, Edward Balch.

BRADY—Edward J., 70, former vaude actor, recently in St. Louis. He was also stage manager for several shows before his retirement 15 years ago.

CAGNEY—Mrs. Winifred E., 76, widow of Col. Timothy G. Cagney, who invented the miniature railroad train used at amusement parks, December 25 in South Orange, N. J., of a heart attack while attending a Christmas party at the home of her daughter. Surviving are three daughters and two sons.

CASEY—Lew J., 43, actor, of a heart attack, in Los Angeles November 24, after finding his home afire.

CHISHOLM—George R., 69, veteran acrobat and tumbler, December 28 at Missouri Baptist Hospital, St. Louis, of pneumonia. He had resided in St. Louis since 1915 when he retired from show business. For many years he and his partner, John Y. Smith, did a tumbling and acrobatic act with various circuses, being for two seasons with the old Barnum & Bailey show. Following that they played vaude for several years. Survived by his widow, Mrs. Myrtle E. Chisholm; a daughter, Mrs. Wilda Brueckman, and two sons, Dale and Gordon, the last named of the team of Chisholm and Spencer, head and hand-balancing acrobatic act. Services December 31, at Valhalla Crematory, St. Louis.

CLARK—Charles M., 62, newsreel executive, December 23 at his home in Broomall, Pa., after an illness of six years. A photographer, his interests turned to motion pictures during the last war, after which he was Philadelphia representative for Fox-Movietone News for 11 years. Surviving are his widow, Edith M., and two daughters. Services December 27 at Broomall, Pa., with burial in Oakland Friends Cemetery, West Chester, Pa.

DWYER—John, owner and operator of the Bijou Theater, Saratoga Springs, N. Y., December 24 in that city.

FEHR—Herman, 77, an organizer and former directing head of the old Orpheum vaude circuit, at his home in Milwaukee December 31. After retiring from show business in 1919 he returned

to Milwaukee to resume law practice and later entered banking business, becoming chairman of the board of the National Bank of Commerce.

FOSTER—Henry Fister, 74, bandsman, at his home in West Brookfield, Mass., December 23. Survived by a son.

GARDNER—Andrew, 69, star for many years in Tom Miner's *Bohemian Burlesquers*, December 26 in Englewood, N. J., after being struck by an automobile. He also appeared in vaude with his wife and Jack Gardner as the Three Gardeners. He also played burly with his wife, who survives.

GRIGGS—Mrs. Emma Arlene, 49, wife of Bill Griggs, scenic artist, in North Hollywood, Calif., December 25 after a month's illness. She had retired from a professional career in 1920 and made many friends during her husband's long association with various stock companies. Survived by her husband, a sister and a brother.

GROFF—Emmons R., 60, for many years manager of New Orleans theaters, December 16 in that city.

HARRIMAN—Jerome T., 45, at his home in Akron from a heart attack December 30. He had been with circuses most of his life and for several seasons had been director of public relations of Summit Beach Park, Akron. He was born in Baltimore September 30, 1897. He started as a candy butcher with LaTona Circus, being with the show in 1914-'15; agent for Hunt Circus, 1916; pit show manager, Sparks Circus, 1917; pit show manager, Walter L. Main Circus, 1918-'19; boss ticket seller, Main Circus, 1920; war-tax box, John Robinson Circus, 1921; ticket seller, Robinson show, 1922; press agent, Main Circus, 1923-'24; press agent back, 101 Ranch Wild West Show, 1925; general agent, Downie Bros., 1926-'28; contracting agent, Cole Bros., 1929; general agent, Downie Bros., 1930; general agent, Main Circus, 1931 and part of 1932. Later he was contracting press agent with Ringling Bros. and Barnum & Bailey Circus for a year. He was a member of Elks' Lodge, Peru, Ind. Survived by his widow, Elizabeth, and a son, Jerome D. Remains were taken December 31 to Fort Kent, Me., former home of Mrs. Harriman, for interment.

HERMSEN—Harry E., 81, veteran St. Louis comedian, recently at the home of his daughter in Bowling Green, Ky. He was active in the legitimate theater for 36 years and retired six years ago. He played at the Municipal Theater, the Olympic, the Grand Opera and the Shubert-Jefferson in St. Louis. Survived by a daughter, son, sister and two brothers. Burial in St. Louis December 23, with interment in Calvary Cemetery there.

HUGO—Lawrence, 39, operator of St. Matthews Roller Rink, Louisville, in that city December 26. He was active in rink work for a number of years, having acted as judge at the last two national amateur speed contests under auspices of the RSROA. He also superintended speed events in Fourth Avenue Rink, Louisville. His son, Lawrence Jr., is Kentucky State RSROA speed champion in the juvenile division.

KORNMAN—Tony, 55, motion picture cameraman for 25 years, December 17 in Hollywood.

LAUGHLIN—Harry (Irish), 39, employee of Theatre-Duffield Fireworks Company, December 22 of a heart attack, while en route from Atlanta to Chicago. Burial in Chicago.

LEE—Harry, 68, scenario writer for Warner Bros. for 20 years, December 20 at his home in Plainfield, N. J. Survived by his widow, a daughter and a son, James E. Lee, of Wellesley, Mass.

MCCARTHY—Edward P., pioneer motion picture exhibitor, in Westfield, Mass., December 24. He operated the first motion picture theater in that city. Survived by a brother and two sisters.

MANNING—Marbenc, 34, former actress, December 19 in Hollywood after a long illness.

MIKESELL—Charles Z., 79, well known in outdoor show circles, at his home in Hamilton, O., after a three-year illness. A former school teacher, Mikesell was with the Boer War exhibit at St. Louis World's Fair and at one time was con-

nected with Baldwin Beach, N. Y. He also was general agent of the P. J. Mundy Shows. His widow and a brother, Clifford E. Mikesell, Hamilton, and a sister, Mrs. Clara Randall, New Orleans, survive. Burial at Franklin, O.

MURRAY—Thomas Francis, 69, former sales manager of the Columbia Phonograph Company, December 25 at Bellevue Hospital, New York.

OSBORNE—William Hamilton, 69, author and expert on copyright legislation, December 25 at Newark, N. J., after a month's illness. Osborne was counsel for the Authors' League of America and the Dramatists' Guild of America. In addition, he was the author of many novels and 500 short stories. He took an active part in recent attempts to obtain action by Congress on new copyright legislation. Survived by his widow, two sons and a sister.

SAMPLE—David H., 63, pioneer theater operator, at his home in Fort Pierce, Fla., December 17. He operated the Sample Theater there until his retirement some years ago. Survived by his widow, two sons, a daughter and a brother.

SCHAPPNER—John N., 71, co-owner of the first motion picture theater in St. Louis, recently at his home in that city.

SHUGARD—William H., 77, an executive of the Warner Bros. theaters circuit, Philadelphia, suddenly December 26 at his home in Cynwyd, Pa. Before joining the Warner organization a year ago, he was a theatrical advertising representative of Philadelphia newspapers for nearly 50 years. Survived by a son. Services December 30 in Cynwyd.

VAN SICKLE—Roy J., 51, concessionaire, at Tampa Hospital, Tampa, December 22. Survived by his widow, Lillian. Interment in Orange Hill Cemetery, Tampa.

WATSON—Johnny, 98, Great Britain's oldest vaudeville actor, December 26 at Bournemouth, England. Watson was a circus rider from the age of 6 until he was 30 years old, when he broke his legs and was forced to retire. As a dog trainer he traveled thruout Great Britain and the Dominions for 60 years and appeared before the Prince of Wales (later King Edward VIII) Disraeli and William Gladstone.

WATERS—Guy, 56, outdoor showman, December 23 at City Hospital, Akron. Waters, who had been in show business all his life, was with Dufour & Rogers for a number of years. He also worked for Ernie Young and Barnes-Carruthers and spent a number of years in vaudeville. Burial in Kansas City, Mo. His widow, Lola; five sisters and a brother survive.

WHITNEY—Allan B., 31, former protégé of Wallace Beery, December 23 in County General Hospital, Los Angeles.

WOOD—E. George, 64, veteran producer and manager, December 24 in Chicago following a stroke. He was one of the first floorshow producers and started at Portola Louvre, San Francisco, at the turn of the century. He also managed and produced units for the Public-Paramount Circuit.

Marriages

BYRNE-YAGER—Paul J. Byrne, nonpro, and Shirley Yager, daughter of Bill Yager, manager of the Plymouth Theater, Leominster, Mass.

DAVID-MIGHDOLL—Pvt. Fred David, formerly of Borrah Minevitch's Harmonica Rascals and now in *This Is the Army*, to Freda Mighdoll, nonpro, of Brooklyn, in Detroit December 23.

GAMBLE-HOGLE—John Gamble, of Wethersfield, Conn., now in the navy, to Lydia Hogle, also of Wethersfield, member of the program department of Station WDRG, Hartford, Conn., December 25.

BACHE-CHELL—Benjamin Bache Jr., picture salesman for Warner Bros. in Philadelphia, and Emily Chell, nonpro, December 19 in Philadelphia.

MARGER-WILSON—Pvt. John J. Marger, army air force, to Alice T. Wilson, secretary to A. L. Ashby, NBC vice-president and general counsel, December 21 at St. Joan of Arc's Church, Jackson Heights, L. I., N. Y.

MAY-RUTHERFORD—David May II, department store executive, to Ann

Rutherford, film star, at his parents' home in Beverly Hills, Calif., recently.

MAYUROWSKI-BERGERON—Chester J. Mayurowski, member of the Valley Arena night club orchestra, Holyoke, Mass., and Mary C. Bergeron, nonpro, in that city December 26.

MITCHELL-GUISE—Theodore Mitchell, manager of Club Congo, Detroit black-and-tan nitery, to Mrs. Frances Guise in Toledo December 15.

MORGAN-SULLIVAN—Richard Paul Morgan, member of the legal department of Paramount Pictures, to Constance Sullivan, nonpro, daughter of the late Congressman John L. Sullivan (D., Mass.), in New York December 29.

SHEEHAN-BAILEY—Al Sheehan, assistant general manager of WCCO, Minneapolis, and Bee Bailey, former WCCO organist, December 28 in Washington.

STUART-BURNETT—Nick Stuart, orchestra leader, to Martha Burnett, nonpro, of Biloxi, Miss., in St. Louis December 22.

SWANSON-BLAKELY—Wayne Swanson, of the United States Navy, and Eleanor Streeter Blakely, daughter of Mr. and Mrs. Ben Blakely, of the Royal American Shows, in Omaha December 26.

Births

A daughter, Joyce, to Mr. and Mrs. Harold Dobrow December 29 at the Women's Hospital, New York. Father is in the cafe department of the William Morris Agency.

A daughter, Heda, to Mr. and Mrs. Spencer Montgomery Hare at Polyclinic Hospital, New York, December 16. Father is a theatrical press agent.

A son, Matthew III, to Mr. and Mrs. Harry Storin at Mercy Hospital, Springfield, Mass., December 24. Father is public relations director for Edward J. Carroll amusement enterprises there.

A daughter to Mr. and Mrs. Don Defore at Passavant Hospital, Chicago, December 25. Father is an actor. Mother is the former Marion Holmes, band vocalist.

A daughter to Mr. and Mrs. James Brown at St. John's Hospital, Santa Monica, Calif., December 20. Father is under contract at Paramount Pictures.

Divorces

Myrtle Hutt from Larry Benner, side-show operator, December 21 in Chicago.

Frances Annin from R. J. Annin recently in Hot Springs, Ark. Both are concessionaires.

Beverly Weaver, actress and dancer, from Winstead (Doodles) Weaver, actor, in Los Angeles December 23.

"Murder" Okay in L. R.

LITTLE ROCK, Ark., Jan. 2.—Zasu Pitts appeared in *Her First Murder* at the Municipal Auditorium before an audience estimated at 1,200 December 17. Prices ranged from \$2.80 to \$1.12, enlisted men being admitted for 56 cents.

Army Couldn't Find Him; Was Touring USO Camps

PHILADELPHIA, Jan. 2.—Phil Kaye, heading a USO unit with Edith Dahl Rogers, is skedded to appear Monday before U. S. Commissioner Norman Griffin here on charges of draft evasion. Hit into trouble for alleged failure to notify his draft board of changes of address while he was on tour. Kaye was picked up here last week after playing a USO date in Camden, N. J. Was permitted to continue his USO tour pending outcome of the hearing.

Kaye claims it was all a misunderstanding, that his draft board had been notified that *The Billboard* was his permanent address, and he did not think it necessary to keep them posted of his movements while playing army camps.

Edna Hibbard

Edna Hibbard, 47, well-known dramatic actress, died December 25 in the Mother Cabrini Hospital, New York.

Miss Hibbard, who last appeared on Broadway as Lulu Corliss in *Anybody's Game* in 1932 and also played in *Gentlemen Prefer Blondes*, began her theatrical career playing the child in *The Kreutzer Sonata* in 1907 and appeared with the Poli Stock Company at Hartford, Conn., and Washington before she was 16. She played with Lynne Overman in vaude in 1916 and a year later appeared in *The Bad Man*, *Rock-a-Bye Baby* and *Gringo*. She made one of her hits in *Ladies of the Evening* and appeared in London in 1928 in *Gentlemen Prefer Blondes*.

Upon her return to America, Miss Hibbard played in *Let Us Be Gay*, *The Bride Returns*, *The Front Page* and *Tenth Avenue*.

She is survived by her husband, Lester Bryant. Interment in the Actors' Fund of America plot in Kensico Cemetery, Westchester County, New York.

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Indiana Roadshowman Makes Film Business Pay Off Well

MUNCIE, Ind., Jan. 2.—Dick Smith, of City Motion Picture Service here, has been a roadshowman for about three years and says he has made the business more than pay its way. During this time Smith has run more than 300 features. Among the latest ones he has shown are *Dummy Trouble*, *Killer Bats*, *Boss Forman*, *Radio Ranch* and *Outlawed*. In connection with such features Smith uses a cartoon, a two-reel comedy and a defense picture. He has shown *Target for Tonight*, *Air-Raid Warden*, *Building a Bomber*, *Men and Ships*, *American Bluejacket* and many others.

Smith runs regular showings in small rural towns in this area, playing largely in lodge halls. He shows every Wednesday and Saturday nights and his average total attendance for the circuit is about 700 people each week. Occasionally he runs special shows for clubs, churches and schools. He has been operating in the same towns for more than a year.

Smith's admission charge is 20 cents, including the tax. He also runs advertising on the screen for merchants, which helps his income considerably. For special club shows he charges a flat fee. During the summer he operates shows in the Muncie parks. These showings are paid for by the city. The attendance at

these shows sometimes reaches 3,500 people.

Smith uses one-sheets, trailers, still photos and slides to advertise his shows.

Most of the pictures Smith uses are from two to six years old, and occasionally he uses later issues. His equipment consists of two sound projectors, one B&H Master with two 12-inch speakers; the other a Victor 40B with a 15-inch speaker. In addition, he has four screens. He also has two record players, two microphones and a slide stereopticon.

Mel Gold in Hollywood

Melvin L. Gold, director of public relations for Filmack Trailer Company, recently severed connections with that firm and is now in Hollywood as personal representative for Don Pierson, former linotype operator for Filmack. Gold says Pierson has a fine baritone voice, and is now contacting Hollywood studios to discuss potential contracts for Pierson.

Excuse, Please!

It was erroneously reported in the December 26 issue of *The Billboard*, under New and Recent Releases, that *Lost City* was distributed by Mogull's. Goodwill Pictures Corporation, New York, are the sole producers and distributors of the film.

Russian Pix Fill Church Coffers

GARFIELD, N. J., Jan. 2.—In order to raise money for charitable purposes the Three Saints Church of this city recently sponsored a film program. Paul Schaefer, roadshowman operating in metropolitan New York and New Jersey, showed *General Strovitch* to an audience of 1,000 people at 50 cents each in Belmont Park Auditorium, Garfield.

The feature picture was a Russian talkie with super-imposed English titles. Schaefer also showed a comedy and a Russian newsreel.

The showing was advertised two weeks in advance by one sheets, stills, window cards, heralds and streamers.

OWI Releases Four New Pix

WASHINGTON, Jan. 2.—Word has been received from the Office of War Information that four motion pictures on subjects related to the government's fuel oil rationing and conservation programs are now available for release. Roadshowmen can get these films by contacting the film libraries in their territory. These films were produced under the direction of the Department of the Interior's Bureau of Mines and the United States Bituminous Coal Consumer's Council.

Heat and Its Control and *The Story of Rock Wool Home Insulation* show how fuel may be saved by efficient insulation of homes and industrial plants. They will be especially helpful to residents of the Eastern and Midwestern oil rationing areas. The other two pictures are *The Story of Petroleum* and *Coal for Victory*.

The four films were checked for accuracy by technical staffs of the government agencies concerned. Roadshowmen report the OWI films have been proving exceedingly popular with audiences everywhere.

New and Recent Releases

(Running Times Are Approximate)

MOGULL'S
16mm. SOUND MOVIES.
NEW KARTUNES
15 new titles in the famous Bosko series and Harmanizing Animated Cartoon Comedies. These musical nifties are the Pop of the Program! 16mm. Sound black and white \$17.74 each; two for \$30! Full color Kodachrome—world's best color, \$87.50 per reel; two for \$105. Features, Westerns, Cartoons on time, \$100 worth for \$20 down and \$7.48 per month; less than rental!
BE WISE — MOGULLIZE
Leading Lending Library
MOGULL'S 59 W. 48th St., N. Y. City

MAKE MONEY
SHOW MOVIES
IN YOUR OWN OR NEARBY COMMUNITY
Tire, gas restrictions will keep people home. We furnish everything: talking picture projector and finest pictures. Cash in on this big opportunity. Write Now!
Southern Visual, Dept. B-1, Memphis, Tenn. 1950 STARTS NOW
EXPERIENCE NOT NECESSARY

WE NEED 16MM. SOUND PROJECTORS!!
Highest prices paid—SPOT CASH. Wire collect or write, giving full description.
RAY SWANK
620 North Skinker ST. LOUIS, MO.
Send for our 16mm. Film Catalog.

FINEST 35 MM. and 16 MM.
List of Sound Features on market. Ken Maynard, Gene Autry specials, 16MM. hundred foot subjects, Three Stooges, Crazy Kat comedies, \$2.75 each. Pair Hobbes 35MM. Sound Machines, \$800.00; pair Simplex with Arc Lamps and Sound, \$875.00. Patriotic Trailers, \$4.00 each.
SIMPSON FILMS, Miamisburg, Ohio.

Florida—Georgia—Alabama Roadshowmen, Attention!
200 brand new 16MM. Features available now. Prices right. Also Projectors for sale and rent. Write quick. Let's get acquainted.
SOUTHERN IDEAL 16 MM. PICTURES CO.
9536 N. E. 2nd Ave. MIAMI, FLA.

16 MM. RELIGIOUS SUBJECTS 35 MM.
Westerns, Actions, Selected Shorts, Blitz Reels: England, Poland, Russia, etc.
OTTO MARBACH, 630 Ninth Ave., N. Y. City

BANFF AND LAKE LOUISE, distributed by Castle Films, Inc. The year-round magnificence of two famous beauty spots of the Canadian Rockies filmed in all the changing seasons. Towering, snow-clad peaks; moose in their habitat near Banff; fighting rainbow trout; incredibly lovely Lake Louise with all its charm and promise of recreation; swimmers-golfers-fishers; the cheering comfort of the fireside after a glorious day in the open.

THE BIG BAD WOLF, distributed by Castle Films, Inc. Little Boy Blue and Little Bo Peep help each other guard the sheep. The big bad wolf sneaks up and kidnaps a lamb and takes him home to stew. Boy Blue and Bo Peep, with the aid of a scarecrow, set off to the rescue. The big bad wolf gets a real shaking up and a drubbing from the ingenious attack. Bees in the wolf's pants provide the comical climax. Story-book characters brought to life. Good picture for the whole family and excellent for the children. Also available in color.

ALPINE RENDEZVOUS, distributed by Skibo Productions, Inc. A song and comedy hit set in a rustic Swiss Alps tavern. An acrobatic slap dance, excellent yodeling and good singing all take place in this picture. Features Roy Halle, the Fox Brothers, the Buccaneers and Wilf Carter. Running time, 11 minutes.

THE HOUSE WHERE I WAS BORN, distributed by Skibo Productions, Inc. Two noted singers, Sylvia Froos and Frank Luther, combine their talents in this one-reeler replete with appealing sentiment and delightful song numbers. The story of two kids from Indiana trying to make good in Tin Pan Alley. Running time, 11 minutes.

GREAT GUY, distributed by Post Pictures, Inc. A two-fisted star in a play that packs a wallop. Picture is adapted from *The Saturday Evening Post's Johnny Cave Stories*. The tricks of racketeers, who profit

by dishonest weights and measures, are exposed by a courageous city inspector played by Jimmy Cagney. The supporting cast includes Mae Clark, Edward Brophy, Henry Kolker and Edward Gargan. Running time, 75 minutes.

GIRL LOVES BOY, distributed by Post Pictures, Inc. Down-to-earth drama of small-town life. Humor and pathos blend perfectly as a headstrong college boy learns to appreciate his father and sympathetic folks in his home town. Eric Linden and Cecilia Parker are supported by Roger Imhoff, Dorothy Peterson and three talented child performers. Running time, 78 minutes.

CAPTAIN CALAMITY, distributed by Post Pictures Corporation. South Sea drama with emphasis on seascapes, natives, schooner sailing, comedy and the fine singing of George Houston. Adventurous captain becomes a marked man when it gets about that he knows where Spanish treasure is hidden. Features George Houston, Marian Nixon, Movita, Crane Wilbur and Vince Barnett. Running time, 68 minutes.

MAN OF ARAN, distributed by Brandon Films, Inc. This is a British documentary film. Off the coast of Western Ireland, Robert Flaherty found a setting for his drama of man against the elements in the barren, storm-swept Aran Islands. Completely isolated from modern civilization, the hardy islanders snatch their existence from the teeth of the wind and the crest of waves dashed against the spectacular heights of the cliffs. They have to manufacture their own soil from seaweed, but Flaherty did not have to manufacture drama—it was there waiting for him to put on film. Running time, 63 minutes.

NAVY SECRETS, distributed by Swank Motion Pictures. A thrilling story of navy espionage, with Fay Wray and Grant Withers in the leading roles. The picture concerns the adventures of a navy G-man and his girl who get caught in the toils of an international spy ring. An ex- (See NEW RELEASES on opposite page)

Cutting It Short
By THE ROADSHOWMAN
Eastman Kodak Company is one of five manufacturers of sound film projectors contacting civilian owners to buy back the projectors so that they may be sent overseas to supply the army. It was pointed out that the army needs several hundred 16mm. projectors, and that these must be obtained from present owners because of the scarcity of materials used in their manufacture.

STEWART KAPLAN, son of Nat B. Kaplan, P. R. C. branch manager in Cincinnati, was reported to have been killed in action on one of the fighting fronts.

Pre-Inventory 16 MM. Sound Film Sale
Features and Shorts
—AMERICA'S BIGGEST BARGAINS—
All in Good Condition—Send for Lists.
RELIGIOUS FILMS OF ALL KINDS
MULTIPRISES P. O. Box 1125
Waterbury, Conn.

SO'S PORTABLE SOUND!
HIGHEST PRICES PAID FOR 16MM. Sound Projectors. Any Make. Wire Us Collect Today—Cash Waiting.
449 WEST 42ND STREET, NEW YORK

CASH—
For Your 16MM. Sound Projector. We Buy All Types.
SOUTHERN VISUAL
Box 2404 MEMPHIS, TENN.

WANT 16mm. SOUND PROJECTORS
Highest Prices Paid. Act Quick. Write or Wire — Cash Waiting.
ZENITH 308 West 44th St. NEW YORK CITY

FREE Clip this ad and send it today for your free copy of HOW TO MAKE MONEY IN THE ROADSHOW BUSINESS
It has many important tips for both beginners and veterans of the business. Send this ad to Reprint Editor, The Billboard, 27 Opera Place, Cincinnati, O.
1-2-43

Canadian Group Plans Rep Tour

ST. JOHN, N. B., Jan. 2. — A plan is cooking here for a tour under canvas of the Atlantic provinces during June, July, August and early September by a local repertoire group, playing stands of from three to 10 days. The repertoire would involve a mixture of old and new plays, with comedies predominating.

William Lynch, of Halifax, N. S., whose carnival tours the maritime provinces annually, is reported mulling a plan for locating a dramatic repertoire unit on his midway for the 1943 season.

Wadsworth Harris, 77, who died recently in Los Angeles, once headed his own repertoire troupes thru New England and Eastern Canada. His home was at Calais, Me. He had been on the stage over 50 years and toured several seasons with Mme. Modjeska in classical repertoire as her leading man.

Norb Clark in Kearns, Utah

COSHOCTON, O., Jan. 2.—Pvt. Norbert W. Clark, son of the late Carl D. Clark and Elda Clark-Geyer, formerly well known in rep and tabs, is now stationed in 1034 T.S.S. Flight 103M, Kearns, Utah. Before entering the service young Clark conducted a dance studio here and produced home-talent shows. His brother, Raynor, is attending high school here, and his mother has her own orchestra at George's Night Club here. She has been there more than a year.

Emerson Still in Hospital

CHICAGO, Jan. 2.—Capt. Ralph Emerson, former well-known showboat operator, who broke his arm in a fall on ice here recently, is still in Bed 1, Ward 34, Cook County Hospital here. Complications which set in will extend his hospital stay for at least several weeks.

Rep Ripples

RALPH BLACKWELL, following a recent military mission to Canada, was granted a 10-day furlough, which he spent in Delaware, O. He's now back in harness at Camp Claiborne, La., where his name is in for a transfer to the army band. . . . BOOB AND NEVA BRASFIELD, who for years had their own stock show at the Gadsden Theater, Gadsden, Ala., have joined one of Nat D. Rodgers's units playing army camps in the South. Their daughter Bonnie is producing chorus and doing specialties on the same unit. . . . BOB FISHER, pianoman, formerly with Brasfield in Gadsden, joined the same Rodgers troupe last week. . . . ROD BRASFIELD, Boob's younger brother, is now in Hohenwald, Tenn., awaiting his call to the army. . . . HAP RAY AND ARTHUR WATTS are still a good laugh team with the Rodgers unit at Camp Claiborne, La. . . . LES AND OPAL LYLE, with Bisbee's Comedians last summer, are now at Joyland, the under-canvas night spot in Tallahoma, Tenn. . . . RED AND BEA JENKS are at Playland in Anniston, Ala. The spot is quite a novelty, a spacious circus tent, with a stage at the rear, tables in the center and amusement machines of all kinds in the lobby. Thousands of soldiers have visited Playland since its opening in June, 1940, and many big acts have played there. . . . REBA MEYERS, pianist, and daughter Shug spent the holidays at their home in Dyersburg, Tenn. "SLATZ" RANDALL, drummer, and wife Alice, producer, are still at Playland, Anniston, Ala. . . . "SLATZ" EMANUEL, formerly saxman with the Boob Brasfield show, in defense work in Gadsden, Ala. . . . PAUL AND DIXIE HERBERT, with Bisbee's Comedians the past summer, are also with Nat D. Rodgers's unit at Camp Claiborne, La.

TED NORTH SR., on his pre-holiday hop to Hollywood, was accompanied by his mother. They will spend two months there with Marie and Ted Jr. The latter has joined the coast guard and is awaiting his call. . . . KING AND HAZEL FELTON, wintering in Topeka, Kan., expect to be called to Cisco, Tex., almost any day, due to the serious illness of King's aunt. . . . SERGT. GARRETT STUART, formerly of Jack Hart's show, has returned to Hq. Unit, Camp Stoneman, Pittsburg, Calif., after

Managers, Performers!

We solicit your co-operation in keeping the tent-repertoire page alive and interesting. Managers, we're interested to know how your business is progressing; what effect tire, gas and similar war restrictions are having on your business; the roster of your show and any other information which may be of interest to our readers. Performers, shoot in your personal news items. Your friends are anxious to know where you are and what you're doing. Drop in a newsy line to the rep editor now, even if it's only a penny post card.

a furlough at his home in Foreman, Ark. He expects to go to Fort Riley, Kan., soon for officer's training. . . . EUGENE WILKINSON, also formerly of the Jack Hart tent, is on the U.S.S. Kaloli. Friends may write him F 2/C Fireman Second Class, care Postmaster, San Francisco. His ship only docks once a month, so he gets mighty lonesome. . . . BETTY FELTON, daughter of King and Hazel Felton and also formerly a trouper, has settled at Route 1, Freeland, Mich. . . . TINY GOODWIN, formerly of the Brunk Show, has settled in Abilene, Tex., where he's a captain on the police force. . . . JACK AND NONA HART are still operating their picture circle out of Foreman, Ark., and doing well. . . . LLOYD GILBERT, former sax and general business man with rag opries, is in the Post Finance Office at Camp Swift, Tex. . . . DAVE ROWLANDS postals that he's in Ward 12, Veterans' Hospital, Dayton, O., and will be there for quite a spell. Says he doesn't need help, but would appreciate hearing from old trouper friends. . . . D. J. QUIGLEY has a vaude-picture trick operating in Southern New Hampshire, with Charles (Happy) Kinney handling the flesh end. Unit is set in schools thru January and February. . . . LEON LONG visited the Silas Green Show at Orlando, Fla., Christmas Day and says he found the outfit doing well.

NEW RELEASES

(Continued from opposite page) pose of the intricate methods used by international agents. Running time, seven reels.

PARADISE ISLE, distributed by Swank Motion Pictures. A beautiful tropical setting supplies the background

for this romantic love story of a simple Samoan girl and a blind, shipwrecked artist and his sacrifice of man's civilization to return to the native girl he loves. Stars Warren Hull and Movita. Running time, eight reels.

THE OUTSIDER, distributed by Walter A. Gutlohn, Inc. George Sanders expertly plays the role of Mr. Ragatzy, a genius who without medical degree effects miraculous cures on hopeless cripples. A powerful and stirring drama develops when he attempts to cure the crippled daughter of a great English surgeon. Mary Maguire as the beautiful crippled girl gives a good performance. Running time, seven reels.

THE SCARLET PIMPERNEL, distributed by Walter A. Gutlohn, Inc. The fascinating story of the mysterious adventurous leader of a small band of young regency bloods who save a number of French aristocrats from the guillotine. Starring Leslie Howard and Merle Oberon. Running time, 11 reels.

WOMEN IN DEFENSE, produced by the Office of War Information. The role of the American woman in the war effort. Women of science, women in industry and women in the voluntary services are shown. Commentary was written by Mrs. Franklin D. Roosevelt, and the narration is by Katharine Hepburn. Running time, one reel.

LEGIT IN 1942

(Continued from page 13) this year, as was only to be expected as a result of war conditions, particularly gas and tire rationing. The summer theater managers, in early spring, had banded together in an effort to bolster the field, but when the time came only a few of the hardier souls had courage enough to open and many of these suffered brutally and soon closed. A few, located near large centers, did better than ever. An additional few transferred their activities from the cowbarns to halls in cities and made out very well.

The Experimental Theater, brought into being with much fanfare as a means of testing original plays and new players, fizzled woefully, presenting only one show in the course of the year—and even that was peopled by experi-

Review Streamered

DETROIT, Jan. 2. — History was made here when a review of *This Is the Army* by Len G. Shaw rated an eight-column streamer in *The Detroit Free Press*. The show was rated of news importance and moved over from the theater page to second section's first news page. Shaw reported this was the first time in 40 years of reviewing on the same paper that this had occurred.

enced players. It has announced no new plans for the future.

Off-Broadway groups, hard hit by the man-power shortage, likewise dropped away during the year. There were, however, three notable exceptions. The Studio Theater of the New School for Social Research, offering a series of provocative productions, became a force to be reckoned with; the American Actors' Company continued its occasional production of shows with indigenous American backgrounds, and the amazing Savoy Opera Company, presenting Gilbert and Sullivan in the tiny Cherry Lane Theater in Greenwich Village, continued its successful course thruout the year.

One of the year's most amusing events came with the annual prize-giving of the Critics' Circle. The Circle, in conclave duly assembled, solemnly decided that no American play presented during the year was good enough to be called the best American play of the year. It had no trouble, however, in awarding the palm for the best foreign play to *Blithe Spirit*, an empty farce about spiritualism—but written by Noel Coward.

Censorship

An important and sinister factor loomed upon the theatrical horizon toward year's end. This was, of course, the censorship situation. Having been driven out of the burlesque field by License Commissioner Paul Moss's arbitrary closing of all burlesque theaters, the burly idea invaded the legitimate sector with a so-called revue labeled *Wine, Women and Song*. The show, which was dying of its own ineptitude, was given box-office life by Moss when he pulled its management to court to answer charges of giving an indecent show. A jury decided against the production and it was closed, but the action was felt to presage further moves against the theater by private pressure groups. To avoid these, self-censorship was singled out as the answer.

The road did extremely well during the spring of 1942 and continued its boom business into the fall. The tremendous profits to be derived from tours, however, were sharply curtailed by the difficulties of travel, which are expected to increase during the coming year.

The road, however, merely shares the situation of all phases of the theater. The immediate future of the theater depends upon nothing within the industry itself, but on the course of world-wide events. Its long-range future, of course, is secure. That fact furnishes a ray of hope thruout the difficult days ahead.

Ballet Delayed

LITTLE ROCK, Ark., Jan. 2.—Due to train delays of scenery and costume trunks, the American Ballet Theater, scheduled to play at the Municipal Auditorium Saturday (19), delayed its performance until 3 p.m. Sunday (20) and was warmly greeted by a crowd of 2,000. Prices ranged from \$2.80 to \$1.12, enlisted men being admitted for 56 cents. The Auditorium seats 3,000.

Derbyshow News

(Communications to BILL SACHS, Cincinnati Office)

JIM (KING KONG) COFFEY is in the merchant marine for the duration and is anxious to receive mail from all his old walkie cronies. Address him in care of S.S. Oklahoma, Marine Dept., Texas Oil Company, 135 E. 42d Street, New York City.

PVT. LOUIS T. PODESTA, known to practically every derbyshow contentant who ever made a Chicago contest as Joe Bananas, reveals that the army, in a few brief months, has taken 18 pounds of blubber off his frame and reduced his waistline by five inches. Bananas, stationed at Sta. Comp., Casual Detach. S. Camp Livingston, La., says he jumped into Alexandria, La., recently and caught Frosty O'Hare tending bar in one of the hot spots there, and looking well. "Only wish I were in Chicago to see the new show there," scribbles Joe. "But there may be a chance yet."

MRS. LILLIAN SIMMS, Baltimore derbyshow enthusiast, writes that she recently received a letter from Corp. Dale Thorpe, now serving with the army overseas, and that Thorpe would appreciate hearing from his friends in the game. His address is 37139998, 103 Inf. Band, APO 43, care Postmaster, San Francisco. Mrs. Simms also reveals that Opal Ferdig and Hughie Hendrixson treated her kindly at Christmas and says she'd like to read a line on them in the column.

DAVE WHITE, now assistant manager for the Kinney Shoe Company, Jacksonville, Fla., infos that he hopes to break back into the derbyshow game soon. He also shoots an inquiry on Bobby Sells, Floy Moran, Mickey Mayo, Don King and Tiny Sells, and urges that they shoot the column a dab of news.

AUDREY SAUNDERS, of Washington, is anxious to know how the New Orleans contest is progressing. We and many of our other readers are just as curious. How about someone on the scene there furnishing us with the latest dope on the show for our next issue?

AL ZUCKERMAN, currently holding forth at the Starlight Club, St. Louis, postals that the Mound City is full of derbyshow stars, including Art Wolf, Lenny Paige and Skippy Williams at the Skyline Club; Vic Marion at the Maraton Club, and George Bernstein, Lee Sullivan and Moon Mullins. Zuckerman says he reported for his induction test at Jefferson Barracks there last Wednesday morning (30).

DAVE ACKERSON, formerly musical director for the George W. Pughe derbyshows for seven years, is now pianist and organist for the 19th Division band and dance ork at Camp Berkeley, Tex. He'd like to hear from old walkie pals, and wires that he'd like also to read a line here on George and Eddy Pughe and the rest of the gang.

WANTED MARRIED COUPLES

Prefer Musicians and Wives who Double Chorus. Also Specialty People. Opportunity to earn good salary. Living conditions good. Rent free. Must be sober. Preference given to people of long stock or tab experience. Do not wire, but write.

TOOTS HODGES, Producer

Joyland Theatre, Tallahoma, Tenn.

SHOWFOLK FETE KIDDIES

HASC Auxiliary Entertains Children at Christmas Party; Memorial Services Impressive

KANSAS CITY, Mo., Jan. 2.—Heart of America Showmen's Club's week-long series of social activities got under way here December 25 with the Ladies' Auxiliary, directed by President Mrs. Ruth Ann Levin, playing host to 150 underprivileged children at the annual Christmas Party in the Reid Hotel. Ruth Martone emceed the party, keeping the guests entertained with Christmas carols, and Nadine Freeman offered two specialties, with May Wilson providing the piano accompaniment.

Frank Capp, as in other years, portrayed the role of Santa Claus and each child was presented a stocking containing toys, candy and nuts. Chester L. Levin provided the transportation for the guests, and each were presented with a large apple by Leo Levin, assisted by Sgt. Cecil Larson (Jimmy LaRue) formerly of Douglas Greater Shows, and Pvt. George O'Neill, of the same shows and now in the Army Air Corps. Levin was on a brief leave from Fort Leavenworth, where he is stationed in the Quartermasters Company.

Following the program at the hotel, Santa Claus, Mr. and Mrs. Chester Levin, Rosemary Loomis, May Wilson, Harry Althuler and Leo Levin motored to the Niles Home for Colored Children and presented each ward there with gifts. Members in attendance at the party at the hotel were Billie Grimes, Mrs. Ruth Spallo, George and Hattie Howk, Frank Ryan, Mr. and Mrs. Buck Ray and children, Mrs. C. F. Zeiger, Mike (Buck) Keegan, Archie Brainerd, Mrs. Gertrude Freeman, Mrs. Althuler, Al C. Wilson, Mrs. Blake, Bird Brainerd, Harry Vliet and Noble C. and Viola Fairly.

Delmaine Presides at Services

Impressive memorial services, with W. Frank Delmaine, chaplain, in charge, were held in the clubrooms Saturday afternoon (26) and later at Memorial and Forest Lawn cemeteries. Chaplain Delmaine delivered an inspiring sermon, while Mrs. Charles Nathan rendered several vocal and piano solos. Following services at the rooms, those in attendance motored to the cemeteries where brief ceremonies were held.

In attendance were Jack Sterling, G. C.

Franks To Operate Park in '43; No. 2 Unit for Fairs

MACON, Ga., Jan. 2.—Manager W. E. Franks said here that carnival operations at Franks Park will close tonight for about 10 weeks. Rides were stored before Christmas when cold weather reduced receipts, and only concessions were operated at the last. Winter quarters are again located at State Farmers' Market Building.

Franks's present plans for 1943 call for the opening of the park on March 15 and operate 35 concessions, 4 rides and 2 shows during the season. He will organize a No. 2 unit to play fall fairs. Jimmy McVay's monkey performers will provide the free acts at the park. Staff for the park will be Franks, manager; Mrs. Peggy Franks, treasurer; Charles Amerson, concession superintendent, and Bob Smallwood, electrician.

Charles Drill, who had two rides and a string of concessions, is spending the holidays in St. Louis, while Mrs. Drill is visiting relatives at Madison, Fla. Mrs. Elizabeth Rocco is visiting relatives near Henderson, Ky. Among Franks' troupers wintering at the park are Mr. and Mrs. Albert LaMont, Mr. and Mrs. Red Powers, Adam Jeffries and family, Mr. and Mrs. Charles Amerson, Mr. and Mrs. Bob Smallwood, Mr. and Mrs. Doc Myers, Joe Duncan, Jack McCarthy, Freddie Wiseman and Nat Lambeth.

Work has started in winter quarters. First to be constructed is a new 150-foot entrance arch. Mr. and Mrs. Franks are spending most of their time at the farm, visiting Macon twice weekly.

Stevens; Roberta, Bob and Myrtle Romola; Esther Olson, Ruth Ann and Chester Levin, Mr. and Mrs. Ellis White, Marie and Tommy Cook, Louis and G. C. Loar, Mr. and Mrs. George Duvall, E. L. Roberts, Mrs. Billie Grimes, Buck Ray, Ralph Noble, Ruth Martone, W. C. Maloney, Ruth Spallo, Alice Blake, Geraldine and Mac McDonald, Jim Hart, Edith Moon, Myrtle Massey, George Sargent, Mr. and Mrs. Jimmy Mace, Betty Roberts, Oscar Olson, Morris Ventling, Jim Pennington, Capt. H. F. Pennington and family, John J. Lynn, Mrs. Roy Marr, Leola Campbell, Al (Deafy) Campbell and P. W. Deem.

Mrs. Clay Weber, Mr. and Mrs. Roger Haney, May Wilson, Charles R. Coleman, Chester I. Levin, Al C. Wilson, Ivan Mikealson, Mollie Ross, Margaret Stone, Toney Martone, George and Hattie Howk, Clay J. Weber, Cliff Adams, Jay M. Jouger, Pete and Ann Callender, Fred Flood, Lester K. Carter, J. C. McBride, Sam Benjiman, Mr. and Mrs. Noble C. Fairly, W. J. Lindsey, John Re, Rosemary Loomis, J. A. Carpenter, Captain and Mrs. Edward V. Chandler.

MSA Holiday Party Proves Successful

DETROIT, Jan. 2.—Michigan Showmen's Association's annual Christmas Party for members and friends here December 24 proved an outstanding success, club officials reported. Almost all members in attendance were accompanied by friends, and President Harry Stahl and Brothers Jim Ashley and Oscar Margolis entertained a number of city officials and coin machine men. Mrs. Jack Gallagher and Mrs. Frankie Hamilton prepared the turkeys and chickens for the dinner, which was followed by dancing to music provided by a well-known band.

Brothers Hymie and I. Sobel donated a large Christmas tree and supervised decorations. Party continued until early morning. Brother Louis Wish and family went to Chicago after the party but were expected back for the club's New Year's dance.

Jones Expo Maps '43 Plans

RICHMOND, Va., Jan. 2.—Ralph G. Lockett, business manager of Johnny J. Jones Exposition, while here last week completing arrangements for the Spring Festival, said that, barring unforeseen developments in the ODT's arrangements, the show would definitely be on the road during 1943. Show plans to open at Augusta (Ga.) quarters early in April.

PCSA's Annual Feed Draws 400; Hort W. Campbell Is Chairman

LOS ANGELES, Jan. 2.—Nearly 400 members of Pacific Coast Showmen's Association and Ladies' Auxiliary and their friends were on hand for the annual Christmas Day dinner given in the clubrooms. Dinner this year was under the direction of Hort W. Campbell, was assisted by PCSA and auxiliary members. Menu included everything from soup to nuts, with many of the items being donated by club members.

Fund for the dinner was swelled by a donation of \$50 from John Kern, of San Francisco. With the donation and those from the Lions' Head Parade, a feature of every meeting, over \$300 was in reserve for the event.

Those attending were high in their praise of the efficient manner in which the dinner was served. Capt. W. D. Ament took the floor at the last meeting to express his appreciation for the fine dinner and the fellowship it afforded. Harry LaMack also praised Campbell's



ASSISTANT MANAGER of Northwestern Shows for several years, Duane L. Doty is a sergeant with Battery A, 304th Coast Artillery, Seattle. He was inducted into the army in October, 1941, shortly after shows were quartered for the winter.

Regular Associated Troupers Fete Ruth Korte on Birthday

LOS ANGELES, Jan. 2.—Members of Regular Associated Troupers' Club, headed by Ruth McMahon, tendered Ruth Korte a surprise birthday party at her home here December 23. Minnie Pounds prepared the luncheon, and table bore a centerpiece of gladiolas sent Ruth by the club and bearing a card with the names of every member of the association. Mrs. Korte received numerous gifts from the 40 guests.

Motion pictures of the festivities were made by Lou Korte, even to the kitchen, where a temporary bar was set up and presided over by Bill Dill, Hilton Hodges and Johnny Cardwell. Food was served buffet style by Minnie Pounds and Ruth McMahon. After lunch, Bill McMahon and Lou Korte showed pictures of scenes on Crafts 20 Big Shows and of the many parties staged during the season. Highlights were Roy E. Ludington on a carnival lot and a dance by Spot Ragland.

In attendance were Ruth and Lou Korte, Bill and Ruth McMahon, Bill and Gladys Dill, John and Carmen Cardwell, Mario and Ted LeFors, Cecilia and Dick Kanthe, Minnie and Charles Pounds, Joe and Ethel Krug, Sammy and Lucille Dolman, Hilton and Lucille Hodges, Clarence and Patsy Pounds, Mr. and Mrs. Cotten, Mr. and Mrs. Clem Korte, Ben Korte, Jimmie Preston, James Whitaker, Roy E. Ludington, Evelyn Harms, Helen Korte, Molly Denious, Jean Catlin, Mr. and Mrs. Willard Thompson, Roberta Korte, Margie Frost, Effie Thompson, Jean Hodges, Ralph Johnson, Glenda Catlin and Lucille King.

NSA Auxiliary Is Host to 100

Dinner held for poor and orphaned kiddies—Rothstein portrays Santa Claus

NEW YORK, Jan. 2.—Ladies' Auxiliary of the National Showmen's Association was host to about 100 poor children and orphans at the annual Christmas Party in the clubrooms here December 24. A large portion of the crowd represented children of soldiers and sailors who are reported missing by the various branches of the armed services. Sam Rothstein, playing Santa Claus, distributed many gifts, including woolen sweaters, games, toys, candy, nuts and fruit. A turkey dinner was served.

Committee in charge was headed by Past President Midge Cohen, assisted by Secretary Ethel Shapiro, Evelyn Fallon, Dolly Udowitz, Jeanette Rattiner, Kate Benet, Ida Harris, Rose Bevans, Pearl Meyers, Vi Lawrence, Flora Elk, Ann Lager and Rose Lange. Edith Brody and Florence Cherubin, trained nurses, were in attendance to assist wherever they might be needed.

As the party got under way, several crates of oranges and tangerines from Vice-President and Mrs. O. C. Buck arrived, and they were distributed among the kiddies. Children themselves provided most the day's entertainment. Brother Sam Shapiro, of the Roxy Grill, sent over Joe Devlin, who sang a number of selections. He was assisted by Secretary Shapiro in leading the community singing.

Showfolk Invade Macon For Holiday Vacations

MACON, Ga., Jan. 2.—Many carnival troupers were visitors here before and during holidays. Clint Shuford, treasurer Hennes Bros.' Shows, and Mrs. Shuford are wintering at Central Hotel. C. E. (Doc) Barfield visited en route from the Art Lewis Shows' winter quarters in Norfolk, Va., to Kay West, Fla., where Mrs. Barfield is operating a park this winter.

Many of Franks Greater Shows' troupers are also wintering here. Because of the difficulty of finding hotel accommodations, W. E. Franks keeps a room rented regularly at the Central, altho he is in town only a few days each week. L. E. Roth and Joe J. Fontana, Blue Ribbon Shows, visited recently. J. L. Johns, digger and Funhouse operator, purchased a Ferris Wheel and now has the nucleus for a show of his own, with Chairplane, light plants, Funhouses, peep shows, shooting gallery, four show outfits and seven trucks.

Kortes Unit Opens Strong In Corsicana; Tyler Fair

CORSICANA, Tex., Jan. 2.—Pete Kortes's World's Fair Museum opened at 110 South Beaton Street December 29 for a six-day engagement to big business. While several small shows of a like character have exhibited here in the past, this is the first time for a large unit to be presented locally and the reception was beyond expectations. Christmas Day was spent in Tyler, Tex., where business for the eight-day stand was only fair.

A big party was held on Christmas Eve, with gifts being exchanged, and an impromptu dance was held until early morning. Christmas dinner was served in a private dining room at the Blackstone Hotel, with 38 members attending. Dorothy Kortes came up from school at Houston for the holidays. Visitors from Dodson's World's Fair Shows included Mr. and Mrs. Bert Miner, Mr. and Mrs. Teo Zacchini, Mr. and Mrs. Fat McCauley and many of the personnel. Front-door crew consists of Blue Osenbaugh, George Schafer and Bob Clarke, while Homer Hooye is the builder and mechanic. Dan Meggs is holding down the job as assistant lecturer. Bingo Hinkel is still clowning at the front door.

Registrations

A-B

Sam A. Abbott, The Billboard; L. F. Abernathy, Charles L. Allen; C. H. and Inez Allton, Funland Park; W. D. Ament; Hank Anwel; Turk Arouh; Mr. and Mrs. John T. Backman; T. H. and Peggy (See PCSA DINNER on page 39)

Showmen's League of America



Sherman Hotel
Chicago

CHICAGO, Jan. 2.—December 23 meeting, presided over by President Jack Nelson, was well attended. With him at the table were First Vice-President Fred H. Kressmann, Third Vice-President S. T. Jessop, Treasurer William Carsky, Secretary Joe Streibich and Past Presidents Sam J. Levy, Ernie A. Young and J. C. McCaffery. William Briscoe was elected to membership. Brother Dinty Moore left the hospital for his home, and Brothers Eddie Lippman, H. B. Shive, Tom Rankine, William Young, Tom Vollmer and James Murphy are showing improvement. Relief Committee spent part of the Christmas holiday bringing cheer to the shut-ins. House Committee arranged for a good dinner for the boys in the League rooms. Banquet and Ball Committee presented its final report of the 30th annual and were discharged with thanks for a fine affair. The 1942 Directory Committee expects to have its final report at the next meeting.

Brother Ernie A. Young and committee were busy arranging the big New Year's party. Sad news of the death of Brother Lowell Bazinet was received. Date for the 1943 Banquet and Ball has been set for December 1. Action was taken upon request of Frank H. Kingman, secretary IAFE.

Thru the courtesy of Brother M. H. Barnes and associates remains of George Wood were laid to rest in Showmen's Rest December 29. Members who are in the armed service and who visited during the holidays were John A. Sloan, Lieutenant Frank R. Winkler, Maxwell Harris and Sergeant Al Kamm. Brother I. J. Polack has started work on his Shrine Circus to be held here. Irving and Sam Berk visited while en route to the West Coast. Brothers entering the armed service recently were Ed M. Hunter and Dwight J. Bazinet. Past President J. C. McCaffery and Brother M. J. Doolan left on a business trip to Minneapolis.

Ladies' Auxiliary

Club held its regular meeting December 17 at the Sherman Hotel, with these officers present: Mrs. William Carsky, president; Mrs. Michael Doolan, first vice-president; Mrs. Al Latto, second vice-president pro tem; Mrs. Sam Gluskin, treasurer, and Mrs. Robert H. Miller, secretary. Application of Lee Bivens was read and tabled for the usual two weeks. Elected to membership were Mrs. Alta Terry, Mrs. Gertrude Morris, Mildred Anderson, Dolores Barton, Mrs. Hazel Johnson and Mildred Aldridge Sorensen.

Marie Broughton was welcomed to the meeting by President Carsky.

President Carsky's committees for 1943 are: Finance, Mrs. Lew Keller, chairman; Mrs. Henry T. Belden, Mrs. Marie Brown, Mrs. Edward Hock, Mrs. Al Latto and Mrs. Cora Yeldham. Relief, Mrs. Nate Hirsch, chairman; Mrs. Alice Hill, Mrs. Nellie Mador, Mrs. Pearl McGlynn, Mrs. Ray Oakes. Reception, Mrs. Minnie Delgarian Hoffman, chairman; Mrs. Mattie Crosby, Mrs. Marge Frels, Mrs. Clara Harker, Mrs.

Club Activities



National Showmen's Assn.

Palace Theater Building
New York

NEW YORK, Jan. 2.—Officers for 1943 are Art Lewis, president; Oscar C. Buck, first vice-president; Jack Rosenthal, second vice-president; Jack Wilson, third vice-president; Joseph A. McKee, secretary; Joseph H. Hughes, treasurer; Harry Rosen, assistant treasurer; George Traver, chaplain. New board of governor members: Eugene Gutman, Joe End, Max Kassow, Sam Levy and Jack Feldberg. Board of trustees will be announced later. Secretary Joe McKee held open house Christmas Day at his home in Palisade, N. J., and over 300 visitors were entertained.

Members recently inducted were Joseph L. Rice, Charles Chatfield, Harry Koretsky and Harry Kaye, making a total of 56 now in the armed forces. Brother Ben Williams is seriously ill at St. John's Hospital, Long Island City, N. Y. Christmas dinner in the clubrooms, under the management of Chairman Bill Bloch, was a great success, over 250 participating. President's Birthday Ball for the Infantile Paralysis Fund will be held in the clubrooms January 29. A testimonial dinner will be given to Brothers Greenspoon and Rothstein, retiring treasurer and secretary respectively, in the Rumba Room at Rogers' Corner February 23. Membership Drive Committee is headed by First Vice-President Oscar C. Buck and Third Vice-President Jack Wilson. They have set a goal of 400 new members for 1943.

Ladies' Auxiliary

Members were shocked to learn of the untimely death of Sister Dolly McCormick's mother in Chicago. Sister Dorothy Gordon advises of the birth of her son at Miami. Installation dinner will be held at the Oxford Room, Hotel Rosoff, January 4. All officers except the two secretaries will be reinstated, having been unanimously re-elected. Panel to be installed is Blanche M. Henderson, president; Marica Hughes, first vice-president; Magnolia Hamid, second vice-president; Frances Simmons, secretary; Lydia Nall, recording secretary; Anna Halph, treasurer; Rose Rosen, assistant treasurer; Mildred Peterson, chaplain, and Pearl Meyers, hostess. Sister Edna Lasures is preparing the installation ceremony.

Ralph Pope, Mrs. Bessie Simon and Mrs. Mae Taylor. Press, Mrs. Leah M. Brumleve, chairman; Midge Cohen, Mrs. Virginia Kline, Mrs. Al Wagner, Mrs. Mabel Wright and Mrs. Clara Zeiger. Ways and Means, Mrs. Thomas Rankine, chairman; Mrs. Bert Clinton, Mrs. Albert Geiler, Mrs. Sam Gordon, Mrs. Rose Page, Mrs. Bob Seery, Mrs. J. M. Woods, Chaplain, Mrs. Lillian Lawrence; sentinel, Mrs. Ann Sleyster. Membership, Mrs. Ida Chase, chairman; Mrs. Cornelia Curtin, Mrs. Elsie Aldrich, Mrs. Oscar Bloom, Mrs. Edna Burrows, Mrs. Evelyn Blakely, Mrs. Grace Goss, Mrs. Bettie Hartwick, Dorothy Hennies Flannagan, Mrs. Rose Hennies, Helen Marie James, Mrs. Norma Lang, Boots Paddock, Bessie Pollock, Mrs. Michael Rosen, Mrs. Louis Schlossberg, Mrs. Blanche Sullivan, Mrs. Sam Solomon, Mrs. A. J. Weiss, Mrs. Ann Young and Mrs. Clara Zeiger.

Club will hold its 25th anniversary on January 21 in the Louis XVI Room, Hotel Sherman, Chicago, with Mrs. Leah M. Brumleve, chairman. Auxiliary sent a donation of \$10 each to the following orphanages during Christmas: St. Hedwig's, Shriners' Home for Crippled Children, Daughters of Zion, St. Vincent's, and Illinois Industrial Home for Blind.

Awarded War Bonds during convention week were: Marge Oesterreich, \$100 bond; Mrs. Ralph Glick, \$100; Bettie Lampp, \$50; Ann Young, \$25, and Lillian Lawrence, \$25.

Clara Harker is recuperating. Cleora Helmer was severely injured in a fall, and members were sorry to learn that Grace Goss's husband is still in Baptist Hospital, St. Louis. Past President Edith Streibich was given a rising vote of thanks for her successful year.



Pacific Coast Showmen's Assn.

623 1/2 South Grand Ave., at Wilshire,
Los Angeles

LOS ANGELES, Jan. 2.—Club closed 1942 with its regular meeting Monday night by officially voting Ed F. Walsh president; Harry Taylor, first vice-president; Ted LeFors, second vice-president; Al (Moxie) Miller, third vice-president; William Meyer, fourth vice-president; Edward Tait, treasurer; Charles W. Nelson, secretary, and Harry Pink, cemetery board. Slate had no opposition. Hort Campbell was complimented on successfully directing the annual Christmas Day dinner. Brother Sam Dolman, reporting for Al (Moxie) Miller, chairman of the Victory Dance and President's Night, said that profits from the event would total around \$600.

Gus Pappas was elected to membership. He was sponsored by Brothers Dick Kanthe and Sam A. Abbott. Brother Ben Dobbert is at home but still on the sick list. Brother Bill Meyer visited him Christmas Day. Brother Sam Miller is in General Hospital and Brother Jim Gallagher also is on the sick list. Next meeting will observe Past President's Night and the induction of the new slate into office. Reports will be heard from the various committee chairman, having been requested by President Mike Krekos at the previous meeting.



Michigan Showmen's Assn.

156 Temple Street
Detroit

DETROIT, Jan. 2.—Regular meeting December 23 saw all officers present. Another War Bond was disposed of at the meeting. Brother Louis Wish, chairman of the New Year's Eve committee, made final plans for that event. Brother Leo Lippa is on the sick list. Past President Harry Ross attended the Christmas Party. Brother Sam Gould's leader dog, Barron, was elected mascot for 1943.

New general offices for the secretary and service committee have been rented on the second floor, since club was forced to enlarge the clubrooms. Several letters have been received from showmen in the armed forces thanking the club for its Christmas packages and copies of *The Billboard*. Brother Tony Perfile continues to do a good job taking care of the clubrooms. Brother Tommy Paddles has recovered from his leg injury. Brother George Harris wired he would attend the New Year's dance. Secretary Robbins is readying the ballots for election. Club entertained several men in the armed services from the USO and several members of the cast from *This Is the Army* show.

Dodson Leases Savannah Site for Trailer Camp

SAVANNAH, Ga., Jan. 2.—C. Guy Dodson last week concluded negotiations for the long-time lease of the old fairgrounds here, and work of converting the site into a trailer camp is under way. Located a half mile from the city's business section on Highway 17, the site is directly across the street from the tavern and overnight camps Dodson now operates.

About 25 tile restrooms are being constructed, and when completed camp is expected to have a capacity of 500 trailers. Visitors and guests last week included Mr. and Mrs. Mel Dodson and grandson; Curtis L. Bockus, Mr. and Mrs. Hogan Edgar, Larry Bedwell, Gertrude Rhodes, Florence Fisher, H. L. Sawyer, Earl Nelson, Mr. and Mrs. Roy Stone, Mr. and Mrs. Harold Astor, Mr. and Mrs. Pinky Edgar, Mabel Atkins, Lucille Steblar, Joe Ryan, Blackie Sedal, Joe Burbank and Mr. and Mrs. Sam Fisher.

Heart of America Showmen's Club



Reid Hotel
Kansas City

KANSAS CITY, Mo., Jan. 2.—Regular weekly meeting was called to order by acting President Noble C. Fairly, with Secretary G. C. McGinnis and Treasurer Harry Altshuler present. Communications were read from Louis Ehrlich, of the local Red Cross, acknowledging receipt of \$25 from the club; Bill and Jackie Wilcox, Pvt. Fred Cox and R. L. (Red) Bishop. Final action was taken for the Tacky Party and the annual banquet and ball.

In attendance were Ivan Mikealson, Frank Dow, W. J. Lindsey, Wingle Cook, Frank Capp, George Howk, John N. Starling, Deafy Campbell, Buck Ray, Clay Weber, Roger Haney, Bert Davenport, Charles R. Coleman, Al C. Wilson, Maurice Ventling, John Castle, Archie Brauner, John Sterling, L. K. Carter, Frank Delmaine, Chester Levin, J. A. Carpenter, Boxie Warfield, C. F. Zeiger, Sam Benjamin, Roy Marr, Henry (Fat) Duncan, Spike Wagner, Jimmy Mace, Louis Loar and J. C. McBride.

Brother Harold Elliott, now in the armed forces at Fort Riley, was a Christmas visitor. Margaret McClelland, of McClelland Shows, was a holiday visitor. Lodema Corey is in the city visiting friends and relatives.

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SHOWS—RIDES—CONCESSIONS

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Now in Our 21st Week of Our 26th Year.
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War Show, Jangleland, Trained Wild Animal Show Fronts and Banners of every description. ROSS-HILL SHOW BANNER STUDIO, Cumberland Center, Maine.

Midway of Mirth Shows

Opening in March. Want to book Concessions; all open except Shooting Gallery. Will pay good salary to sober, capable Ride Foreman, must understand ride motors. Second Men for EH, Merry-Go-Round and Mix-Up. Have for sale—Merry-Go-Round and EH No. Five, stored in Northern Iowa. Good shape. Will sell on time payments to reliable buyer. Want to buy Baby Ride, must be in good shape. Address all communications to
MIDWAY OF MIRTH SHOWS, Kimmswick, Mo.

WANTED

For Museum on West Coast, Freak to feature. Long season, short jumps. Also useful Side Show Acts, Talker, Acts new to West Coast.

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Midway Confab

(Communications to 25-27 Opera Place, Cincinnati, O.)

STARTING anew?

HARRY KIMMEL is operating his popcorn wagon to good business in Blytheville, Ark.

SPENDING the holidays with relatives in Biloxi, Miss., are Art and Martha Price.

LOUIE AND LIZZIE SELZER, Monkey Show operators, are wintering in Monticello, Ark.

HOW much oil did you draw?

MR. AND MRS. HARRY L. SMALL, Rogers Greater Shows, spent the holidays in Jackson, Tenn.

CONCESSIONAIRES of note, Mr. and Mrs. Ford Smith are vacationing in Venice, Fla.

HAVEN'T heard a thing about freezing lot rents.

ORRIN FRANCIS cards from Jacksonville, Fla., that he is working at a parking lot there for the winter.

FORMER manager of Frazier Hotel, Ottumwa, Ia., and well known in out-

Tex.: "Lou's Look at Life Museum played a successful three-day stand here in the McBride Building on Bluff Street."

W. H. (BILL) ALLEN, who operated a pan game for Mike Rosen on All-American Exposition Shows last season, is working in the shipyards at Portland, Ore., as a welder.

GENERAL AGENTS never seem at loss for something to say—about one another.

CHARLES T. GOSS, last season with Dodson's World's Fair Shows, will leave St. Louis soon for Laredo, Tex., where he will operate his Fly-o-Plane until time to reopen with Dodson.

LARRY BURNS, last season cookhouse operator with King Reid and Ross Manning shows, has accepted a position with a theater in Hoosick Falls, N. Y., for the duration.

WHAT will bally girls stick on show fronts now that there is a chewing gum shortage?

GERTRUDE BARR and son, Homer Simons, are wintering in Dayton, O., after a successful season with James E. Strates Shows. Simons is engaged in war work there.

CHARLES M. RULEY, for many years with Barkoot Bros., Dodson's World's Fair and other shows, is rounding out his fifth year operating a print shop in Charleston, W. Va.

MR. AND MRS. TOMMIE HENDERSON and daughter, Hedda, are en route to their home in Paris, Tex., where they will



PENNY PITCH GAMES

Size 46x46", Price \$25.00.
Size 48x48", With 1 Jack Pot, \$35.00.
Size 48x48", With 5 Jack Pots, \$45.00.

PARK SPECIAL WHEELS

30" in Diameter. Beautifully Painted. We carry in stock 12-15-20-24-and-30-number Wheels. Price\$12.00

BINGO GAMES

75-Player Complete\$5.00
100-Player Complete 7.25

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Full of New Games, Blankets, Dolls, Lamps, Aluminum Ware, Cans, etc.

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All readings complete for 1943

Single Sheets, 8 1/2 x 14, Typewritten. Per M. \$5.00
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120 Pages, 2 Sets Numbers, Clearing and Policy.
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Portable Ride, first-class condition, for Concession on best spot in Coney Island.
PINTO BROTHERS
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JAPANESE SHRUNKEN HEAD

Hold one up, watch the crowds come. They all want to see a dead Jap. Everybody remembers Pearl Harbor. Many Japs captured in New Guinea. A cannibal tribe actually shrinks human heads. We tell you all about them with each head. Genuine reproduction of Japanese Head Shrunk, post paid only \$8. Deposit required.
TATE'S CURIOSITY SHOP, Safford, Arizona.

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Business Office: Aransas Pass, Texas.

—NOTICE—

Wm. Gause Rides and Trucks for sale. Now stored at Weyauwega, Wis. Same ready to run. Mail will reach me at Winter Garden, Fla.

WM. GAUSE



PORTRAYER of Old Saint Nick for a number of years at the annual Christmas Party held in the Reid Hotel, Kansas City, Mo., by Ladies' Auxiliary, Heart of America Showmen's Club, Frank H. Capp again did a good job as Santa Claus at this year's party on Christmas Day. He presented each of the 150 children in attendance a stocking containing toys, candy and nuts. Following the party in the hotel, Capp and other members of the club motored to Niles Home for Colored Children where they distributed gifts.

door show circles, B. M. Torrance is operating a hotel in Waseon, O.

STALLING over a pot of java was one of our former winter quarters pastimes.

LAST season with Heller's Acme Shows, Mr. and Mrs. William Nuss, concessionaires, and their agent, James Cortell, are wintering in Charleston, S. C.

K. C. MURPHY, last season with his aunt and uncle, Mr. and Mrs. Tom Henderson, is in Mount Pleasant, Tex., where he will winter.

REMEMBER when a showman could move or buy something without being questioned?

FRANK (BLACKIE) MARTINE, last season trainmaster for Mighty Sheesley Midway, is a rigger in a shipyard at Alameda, Calif., for the winter.

FORMERLY with Dick Hard's Side Show on Reynolds & Wells Shows, Francis Doran is a welder in a Richmond (Calif.) shipyard.

FIRST few years of our tramping lives, the sledgehammer days, were the hardest.

AFTER a six-week engagement in McCurdy's Department, Rochester, N. Y., Walter Walters is playing Buffalo clubs with his bear act.

LOU DAVIS pencils from Woodville,



RUTH MARTONE, past president of the Ladies' Auxiliary, Heart of America Showmen's Club, emceed the organization's annual Christmas Party for underprivileged children in the lobby of the Reid Hotel, Kansas City, Mo., on Christmas Day.

winter. They have been in Chicago for the last two months.

WHEN a manager hints that he can use an agent it doesn't always mean that he hasn't one.

MEMBERS of World of Today Shows, Chuck Moss and Paul Julian have opened a cafe in Waco, Tex., for the winter. They report that work has been going on in shows' quarters and equipment is being overhauled.

AMONG showfolk in attendance at funeral services in Clearwater, Fla., December 19 for Moses Prichard (Maw) Tate, widely known in outdoor show circles, were Mr. and Mrs. J. F. Murphy, close friends of the deceased.

OUR hotel-lobby strategists seem to be getting the war well under control with "Remember what I predicted last summer?"

C. J. BABKA, representative of Missouri State License Bureau and a personal friend of Charles T. Goss, is taking care of the many friends and customers of Goss in obtaining 1943 Missouri auto licenses.

JOHN GORDON, concessionaire with James E. Strates Shows last season, reports from Anniston, Ala., that he is

No High Hanging

NEW YEAR'S DAY found Botts Bros.' Shows snowbound in North Texas. Dime Jam Johnson and his cronies were keeping a fire burning under a stand-up gal-show top to melt the snow which was weighing it down and to thaw out the frozen canvas, which was as stiff as a board. Sitting on soft-drink cases to enjoy the warmth, they soon started the jack-pots. "I remember a New Year's Day back in '15," said Dime Jam. "We had a manager who would never admit that he was broke, and he always played the big-shot. He claimed that he was a great philanthropist who stayed out to give showfolk their winter bread and butter and that midway business was only one of his pet hobbies. To prove that he didn't care for money, he gave us the show with the understanding that we move it, and he took only a small percentage of the grosses for the use of his equipment, which consisted of an office tent and gal-show top. Everything else was booked with the show. His wife was secretary-treasurer, and we never saw the books. Every week a new cookhouse joined with the understanding that the privilege would be paid with meal tickets. We often stayed in towns for three weeks, and three different cookhouses would join during that time. With nothing coming in except paper, the cookhouses would run out of stock and have no money to buy more. He always went on the nut to them for more tickets than the privilege called for. Having no cash on hand to pay for them, the manager always agreed to let them stay and eat up the difference in the oncoming eatery. We had as high as 10 cookhouse operators on the lot at the same time trying to scoff themselves even with the office. It was on a New Year's Day, as today, that the show closed suddenly. Our manager promised us a big dinner, providing we could get enough money from home to stock the cookhouse, which we did. The eatery's operator was given the dough, so we all sat by waiting for the big feed. At 5 p.m. we heard no "Come-and-get-it" call. At 6 we became leary, and at 7 the boss, who was starved, went in to see what was wrong. He came out on high speed with the chef behind him waving a cleaver. "Our goose is cooked," yelled the boss, passing us at 20 miles per hour. Thinking that the chase was a gag and that the goose was ready, we stormed the joint, 200 strong, to find cold griddles and no food. When the police arrived the cookhouse was no more." "Did you ever see the manager again?" asked a listener. "No, but some of the boys met him the next season and he was still playing the big shot by cracking: 'I was fed up with that hungry show.' We never could figure how he ever got fed up on it."

working indoor dates and plans to vacation at Hot Springs soon. He plans to return to the shows next season.

GENERAL AGENT and Mrs. B. H. (Dave) Davidson, Mad Cody Fleming Shows, were hosts at a Christmas dinner at their home in Apopka, Fla., to Frankie Shelton, of Ringling-Barnum circuit; Walter Scharlin and Mr. and Mrs. Clyde Sivit, Apopka.

DURING normal times workingmen would be planning on returning to quarters around this time of year.

OPERATOR of the Circus Side Show on J. F. Sparks Shows for the last three

A NO. 5 BIG ELI WHEEL

at a September, 1942, Southern Celebration had a one-day gross of \$786.00.
In 4 days this wheel grossed \$1359.85 (average per day \$339.91).

Hundreds of BIG ELI WHEELS earn regular profits for their owners.

ASK us about a BIG ELI for 1943.

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years, Lee Houston recently closed a successful run at the Playland, Anniston, Ala., with his boxing kangaroo and dog act. He opened at Webb's Patio night club, St. Petersburg, Fla., December 30. Bill Russell is handling props on the dog and kangaroo acts.

M. N. COLEGROVE, manager Sunburst Exposition Shows, cards from Rochester, N. Y., that Leo Grandy, who was with the shows last season, has again been signed as lot man, Ferris Wheel foreman and *The Billboard* sales agent. Grandy is wintering in Vermont and plans to report to quarters at Hemlock, N. Y., May 1.

WONDER if snack-stand patrons will have to hand over a meat coupon next year before we can dish 'em 'burger? Perhaps it won't come under the heading of meat.

RAYMOND A. WALTON'S Wild Life Exhibit recently completed a successful week's engagement in Jackson, Tenn., quarters site of Rogers Greater Shows. Among visitors from the Rogers combo were Bill Rogers, Tommy Buchanan and Mr. Meyers, former general agent. Mr. and Mrs. Fingers Lang, with Dodson's World's Fair Shows last season, also visited.

GENERAL AGENT C. S. Read and wife are wintering in Kennett, Mo., where they will remain at least until after the annual meeting of the Illinois Association of Agricultural Fairs at Springfield. They enjoyed visits with Mr. and Mrs. Charles (Buddie) Buck, the Winrode family, Mr. and Mrs. Jack Aimes, concessionaires, and Jerry Bryant, concession agent. Read says he has recovered from his recent eye operation.

A Geek Show was stolen off a lot and later recovered by the police, which proves that law enforcement is getting worse and worse.

DOC D. W. POWERS letters from Texarkana, Ark.: "Spent Christmas Day at Jack Smith's tourist camp, where the Smiths were hosts to Mrs. Telley, Mr. and Mrs. Harold Swartz and Mr. and Mrs. P. Smith. I'm working on a fund-raising

campaign to buy the navy a P. T. boat. My sound truck is on the streets daily. Held a bond rally here recently and Jimmie Lynch donated his sound car and equipment for the drive."

THERE seems to be a general-agent complex among midwayites. Even a berth-car porter, when home for the winter, will claim that he was one.

MIKE KREKOS, president of Pacific Coast Showmen's Association, Los Angeles, writes from his home in San Francisco that he spent Christmas Eve with Lieut. Bobby Cohn, former West Coast showman. Lieut. Cohn, a bridegroom of a few weeks, is residing in San Francisco and assigned to the army special detail service there. He presented Krekos with a War Bond for the new PCSA building fund and said he is still very much for the amusement business. He urged, Krekos said, that all servicemen retain their connection with the various showmen's clubs in the country.

REMEMBER the cook who during the depression days could take almost nothing and serve the entire show a good meal? Looks as tho he will stage a comeback next season.

J. GEORGE LOOS, owner-operator of Greater United Shows, was lauded in a recent issue of a Laredo (Tex.) newspaper in a letter by Mrs. Esther B. Morrison, secretary Webb County Tuberculosis Association, agent Loos's check of \$402 to the association. Mrs. Morrison said the contribution, representing a portion of the receipts from shows' stand in Laredo, will support a patient at the Laredo Sanatorium for a year. It was the second consecutive year Loos made the donation, and Mrs. Morrison thanked him for his interest and co-operation in the association's work.

AFTER this war is won big-money jack-potters will have to back out of tips to make room for the boys who will have interesting stories about the fighting over there.

WALTON DE PELLATON, West Coast showman, recently concluded a three-week vacation visiting Pvt. Charles T. Marshall at Company A, 43d Signal Battalion, Camp Crowder, Mo., after which he returned to California to spend the holidays with his family in Oakland. "I left Phoenix, Ariz., November 19," de Pellaton writes, "and spent four days visiting Mr. and Mrs. Glenn Perry at their home in San Diego and then left, accompanied by Mrs. Gladys Belshaw and son, Virgil Freeman, for Portland, Ore., where they were the house guests of Mr. and Mrs. C. L. Shadley at St. Helens. After a week's sojourn in Portland visiting old friends, I went to Neosho, Mo. This was my first trip east in years and I enjoyed it immensely. After a week's visit with my mother in Oakland, I plan to return to Los Angeles."

LOOKING out of a hotel-lobby window, one midwayite asked another, "Who is that guy running so madly down the street?" "That's a truck-show owner who didn't get a T card rushing down to join the navy."

IN THE ARMED FORCES

Showmen in the nation's fighting forces and their relatives and friends are invited to send personal items, including rank and branch of service, to this department.

PVT. J. E. STEBLAR, of Steblar Shows, is with 1st Squadron, Co. C., Champ Tanforan, San Bruno, Calif.

A. E. STUTZMAN, former ride operator with Pioneer Victory Shows, is in the navy. A. Murry reports from Waverly, N. Y.

LAST season with Rubin & Cherry Exposition, John Batease is a private with Special Service Office, 9th Armored Division, Fort Riley, Kan.

PRIVATE GEORGE W. HARTLEY JR., son of Mr. and Mrs. George W. Hartley, concessionaires, is stationed at San Diego, Calif., with Marine Corps Platoon, No. 1241, R. D.—M. C. B.

JIMMIE MONTANA, formerly with Rubin & Cherry Exposition and a waiter in George Davis's cookhouse on Johnny

Two-Service-Star Bally

VIOLET-RAY, half-and-half, sat at a make-up table behind the blowoff stage, busy daubing face powder. Business on the out-all-winter tour had been fair for the side show, of which the fifty-fifty was annex attraction. But, patrons being skeptical, the blowoff had played continuous blanks. So the attraction was thoroly disgusted with everything and everybody. It was then that Violet and Ray started a mental argument. "Yes! You can take it," started Violet. "That's the man in you. You're always thinking of yourself. Remember, I can read your mind." "Quit beefing! Quit beefing!" answered Ray, who was tired of arguing. "Nobody asked you to make this winter tour." "I wasn't consulted at all," nagged Violet. "I should have set my foot down on going out. I told you that winter trouping was a lost art." "Yeah! Yeah!" replied Ray. "Do I have to hear that 'woman's intuition' stuff again? If you don't like it why don't you quit?" "Quit!" thought Violet. "That's a laugh! Not a chance as long as you insist on dragging me thru the country." "Woman!" thought Ray. "You are driving me nuts with that 'weaker sex' stuff, and stop slapping that rouge on my side of the kisser." "Go ahead and agitate me," yelled back Violet, "and I'll slap your homely side of the mug." "Oh, yeah! You and who else?" Now getting rough with mental conversation. "Do it and I'll swing at your side of the chin." "Brute!" screamed Violet, mentally. "If you want to fight why don't you join the army?" "Guess two can play at that game," nodded Ray, wisely. "You know the army is taking women, too." Then they thought of the same thing at the same time. "If there is anyone on the side show's main floor let's make a blowoff bally," yelled Violet-Ray. "And tell 'em that I'm the only future half-soldier and half-WAAC on exhibition. That ought to turn 'em."

J. Jones Exposition, letters from New York that he is with the merchant marine.

PRIVATE RUSSELL HEATON, former concessionaire on George Clyde Smith Shows, is with Battery B, 385 Field Artillery Battalion, 104th Division, Camp Adair, Ore.

PVT. DELMAR HARRIDGE, with Company C, 53 TNC Battalion, 1st Platoon, Camp Walters, Tex., writes that he "closed as the free act with Stephens"

Shows on October 3," and stored his aerial rigging and two concessions. He says he worked a show at Fort Leavenworth, Kan., during his basic training period.

PRIVATE RAYMOND MARVIN, last season with Sunburst Exposition Shows, is with Headquarters Battery, 118 Field Artillery Battalion, A. P. O. No. 30, Camp Blanding, Fla.

PRIVATE JOHN (CURLY) LANE, carnival trouper, is with Company L, Barracks T 265, 6th Regiment, Q. M. C., at Camp Lee, Va.

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RIDES TO BOOK IN PARK
 Consisting of Merry-Go-Round, Big Ell, Tilt, Chalroplane and Kiddie Ride; 2 complete Shows and 2 Tents and Show Fronts; 4 International Tractors with Semi-Trailers; 3 straight Trucks and 1 Bus, Cookhouse complete, Corn Game complete, Sound System, also Stock and other Concessions. One 40 KVA factory built Light Plant, alternating current, with ground cable, switch boxes, etc. AM INTERESTED IN ANY OF THE FOLLOWING PROPOSITIONS: (1) Will sell show complete; (2) Will lease to capable, reliable showman; (3) Will book all rides in park; (4) Will lease Tilt to a carnival that will book Big Ell and four to six Concessions. Will lease Light Plant to same show and operate it if desired. On plan 4 am only interested in a carnival that is devoid of grift and plays Middle West territory. Show is stored in Arkansas. All inquiries answered. Curiosity seekers, please stay off. Address:
ROBERT HUGHEY, 3322 North Hoyne Avenue, Chicago, Ill.

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 423 MAIN STREET JACKSONVILLE, FLA.

Iron Will

WHEN Dime Jam Johnson and his cronies returned to the quarters of a show with which they had closed to find out whether its cookhouse had opened, they found its griddles cold and the show's manager cool. The big boss was not doing any work in quarters, but he wanted to be a diplomat and not appear to be too unfriendly for fear that the boys wouldn't return in the spring. A believer in the old saw, "Familiarity breeds contempt," he upheld his dignity by shaking their hands loosely and put on his best stall act of being worried over the season to come. What he wanted to build up among the arrivals was a little self-pity and yet hold their respect. "Boys!" he said, "I'd give anything if it were possible for the office to tell you to remain. But, due to conditions over which we unfortunates have no power, it is impossible for us to give the word. I will, however, suggest that all of you stick around town and when something shows up I'll inform you immediately." Being hep to the stall, one old-timer in the gang opined, "When spring comes he'll kiss us, due to the labor shortage." Going to a jungle camp located behind the quarters and which was already populated with other midwinter arrivals, they soon had a mulligan stew boiling. "During the last war," remarked Dime Jam, "the labor situation was so acute that a ride man invented 10 robots to handle a show. They were operated by remote control and they poled the train, set up shows and rides and even took tickets. During the first two weeks out the show moved perfectly, but from then on we started to lose days because of breakdowns and the show had to close." "What was the trouble? Couldn't they get parts?" asked a listener. "Sure! Sure!" answered Johnson. "But the office thought that they could be operated like humans and allowed each robot only six meal tickets per week. The owner of the robots couldn't buy oil and recharge the storage batteries in 'em with paper, and so they refused to work, which proved to managers that midway pig iron, and not the help, needs money."

Winter-Quarters News and Gossip

As Reported by Representatives for the Shows

John H. Marks

RICHMOND, Va., Jan. 2.—Shows' new winter quarters is a 136-acre farm located on U. S. Highway 60 near State police barracks. Seven buildings include a model dairy barn, main residence, sheep barn, hog barn and storage barns for grain and agricultural products. Owner-Manager Marks is at the farm daily supervising construction of a new building which will house the trucks. Main building is designed for the machine and carpenter shops. Cookhouse is in charge of Chef Scotty Brown and at present serves the 20 workmen in quarters. Paul Lane is wintering here as a guest of John and Elizabeth Marks while Mrs. Lane is visiting in Tampa. Tommy W. Rice, contracting agent for Proll's World's Fair Shows, visited recently.

James E. Strates

SMITHFIELD, N. C., Jan. 2.—Joe Sciottino has booked the California Nudist Colony and the French Casino, and he contemplates coming into quarters from his home in Buffalo to rebuild and make several innovations in both productions. Victor Wetter, producer of the Midget Revue, infos from Florsham Park, N. J., that he has his troupe lined up and is playing dates in New York and New Jersey. Mike Olsen, trainmaster, left for his home in Buffalo for a holiday visit, and will return after January 1. Kenneth McNair infos from San Antonio, Tex.,

that he is stationed at Kelly Field there. Captain Lumkin visited quarters and renewed old friendships. Abe Rubens is vacationing in New York. James E. Strates, manager, infos that he will visit quarters before going home to spend the holidays with his family at Corning, N. Y. Nick Bozinas infos that he has returned to the wrestling game. Steve Gekas advises from Wilmington, N. C., that his cafe there is doing well. Dick O'Brien has recovered from an attack of lumbago. MARK BRYAN.

Buckeye State

SHELBY, Miss., Jan. 2.—A skeleton crew is being maintained in local quarters, and with the return of Superintendent Pat Brown soon work will be started in earnest. Custodian Henry Heyn has been repairing canvas and building several concession frames for the office. Manager Joe Galler, who spent the holidays with his mother at Cleveland, O., and is expected here January 5, will call a staff meeting upon his return for the purpose of arranging the 1943 route, which will be thru new territory. Management plans to play three towns every four weeks, and minimum moves will be made in order to conserve rolling stock and rubber. Secretary and Mrs. H. G. Starbuck spent the holidays with relatives in Memphis, and Mr. and Mrs. Dayton Curtis are vacationing in Tampa. Business Manager Jesse Bradley is at his home in Barboursville,

W. Va., while Special Agent H. M. and Mrs. Kilpatrick are at their home in Gastonia, N. C., for the winter. Dr. Frank A. Angel, Edw. J. Sweeney and Tim Sullivan are wintering in Hattiesburg, Miss. Reported by an executive of the shows.

Bright Lights Expo

CLARKESVILLE, Va., Jan. 2.—Work has progressed steadily despite cold weather since shows entered the barn November 22. The writer and his assistant have the Ferris Wheel painted and will start rebuilding the Kiddle ride soon. The writer also is taking a machine shop course at night school and spends a week making new pins and replacing worn parts of the Ferris Wheel. Mr. and Mrs. Frank Marengo, jewelry store operators with the shows last season, are wintering at Indian Village, Va., and have visited quarters. Mr. and Mrs. Joe Rea are wintering in Johnstown, Pa.; Ross Bethel, Pittsburgh; Lou Heck, Mr. and Mrs. Reckless Johnson and Mr. and Mrs. Mickey Vogell, Punta Gorda, Fla. Gro Hill is in South Carolina and W. R. Thompson, Steubenville, O. Doc Parquis has his photo gallery in a storeroom in Lawrenceville, Va., and reports a rushing business. F. A. NORTON.

Boswell Amusements

BUCKROE BEACH, Va., Jan. 2.—Owner Boswell and family are at their home in Philadelphia, but will return to winter quarters about January 20 in time to attend the meeting of the Association of Fairs at Richmond, Va., at Hotel John Marshall. All equipment will be repaired and painted. Quarters are in charge of Manager Sam Collins, assisted by Chuck Hull and Brown. Shows plan to play Tidewater, Va., exclusively next year, average jump being 20 miles in order to save gas and rubber and co-operate with the war effort. Three fairs and three firemen's celebrations have been contracted. Four rides, four shows and two free acts will be carried.

THOMAS H. BOSWELL.

Los Angeles

LOS ANGELES, Jan. 2.—Christmas week festivities claimed the attention of showmen in this area, with the Christmas Day Dinner at Pacific Coast Showmen's Association rooms really giving the people something to talk about. Hort W. Campbell was in charge of the event, with PCSA members helping.

H. V. Lear is a patient at U. S. Naval Hospital, San Diego. Irving Rubin, Michigan Showmen's Association, has been provided a list of names and addresses of PCSA members in the service.

Sergt. Jack DeSalvo is stationed at San Francisco. Al (Moxie) Miller drew praise from KFWE for the radio program. Charles W. Nelson did a good job as emcee. Charles Koster is now working at a major studio. Pvt. John Aldridge is with the Army in El Paso.

Glen Hartsell pens from San Antonio. Pvt. Harry B. Chipman visited Theo Forstall when the Ringling-Barnum circus played Jacksonville, Fla. He is stationed at Camp Blanding, Fla. Dan Meggs will winter in Dallas.

Honest John Kerns came down from San Francisco and swelled the Christmas Day dinner fund \$50 with his donation. Charles A. and Wilma White purchased a restaurant connected with a cocktail lounge and bowling alley on South Vermont Avenue, Los Angeles. Fred Donnelly, Showmen's League of America, is in town for a visit and making PCSA his headquarters. Julius Cahn, secretary of Kewaunee County Fair, Luxemburg, Wis., in town at the Rosslyn for a couple of months on the West Coast. Charles Nelson and Lou Johnson on the mend following ailments.

American Carnivals Association, Inc.

By MAX COHEN

ROCHESTER, N. Y., Jan. 2.—One of the early activities on the part of the association each year is our attendance at New York State Association of County Agriculture Societies' meeting February 9 at Albany. We have noted in the past that the meeting attracts many Eastern and New England showmen and have found from experience that much good is accomplished by our attendance at the meeting, as it gives us a second opportunity to discuss with members details of such matters as may be of interest to them at the time. As in former years, we are planning to attend the meeting and we shall be available in Albany from February 7 on. We would appreciate it if members who plan to attend the meeting would so advise us to afford us an opportunity to prepare such matters as may be necessary for the efficient conduct of this activity.

Association is pleased to acknowledge receipt of a further contribution to the Public Relations Fund from L. J. Heth Shows. Association received an interesting letter from Howard Potter, manager Buffalo Shows, in which he approves the association's Public Relations activities. He also indicates an interest in becoming affiliated with the association.

Office of Defense Transportation has informed us that any owner of a commercial vehicle whose certificate of war necessity is insufficient to cover his needs should take proper steps to appeal the decision and apply for a corrected certificate. This must be done before January 31. Full details of the procedure in this connection is on file at this office and available to our membership upon request. War Production Board has imposed further restrictions on the purchase of electric motors. Henceforth the purchaser of an electric motor must show that the horse power of the motor being purchased is no greater than is required for the work it is to do.

There are indications that the tire situation is becoming less severe. Quotas for December have been expanded by the Office of Price Administration, and it is our opinion that after all of the returned tires now in the hands of the government have been inventoried, further liberalization may be anticipated. OPA has announced that an extension has been granted until January 1 to all commercial vehicle operators to procure certificates of war necessity for the purpose of qualifying for tires under present plans.

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NOTICE TO ALL MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS

Effective all once, members of the American Federation of Musicians will not be permitted to render services for any Circus or Carnival during the season of 1943 unless such Circus or Carnival has executed a working agreement with the American Federation of Musicians governing the employment of its members. UNDER NO CIRCUMSTANCES WILL MEMBERS BE PERMITTED TO RENDER SERVICES WITH NON-MEMBERS.

Contracts for musical services of any nature with Circuses or Carnivals will not be considered valid unless verified by the American Federation of Musicians.

Traveling Representative Clay W. Reigle, 119 Mahantonga Street, Pottsville, Pennsylvania, who has been appointed to assume control of such circus and carnival work, will verify all contracts and assist members in whatever manner required. Communicate direct with Representative Reigle.

Leaders, contractors and members, please be governed accordingly.

James C. Petrillo
 President
 American Federation of Musicians

BOOKING FOR 1943

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SUNBURST EXPOSITION SHOWS

FREE ACTS WILL HAVE TWO FREE ACTS

Will book or buy Tilt, Octopus, Whip, Roll-o-Plane or Spitfire. Want Showmen with new ideas for Girl Show, Monkey and Snake Shows, also 10-in-1. Carl Miller, get in touch at once. Also Sound Truck, must be first class, no junk. Al Devine, write. Concessions: Everything open. All people with us last year, write at once. Working People in all departments, get with a show that pays top salaries every week. We have our O. D. T. certificates. Show will play all defense territory in New York and Pennsylvania. P.S.: Want Manager for Corn Game.

Address All Mail to Permanent Address: BOX 88, Hemlock, N. Y., or MYRON COLEGROVE, 515 Meigs St., Rochester, N. Y.

WANT ACTS

and People for Museum. All winter's work. State all in first letter. All those who have worked for me before, write.

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G. B. SHERMAN

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See the Tiny Shrunkened Body

Once a mighty fighting soldier, now a shrunken midget. A genuine reproduction of the Japanese body in shrunken condition. Every detail true to life. Crowds flock to see this one. Everybody wants to see a dead Jap. It has black hair, eyelashes, brows, nose, mouth, ears. Cannibals actually shrink human bodies and heads. We tell you all with lecture. Fill your show every night, the biggest window attraction in America. Order one today. Shipped in a nice casket and post paid for only \$15.00. Museums, shows, carnivals, storehouses, window attractions, this one gets the crowds! Deposit required if wanted C. O. D. Address:

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with or without Semi to haul same. Or will buy complete 3 or 4 Ride Outfit. Will pay all cash, but not interested in junk.

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TO ALL OF OUR FRIENDS WHO HAVE REMEMBERED US IN 1942

THANK YOU

May the New Year bring You a Full Measure of Happiness and Prosperity.

LEE SULLIVAN—BEN ROODHOUSE
BIG ELI CO.

Tinsley in Greenville, S. C., Barn; Host at Holiday Party

GREENVILLE, S. C., Jan. 2.—Tinsley's City Rides went into local quarters after closing a successful season, and members of the organization have gone to their various homes or favorite resorts for the winter. Hank and Pat Stalcken went to their home in Florida, where Hank is doing plenty of fishing. Harry Harrison and family went to Georgia for the winter. Mr. and Mrs. Homer Scott are in Georgia and Mr. and Mrs. Van Kilpatrick went to Detroit for the holidays.

Members wintering here were guests at a Christmas party held by Mr. and Mrs. Tinsley in the New Carolina Hotel. A tree was erected and covered with gifts for all Christmas Eve. Joe Cox played Santa Claus and distributed the gifts.

Where Are You Wintering?

Kindly give the information on this blank and mail to The Billboard, Cincinnati, O., for our records of circus, carnival and tent shows in winter quarters:

Title of Show
 Kind of Show
 Owner
 Manager
 Winter Quarters Address

 Office Address

Among those here is William (Blackie) Robbins, corn game operator. Lois and Curley Morely are looking after their chicken and turkey ranch. Ruth and Clarence Sargee are living in their new home. Harley DeVine presented his wife, Bobbie, with a new trailer for Christmas.

Walter (Doc) Wheeler and Miles Arthur are seen daily around winter quarters making plans for 1943. Mrs. Tinsley has returned from a visit with her parents in Georgia. Kate and Tommie Thompson and daughter, Myra Ann, are entertaining the Jack Pot Club daily. There has not been much activity in quarters, but Owner Tinsley has mapped an extensive program of repainting and decorating to begin about January 10. In addition to repainting all equipment, a new Funhouse will be built and a new system of indirect lighting installed. Opening is scheduled for early in April.

Mrs. Hendrickson, Ellis F. and Ruth Hendry, Dale Hester, Vivian Rosard Horton, Joe and Lenora Horwitz, Mr. and Mrs. John Houghtaling, Jack and Tom Hughes, R. E. (Dick) Hunter.

J-K-L

Jerry J. and Bernice Jackson, W. Patrick Jamieson, Gloria Johns, Mr. and Mrs. Thomas L. Johns, Charles Johnson, Mr. and Mrs. Lou W. Johnson, Victory L. Johnson, Belle Jack, Jolly Josephine, Dick Kanthe, Mr. and Mrs. Ed Kennedy; Loren Kesterson, West Coast Shows; Lucille King, Weldon King, Harry Knowles; Mr. and Mrs. H. V. Lear, Joyland Shows; Pratz Landes, Ted and Laura LaFors, Harry B. Levine, Moe Levine, Martha Levine, Stella R. Linton, D. E. Loitus, Mrs. Mazie Lyons, Lloyd L. Lusby.

M-N

Bette Jean and Carl McAdams, Clark's Greater Shows; Goldie and I. B. McCoy, Rose Merrow, Joe and Anna Metcalf, Teddy Metcalf, Mr. and Mrs. Ted Metz, Betty Jane Miller; Mr. and Mrs. Bill Meyers, Crafts Fiesta Shows; Sam Miller, Mr. and Mrs. Johnnie R. Miller, Clark Greater Shows; Corporal E. W. Mohl; A. F. Montie, West Coast Shows; C. E. Moore, Mr. and Mrs. George Morgan, Frank Murphy, Foley & Burk Shows; Mr. and Mrs. Thomas Murray, Robert L. Neil, Clark's Greater Shows; C. W. and John Nelson.

O-P-R

James J. and Patrick O'Brien; Orland

PCSA DINNER

(Continued from page 34)

Bailey, Patrick Shows; Pompei Ballo; Leone and Claude Barie; George Burmaster; L. M. Barnett; A. C. Barton; Frank F. Beaumont; Alec and Rose Berman, Philip Bertone, Emma Blash, Mr. and Mrs. J. A. Blash, Ralph E. Black, Edward Blake, Leon E. Blandon; Joe Blash Sr., Arthur Shows; Mr. and Mrs. Mickey Blue, Polack Bros.' Circus; Rita Books, Crafts Fiesta Shows; Sam Books, Crafts Shows; James Brataker, Mr. and Mrs. J. Ed Brown, Fred P. Brunner; Norma Burke and mother, George Burns, Eddie Byrne (Phelan).

C-D-E

Hort W. Campbell, C. B. Chrysler, T. A. Clare, Mr. and Mrs. J. E. Clark; Mr. and Mrs. Everett W. Coe, Mighty American Circus; Henry Cohen; Bud, Mike and Dorothy Collins, George and Mildred Cortello, Mr. and Mrs. Dale Crowl, Mrs. Florence Darling, Ed Davis, Irving Davis, Ross R. Davis, Reilly Dayton, Molly Demous, Mrs. Joseph Di Santi, Doc D. Dobbs, Lucille Dolman, Mr. and Mrs. Sam Dolman; Betty, H. J. and James J. Dunn; Mrs. L. Engel, Mr. and Mrs. Monroe Eisenman, O. L. and Helen S. Etler.

F-G-H

Mr. and Mrs. Hunter Farmer, Margaret Farmer, Minnie Fisher, M. Flanagan, Mr. and Mrs. Jerry Fox, Mr. and Mrs. E. Frock, J. E. Galloway, J. Gilligan, Vivian T. Gorman, E. A. MacHale; Private James A. Hammond, Crafts Fiesta Shows; Estelle and Elmer Hanscom, Mr. and

and Shirley Ormsby, Crafts Fiesta Shows; Gus Papas; Sam Pearson, Arthur's Mighty American Shows; Lelia and J. E. Pepin, Mr. and Mrs. Bob Perry, Dale W. Petross, Louis Pittinari, Mr. and Mrs. Charles Prosser, Dawn Prosser, Harry and Jennie Rawlings, C. H. (Slim) Rice, Clifford and Louise Rich, Patsy Rich, Jennie Riegel, N. R. Robinson; Nma Rodgers, Monte Young Shows; Mr. and Mrs. Rogers, Cole Bros.' Circus; Ray Rossard, George Rosen, Austin L. Roy, Joseph Ryan.

S-T-U

Meyer Schlom, R. A. Sears, Jim Sheyer, Mr. and Mrs. George Sentees, Ted Metz Attractions; James L. Shute, Mr. and Mrs. James D. Smith and family, E. O. (Bonnie) Smith, Will Z. Smith, Alex Stewart, Mr. and Mrs. W. A. Strode, Mr. and Mrs. H. H. Sucker, Dolores Surtees, O. J. Swenson, Eddie Trees, Gay Upson, Mike Uidos, Cole Bros.' Circus.

V-W-Y

G. H. Vanderhoff, Louis Wald, Sandy Water, Inez and Ed Walsh, Eddie Washer, Joe B. Webb, Bud White, Chief Whitecloud, George W. Wonderly, F. L. Yagle and Edward Young.

CASINO ATLANTICO

(Continued from page 17)

the small stage and floor space. Room was near capacity on a Tuesday night, when caught.

Current show, headed by Cristine Maristany, includes Any Guaba, Brazilian folk dancer; Mesquitinha, Brazilian comic, and the dance team of Jayne and Jacy. Show got under way with Phyllis Cameron and three males dishing up a medley of war tunes. Jayne and Jacy offer two Apache routines, minus the shots and off-stage noises. Got a good hand. Any Guaba turns in a fine Balana-Samba dance. She is good on looks, and her hip-tossing, body gestures and hotcha-shaking garnered good applause. Mesquitinha, comic carried over from previous show, started with his band-leader routine, giving the down beats and cut-offs with the wiggle of an ear, the roll of any eye or toss of the hip. Drew plenty of heavy laughs. Followed with a lyrical comedy song, which registered.

Cristine Maristany, a stately and attractive brunette, with three violins added for musical accompaniment, sang *Italian Street Song, El Bachio* and *God Bless America* in Portuguese and English. Personality and salesmanship.

Show closed by girl line, as male vocalist *Maria Elena*. Emceeding by Irnani Amorim; show music by Lauro Arujo band, alternating with Louis Coli band for dance sessions. *James C. MacLean.*

3000 BINGO

No. 1 Cards, heavy white, 5x7. No duplicate cards. Flat wood markers, printed 2 sides, printed tally cards in all sets of—
 35 cards, \$3.50; 50 cards, \$4.00; 75 cards, \$4.50; 100 cards, \$5.50; 150 cards, \$8.25; 200 cards, \$11; 250 cards, \$13.75; 300 cards, \$16.50. Remaining 2700 cards \$5 per 100 for cards only—markers or tally omitted.
 No. 3 cards—Heavy, Green, Yellow, Red—Any set of 50 or 100 cards, per card 6¢.

3000 KENO

Made in 30 sets or 100 cards each. Played in 3 rows across the cards—not up and down. Lightweight card. Pot set of 100 cards, tally card, calling markers, \$3.50.
 All Bingo and Lotto sets are complete with wood markers, tally and direction sheet. All cards size 5x7.
LIGHT WEIGHT BINGO CARDS
 Black on white, postal card thickness. Can be retained or discarded. 3,000, size 5x7, per 100, \$1.25. In lots of 1,000, \$1 per 100. Calling markers, extra, 50¢
 Automatic Bingo Shaker, Real Class . . . \$12.50
 3,000 Jack Pot Slips (strips of 7 numbers), per 1,000 1.25
 M. W. Cards, 5x7; White, Green, Red, Yellow, \$2.00 per 100.
 3,000 Small Thin "Brownie" Bingo Sheets, 7 colors, pads of 25. Size 4x5, per 1,000. 1.25
 3,000 Featherweight Bingo Sheets, 5 1/2 x 8. Loose, \$1.25 per M, Stapled in pads of 25. Per M 1.50
 Box of 25,000 Black Strip Car Markers . . . 1.00
 All above prices are transportation extra. Catalog and sample cards free. No personal checks accepted. We pay excise tax. Immediate delivery.

J. M. SIMMONS & CO.
 19 W. Jackson Blvd., Chicago

Opening Here March 1st

Auspices S. C. D. F.
 With 4 GOOD boom spots to follow, short jumps. WANT ALL RIDES, Shows and Concessions (no gift). Can make Parks in 3 large cities that now have NONE.
 All replies:

LIBERTY UNITED SHOWS

BOX 778 CHARLESTON, S. C.
 (Buy MORE War Bonds to enjoy our Freedom.)

Sponsored Events

Veteran, Lodge and Other Organization Festivities

Conducted by ROBERT R. DOEPKER
 (Communications to 25 Opera Place, Cincinnati, O.)

Midland Inks Bright Lights AC Show for Cleveland

MIDLAND, Md., Jan. 2.—David J. Williams, secretary, Midway Fire Department, said here this week that John Gecoma's Bright Lights Exposition has been contracted to provide the midway at the annual street fair here. Date will mark organization's fifth consecutive year here.

CLEVELAND, Jan. 2.—American and Canadian Sportsmen's Show has been scheduled for a nine-day run at the Arena here this spring. A. W. Newman, president, said last week. Event to be held on January 15-24 has been canceled, he said.

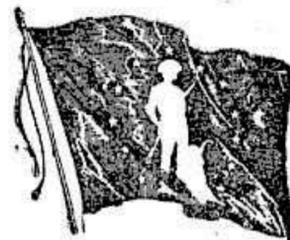
"Every dime and dollar not vitally needed for absolute necessities should go into WAR BONDS and STAMPS to add to the striking power of our armed forces."
 —President Roosevelt



IN WAR BONDS

New Goal for Payroll Savings Plan!

Along with increased war production goals go increased costs . . . extra billions which must be raised; and raised fast, to win this war. That means we must raise our sights all along the line, with every firm offering every American with a regular income the chance to buy more War Bonds. YOUR help is asked in encouraging employees to put at least 10 percent of their pay into War Bonds every paydays through the Payroll Savings Plan. For details of the Plan, approved by organized labor, write, wire, or phone Treasury Department, Section T, 709 12th St. N. W., Washington, D. C.



U.S. WAR SAVINGS BONDS

This space contributed to America's All-Out War Program by The Billboard Pub. Co.

Sarasota Gates Open Well

RB Quarters Draw Despite Travel Curb

Bicycle parking to be arranged—crew has holiday dinner in cookhouse

SARASOTA, Fla., Jan. 2.—Two surprisingly good days, in spite of travel restrictions, fewer tourists and competition from a football game, marked the opening of Ringling Bros. and Barnum & Bailey Circus winter quarters to the public last week.

Between 500 and 600 persons clicked the turnstiles on December 20, first day the gates were opened after the show's return to quarters. The Christmas day crowd also was good. Other days of opening week were fair.

While some visitors made the two-mile trip from the city in cars, so many rode bicycles that RB officials said special parking facilities would be arranged for bikes.

Notes From Quarters

The entire personnel enjoyed Christmas dinner at the cookhouse. Jack Richards was in charge of arrangements. Pat Valdo, director of performing personnel, spent the holiday period in Miami.

Richard Burns, boss operator, already has the job of refurbishing sleeping cars with new linens, etc., under way. Julian de Miskey, illustrator and painter, will spend the season here, painting winter-quarters scenes for a one-man art show in New York next spring.

Fred Woltman, New York World-Telegram feature writer, and Mrs. Woltman spent several days here this week. They are vacationing in Florida. Another visitor during the week was Melvin D. Hildreth, Washington attorney and Circus Fan.

William Maxwell, of the front-door staff, has assumed management of the lot's snack stand. He succeeds Herbert Sicks, with the commissary department last season, who has become affiliated with a local business firm. Hubert Sicks, twin brother of Herbert Sicks and a red-wagon ticket seller, has been elected senior steward of Sarasota lodge of Masons.

Jerome Harriman Burial Made in Fort Kent, Me.

AKRON, Jan. 2.—Remains of Jerome T. (Jerry) Harriman, widely known former circus executive, who died at his home here on December 30, were sent to Fort Kent, Me., former home of his widow, for interment.

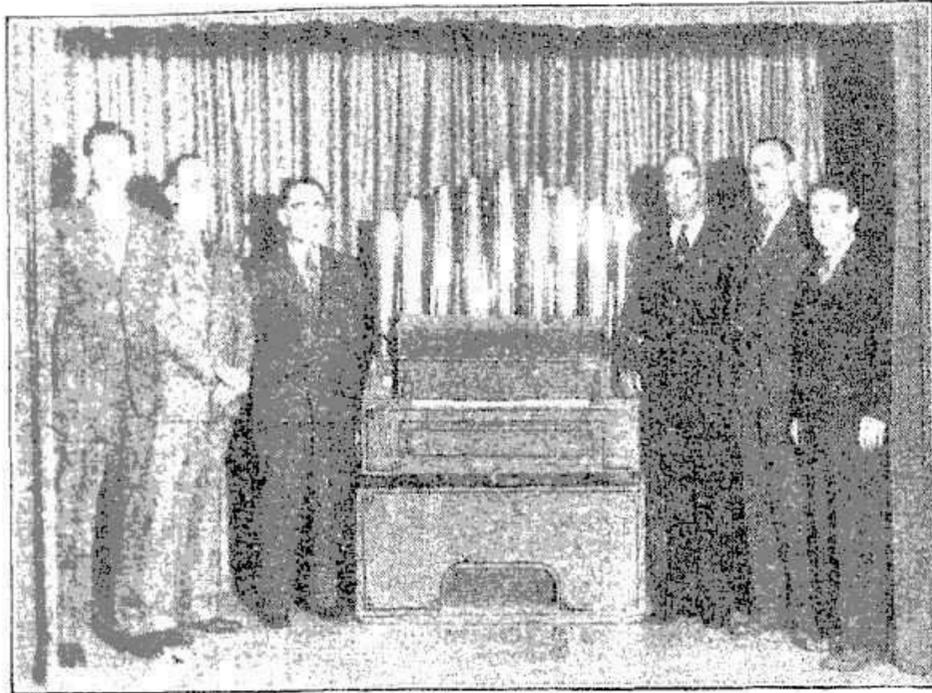
His circus career, begun at an early age, took in numerous departments of the business. For several years he had been director of public relations of Summit Beach Park here. Further details in the Park Department and Final Curtain in this issue.

Circus Historical Society

FARMINGTON, Mich., Jan. 2.—Charley Davitt, Springfield, Mass., is newest member of the Circus Historical Society. Proof that all forms of circus lore are fast becoming popular among hobbyists is shown by the fact that no less than three new magazines will include circus columns or departments in their make-up. Circus historians have been asked to contribute material.

Shortest run by a railroad circus in 1942 was eight miles across the city of Detroit by the Big One. Detroit enjoyed the longest date played by Cole Bros.' Circus in 1941—four days. January, 1943, issue of *Railroad Magazine* has a story on the John Robinson Circus of some 50 years ago. January 3 issue of *New York Sunday News* has a feature article on Clyde Beatty's tigers, also several recent interviews with members of CSSCA on the editorial page.

Outstanding cards in our Christmas mail included a hand-painted scene at (See HISTORICAL SOCIETY on page 57)



AT THE ANNUAL meeting of Merle Evans Tent No. 27, Circus Fans, of Joplin, Mo., December 19, Merle Evans, former band leader with Ringling Bros. and Barnum & Bailey Circus, was presented with an air callope by the Tent, which he intends to use with the Hardin-Simmons University band at Abilene, Tex., which he directs, adding a circus touch to the cowboy band there. Members of the Tent shown in photo, from left to right, are Don Walker, secretary-treasurer; Warren Cogtizer, president; H. W. Field, historian; Evans; Paul Van Pool and Paul Wingo. Other officers of the Tent are George Potter, vice-president, and Frank Fellows, chaplain.

J. M. Cole To Make '43 Tour

Under-canvas season will open in April—dates indoors begin in February

PENN YAN, N. Y., Jan. 2.—James M. Cole, owner-manager of the James M. Cole Circus, reported that after playing indoor dates this winter the show would again make an under-canvas tour. Work in quarters is now under way, with all equipment being painted and repaired. For the fourth consecutive year the show will open its winter season in Dundee (N. Y.) High School on February 1.

Outdoor season will open here on April 28. Trucks and other show equipment will carry a patriotic color scheme of red, white and blue.

Gay Lion Farm Is Closed for Duration

LOS ANGELES, Jan. 2.—Gay's Lion Farm at near-by El Monte closed last Sunday because of wartime restrictions. During 17 years of operation the farm has gained national prominence.

With about 1,500 persons present to see the 200 African lions go thru their last routines, Charles Gay, owner, explained that closing was necessary because gasoline rationing had made a deep cut in the farm's patronage. Impending meat rationing will also seriously curtail feeding. Since Gay moved from here to El Monte in 1925 over 1,000,000 people are said to have visited the spot.

Gay announced that he intended to dispose of about 150 lions to zoos or sell them over the country. He will keep the remainder of the best animals as a nucleus for a "bigger and better lion farm after the war is over," he said.

Won, Horse & Upp Combined Circus

An Equine and Canine Paradox—The Show With a Leaf of Gold

By STARR DE BELLE

Frost Line, Tex.,
January 2, 1943.

Dear Editor:

On account of Won, Horse & Upp Circus driving for two days it arrived here unbilled at 7 p.m. today. We have camped for the night. What this show needs is a general agent. There isn't a person on it who doesn't knock him, but for some reason the bosses like him. Many of our folks have whispered that he has something on them. One hears that on every show when a person can't be run. Last Monday we played a company-owned mill town, Sapling, Tex., under auspices of the Hickory Claw Hammer Handle Company. In the contract our agent had agreed to accept claw-hammer handles at their market value, 25 cents, in exchange for tickets. Admission prices being 50 cents for adults and 25 for children, the exchange ran two handles admission for adults and one for kids. The date wound up with the office grossing two wagon-loads of handles. The bosses had to pay the ticket tax out of their kicks.

Tuesday at Second Growth, Tex., we learned that our agent had signed up Lone Star Ax Handles, Inc., as our auspices, and we were billed in three of its company-owned burgs. Again our

contract called for an exchange of handles for tickets. Ax handles were selling for 75 cents, and, with our admissions below that value, we were forced to give adult ticket buyers 25 cents in change and children 50 cents minus the tax. Every native in the burg arrived with his arms loaded with handles, and many merely bought tickets with them to get the change. Show played to two ax-handle turnaways.

Wednesday at Hickory Swamp, Tex., we had to give four performances to handle the ax-handle crowds, which resulted in a 12-cord gross, said by old-timers to be the largest in wagon-show history. Not being able to carry any more of them on our wagons, we stacked 'em on a lot and hired a \$30-per-week guard as watchman. The date took every dollar the office had in making change, and we left the town with no cash to guide us.

Wednesday at Cross Gram, Tex., the company paid off with ax handles, and, to guarantee the show a big day, it paid its 1942 bonuses in handles. Not having any change left in the wagon, the office raised its admission to 75 cents for everybody. Our auspices immediately threatened to sue if we didn't stay at the advertised prices. When things

Back to Padroom

LOUISVILLE, Jan. 2.—Cole Bros.' Circus, again wintering here on the State fairgrounds, will have a different spread of canvas for the '43 season. Big show and menagerie tops have been finished and work is being done on the side show top. The management is doing away with the horse fair top and will return to the old padroom idea to save labor.

Dailey Workers Go to Shipyards

LA GRANGE, Tex., Jan. 2.—Winter quarters of Dailey Bros.' Circus comprise 80 acres of beautiful land on the fairgrounds, picturesquely located on the banks of the Colorado River near this city. Horses, ponies, camels and elephants may be seen grazing leisurely. Buildings are well adapted to needs of the show.

Several of the personnel have secured work in shipyards at Houston, including Frenchie LaBoueff, George Lake and Leon Snyder. The Rossi family are enjoying a visit by their son who was on the Ringling circus. Mr. and Mrs. Charles Smith, Bertha Drane and Mae Stevens are visiting in Illinois and Indiana. Mr. and Mrs. Louis Reed, of circus renown because of their dancing elephants, left for Sarasota, Fla., to join their son of the Ringling circus. Little Norma Davenport, a real circus prodigy, daughter of the proprietors of the Dailey circus, is attending school and taking music lessons in addition to rehearsing the elephant act with which she will be featured next season.

Walter Lawrence, one of the brigade agents, has proved to be as efficient a carpenter as he is a biller. "Johnnie," the chef, and Hinka Custa, of the menagerie department, were married here last week. This is the first marriage of colored people on this show. Hazel King is expected back from Houston next week to start training a new group of Palomino stallions.

Ben Davenport, accompanied by Butch Cohn, is in the North. Since they took the checkbook with them it is presumed they will make some purchases, including the famous black stallion owned by Madame Bedini. Mrs. Eva Davenport is located at quarters, where she is designing costumes for the spec.

Captaincy for Army CFA

HARTFORD, Conn., Jan. 2.—Sergeant Elmer Lindquist, veteran soldier, circus fan and amateur clown, visited here recently while on furlough. Lindquist, accompanied by Bill Montague, national publicity director for CFA, visited Art McGinley, *Hartford Times* sports editor. McGinley devoted about half a column to Lindquist's visit. In his column he reported: "The sergeant got wide publicity a few months ago when he rejected a captaincy, preferring to stay with the enlisted personnel. . . . 'But now,' he says, 'it looks as tho I'll have to take it. I expect it to come thru early in the new year. The order is on file at Washington.' But it was plain Elmer's heart is in the enlisted ranks. He is used to it and should be after nearly 36 years."

Baltimore Show Does Okay

BALTIMORE, Jan. 2.—Royal Canadian Circus, playing under auspices of the Tall Cedars of Lebanon, drew large crowds in the Coliseum here on December 16-19. Program included Power's Elephants, Poodles Hanneford, Dick Clements's lions and clowns, dogs, monkeys, mule and horse acts.

appeared dark enough for Manager Upp to have to wire his bank, a day-saving idea struck him. He ordered the loads of claw-hammer handles pulled up to the ticket wagons, and every adult who laid up a 75-cent ax handle for a ticket received a 25-cent claw-hammer handle in change. Children received two. The office still had to pay the tax.

To prove that showmen's prayers are answered, our people who asked for a white Christmas got it a week late. The management ordered their wagon train to play fox-and-geese in the snow and we headed due south, with this burg our first stop.

Under the Marquee

(Communications to 25-27 Opera Place, Cincinnati, O.)

HOW'S '43 starting?

JACK WALSH, former circus steward, lettered from Philadelphia that he closed a four-week engagement as clown for a real estate company there.

BARON NOWAK, who started engagements in New York January 5, recently visited with Jack Fox and Mike Guy in that city.

GENE AND MARIE TRACY report that they worked a six-week engagement in Arbaugh's department store at Lansing, Mich.

WE even found a substitute for man power—ballet girls.

MILTON HERRIOTT, who suffered a nervous breakdown while equestrian director on Mills Bros.' Circus last season, cards from St. Peter, Minn.: "Am feeling fine after a good rest."

OWNER AND MRS. RAY W. ROGERS and Baron Nowak, of Wallace Bros.' Circus, reported from York, S. C., that they recently visited Robert and Jeanne Drake, of *Keep Smiling* unit, at Charlotte, N. C.

A PERFORMER is entitled to an answer to his letter. Remember, he has a season's work at stake.

ONLY one building is left of the old Yankee Robinson winter quarters at Granger, Ia. There was a time when there were 10 circus structures on the location.

WILLIAM DWYER and Arthur Headley, formerly with Ringling-Barnum and Cole Bros.' circuses, are doing their act

IN THE ARMED FORCES

Showmen in the nation's fighting forces and their relatives and friends are invited to send personal items, including rank and branch of service, to this department.

PVT. HOWARD H. ROBINSON, former back doorman with the Cole show, is at Camp Collier, Calif., with Company C, 51st Battalion (A. A.).

SERGEANT DICK TALLEY, formerly with Harold Voise's aerial bar act, is soldiering with Headquarters Battery, 509th Cavalry, A. A. T. C., Fort Bliss, Tex.

PVT. RAYMOND S. DUKE, formerly clown cop on Cole Bros., Tom Mix and other circuses, is with Battery C, 9th Coast Artillery, Fort Strong, Boston.

PVT. VIRGIL (WHITEY) GOVRO, former wrestler on Cole Bros.' Circus, is with Headquarters Company, 3d Battalion, 56 A. I. R., A. P. O. 262, Camp Campbell, Ky.

PVT. JACK VOISE, former member of the Flying Thrillers on Cole Bros.' Circus, is with Headquarters Company, 3d Battalion, 311th Infantry, A. P. O. 87, Camp Butler, N. C.

PRIVATE EDDIE ROGOZIENSKI (Eddie Rogers) with Quartermaster Detachment, SCU 1967, Camp Haan, Riverside, Calif., advises that his wife visited him thru the holidays and that they had Christmas dinner at the Pacific Coast Showmen's Club.

HAROLD SEEBURG, ticket taker with the Ringling show, is now a private in the army air force, stationed at Atlantic City. Before joining the Ringling show he had been with the Dutton, Hagenbeck-Wallace, the John Robinson and Sells-Floto circuses.

PRIVATE JOE KANE, with Company C, 167 Infantry, 31st Division, letters from Camp Shelby, Miss.: "Before owning and operating my own show with 101 Ranch and Al G. Barnes Circus, Am now on special duty at tent theaters. Other former showmen on duty with me are Corporal James Tullas, PFC William Humphreys, Private Clifford L. Carr and PFC Harvey Richards."

in Ambassador Hotel clubroom at Los Angeles.

JACK McFARLAND, past season banner solicitor and 24-hour man on Mills Bros.' Circus, cards from Cleveland that he is working indoor dates there and will be back with the show next season.

BEFORE the day of bottled drinks a lemonade floater was considered a valuable piece of show property.

MR. AND MRS. REX INGHAM advise from Ruffin, N. C., that after agenting two school shows thru the South they returned to their home there for the holidays. Mr. and Mrs. Bible, of Bible's Society Circus, were recent visitors.

TOUGHEST break a side-show fat girl could get is being allotted an upper berth in a three-high berth car.

GEORGE (GEE GEE) MROFCHAK, former superintendent of Polack Bros.' Circus and late of U. S. Air Corps, who is convalescing at 618 South First Street, Las Vegas, Nev., would like to read letters from friends.

AN agitator on an early-day circus was the workman who complained over having cold bologna every morning for breakfast.

BILL CURTIS, canvas superintendent of the RB circus, has been busy ever since he returned to his home at Pass Christian, Miss. Bill has a national reputation among circus people and circus fans for his grove of pecans.

WOULDN'T be surprised if matinees picked up next year thru attendance of rural patrons arriving in town early by horse and buggy in order to get back in time to do their chores.

MERLE EVANS suffered a fractured left wrist December 23 when he slipped and fell on an ice-covered porch at the home of his brother in Kansas City, Mo., according to word received by a Joplin (Mo.) friend, Paul Van Pool, known among circus folk.

WONDER why some small showmen who have never been west of the hump while addressing small-town clubs can't admit that they have been good circus men without adding, "I also worked in pictures in Hollywood."

Circus Chronology

(Continued from last week)

RUSSELL BARNES IN L. A.—Russell Bros.' Circus closed its best season in history in Porterville, Calif., September 17 and returned to Los Angeles for its second winter at Selig's Zoo.

HM FOR ST. LOUIS—Bob Morton announced in Philadelphia October 10 that Hamid-Morton Circus has been awarded contract for the annual St. Louis Police Circus, usually held in April.

HM BOSTON BIZ BIG—Hamid-Morton Circus, sponsored by Aleppo Shrine Temple, did big business in Boston Garden September 28-October 4. Show was billed for six days but was held over on Sunday.

POLACK IN DENVER BIG—Polack Bros.' Circus ended a week's run (October 6-13) that local Shrine officials termed the most successful circus ever staged under their sponsorship.

ST. LOUIS RUN OFF FOR RB—Business was below expectations for the engagement there October 9-13 of Ringling-Barnum circus.

BARR ENDS GOOD SEASON—Barr Bros.' Circus closed a 22-week season at Vanceburg, Ky., October 10. Despite many handicaps early in the season, show had a good season.

ODT PERMITS EXPIRE DEC. 1—Office of Defense Transportation in Washington announced that permits for rail moves of circuses and carnivals owning their own cars or leasing them will be issued until December 1 and that no okays of this type will be given after that date.

CB COAST TOUR ENDS—Cole Bros.' Circus wound up its 21-day run in the Los Angeles section and turned its tour eastward, with Arizona and Texas towns on the route.

RB GETS CAPACITY—Ringling-Barnum, playing its longest engagement in the city's history (Atlanta), drew capacity at three night shows despite stormy weather. Dates were October 19-21.

HM IN PHILLY—Hamid-Morton Circus, presented in Philadelphia October 10 to 16, auspices of Lu Lu Shrine Temple (See *Circus Chronology* on page 57)

Collectors' Corner

By FRED P. PITZER

292 Madison Avenue, New York City

Letters keep pouring in anent the brothers' aggregations. Jim Stutz, an old trouper, accompanies his titles with interesting comment. He writes:

"Hunt Bros., the fifth largest circus (outdoor) in the United States and the third largest motorized on the road today. Furthermore, Hunt Bros.' Circus is the only circus in the States, if not in the world, actually owned and operated by three brothers. However, the circus was begun by the father, Charles T. Hunt, who is still active in the business. During the past season the Hunt show was out 22 weeks and did not miss a performance. It closed September 26 at Paulsboro, N. J.

"Golden Bros. Here is another brothers title that made circus history in its day. This railroad show was at one time owned by George W. Christy.

"Welch Bros., out of Lancaster, Pa.; Sun Bros., which was a well-known title in its day; Lowry Bros., a two-car railroad show out of Shamokin, Pa.; Barton Bros.' Circus, operated by George Barton, who is now operating a circus unit titled Barton's Society Circus.

"Lowry Bros.' Circus was operated by George B. Lowry.

"Robson Bros., which was named after May Robson, the actress who died recently, and in all probability without her knowledge. This was a wagon show operated out of Reading, Pa., for two seasons, by Johnny Dorward, who also died recently at the age of 83. He was a trouper all his life. Johnny Dorward was not only a grand trouper, but his wife, Susan, as well. She remained loyal to her husband, Johnny, thru all of his trying show experiences. Johnny drove a six-horse team over the roads at night while at the same time guarding the cash box in the wagon. Johnny Dorward was born in Reading, Pa., December 19, 1868, and died in Wernersville, Pa., in 1942. Besides operating Robson Bros.' Circus, he ran the Parisian Dog Circus. He was for a time with Robbins Bros.; worked with Bert Wheeler, who was assistant boss hostler, and was with Charles Lee's Great London Shows, owned at that time by George B. Lowry.

"Then there was Bell Bros., operated and owned by Sam B. Dock for two seasons. Sam Dock also had the Silver Bros. and Keystone shows. Bell Bros. returned to the barn early last spring at Bel Aire, Md.

"Getting back to Dorward, George B. Platt, a former musician with the old Barnum & Bailey Circus, was also associated with Dorward in the operation of Robson Bros.' Circus, as was also Bright Jones, a former musician and advance agent. It was Jones who admired and respected the May Robson talents and who titled the little wagon show Robson Bros. He was also with Sam B. Dock, of the Keystone Shows; Silver Bros. and Bell Bros., this latter being also a wagon show.

"Last but not least, there is a brothers show that had a very short career, in spite of the fact that it making money—Poster Bros. It was managed by Art Eldridge, who was at one time a boss with the 101 Ranch Show. Barbey Bros., of Reading, Pa., were also connected with the show. There was Clarence Barbey and his brother, also the father."

Thanks, Jim, for this interesting letter. Come again, some time.

The Corral

(Communications to 25-27 Opera Place, Cincinnati, O.)

TEX COREY, well known in rodeo circles and former clown on the old 101 Ranch Shows, Allen Bros.' Wild West Show and with Tim McCoy on Ringling-Barnum circus, is with Company C, Maintenance Battalion, 10th Armored Division, Fort Benning, Ga.

HUB WHITEMAN, Clarksville, Tex., rodeo performer, has reported to Camp Wolters, near Mineral Wells, Tex., for military training. Hub has competed for several years in rodeos at Fort Worth, Cheyenne, Madison Square Garden, Denver, and is a former world champion bulldogger. He accompanied the Tex Austin contingent to London, Eng., for a rodeo there in 1936.

HAPPENINGS in the rodeo field 10 years ago: Sojourning at Hot Springs, Ark., were Babe and Pete Knight. . . . Rose Smith and Thelma Hunt returned to Los Angeles after vacationing in San Francisco for several weeks. . . . Charles Parent signed with Clark's Wild West Show as a bronk rider for 1933. . . . Buddy Mefford returned to Red Horse Ranch, Kent, Conn., to break in a high-school horse act. . . . Jack Joyce, of the Buffalo Bill Show, was living in New York. . . . Dakota Red, with his mule, Maude, closed a successful season and returned to Aberdeen, S. D. . . . Fog Horn Clancy and family were wintering in Long Island, N. Y. . . . Fire on December 26 destroyed the barns of Al R. Chase on Red Horse Ranch, Kent, Conn. . . . Powder River Jack and Kittle Lee, well-known singers of cowboy songs, were in Miami working in a picture, *Ride, Dude, Ride*. . . . Ed Wright, Burbank, Calif., successfully promoted a rodeo in Ventura, Calif. Judges were Hugh Strickland.

(See CORRAL on page 57)

WANTED

Comedy Man for Aerial Bar Act.

ARTHUR CONCELLO
Ringling Shows, Inc.
Sarasota, Fla.

FOR QUICK SALE

Five sections extra nice five-high Star Backs, \$20.00 a section; Swinging Ladders, \$2.50 each; set Roman Ladders, \$5.00; Wooden Stakes, banded, 30¢ each; one 8x12 Banner Pin Cushion, \$5.00. No time to dicker. Under \$10.00, cash; over \$10.00, half down, balance C. O. D. **FIELDING GRAHAM**, 3049 East 32nd St., Kansas City, Mo.

WANTED

Girl to join recognized High Aerial Act. Give past experience and send photo, which will be returned. Address:

AERIAL

926 Buchanan St. Indianapolis, Ind.

CIRCUS ACTS

Of all descriptions, Jan. 28-29. State lowest.

Patterson Bros.' Circus

756 Park Ave., W. MANSFIELD, O.

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Manager

Akron Pals Mourn Sudden Death Of Jerome Harriman, Park P. A.

AKRON, Jan. 2.—Death on December 30 of Jerome T. (Jerry) Harriman, public relations director of Summit Beach Park here for the past several years and former circus executive, shocked his many friends in this city because of its unexpectedness. He had spent the night before with a group at his home and appeared to be in perfect health. He died of a heart attack in the early-morning hours.

Tributes came from the press of the city, members of Summit Beach management and many others who had come to know him since he came here after leaving his post as contracting press representative of Ringling Bros. and Barnum & Bailey Circus. He had been busy several days completing arrangements for a personal appearance, beginning Wednesday night in the armory, of Frank Buck, wild animal man.

"I have never known a showman who came into a town 'cold' and made so many friends as Jerry Harriman," said

Murray Powers, Sunday editor of *The Akron Beacon-Journal*. "His death was a great shock. Harold Longs, formerly with Wallace Bros.' Circus and now on our staff; Beatrice Offinger, CFA, and Mrs. Powers and I spent all of his last evening with him and his wife at their home. Funeral services will be held at Fort Kent, Me., which was Mrs. Harriman's home and which Jerry also called home since their marriage 12 years ago. Remains were at the Cunningham funeral home from Wednesday evening until Thursday afternoon, when they were taken to Fort Kent. Floral offerings were numerous, and members of our editorial and advertising staffs sent flowers, a small tribute to our regard for Jerry."

With the Zoos

SAN DIEGO, Calif.—A Valley Wallaby, member of the kangaroo family and a native of Australia, has been added to the San Diego Zoo. Animal made the trip from Down Under by plane.

CINCINNATI.—Campaign for the sale of coupon books of admission for 1943 is progressing at a brisk pace, Cincinnati Zoo officials say, with a higher percentage of returns for the first mailing than has ever before been recorded.



JEROME T. HARRIMAN, public relations director of Summit Beach Park, Akron, who died on December 30, left a long career in the circus field to enter park work several seasons ago. He had been successful in the Akron, post and planned to make his permanent home in the Ohio city. Details in the Final Curtain in this issue.

Fatter Pay Rolls Bring Boom to Ocean City Area

OCEAN CITY, N. J., Jan. 2.—Altho the impact of the war began to make itself felt here last spring and summer, general outlook the past year was better than anticipated. Those business men who have the spunk to carry on as usual this winter are finding there is more money available than a year ago and only the inability to secure certain merchandise has been holding down sales volume.

The resort is enjoying an influx of pay roll money from war industries located in near-by Philadelphia; Camden, N. J.; Chester, Pa., and other war-boom centers. Several hundred coast guards are also stationed here, compared with a mere handful before the war, and the guardsmen are good customers of local amusement enterprises and business houses. The inpouring of money here is

(See PAY ROLLS BOOM on page 43)

American Recreational Equipment Association

By R. S. UZZELL

Flying Horses is a book on the early development of the carousel in America in which fact and fiction are interwoven by a master hand. Everyone in the outdoor amusement business will want to read it and will fall in love with Dan, the orphan who became an expert in carving horses, and with Dapple, the beautiful pony which was given to him by the gypsies, who supposed that it would die as a result of a fall thru a bridge. But Dan nurses it back to recovery and later uses it as a model from which to carve the beautiful dapple gray horse that wins the admiration of all patrons of this idol of our childhood.

The author, John Hamlin, put in diligent years of research on the origin and development of this, the oldest of our amusement rides. He gets back to Paris, where in 1662 on a location which has from that time to the present day borne the name Place du Carrousel and on which one of the rides still operates.

The carousel had its origin from the tournaments when knights of old, protected by armor, sought in contest to unhorse their opponent from the back of his charger. The word itself denotes "quarrelsome," from gara, strife, and guerra, war, to garosello or Italian carosello—all connected etymologically with it. These early riders had clay balls, cabellos, filled with confetti which, when the balls broke on the heads or bodies of the spectators, scattered confetti on them, adding to the gaiety of the occasion.

Rightfully, Mr. Hamlin gives to Newman Landow the credit of building the first carousel in Northern New York, not far from Tonawanda, which has long been a center of Merry-Go-Round building. Landow's machine was built on John Wendler's father's farm and, oddly enough, John Wendler, thru the Allan Herschell Company, has built more carousels than any other man in America.

The author correctly gives to the Dentzel family of Philadelphia the credit of having built the first Merry-Go-Round in America. The very crude horse which is illustrated in the book as an example of "origins" was donated by Allan Herschell Company to our American Museum of Public Recreation. It always attracts attention, interest and wonder. Unfortunately, in the book it is erroneously referred to as American Institute of Public Research.

As a fiction writer, Mr. Hamlin exercises his license in combining many characters into one, and has Dan getting the award at our National Association of Amusement Parks, Pools and Beaches for the finest carved Merry-Go-Round horse. This award went to the master Italian carver for the Philadelphia Toboggan Company, of Philadelphia.

Above the horses, beneath the canvas canopy, was a platform around which men walked at the end of the sweeps, furnishing the human power for operating the Landow machine. Boys were given free rides for relieving these men of their endless rounds. The boys from

(See AREA on page 45)

Cooper Owner Of Ocean View

OCEAN VIEW, Va., Jan. 2.—Ocean View Park, long the property of the Virginia Electric & Power Company, has been sold to Dudley Cooper, of Norfolk, Va. Transfer of the property was effected last week by Bertran S. Nusbaum, attorney representing the purchasers.

Cooper was not immediately available for a statement on his plans for the 1943 season.

Cunningham Is Navy Flack

PHILADELPHIA, Jan. 2.—Lou Cunningham, former publicity director of Atlantic City and now a lieutenant (j. g.) in the navy, carries on his flack chores in the interests of the armed forces. He has been assigned to the public relations office of the Third Naval District, with offices in Philadelphia.

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NOW

Have opening for Octopus, Fly-o-Plane, Silver Flash, also Glass House. Park located city limits. Good bus service. Defense center. Write—wire

EARL J. REDDEN

PLAYLAND

South Bend, Indiana

FOR SALE

Amusement Park, the only park in Fayette County of 200,000 population. Good road and street car line stop at park. Trolley service every half hour. 26 1/2 acres with Merry-Go-Round, 12 stands, dancing hall; half acre of swimming pool, modern with fresh running water and other amusements. Also 3 dwellings for living quarters. This park is for sale. If I do not sell, am interested in having rides installed on percentage basis. Write

TONY RENZI

42 East Peter Street UNIONTOWN, PA.

DO YOU NEED GOOD USED RIDES Or Have You Any To Sell?

BERTHA GREENBURG
Hotel Kimberly, 74th St. & Broadway, New York

BRADY LAKE PARK

In the Heart of U. S. Defense Plants.

Now booking for 1943 season. Late model Thrill Rides, also legitimate Concessions; will not tolerate others. Also booking Road Shows of all kinds. For a big season get in touch with us at once. Write or wire for information.

Buy More Victory Bonds

NATE MONK BEIL
Brady Lake, Ohio

The Pool Whirl

By NAT A. TOR

(All Communications to Nat A. Tor, Care New York Office, The Billboard)

President Speaks

This department's good friend Len Schloss, Glen Echo (Md.) Park, of Washington, D. C., who was recently elected prexy of the National Association of Amusement Parks, Pools and Beaches, writes to the column as follows:

"I greatly appreciate the congratulations extended to me in your column in *The Billboard*, issue of December 19. I also appreciate the idea expressed anent municipal pools, "Y" pools and hotel pools, etc., taking out memberships in NAAPPB. It is a splendid idea and, while I know this class of pool operation has heretofore been contacted, their problems today are much more difficult of solution than ever before. Following up on your very constructive idea, I shall take up this question with headquarters at the very earliest moment. In these times, more than ever before, we all should stick together, not only for the good of the industry but for a further prime purpose of what is furnished in the way of recreation from the morale standpoint."

New Swim Contact

Pool operators in New York State have a swell friend in Paul Evans Lockwood, recently appointed aid to Governor-Elect Thomas E. Dewey, for Paul has started most of the leading swim meets in the country and knows the sport from A to Z. As many of you know, Lockwood, who was assistant D. A. to Dewey in his gang-busting days, is vice-prez of the Metropolitan AAU. He hasn't missed a major aquatic championship since the early '20s and intends to continue as well as his new duties permit.

As a swimmer, Paul Lockwood is one who can hold his own crawl stroke with the best of them. He sported the colors of Brooklyn Central "Y" and Columbia in his competitive swim days and has kept up his indulgence in the sport the past few months by swimming with his boss, Dewey, in the latter's home pool in Pawling, N. Y.

At one time during his aquatic ca-

reer Lockwood was boss man at Brighton Beach, Coney Island, N. Y., where he is credited with presenting Johnny Weissmuller to the East for the first time. Lester Bromberg, ace sports writer for *The World Telegram*, reveals a pool incident in connection with Lockwood's career. It seems that one Sunday while he was at Brighton he had a meet scheduled for the old short-course pool, which was fed by a pipe line extending into the ocean. When he arrived on that morning he discovered that the pool wasn't drawing water because seaweed had clogged the pipe opening.

Paul appealed to his employer, the owner of the baths, to have the line cleared. "You take care of it; that's what I'm paying you for," snorted the op. The crowd was gathering and Lockwood knew the meet had to go on. Ingenious under the pressure of necessity, he got into a bathing suit and went out in a rowboat with a companion. The pipe was eight feet below the surface, but in a dozen racking dives he yanked out all the seaweed and started the flow. Then he went out and competed in the swim carnival himself, swimming against, among others, Norman Ross.

Men and Mentions

George Goldberg, former praise agent for Manhattan and Brighton Beaches, Coney Island, N. Y., is now managing the indoor dance pavilion run by his former boss, Joseph P. Day.

That's some plunge they're building at the Navy Yard in Philadelphia. Wonder how close to the quarter-million rumor cost it will actually reach. Should be a boon, however, in helping those stationed at the Philly yard to learn how to swim.

Many outdoor tanks last summer in the industrial Midwest inaugurated so-called "Swing Shift" sessions. And they were mighty successful, too, take it from reports at the recent confab in Chi. Understand St. George Indoor Aquadrome, Brooklyn, is considering a plan to remain open all night to take care of thousands of defense workers in that borough.

Novel attraction being advertised by a West Coast indoor plunge (forget the name) is gin rummy on a float. Those interested are invited to swim, out to a float in the center of the huge plunge and participate in gin-rummy matches. Sometimes it's a series of quartets, other times duos—all depending upon the number of players. As players lose, they are forced to dive off the float so that at all times those in the pool or around the sides of the tank know

(See POOL WHIRL on page 47)

Rinks and Skaters

By C. H. STARK (Cincinnati Office)

Unit of URO For Michigan

DETROIT, Jan. 2.—Formal organization of a unit of the United Rink Operators here under the name of Michigan Roller Rink Operators' Association is reported by Orville Godfrey, manager of Arcadia Gardens, at whose rink the organization meeting was held.

Completion of organization will be held at a meeting on January 11 in Palomar Rink, Lansing, at which election of officers will be held. Letters of invitation are being sent to all established Michigan rinks, Godfrey said. This is said to be the first time that a State association of rinks has ever been organized in Michigan.

In connection with the Detroit meeting, Ozzie Nelson and Barbara Killip, president and secretary respectively of the Amateur Roller Skating Association, held a meet attended by amateurs in Arcadia to enroll new members, and also gave proficiency tests here and at rinks in Lansing and Jackson.

Wolverines Sign Up

BAYONNE, N. J., Jan. 2.—Eight new members, operators of rinks in Michigan, have joined the United Rink Operators, recently formed organization, it is announced by officials from offices here. New members are:

Dale W. Perry, Palomar Gardens, Lansing; L. E. LaMay, Riverside Rink, Plymouth; H. W. Jennison, Arena Rollerdrome, Bay City; Johnny Stone, Ambassador

Rink; Clawson; George T. Brett, Rouge Park Rollerdrome, Detroit; Paul W. Bacon, Rollatorium, Jackson; Ranz Wills, Wills Rink, River Rouge, and Eldon Godfrey, Flint Rink. Orville Godfrey, who operates Arcadia Roller Rink, Madison Gardens Rink and Edgewater Roller Rink, Detroit, had earlier been admitted to membership.

At a special meeting of Michigan operators on December 14 in Arcadia Rink, Detroit, aims and purposes of the URO were outlined to operators present by Earl Van Horn, Mineola, N. Y., and W. Schmitz, America-on-Wheels, president and secretary respectively of the URO.

Among advantages in store for members is a professional dance and figure school to be conducted under sponsorship and tutelage of President Van Horn, it was said.

At the Detroit meeting it was unanimously decided that Michigan member-operators would take steps to form a URO Michigan State association. It was announced at the meeting that Operator Von Hagen, Norwood Rink, Cincinnati, and Archie Wing, operator of Utica (N. Y.) Roller Drome, also had joined.

With President Van Horn on the Detroit trip were Jean White and Walter Bickmeyer Jr., who gave exhibitions at a number of rinks during their stay in Detroit. Miss White is holder of the 1941-'42 United States senior ladies' figures title, and Bickmeyer holds the 1940-'41-'42 United States junior men's figures title.

Victor J. Brown, New Dreamland Arena, Newark, N. J.

LAWRENCE HUGO, operator of St. Matthews Roller Rink, Louisville, who died on December 26, was a close friend of C. V. (Cap) Sefferino, of the Sefferino Rollerdrome, Cincinnati, and chairman of the speed committee of the Roller Skating Rink Operators' Association of the United States. Hugo worked with Chairman Sefferino on numerous national speed events. Details in the Final Curtain in this issue.

ALBETH RINK, Allentown, Pa., is inviting uniformed servicemen to the three daily skating sessions as guests of the management.

OTTO EASON, roller-skate dancer, was featured with Andy Kirk's orchestra at Fay's Theater, Philadelphia, for the week ended on New Year's Day.

PETE CENTOFANTI, of the Flying Fortresses, roller-skating trio, left Youngstown, O., for Fort Hayes, Columbus, O., to enter the army, reported George T. Cooper, of the trio.

DERIO, trick and fancy roller skater of Canton, Pa., advises that he is developing a new act on Chicago roller skates.

OWNERS of the Winter Palace Rink, Holyoke, Mass., reported to the police detective bureau that during the night before Christmas someone broke into the rink and made off with between \$30 and \$40, taken from coin-operated machines.

REX AND BETTY POWERS are headliners at the Palm Beach, Detroit night spot.

FRED (BRIGHT STAR) MURREE, Pawnee Indian figure skater, who has been on the little rollers since 1879, expects to winter in Pennsville, N. J., where he is now skate mechanic in Ben Morey's rink. He expects to fill some dates at war benefits. "I have postponed a tour to the West Coast because of war conditions," he writes. "However, I am keeping fit. I am especially proud of a white deerskin tunic presented to me by Arena Gardens Skating Club, Detroit, and of a new headdress presented to me by Chief White Horn, last heard from in Bridgeport, Conn. Headdress is made of all American eagle feathers and the making of it required three months."

NEW YEAR'S EVE celebrations were held under Fred H. Freeman management in Winter Garden and Chez Vous Rollerways, Dorchester, Mass., and in Bal-a-Roue Rollerway, Medford, Mass., and favors were given to all patrons.

SYD CONN, partner in Conrose's Rink, Hartford, Conn., has this opinion regarding the help situation: "Girls will have to be trained to act as floor guards to replace floormen who are being drafted. A number of theaters have girl ticket collectors. I believe that a girl could be a ticket collector in a rink also." The

rink will observe its fourth anniversary this month. Operators are Syd Conn and Bill Rose. Private Sammy Topaz, formerly at the rink, is now in the army at Fort Benning, Ga.

KEN FARRELL, who was employed as a skate boy at Hartford (Conn.) Skating Palace during after-school hours, resigned to join the navy and is now stationed at Newport (R. I.) Naval Training Station. He was 17 on August 30, 1942.

A GROUP of members of Twin City Dance and Figure Club, of Twin City Arena, Elizabeth, N. J., completed final stages of a special program of exhibitions presented at the Stage Door Canteen, New York, the night of January 3. Twin City Club show, arranged with assistance of Claire Miller, of Twin City Arena, offered Diane Lanzotti, 7-year-old free stylist; Rosemary Leiberman, 6-year-old free stylist; Jay Edwards, of Skating Vanities, and a ballet number featuring Lorraine Delaney, Rita and Vera Schmidt, Marion Holzhauer, Skippy Miller and Shirley Smith. Edwards performed under special ARSA sanction. Show was arranged to conform to the size of the Stage Door Canteen floor.

PAY ROLLS BOOM

(Continued from page 42)

manifest in War Bond sales, the sales for the first two weeks in December being more than double those of the same period last year.

Norman V. Sargent, resort director of publicity and advertising, sees no need to be too pessimistic regarding next summer. Last summer, he pointed out, thousands of potential vacationists would not come to the seashore because they were afraid of reduced lighting. Those thousands who did come found it not unpleasant or dangerous at all, he added. But next summer, he continued, people in metropolitan centers will be accustomed to the dim-out because they will be living in it right at home. The groundless fears will have disappeared and those with means to get here will not be hesitant about it.

Business last summer was generally considered equal to the average prewar season, excluding 1941.

Martin Declares Detroit Club Has Not Joined ARSA

DETROIT, Jan. 2.—Fred A. Martin, secretary-treasurer of the Roller Skating Rink Operators' Association of the United States and general manager of Arena Gardens Rink here, sent the following telegram, which he said was self-explanatory, under date of December 23, 1942, to Ozzie Nelson, president of the Amateur Roller Skating Association:

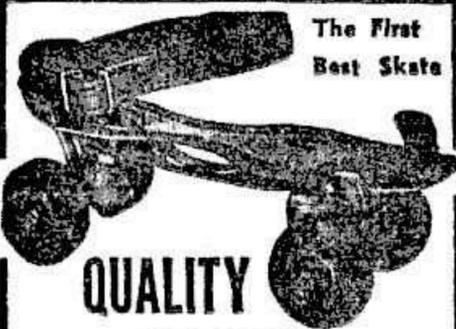
"Contrary to rumor, I wish to advise you that the Detroit Figure Skating Club, which is an active RSROA club, has not affiliated itself with the ARSA. Altho the club is known by the name of the Detroit Figure Skating Club, it is a part of the Weissmuller Sports Enterprises, Inc., Arena Gardens, Detroit.

"It is a fact that some of the club's members have joined the ARSA. However, these members represent only a very small minority of the membership and no one of them has the authority to make any official statements. The Detroit Figure Skating Club and the Arena Gardens Roller Skating Club are still 100 per cent RSROA clubs. If the ARSA and its officers were as sincere in assisting our country to win the war as they are in wasting time, effort and good money to destroy friendly relations in the skating world the results would be far superior."

Freeman Says Board Must Approve Speed Group Idea

BOSTON, Jan. 2.—Fred H. Freeman, president of the Roller Skating Rink Operators' Association of the United States and chairman of its board of control, called attention to the fact that it will be up to the board to approve or reject a resolution adopted by the RSROA speed committee providing that acceptance of War Bond and Stamp awards by contestants would not jeopardize their amateur standings.

"The action constitutes a resolution or recommendation by that committee and cannot become effective until so voted by the entire board of control," said President Freeman, who is operator of several rinks in this area. Resolution was adopted by the RSROA speed committee, C. V. (Cap) Sefferino, Sefferino Rollerdrome, Cincinnati, chairman; Jack Dalton, Cleveland Rollerade; Otto Albrecht, Cleveland amateur official, and



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No. 321 DUSTLESS FLOOR DRESSING

Cleanses the air, provides a snug grip with less cone wear and lower maintenance cost. \$4.00 per gal., \$3.75 per gal. in 5 gal. containers. Terms: 25% with order, balance C. O. D.

GAGAN BROTHERS

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BALL BEARINGS

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Send us your old plates. We're converting thousands of them into new stripped ones. Just remove the straps and trucks and we'll knock off the clamps, cut them down, buff the edges, drill rivet holes, remove rust and refinish Gun Metal—just like new. Then we'll attach any style HYDE shoes and return you Complete Outfits.



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Manufacturers of those famous "Big Toe" Figure Skating Outfits

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We're "ALL-OUT" To Win

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"Keep 'Em Rolling"

FOR RENT OR SALE:

The only fully portable real ice skating rink in the world. 1600 sq. ft. of ice. May be set up and frozen in 10 hours almost anywhere. Dismantles in 4 hours. Fully equipped and ready to go with own transportation.

Information and pictures from:

N. Taylor Todd

5147 Kenwood Avenue Indianapolis, Ind.

Georgia Profit Hits New Mark

\$13,313.74 net is largest in annual's history—over 9G for War Bonds

MACON, Ga., Jan. 2.—A record-breaking net profit was made by the 1942 Georgia State Fair, it was announced here. Annual will be held in 1943 unless unforeseen circumstances arise to force an alteration of plans, it has been decided. Both announcements were made at a joint session of the Georgia State Fair Association, Inc., and Exchange Club Fair Association, Inc., which has the fair under lease for another year.

Auditors' reports showed the fair association's receipts totaled \$40,166.18. Net profit was \$13,313.74, largest in recent history and believed to have surpassed the records of long years ago.

Of this profit the Exchange Club received \$5,578.46, while Georgia State Fair Association, Inc., a corporation created by the Chamber of Commerce, received \$7,735.38. The chamber-owned group leased the fair to the Exchange Club last year for two years, and the Exchange Club had the responsibility of operating the fair.

The owning group immediately took \$7,000 of its profit and invested it in War Bonds, bringing to \$9,220 the total amount of bonds purchased by the organization. The Exchange Club, it is understood, will create a reserve fund and will give the remainder of its profits to local charitable organizations.

E. Ross Jordan, veteran general manager, continued in his post under the Exchange Club operation, and he and his staff were highly commended.

N. C. Streamlines Meeting

WILSON, N. C., Jan. 2.—W. H. Dunn, secretary, said here last week that the annual meeting of North Carolina Association of Agricultural Fairs will be held in Raleigh, streamlined to fit conditions of war. It will be a one-day meeting to enable all in attendance to return home the same day.

Cooke County Profit 2G

GAINESVILLE, Tex., Jan. 2.—Cooke County Fair, held here last August, netted a profit of \$2,446.83, according to statements mailed to directors by Secretary Claude Jones. Receipts reached \$7,334.65.

Fair Elections

SASKATOON, Sask.—J. W. G. MacEwan was elected president of Saskatoon Industrial Exhibition, Ltd., succeeding J. H. Warren. Vice-presidents are Carl Palmer and L. P. Bromham. A. D. Munro was re-elected honorary treasurer, and Sid W. Johns, secretary-manager.

SWAN RIVER, Man.—Officers of Swan River Agricultural Society for 1943 are: President, Dr. T. I. E. Rutledge; honorary president, J. A. Vopni; vice-president, R. W. Glennie; secretary, R. G. Taylor.

BENALTO, Alta.—Officers of Benalto Agricultural Society are: President, Clyde Stauffer; vice-presidents, Lloyd Wells and Ray Niemela; secretary, C. B. Pugh; stampede manager, D. F. Nielsen.

PLYMOUTH, Wis.—Sheboygan County Agricultural Association re-elected these officers for 1943: Homer Melvin, president; W. H. Eldridge, secretary; Emil Titel and Charles Voight, vice-presidents; Henry Ott, treasurer, and Louis Prange, general superintendent.

SHREVEPORT.—Stockholders at the annual meeting of Louisiana State Fair Association went on record as offering the fairgrounds to the government for any use it may see fit to make of it.

PETERSBURG, Va.—C. O. Morgan was elected president of Southside Virginia Fair at the annual meeting here. Other officers are C. F. Lauterbach, vice-president; J. R. Little, treasurer; R. Willard Eanes, secretary, and J. Thompson Wyatt, general counsel.

CLARKSDALE, Miss.—C. E. Humphries was named president of Delta Livestock (See FAIR ELECTIONS on opposite page)



RE-ELECTED EXECUTIVES of State Fair of Texas for 1943 at the annual luncheon meeting in the Baker Hotel, Dallas, last week were Harry L. Seay (left), president, and Roy Rupard, secretary. Also reappointed to office were Hugh W. Schoellkopf and T. M. Cullum, vice-presidents, and Fred F. Florence, treasurer. Altho dates for the 1943 fair were set at the meeting, officers said there was little possibility of an annual next fall, because of the government's taking over of the grounds.

Selling Fair All-Year Job

Comment on President's Proclamation of Mobilization Day

By CLARENCE H. HARNDEN

Secretary-Manager of Saginaw (Mich.) Fair

JANUARY 12 has been proclaimed by the President as Farm Mobilization Day thruout the nation. He has asked that on that day all farmers and other agricultural groups and agencies mobilize and get together to talk over and discuss the problems that present themselves in the year ahead, with methods of solution in face of the demand for increased food production.

To the fairs of the nation this day is important and presents to the fair officials of the country a splendid opportunity to go out and sell their fairs to the people of their communities and at the same time in an indirect way to the Federal Farm Agencies and other governmental heads.

Sell to Farm Groups

Fair officials and managers should be alert to take advantage of Farm Mobilization Day to get out among the farm groups that will no doubt assemble in all communities thruout the nation and sell those present on what the fairs have done in the past and what they can do in the future for agriculture and its allied industries, as well as what the fairs are doing to promote the war effort.

The public should be educated as to the great contribution that fairs down thru their history have made to agriculture, and that the fact that this nation is today answering the challenge to feed its own large military forces as well as to assume responsibility for feeding those of the other conquered or still fighting nations of the world is largely due to the important part fairs have successfully played in stimulating better crops, improved livestock and improved farm tillage and farming methods. If every fair will do its part on this day the

nation should be well covered and much favorable publicity created.

Far too many fairs and their managements are going along on the assumption that after they have set up a scale of admission prices, announced a date, printed a premium list and tickets and engaged a carnival and stagershow, they have provided the essential elements and exerted the necessary effort to assure a successful fair.

For Continual Salesmanship

However, it is becoming and will become more apparent as time goes along that the successful fair of the future will be attained only by those managements that realize that selling a fair to the community is a year-round job of salesmanship and creation of good will with the people of the community, as well as the merchants, industrialists, civic organizations, and local, State and federal officials and agencies.

The amount of encouragement that we receive for the continuation of fairs for the duration will depend to a great degree on the extent to which we are successful in selling the public, as well as State and federal agencies, that we have been and are still an important part in American agriculture.

The important part that the fairs of the nation have played in the war effort, aside from that directly related to agriculture in our first year of war, is a record of which we can be proud and therefore not reticent in telling the community about.

Sales of War Bonds and Stamps, aid in recruiting, providing a point of contact between federal and State defense agencies and the public are some of the important services that fairs have rendered.

Around the Grounds

WILMINGTON, O.—Board of directors of Clinton County Agricultural Society voted to go ahead with plans for the 1943 fair, it was announced here.

CLARKSDALE, Miss.—Incorporation of Delta Livestock Fair Association was completed at a meeting in Greenwood, Miss., December 22.

WARSAW, Ind.—Kosciusko County Fair Association members last week voted to go ahead with plans for the annual in 1943. Officers said the 1942 fair showed a profit.

CONVERSE, Ind.—Directors and stockholders of Miami County Agricultural Association at the annual meeting here

voted to hold a fair in 1943 unless a request to the contrary is made by Washington.

SWAN RIVER, Man.—Annual meeting of Swan River Agricultural Society revealed that the annual had a bank balance of \$700, with all liabilities met. Officials said gate receipts of the 1942 fair broke all records.

MARION, Ind.—Unless unforeseen events occur, Grant County Fair will be held in 1943 for seven days, directors decided at a meeting in the office of Ralph Pack, local attorney, last week. Present plans, officials said, are to begin the fair on the Tuesday preceding Labor Day and (See Around the Grounds on opp. page)

Illinois To Plan Wartime Set-Up

Proposal to split association into three district groups up for ballot

SPRINGFIELD, Ill., Jan. 2.—Four hundred representatives of the fair associations in the State are expected to attend the 33d annual meeting of Illinois Association of Agricultural Fairs at St. Nicholas Hotel here January 6-7, Ray (See ILLINOIS PLANS on opposite page)



Meetings of Assn. of Fairs

Maine Association of Agricultural Fairs, January 12 and 13, Falmouth Hotel, Portland. James S. Butler, secretary, Lewiston.

Oregon Fairs Association (Dates to be announced), Imperial Hotel, Portland. Mabel H. Chadwick, secretary, Eugene.

Kansas Fairs Association, January 12 and 13, Hotel Jayhawk, Topeka. R. M. Sawhill, secretary, Glasco.

Ohio Fair Managers' Association, January 13 and 14, Deshler-Wallick Hotel, Columbus. Mrs. Don A. Detrick, executive secretary, Bellefontaine.

Minnesota Federation of County Fairs, January 13-15, Radisson Hotel, Minneapolis. Allen J. Doran, secretary, Grand Rapids.

Georgia Association of Agricultural Fairs, January 19, Atlanta. E. Ross Jordan, secretary, Macon.

Michigan Association of Fairs, January 20 and 21, Hotel Fort Shelby, Detroit. H. B. Kelley, secretary, Hillsdale.

North Dakota Association of Fairs, January 21 and 22, Fargo. G. A. Ottinger, secretary, Jamestown.

North Carolina Association of Agricultural Fairs, January 23, Raleigh. W. H. Dunn, secretary, Wilson.

Virginia Association of Fairs, January 25 and 26, Hotel John Marshall, Richmond. C. B. Ralston, secretary, Staunton.

Washington Fairs Association (Dates to be announced), Washington Hotel, Seattle. Thomas E. Wood, secretary, Chehalis.

Association of Tennessee Fairs (Dates to be announced), Noel Hotel, Nashville. O. D. Massa, secretary, Cookeville, Tenn.

Western Canada Association of Exhibitions ("A" Circuit), January 18-20, Fort Garry Hotel, Winnipeg. Sid W. Johns, secretary, Saskatoon, Sask.

Western Canada Fairs Association ("B" Circuit), January 18-20, Fort Garry Hotel, Winnipeg. Keith Stewart, secretary, Portage La Prairie, Man.

Massachusetts Agricultural Fairs Association, January 20 and 21, Hotel Kimball, Springfield. A. W. Lombard, secretary-treasurer, Boston.

Nebraska Association of Fair Managers, January 26 and 27, Hotel Cornhusker, Lincoln. Chet G. Marshall, secretary, Arlington.

Pennsylvania State Association of County Fairs, January 27-29, Penn Harris Hotel, Harrisburg. Charles W. Swoyer, secretary, Reading.

New York State Association of County Agricultural Societies, February 9, Ten Eyck Hotel, Albany. G. W. Harrison, secretary, Albany.

Texas Association of Fairs (First week in February), Baker Hotel, Dallas. O. L. Fowler, secretary, Denton.

Ontario Association of Agricultural Societies, February 11 and 12, King Edward Hotel, Toronto. J. A. Carroll, secretary, Toronto.

Rocky Mountain Association of Fairs, January 24-26, Northern Hotel, Billings, Mont. Jack M. Suckstorff, secretary, Sidney, Mont.

South Carolina Association of Fairs, January 21, Wade Hampton Hotel, Columbia. J. A. Mitchell, secretary-treasurer, Anderson.

Western Fairs Association, February 26 and 27, San Francisco. Tevis Paine, secretary-treasurer, Sacramento, Calif.

Wisconsin Association of Fairs, February 23-25, Hotel Schroeder, Milwaukee. James F. Malone, secretary, Beaver Dam.

FAIR ELECTIONS

(Continued from opposite page)
Fair Association at a meeting in Greenwood, Miss., December 22. Charles A. Whittington was named first vice-president; F. C. Wagner, second vice-president; E. H. Blackstone, secretary-treasurer, and J. S. McBee, manager.

WILMINGTON, O.—Dr. H. K. Bailey was re-elected president of Clinton County Agricultural Society. Robert Conlin was named vice-president; Lewis T. Wolfe, treasurer, and Gertrude Hanks, secretary.

THIEF RIVER FALLS, Minn.—Officers named by Pennington County Agricultural Society for 1943 were S. E. Hunt, president; Frank Hardisty, vice-president; A. P. Berge, secretary, and E. O. Peterson, treasurer.

WARREN, Minn.—William Forsberg has been elected president of Marshall County Agricultural Society, succeeding R. B. Taralseth. Other officers are Charles N. Kranz, vice-president; L. O. Winberg, treasurer, and O. M. Matson, secretary.

MARION, Ind.—Grand County Agricultural Fair elected John Woolen, former vice-president, president for 1943, succeeding John Seigel, who resigned last fall. Arthur Winslow was elected vice-president, and Dr. D. H. Carter and John Scott were re-elected secretary and treasurer respectively.

PORTLAND, Ind. — William R. Smith has been elected president of Jay County Fair here for 1943. Other officers include Ray Gilpin, first vice-president; Dr. D. E. Mangas, second vice-president, and O. E. Holsapple, secretary-treasurer.

WARSAW, Ind.—Annual meeting of Kosciusko County Fair Association here saw Milo Maloy re-elected president; Floyd Stevens, vice-president; John Holm, secretary, and Anna Cain, treasurer.

AROUND THE GROUNDS

(Continued from opposite page)
continue thru Labor Day. However, dates for the annual are set at the annual meeting of the Indiana Association of County and District Fairs at Indianapolis. Representatives of the local organization will attend the meeting.

WARREN, Minn.—Members of Marshall County Agricultural Society at the annual meeting here agreed the society should abide by the wishes of the governmental agencies in determining whether a 1943 fair will be held.

BENALTO, Alta.—Benalto Agricultural Society wound up the fiscal year with a bank balance of \$300 in cash and \$700 in War Bonds, officials said at the annual meeting here. All debts on the grounds and buildings have been paid and gross receipts for the annual were \$2,800.

PORTLAND, Me.—Annual meeting of the Maine Association of Agricultural Fairs will be held here on January 12 and 13 at the Falmouth Hotel, it was announced by Secretary James S. Butler, Lewiston. A business session will be held on January 13 at 1:30 p.m. and banquet and entertainment that night. Cumberland Fair officials will be hosts.

MONROE, Wis.—Louis Wolleson, president, Green County Fair here, said the outlook for holding the 1943 fair is good and that the association is going ahead with all plans. He said the association's financial standing is the best it has been for several years and that the 1942 fair showed a profit, altho attendance was held down on three days because of rain.

THIEF RIVER FALLS, Minn.—Board of directors of Pennington County Agricultural Society authorized officers of Pennington County Fair to pay the balance of \$2,000 remaining on the mortgage debt at the annual meeting here. Fair's charter, issued in 1913 for a period of 30 years, will expire in May, and it is anticipated the society will be reorganized or a new charter obtained.

EDMONTON, Alta.—Decision to take no action on a request by managers or

other Class A fairs to reopen the question of holding a 1943 summer exhibition was reached at an executive meeting of Edmonton Exhibition Association. Decision was made after receipt of a letter from Hon. C. G. Power, air minister, which said "In view of the urgency of air training at the present time it would appear impossible to make adequate arrangements to facilitate the holding of an exhibition next summer." The fair-grounds are now used by the RCAF. So that the city's dates in the summer fair circuit can be held, it was decided to send delegates to the annual meeting of Western Canada Fairs Association at Winnipeg in January with authority to make arrangements for the grandstand attractions to visit Edmonton. Prize money for the spring show has been increased by \$1,000, said Charles E. Wilson, president and manager.

ILLINOIS PLANS

(Continued from opposite page)
Dillinger, assistant State director of agriculture and association president, said today. Governor Dwight H. Green; Howard Leonard, State director of agriculture, and Arthur C. Page, associate editor of *Prairie Farmer*, will be speakers. Program will consist principally of discussions of wartime problems relating to the operation of fairs.

H. W. Nowlen is vice-president, and Clifford Hunter, secretary-treasurer of the association. Members of the board of directors are Paul Powell, E. E. Irwin, Wayne F. Carter, J. Fred Raker, Lewis Tuthill and Ola Fleming.

A proposal to amend the constitution and by-laws will be presented whereby three distinct groups will be formed, each having its own organization. Such a plan would eliminate unnecessary travel and would permit of more convenient meetings being held for presentation of problems relating to each of the districts. Two directors will be elected from each of the districts to serve in 1943, thus giving equal representation on the parent organization if the proposition is favorably received.

"Fair officials who have been informed regarding the proposed amendment state that it will be adopted without opposition, altho tentative division lines may be revised," Dillinger said, "but the outlook for staging agricultural fairs in 1943 will be one of the principal topics discussed at the meeting. Two problems seriously facing fair officials are gas rationing and retreads for transporting livestock, but by fair time this situation may be changed."

Sixty fairs were held in Illinois this year and almost without exception had the most successful year in their history. One fair contributed \$3,599 in federal tax collected on admissions, and the tax on midway tickets was \$2,140. War Stamps and Bonds sold at 31 fairs totaled \$167,430. Final reports from all fairs have not been received.

AREA

(Continued from page 42)
the orphanage where Dan had been confined were given the opportunity to propel the Carousel by pushing these sweeps for free rides. They had the time of their lives and had much to do with convincing the superintendent of the orphanage of the moral innocence of the ride. He allowed Dan to continue his work on the Carousel, which had been pronounced by the church people of that locality as an "instrument of the Devil." Newman Landow's partner and brother-in-law, together with his family, were expelled from the church for engaging in "such a sinful occupation."

To us moderns it seems impossible that such prejudices once prevailed. It is a far cry from that day to our time when Merry-Go-Rounds are operated on church property for benefit of church benevolences.

Dapple had been stolen from the circus by the gypsies and given to Dan because they thought the horse would die. The Merry-Go-Round was set up near the heralded circus lot, and Dapple was put thru his tricks to attract the crowd when P. T. Barnum's manager discovered Dapple and recognized him as the horse which had been stolen from his show. Dan saw Dapple lead his mates thru the spectacular performance and then parted company forever with his much-loved pet and continued to mold that image into his master work as a carver of Merry-Go-Round horses.

A fine piece of work, Mr. Hamlin! Original in concept and cleverly done. It will have a wide distribution and I predict it will ultimately make the movies.

"—help me
win MY victory"



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The war against this crippling enemy on the children's front depends on your support. Your dimes and dollars are the ammunition!

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ANNUAL APPEAL—JANUARY 15-30

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The Editor's Desk

By CLAUDE R. ELLIS
CINCINNATI

HIS feelings on the flat-tire fiasco of the Outdoor Amusement Congress are candidly set forth by Leonard Traube from Washington on this page. This writer was also among those present at the Tampa meeting last February and was constrained to believe, like all others who attended the confab, that a mighty good job for outdoor showbiz had been started there. The March meeting in Chi appeared to give momentum to the movement. Then the OAC died a-borning. We have heard many attempted explanations for the fizzle. There are two that seem to make sense. Naturally competitive interests made impossible any cemented action as a unified organization. Fair, park and carnival ops now going their separate ways on Washington representation indicate that this was probably what they really wanted to do all the time. But the big stinger was that the OAC set-up ostensibly carried no provision for raising funds for the very vital work that it was calculated to carry out.

† † †

THERE are labor surpluses in 91 industrial areas. Commenting upon this word from Washington, General Counsel-Secretary Max Cohen, American Carnivals Association, Inc., Rochester, N. Y., suggests that shows requiring labor (and which one doesn't?) would do well to seek labor where surpluses are current. The info may also be considered when routes are being laid out. Federal government says communities in which surplus labor is available are: Alabama, Birmingham, Montgomery; Arkansas, Fort

Smith, Little Rock; Connecticut, Middletown, Torrington; Florida, Miami, St. Petersburg; Georgia, Atlanta, Augusta, Columbus, Rome; Illinois, Bloomington, Danville, Galesburg, Herrin, Peoria, Quincy; Indiana, Muncie; Iowa, Sioux City; Kansas, Parsons, Topeka; Kentucky, Owensboro, Paducah; Louisiana, Alexandria, Baton Rouge, Monroe, Shreveport; Maine, Bangor, Lewiston; Massachusetts, Boston, Fitchburg, Lowell, Salem, Taunton; Michigan, Grand Rapids; Mississippi, Aberdeen, Jackson, Vicksburg; Missouri, Springfield, St. Joseph; Montana, Billings; Nebraska, Lincoln; New Hampshire, Concord, Manchester, Nashua; New Jersey, Atlantic City; New Mexico, Albuquerque; New York, Central Long Island, New York, Yonkers; North Carolina, Asheville, Charlotte, Durham, Greensboro, Rocky Mount, Winston-Salem; Ohio, Coshocton, East Liverpool, Portsmouth, Steubenville, Zanesville; Pennsylvania, Altoona, Johnstown, Scranton; Rhode Island, Providence; South Carolina, Columbia, Greenville; Tennessee, Chattanooga, Knoxville, Nashville; Texas, Abilene, Austin, Corpus Christi, El Paso, Laredo, Lubbock, San Angelo, Wichita Falls; Vermont, Burlington; Virginia, Danville, Lynchburg, Richmond, Roanoke; West Virginia, Charleston, Huntington, Parkersburg, Wheeling; Wisconsin, La Crosse, Oshkosh, Sheboygan.

† † †

SOME fairish yarns came out of a gabfest that Harry A. Illions, the ride operator, had during the recent Chi meetings with his friend Nate Gross, *Chicago Herald-American* columnist; Paul Draper, Illions's favorite dancer, and Tom Gorman, RKO

theater head and former circus man. When Illions had rides on the midway at Chicago's A Century of Progress he was visited by the late W. J. (Bill) Hilliar. Illions recalled the swell reception that the two received during a once-over of the Museum of Science and Industry. They were impressed by the full-size locomotive, with all parts working, and had just noticed the signs reading, "Please Do Not Enter" and "Please Do Not Touch," when attendants yanked a young boy out from under the engine. Asked whether he could not read, the kid replied, "Sure, I could read the signs all right, but I went under there because I want to learn how to be a hobo."

† † †

OUR library is augmented—William Carleton (Bill) Fleming, Buffalo Beau Brummell, donor—by an 1886 edition of the life of P. T. Barnum, written by the old Yankee himself in 1869. Note to p. a.s.; P. T. took bulls and other performers to shut-in kids for free shows way back then! . . . Ensign Mort Frank, former correspondent for *The Billboard* in Pittsburgh, has his letters to friends mimeographed and shoots 'em out in mass production. With U. S. S. Navtrach, Dartmouth, Company 3, Platoon 1, New Hampshire 105, Hanover, N. H., he bids fair to rival Dickens as a master of detail. . . . Our Sam Abbott in Los made his visit there "more pleasant," wrote Secretary Julius Cahn, Kewaunee County Fair, Luxemburg, Wis., who is on a West Coast jaunt. . . . Morris Lipsky, big-time concessionaire, who is reported to have been given an I. Q. rating of 137 at Fort Knox, Ky., denies that he has been assigned to smartening up the army. . . . No wonder Wild Life Exhibit impresarios have a chuckle coming! Those small ex-denzens of the woods are bothered little by food rationing, and Saturday-night payoffs have no terrors. . . . No, Clarice, the best poets do not try to make bonus rhyme with eppus.

The Crossroads

By NAT GREEN
CHICAGO

DRIVING thru Chicago's South Side last week we stopped for a bite to eat at the Hitching Post on 57th Street. The spot is at the corner of a long, rambling one-story building erected in 1893 for the World's Columbian Exposition—the first Chicago world's fair. It reminded me that 1943 is the 50th anniversary of Chicago's first great fair, an event which marked the start of a new era for the entire country. The electrical displays at the fair ushered in the age of electricity. Here the value of structural steel was strikingly demonstrated, and it was responsible for a great era of building. It was at this fair that Stanford White, St. Gaudens, MacMonnies and Louis Sullivan won recognition for their architectural genius, and the architecture of the fair influenced the design of public buildings for many years, or until the coming of the concrete era. Forty years later A Century of Progress Exposition, commemorating Chicago's 100th birthday, was conceived and held in the midst of a great depression, but in spite of that it was a financial success. Out of it, too, came many innovations. Industry and science had made unbelievable strides. Now, 10 years later, even greater strides have been made, and civic leaders of Chicago are developing plans for a Victory Fair, which in conception and execution probably will eclipse anything heretofore attempted. When will it be held? That depends upon the trend of world events! But it definitely will be held between now

and 1950. A minimum of three years is required to properly stage a world's fair; a year for financing, a year for planning and a year for building. The groundwork for a stupendous exposition is being laid. Chicago can be depended upon to come thru with an event that will focus the eyes of the world on the great Midwestern metropolis.

† † †

WILLIE NECKER, whose Dobermann Pinschers are well known in vaudeville and on the fair circuits, has put two of the dogs, Fritz and Lottie, to work at a wartime job. They are being used as guards and sentry aids at the WGN transmitter station near Roselle, Ill. They accompany WGN guards on nightly patrols. . . . Several former thrill show operators were in Chicago for the holidays. John Sloan, now a warrant officer in the navy, came from Jacksonville, Fla., to spend the holidays with his family in Evanston. Lieutenant Frank Winkley, of the army, stopped off on his way back to Fort Knox, Ky., after a visit with his aged parents in Minneapolis. And Al Sweeney, who has been on the Army War Show press staff all season, is back home for the winter. . . . C. H. Harnden, secretary-manager, Saginaw (Mich.) Fair, writes regarding military shows for fairs: "I believe from my experience in getting our military show together this past year that we will have more success in 1943 if we can convince the government

that we are really sincere in wanting to present something to the public that it has every reason to expect at a fair, and that our efforts are not aimed at getting the army or navy to furnish our grandstand attractions for the amusement of fair crowds." We believe Harnden has the right idea. Military shows fit perfectly into the picture at fairs and can be the means of giving valuable assistance to the war effort. They should not, however, take the place of the usual grandstand attractions.

† † †

SERVICEMEN'S centers in Chicago are doing a great job in looking after the welfare of the thousands of men in all branches of the service who spend some time in the city. During the week from December 22 to 29 the three centers were visited by more than 187,000 servicemen. Many show people have contributed liberally toward upkeep of these centers.

† † †

THE Sonja Henie ice show is, as usual, a magnificent spectacle and during its short run here it has done tremendous business. Sonja is superb, and William H. (Billy) Burke, production director, has put together a show that for glamour, beauty and entertainment would be hard to beat. . . . Jack Grimes, back from a trip to the West Coast, is joining Howard Y. Bary, who is touring a Messerschmidt plane. . . . Harry Bert, with the Ringling advance during the circus season, goes with *Porgy and Bess* as second man for the winter season. . . . Sterling (Duke) Drukenbrod, last season with Clyde Beatty, is putting in the off season as salesman at Richmond Bros.' clothing store in Canton, O.

Out in the Open

By LEONARD TRAUBE
NEW YORK

WASHINGTON, Jan. 2.—A year ago, in the issue corresponding to the one you are now reading, this column is said to have inspired what turned out to be a terrible turkey, a fiasco of magnificent proportions. A few weeks after the treachery at Pearl Harbor, we suggested that the outdoor show business should form an all-inclusive committee to help the industry and to help the war. In Tampa, Fla., a month later, showmen and individuals representing all branches of the business organized the Outdoor Amusement Congress. A month after that the principles promulgated at Tampa were ratified and officers and executive committee officially set up, with machinery created for executing the objectives. This was early in March.

The suggestion occurred before WPB, OPA, gas rationing, ODT orders, banning of auto racing and thrill shows, higher taxes, War Bond Pay Roll Allotment Plan, the Victory Tax, ad infinitum.

Late in April, when the OAC was still functioning, the government set up an amusement section in the War Production Board.

In April and May Washington launched a program of action which figured to impair amusement operations—gas, tires, etc. In June ODT Director Joseph B. Eastman asked fairs to suspend. A week later, after listening to a plea by the international organization of fairs, Transportation Chief Eastman modified his suggestion somewhat, but damage had been done.

At this point, with operations by show business well under way and readying for the fairs, the Outdoor Amusement Congress broke down. Just why and how, nobody seems to know. It remains to this day one of those mysteries of life.

† † †

ON January 2, 1943, the outdoor show business is

no more advanced in relation to the federal government than it was a year ago. The fairs desire to tackle their problems by themselves. The amusement parks ditto. The carnivals ditto.

The fairs may think that the government regards them as fundamentally educational in character, but in view of the fact that they haven't reached first base, their thinking in this direction is off-side. This metaphor is mixed and confused, but so are many fairs.

At the March, 1942, meeting in Chicago, when the executive council of the Outdoor Amusement Congress was deliberating, we asked one of the amusement park members if it wasn't a fact that the park industry had been given a very low priority rating. He replied that the rating was good. Yet at the December park convention in Chicago the big subject discussed had to do with securing a higher rating from WPB.

The carnival organization recently took matters into its own hands by sending lawyers into Washington to make a "preliminary study" of carnival problems. (They stayed here for five days.) But the carnival industry has no standing in Washington and never did have. It is clear that fairs and carnivals have to go together because they are dependent on each other. Add to this grandstand shows, individual performers, units of all sorts, horse racing, fireworks and the like.

If the fairs can subsist on education, then they really belong by themselves. But look up the records having to do with dollars and cents and see for yourself whether education pulls the fairs thru.

† † †

ALSO in the records are the objectives of the Outdoor Amusement Congress, which we repeat here for the benefit of late-comers as well as those who

were in on the ground floor:

1. To be at the service of our government, whenever and wherever called upon, in its effort to win the war, with special emphasis on maintaining morale.

2. To consider the government first and our livelihood second.

3. To discourage, by means of this congress, any and all activities directed to Washington or its agencies which are based upon individual motives.

4. To furnish the government or its accredited and recognized agencies with such information about our industry, or the branches thereof, as is needed to prosecute the war.

5. To mobilize our industry in its several branches to the end that their influence and power may be employed for campaigns in support of the Red Cross and like purposes.

6. To establish and maintain a system of contacts and communications whereby practical information may be gathered with respect to movements, electric power, tires, material and like subjects.

7. To furnish information to the branches of our industry with respect to the foregoing and such additional subjects as may develop.

8. To attempt, whenever and wherever possible, to gain decisions to the advantage of our industry, provided that such attempts are held to embrace the great majority of the component parts of our industry and would not embarrass or impede the war effort.

9. To work and affiliate with all organizations in our industry which will make for a more solid foundation in the achievement of our aims, both designated and to be designated.

10. To give our all for a common purpose, without personal or monetary gain, and to pledge our individual time and money to that end.

† † †

UNLIKE military strategy and the government machinery itself, the 10 principles are as good today as they were when first planned.

But the Outdoor Amusement Congress is as dead as the 1942 Santa Claus and we are still engaging in pipe dreams.

CLASSIFY ACTOR . .
MORE ABOUT GAS . .
'13 BUCK JONES . .
BIZ ESSENTIAL? . .

Letters From Readers

Letters relating to present-day show business are welcomed by this department. Brief communications are preferred. In every case the writer's name must be given, but will be withheld on request. Anonymous letters and those of the "personal abuse" type will not be published. Address communications to The Editor, 25 Opera Place, Cincinnati, O.

"NO CLASSIFICATION"

By F. D. W.
 Syracuse, Ind.

Many things transpire as an actor or performer travels down the road to eternity's brink, and every milestone could tell of some new experience. The actor or performer has a language of his own, and after trouping 45 years I am of the opinion that the average civilian knows no more about us than he did when Adam put on that first show in the Garden of Eden. (Eve helped him.—Editor's Note.)

I was reared seven miles from where I now live, in the same county, and have never put on a show or an act in it. On our gas ration board they have 21 men from all walks of life, and when you send in an application for a C book, they turn you down with this note—"no classification"—which merely means even the U. S. Government doesn't know what an actor is or what he does. You find yourself out of business, all washed up, deprived of a living and the pursuit of happiness. Where is a man of 62, in fair health after trouping 45 years, able to turn to for wherewithal?

The actor (showman) shells out 10 per cent of his intake with his little show; supports restaurants, hotels, printing houses, telegraph and telephone, etc. I paid dues to the following for years: TMA, White Rats, Equity, BPOE, Eagles, Woodmen—all separate units that were okay in some respects to the welfare of the actor. But what we need, and always have needed, is a combination of all lines of show business under one head (with a yearly assessment) who can and will fight for and represent show business as a whole. Let's get together. Let's get a classification. Let's let the world know we are artists in every sense of the word from the mechanic and roughneck to the flying trapeze. They are all bound together and inseparable. No matter what your line is in this great, big world of amusements, every one is a cog in the wheel. Every one is essential.

Showmen produce a large revenue for Uncle Sam. Let those who are deciding our fate know that we are worthy and needed. Where do we go from here?

GAS FOR CARNIVALS

By PVT. BEN BRAUNSTEIN
 Battery F, 508th CAAA
 Camp Stewart, Ga.

Referring to the article on Page 45 of *The Billboard* of December 19 concerning gas rationing proving a difficult problem to carnival people who are expecting to operate during the coming season, I believe the real fault lies with some of the men who were appointed in Tampa last February to look into this matter.

When the rationing time came I was press representative with the Kaus Exposition Shows until the army took me in September, and while we were playing East Paterson, N. J., we applied to that office for gas and they told us that we would have to wait a week or so before our case came before the board. I arranged with the head of the board in Plainfield, N. J., which was our next stop, and they gave us A and B stamps and S for our trucks. We thought at the time the B book was out that all those who needed additional gas to conduct their business would be given it; however, upon arriving in Covington, Va., we were told by the board there that the person responsible for our being in the city would have to arrange to get us out. After receiving no help from calling the director's office at Richmond, Va., I wrote a long letter to Washington, D. C., and we were informed that we were entitled to A and B books and that when they

were used it was our own lookout.

I feel that the real trouble is that we do not have a representative in Washington, as do other businesses, and I also feel that someone should be appointed who understands the real facts about outdoor amusements and who could represent us. It is true that we have a war on our hands. I am a member of the armed forces, but at the same time we who are aiding with defense should be entitled to some kind of fun as a pastime. The army officials are doing everything to keep up the morale of the men with all kinds of shows and other entertainment. Certainly the public is entitled to the same thing. The amount of gasoline it requires to operate and move a carnival is very small compared with other businesses that are wasting it because they had someone who talked for them. Furthermore, if towns would allow carnivals to operate within city limits it would eliminate traveling by car to see the carnivals, thus saving gas. On many carnivals War Bonds are given nightly, with free rides with the purchase of a War Savings Stamp. Baseball and movie theaters are also continuing to help. How about small and large carnival owners getting together and doing something about it?

By JACK McCRACKEN

Ojai, Calif.

The death of Buck Jones was certainly a tragedy. In 1913 Jones joined the 101 Ranch show at Galveston, Tex., and we closed the next day at Houston. Buck went to the ranch at Bliss, Okla., that winter. He and Mrs. Jones, who was then Odelle Osborn, were also with the show in 1914.

I well remember when Buck came on the lot. I was working on baggage stock for Shorty Phillips and happened to be out at the water wagon when Buck, in soldier's uniform, came up and asked me who hired the cowboys. I told him to see Vern Tantlinger, chief of cowboys and arena director. Well, Buck made a good bronk rider. Chester Byers, Tommy Kirnan, Hank Durnell, Ed Lindsay, Clarence Shultz, Bill Pickett, Milt Hinkle and Clayton Danks were some of the riders, ropers and bulldoggers on the show that year.

That was Buck's first taste of cowboy life—on the 101. Odelle was a very young girl then, and she and Mrs. Tantlinger were like mother and daughter. When I talked to Buck that day he told me he had been riding at a remount station. That was in October, 1913, four years before we got into the war.

To Be or Not To Be?

By BILLY PAPE
 New York

It goes without saying that the nationwide mileage retardation program has virtually upset the proverbial, perambulating applecart for a great majority of individuals thruout the amusement world.

Needless to say, we of the realm are veritable patriots and, as "gloom busters," are constantly engaged in activities alleged to be absolutely essential to our government's war effort. Even Washington decorates us at least with admission of that fact. Therefore, is it any wonder that from our ranks rises a vociferous wave of protest and dissension because of the drastic gasoline restrictions with which we must cope?

We understand that driving for pleasure or convenience has been completely suspended. We realize that rationing is essential and that the alleged shortages are by no means imaginary, and it isn't our aim to drain from governmental re-

Add Train Wreck

By H. H. Rodibaugh

In the list of circus train wrecks which appeared in your columns the letter writers forgot the Ringling wreck at Concordia, Kan., in the early 1890's.

sources more than they can actually afford us.

Our chief complaint is that the Office of Price Administration turns a deaf ear to our pleas and waits for a fair deal and proceeds to pass the buck on to local rationing boards. True, these boards have jurisdiction over the issuance of supplemental rations for occupational needs. But our experiences in dealing with the local boards have shown that there is no bureau of standards here. Where one board is just and considerate, another board will frown upon your appeal for supplemental ration and ridicule your profession. Some go so far as to voice their personal abhorrence of your chosen profession and they take delight in suggesting that you run, not walk, to the nearest defense plant.

That a majority of us are not getting a fair deal is evident by comparing allotments of a fortunate few. Why should some of us be restricted to a mere 5,000 miles per year when we know that among us are those, our immediate contemporaries, who boast of coupons or certificates which allow them upward to 50,000 miles.

If a single person among us is considered eligible for such amounts of the all-precious petrol then we should all be considered eligible. That should apply to all showmen whether they operate for occupational purposes a touring car or a bus or a truck. All should automatically fall into the same category.

Would not all who are now using touring cars trade in their vehicles for trucks if that were the solution to their transportation problem? Yes, they would! And if converting such touring cars into light trucks would earn us T cards that also would we do. But ODT gives no assurances that such actions would alter our current difficulties.

It is all so befuddling that tolerance and patience have given way to vitriolic moods of confusion, defiance and recriminations. Generally, thruout showdom, these attitudes have welded to-

POOL WHIRL

(Continued from page 42)

who's winning. This estab offers pool passes to winners.

Art Deutsch, who used to beat the bally drums for Hamid's Million-Dollar Pier, Atlantic City, and later with Clyde Beatty, is now Private Deutsch, stationed at Camp Crowder, Mo. Art writes among other things: "Expect to enter signal corps intelligence after three more weeks of basic (which is rough, brother, and a helluva lot worse than four-a-day with Beatty) and then to school somewhere to study something."

Charles Diehl, popular pro water performer, who was a familiar figure down Miami way each winter, working for Alex Ott, Walter Zimmerman et al., is back at the ol' stamping grounds—only this time in uniform. Charlie is teaching swimming to the air corps boys stationed there, while wifey, Peggy, ex-swim teacher at Miami's Floridian tank, pines away up North. Peggy won the "Mrs. America" title last summer at Palisades (N. J.) Park.

Walter Cleaver, manager of New York's Park Central indoor pool, will soon

By CLARENCE L. RIVERS

Elizabeth, N. J.

Let us hope that a year from today world affairs will be more settled, that we can again carry on in a world of freedom and that the world can cease raising its children for gun fodder. Many, many of the boys and girls that we knew in Honolulu, T. H., during our school work have grown to men and women and today we know that many, many of them have gone. Let us hope it is not for an empty cause. I am a veteran of the Spanish-American War, 1898, and of World War I, 22 months; did five weeks of volunteer work at Hickman Field, Pearl Harbor, and saw plenty that perhaps the world will never know.

Clarence L. Rivers and Blanche M. Palmer spent many months in the Hawaiian Islands with their liquid-air act.

By OTTO SCHEIMAN

South Bend, Ind.

In the December 5 *Letters* there was an article by C. C. Day about old parade wagon pictures he saw. I would like his address so I can write regarding whose collection he saw and try to get them for model building purposes. In the December 12 issue there was a letter from a tableau artist about truck bodies he designed. I have built part of them already and would like to get the design of the following wagons: Germany, Russia, Japan and Mexico.

The editor obliges. C. C. Day's address is 2518 13th Street, Washington, D. C. Tableau artist referred to is George Bellis, Sunshine Studio, 1506 North Market Street, Wichita, Kan.

gether and formulated a much-mooted question: "Are we or are we not essential to the government's war effort?"

Oldest Skin-Tinted Gal?

By MARY DUNLAP

I would like to know who is the oldest living tattooed woman.
 Newberry, Mich.
 How about it, readers?

launch a plan to sell swimming to defense workers in near-by Long Island City and environs. There must be hundreds of thousands making good money and needing relaxation just across the 59th Street bridge, with the Park Central nearest to that aquatic market.

Military swimming was pictured in last week's issue of *Life*, and those of us who used to frequent the Roney Plaza plunge, Miami Beach, Fla., delighted in the fact that the popular tank has been put to such good use. Crillon and Cromwell pools were among others shown in layout on army life at that famed beach resort.

While there possibly won't be a ceiling on pool prices, unless OPA makes some radical changes between now and Decoration Day, pool owners must remember that they will have to adhere to a ceiling on swim-suit prices and other swim sundries sales and rentals.

ST. LOUIS.—Recent arrivals at the St. Louis Zoo are two infant orang-utans and a chimpanzee.

MAIL ON HAND AT CINCINNATI OFFICE 25-27 Opera Place

Parcel Post

- Barbee, Norma, 9c LaCross, Mary, 6c
Brown, Harry, 13c Losh, Al, 30c
(Fitzie) 13c Moss, Geo. B., 6c
Brown, Walter E., 6c Neal, Jack, 18c
(license), 11c Pendergast,
Demetro, Mrs. R., Toni, 10c
30c Poe, Mrs. L. A., 6c
Eagle, Mrs., Edw. 11c
Gordon, Eleanor J., 5c
Hodge, W. A., (2 books), 12c
Jones, Joyce, 20c
Johnston, John G., (2 licenses) 22c

- Bennett, Sr., Ed
Bennett, Gordon
Bennett, Mrs. Helen
Bennett, Mrs. Lillian
Benton, Kenneth
Bergman, Mrs. Lila S.
Berk, Neil
BERKOWITZ, Harry Robt.
Berkshire, Grover
BERNARD, Joe
BERNARDO, John
Bernhardt, Babette
Bernstein, Mrs. Barbara
Berry, L. M.
Bernstein, Lew
Bert, Bertha
Bettinger, Larry
Bevans, Joe
Bianchi, Lawrence
Bibbs, Irene
Bible, Mr. & Mrs. Ray
Bickford, Glenn E.
Bickford Jr., Percy
Biehler, Ray
Bierman, Claude
BIGGERS, Lawrence H.
Biggerstaff, Ernest
Biggs, Harry
Billett, Helen
BILLIPS, Sammy Lee
Bills, Sam
Binubo, Miller
Bischoff, Geo.
Bishop, Brownie
Bishop, Clarence
Bishop, Geo.
Bissara, Joe
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Blackburn, Bob
Blair, Francis S.
Blakely, Betty
Blaney, Eddy
Blaney, Alma & Beverly Joan
Blanning, Jeff
BLANTON, Harry G.
Blanton, J. M.
Blevins, Carter
Blondin, Leon & Peggy
Bloomberg, Mrs. Nates
Blue, Marsha
Boardman, O.
BOATRIGT, James Dudley
Boatwright, E. B.
Boltin, Ralph
BOHN, Rosser S.
Bolster, Norman
Bonederonte, Mrs. E. H.
BONIN, Heक्टर Leo
Bonta, Bill
Book, Vinco
Booth, Mike
BOOTS, Chas. D.
Bopp, Mrs. A. G.
BORDERS, James Joseph
Bore, Mike
Borup, L. W.
Boswell, Joseph
Boswell, Mrs. Nora
Boswell, Sil
Bowen, Roy
Botkin, Audrey J.
BOUDE, Clinton Ford
BOUDREAU, John
BOURAS, Jimmie J.
BOWEN, Arthur Melvin
Bowen, Howard
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Bowman, Arthur
Bowman, Mrs. John
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Boyd, Mrs. Dorothy
Boyd, Rajah & Mrs. Ray
BOYD, Robt. F.
Bozeman, Wm.
Bozzell, Billy
BRACCONIER, Henry
BRADA, John J.
Braden, Frank
Bradford, H. H.
Bradford, Thelma
Bradley, Geo.
Bradly, Lottie Mae
Brady, King
Brady, Rita
Bragg, Mrs. Ruth
Bragg, Geo. M.
Braizer, Mrs. Rita
BRANCH, Herbert
Brandon, Gilbert
Brandt, Floyd G.
BRANDT, Maynard Anthony
BRANGLE, Lawrence J.
Branham, Jie
Brasley, A. O.
Bray, Wm.
BRAZZELL, Lonnie
Breed, H. S.
Breuchley, Pat
Brenner, Eddie
Brent, Jack
Bresk, Frank A.
Brewer, Roy
Bright, Sam & Betty
Brison, Mrs. Claire
BRITT, John
BRITT, Winfield
Britton, Britton



Letter List

NOTE-Mail held at the various offices of The Billboard is classified under their respective heads-Cincinnati Office, New York Office, Chicago Office, St. Louis Office. Deadline for such letters is Wednesday morning in New York, Chicago, and St. Louis, and Thursday morning in Cincinnati. Requests to have mail forwarded must be received in Cincinnati by Friday morning (early) and in New York, Chicago and St. Louis by Thursday morning, otherwise names of those concerned will be repeated in the following issue.

- Abbott, Chas. A.
Abbott, David
Abbott, James
Abbott, Russ
Ackerman, Al
ACKERMAN, Carl C.
ACKLEY, Wm.
Acuff, Homer
Adams, Budo
Adams, Hi Ki
Adams, Kirk
Adams, Ray
Adams, Rosalia
ADAMS, Walter
Addington, Mrs. Evelyn
Addison & Livingston
ADERHART, Garrett E.
Adolph, Clarence
Agnew, James
Ainsworth, Robt.
Albert, N.
Aldrich, Leonard H.
Alexander, Art & Mary
Alexander, Jesse B.
ALEXANDER, Frances
ALEXANDER, Rufus
Ali, Walter
Alison, Mrs. Patty Ann
ALL AMER. EXPRESS SHOW
Albee, Jim
Alleb, B. (Happy)
Allen & Leo
Allen, C. Woodrow
Allen, Billy
Allen, Casey P.
Allen, Cecil
Allen, Charlie
Allen, Earnest
Allen, Mrs. Frank
Allen, Jack & May
Allen, J. J.
Allen, Jean
Allen, Mrs. John
Allen, Leo
Allen, R. H.
Allen, Rosa
Allan, Mrs. Roy or Mildred
Allen, Specs
ALLISON, Arthur McKinley
Almany, Fred
Alvarado, Antonio
Ambler, Walter & Edith
Ammon, Miss Vanessa
AMOS, Fred
Anderson, Geo. B.
Anderson, Miss Jackie
Anderson, John
Anderson, Ralph A.
ANDERSON, Irvie
Anderson, Preston
Anderson, Walter
Andrews, Doris
ANDREWS, Belle
ANDREWS, Harvey
ANDREWS, John H.
ANDREWS, Jos. August
ANDREWS, Richard F.
Angel, Charley Y.
ANGELL, Jos. Boyd
Amin, James
Annon, Earl
Ansher, Sam
Anthony, Buddy
ANTHONY, Keith Leroy
Anthony, Milo
Anthony, M. B.
Apple, Thurston
Applebaum, Johnny
Archie, Tan
Archer, J. V.
Arden, Donn
Are, Bill
Arenz, Mrs. Lucy Estes
Arlays, Chas.
Arlington, Mrs. Lois
Armstrong, Dick
Arnellas, Joseph
Arnold, Jack
Arah, Boy Wonder
Arthur, Dade
ARTHUR, Jos.
ARTHUR, Percy Walter
Ash, Carrie
Asherman, Eddie
ASHMORE, Wilmer Rhea
Atherton, Arthur
Augustin, Caroline
AUSTIN, Clarence Wayne
Austin, Richard L.
Averill, Wm. (Kiddo)
Avery, Jos. H.
Avery, Lee
Avery, Tommy
Ayres, Mrs. Ray

- Broadbent, Betty
BROCK, Geo. & Helen
BROCK, Stanley
BRODA, John Jos.
BROESCH Jr., Gen.
Brokaw, Woodrow
BROOKS, Chas. Russell
Brooks, Ed
Brooks, Geo. H.
Brooks, John
Brooks, Letha L.
BROOKS, Rosel
BROOKS, Vincent
BROWN, ABRAHAM JOHN
BROWN, Clayton Geo.
Brown, Ethel
Brown, Fritzie
Brown, Harry
Brown, H. F.
BROWN, Irving
Brown, Kenneth P. H.
Brown, Mess Around
Brown, Mrs. Mildred Haynes
BROWN, Moses
Brown, Norman (Big Boy)
Brown, Pat
Brown, Raleigh
Brown, Ray
Brown, Miss Toots
Brown, W. B.
Brown, Wm. Otis
Brown, Y. B.
Brown, Cecil
BROWNE, Derwood A.
Brownell, Ray
Brownell Jr., Wm. H.
Bruce, Carl & Flora
BRUCHER, Wallace V.
Burchast, Mery
Burr, Pvt. O.
Burr, Clarence
Burrell, Jerry
Burrell, J. Wild West Co.
Burrell, Viola
Burriss, E. H.
Burt, Al
Burt, Glennard L.
BURT, Johnny Clarence
BUSH, Robt. Wm.
Bush, Willie A.
Butler, Al
Butler, Harry
BUTTER, Donald
Butters, Ed
Butter, Tom & Ella
Byerly, Capt. James D.
Byerly, Ralph
Bynum, James F.
Byrum, Frank
Cable, Chas. W.
Cable, Marie
CAHILL, Joseph Leo
Cahn, Bill
CALDWELL, Chas. L.
CALDWELL, James
CALHOUN, Delbert M.
Calk, Fred
Campbell, Clyde
Campbell, F. V.
Campbell, H. W.
Campbell, J. L.
Campbell, Sam
CANADY, Jack
Cannon, Dot
Caper, Don
Carew, E. A.
Carey, Al
Carey, Mrs. Esther
Carey, Lynn
CAREY, Thos. Francis
Chambers, Lewan
Chandler, Geo.
CHANDLER, Roy
CHAPLIN, Samuel E.
Chapman, Keith
CHAPPELEAR, Thos. J.
CHAPPEL, Dave
Charles, Wesley
Chas. Otis R.
Chavanne, James
Chentshem, Pee Wee
Cheek, Ben
Chidester, Wm. J.
Chilton, Wm.
Chishom, Jack
CHRISTIAN, Douglas Wayne
Christiansen, Arthur
Ciaburri, John P.
Ciball, Mrs. Frank
Clair, Wilfred
CLAMP, Geo. John
Clark, Archie
CLARK, Chas. Addison
Clark, Miss Ernie
Clark, Geo. P.
Clark, I. J.
Clark, Mattie
Clark, Robt. A.
Clark, Marian
CLARK, Robt. Leo
Clark, W. P.
Clarke & Bailey
Clarke, Ernestino
Claude, Leo
Claude & Corrine
Claudeette, Claude
Clay, Wiley
Clayton, Clarence
Clayton, Terry
Cleck, Ernest D.
Clem, Robert
CLEM, Robt. L.
CLEMSON, John Leslie
Corman, Eddie
Coronado, Dolores
Corte, Frances
Cortelles Hollywood Stars
Cortez, Pete
Coryall, J. D.
CORYELL, James Dillon
Costa, Louis
Costello, Larry Jan
Costley, Horace W.
Cote, Palmer
Cothren, R. E.
Cottan, Dan
Cotton, Jack
Couch, Cash
Courtney, Mrs. Arthur
Coutz, Mrs. R. J.
Cowan, Doc
Cowan, Elmer
Cowan, Tiny
COWENS, Alvis Vernon
COWSERT, Cecil E.
COX, Alfred Wm.
Cox, Jimmie
COX, Kenneth H.
Cox, O. C.
COX, WM. TAYLOR
Coy, Alma
Coy, Roberta
CRABTREE, Albert
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Crabtree, Edw.
Craft, Martha
Craiger, Herb
CRAMER, Harold K.
Cramer, Marvin
Cramer, Ray
Crandall, Ray
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Crawford, Dick
Crawford, Frenchy
Crawford, Tex

- Daley, Don & Margaret
Daley, Ray
Dalbren, Chas. (Chuck)
Daniels, Harry
DANIEL, Norman L.
Dann, Harry
Danna, Sue
Darby, Frank
Darnay, Pat
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Davenport, Tom
Davidson, Morris
DAVIS, Arthur R.
Davis, Bimbi
Davis, Buddie
Davis, Chas.
Davis, Dewey
Davis, Doc
Davis, Earl M.
DAVIS, F. Russell
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Davis, Harvey
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Davis, Jimmy
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DAVIS, Orrie Adelbert
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Davis, Robt. Milford
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Dawn, Dorothy
Dawson, Samuel G.
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Day, Elden
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DeBarrie, Bill
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DE DOYEN, Anthony Jos.
DeFelice, Nick
DEGLOPPER, Earl N.
DeKay, Garrett L.
DeKreke, Jean
DeLano, Roy
DeLAWTER, John William
DeMills, Francis
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Desereau, Margie
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Devine, Scottie
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Diamond, Harold Donald
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DiCorte, David
DI JOSEPH, Louis
DILLEN, Luke
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DILEGGE, Michael H.
Dillon, Ellwood
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DINGS, Dwight A.
Dittmer, Wm.
DIX, Walter Howard
Dixie, Geo.
DIXON, Burt (Charley)
Dixon, Richard (Babe)
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Dodd, John
Dodge, Vivian
Dojan, Hattie
DOLBEARE, Chas. Edw.
Dollar, Bill
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DOMSIC, Thos. J.
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Donahue, Francis
Doner, Ray V.
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Earl Midgots
EARNEST, Merle Okley
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EAVES, Gwin Truman
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Elliott, Leon W.
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EPHRIAM, Geo.
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ERWIN, Ernest Bennett
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Ethridge, John
Etnyre, LeRoy
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Evans, Frank
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Evans, Louis
Evans, Robt. Leo
Evans, Sam
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Fallon, Tommy
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Farrell, Irene
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Farrell, Frank
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Feaster, Avis
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Feleci, Ernest
Felix, Nabor
Fellis, Walter
Fenner, Harry
FENNIMORE, Chas. C.
Fenton, Jack
Ferdie, Opal
Ferguson, D. R.
Ferguson, Mack D.
Ferina, Harry
Ferneli, Jimmy
Ferral, Hugh
FERRER, Eduardo C.
Ferris, Dolly
Forris, Paul
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Field, Miss Joey
Fielding, Ella
Fife, Dewey
Fine, Mrs. Rachel
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GOREK, Edis Leo
Goetz, Lew
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Goldstone, Mrs. Roy
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Goodman, Jos.
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Gordon, Gene
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GORDON, Merrell
GORDON, Hardin
Gordon, Harold
GORMAN, H. M.
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Goss, Charlie
Gould, Joe
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(Clown)
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Graham, Frank
GRAHAM, George
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Grasse, Louis
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GRAY, Edw. (Pat)
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GREEN, Theo.
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Hall, Otis
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Halseman, Thos.
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Henderson, Mrs. Jean
HENDERSON, James Calvin
Hensley, A. P.
Hensley, Mrs. Irene
Hensley, Norman
HENNESSEE, John A.
Hennessy, Col. Geo.
Henric, Lou
Henrick, Harold
Henry, Arthur
(Bum)
Henry, C. R.
Henry, S. S.
Henry, Wm.
Herman, A. J.
Herman, Max-Betty
Heron, James
Herrick, Erwin
Hess, Sidney
Hess, Eddie
Hess, Flora
Hester, John J.
Hett, JoJo
Hewett, Roy
Hewitt, Jack
(Whitey)
Howitt, Whitey
HICKLE, Arthur P.
Hider, Una
Higgs, Herman
Hilderbrand, Frank B.
Hiles, Ruth
HILL, Clyde
Hill, Katherine
- Hill, Kay
HILL, Melvin Franklin
Hill, Tiny
HILL, Wilbur Jos.
Hilliard, Lowell E.
Hilton, Vernon
Hines, Al
Hines, Charles
Hinkley, Lee
(Band Master)
Hinton, Florence
HOACH, Robert Lambertson
Hoagland, Jack
Hobbs, Vera
Hobbs, Warden
HOCHMUTH, Enno Richard
Hodges, Chas. H.
Hodge, Jimmie
Hodge, Mrs. Lucille
Hodgins, Joe
Hodgins, Harry
Hoffman, Jos. G.
Hoffman, Peazy L.
Hogan, Sandy
Hobbsday, Chas.
Holden, John
Holdinsky, Michael
Holdman, Dr. J. R.
Holdsworth, Aileen
HOLLEY, Leo Lee
Holliday, Everett P.
Hollinger, Eddie
Holly, A. S.
Holly, Hazel
Holmes, Bob
Holmes, G. M. (Bud)
Holson, Madison
Holt, Caroline & Clayton
Holt, A. Clayton
Holt, Bill
Holton, Lillian
Honeywell, Ed
Hook, W. D.
HOOPER, Walter E.
Hope, Marilyn
Hopper, Arthur
Hornung, Mrs. Roy
HORRELL, Chas. (Shackles)
Hort, Nancy
Horton, Lewis J.
Horton Jr., W. M.
HORWITZ, Edward
Hottle, Buff
Houston, Manfred
House, C. V.
HOWARD, Frank Nicholas
Howard, F. L.
Howard, Pvt. Harlan J.
Howard, Ivis
Howard, Kenneth
Howard, Ralph
Howard, W. H.
Howe, Helen H.
Howell, A. W.
Howell, Mrs. Peaches
Howze, Mrs. Haleno
Hoy, Mrs. Clyde
Hoy, Joe
Hoyt, Clayton
HUARD, Jos. T.
Hubbard, Paul
Huber, Fritz
Hudgins, Pope
Hudgins, Pope & Martha
Hudson, Cecil
Hudson, DeWitt
Hudson, Jack
Hudspeth, Fred
HUEY, Tom Stacy
Huggins, Don
Hughes, Homer
Hughes, Howard
Hull, S. A.
Humphrey, Joe
HUNKLER, Paul B.
Hunsinger, Harry
Hunt, Arthur E.
Hunt, Carl Robt.
HUNT, James Henry
Hunt, Lola & Tom
Hunt, Popoyo
Hunt, W. S.
Hunter, Pvt. Roy
Huntley, Spencer
Hurbert, Mrs. Kathryn
Hard
Hurd, Delbert
Hurley, Patrick
Husted, Sherman
Hyde, Maybell & Carley
Iascaneolo, Erika
Ingalls, Earl E.
INGLE, Glen Harry
INMAN, James Milford
Inman, Smitty
Irving, Martin
Isenbarth, Gene & Jo
Isgrig, Mrs. W. S.
ISON, EARL, EUGENE
Ison, Mrs. Julia E.
IVES, Raymond Franklin
Jack, Sailor
Jackson, Mr. & Mrs. Jack
Jackson, Jerric
Jackson, Silver
Jacobson, Donna
James, C. O.
James, Harry
James, Mary E.
Jameson, Marvin
Jamison, Eddie
Jamison, Capt. Jimmy
Jansen, Pearl
Jarman, Chas.
JEFFORD, Arthur Edw.
Jensen, Eddie
Jenson, Harry J.
John, Betty
John, Frankie
JOHN, Miller J.
JOHN, Nido
John, Steve
Johnson, A. F.
JOHNSON, Edw. Harry
- Johnson, Dallas H.
Johnson, Dr.
Halligan
Johnson, Harold
Johnson, Helen K.
JOHNSON, Howard Wright
JOHNSON, Jerrill Foist
Johnson, Johnny
Johnson, Mike
Johnson, Russell
Johnson, Toby
Johnston, Tom
Johnston, Jos. G.
Jones, Mrs. Agnes M.
Jones, Ben R.
Jones, Butch
Jones, Carl
(Hamilton Tex)
JONES, Carl D.
Jones, Carl T.
JONES, CHAS.
Jones, Doc
Jones, E. N.
(Cookhouse)
Jones, Eugene
(Red)
JONES, Fred James
JONES, Harold Karehuier
Jones, Harry
Jones, Howard
Jones, Joyce
JONES, Leroy
JONES, Linzy
Jones, Lottie & Claude
Jones, Mrs. Marion
Jones, Owen
Jones, Paul Aubrey
Jones, Paul C.
Jones, P. M.
Jones, Mrs. Ray
(Buddy)
Jones, Robt. H.
JONES, Roy Francis
Jones, Walter P.
JONIGAN, John Leo
Jordan, Gladys E.
Jordan, Leslie
Jordan, Oscar
Jordan, Mrs. Sarah M.
Josh, Edward R.
Joyce, James
Judd, C. W.
Judy, C. E.
Judy, Russel
Jukes, Jimmy
Johnny
Julien, Robt.
Kailu, Leo
Kalei, Vic
Kalima, Rose
Kane, E. J.
Kane, Max
KANE, Wm.
Kaplan, Sam
Karlinko, Great Leo
KARLSTAND, Ralph
Karn, Clifford
Karn, Edward L.
Karn, Mrs. Kathleen
Karno, Benny
Kartwright, Karl
Kasin, Andrew
Katz, Clarence
Kaufman, Mrs. Evelyn
Kaw, Irving
Kawaku, Peter D.
Kay & Roy
Kay, Bobby
Keane, Scott
Keane, Jack
Keating, Babe
Keating, Jimmy
KEATING, Robt.
KEATTS, JAS. OTTO
Kebor, Jerome
Keck, Mrs. Ruth
Keen, Billy
KEENAN, George Gerald
Keenan, Hank
Keenan, Harry
KEISAR, Geoffrey B.
KEITH, Farrell Ed.
Keith, John
KELLEHER, Robt. Jos.
Keller, Hanka
Kelley, Wm. F.
Kelly, David E.
Kelly, Mrs. Edith
KELLY, Harry Alvin
Kelly, Jack (Clown)
Kelly, John D.
Kelly, John
(Scotty)
Kelly, Kitty
Kelly, Mrs. Nellie
Kelly, Newt
Kelly, Robt. (Red)
Kelly, Ruth
Kelly, Toby
Kelly, Wm. T.
KELSEY, Harold Glen
Kemp, Wm. F.
Kemp, Bill
Kennedy, Olando
Kenner, Ben
Kenyon, Jack
Kerley, Mrs. Dixie
Kerkis, Harry
KERMAN, Brit
Kerr, Sally
Korvin, Pat
Kessler, Woody
Kettler, Chas. B.
Kettle, John
Keys, Chas.
Keys, Mrs. Pearl
Keys, Mrs. Wm. L.
Kiefer, W. E.
Kiehl, Eddie
Kight, Gene
Kile, Floyd
Kile, Mrs. Photo
Kilgore, J. D.
Kilgore, Maybelle
Kilpatrick, H. M.
Kimball, Fred
- Kimball, Leo
Kimuel, Bill
Kimmer, Mrs. Mary
King, Charlie
KING, Clara M.
King, Gabe
KING, Gid Hunt
KING, Gilbert Henry
King, Harry
King, Howard H.
King, Hazel
KING, Henry Thadus
King, John Harry
King, Louis
King, Mickey
King, Paulie B.
King, Ray
Kingsbury, Eddie
Kirklund, Ethel & Ben
Kirma, Dr. F.
Kiro, R.
Kiser, James
Klebsch, Karl
Klebsch, Jim
KLEIN, John Francis
Kline, P. H.
Kling, Pete
KLINK, George Washington
Klippel, Jack
Klug, John Jacob
Knauff, Earl
Kneeland, Toby
KNIGHT, DALLAS C.
KNIGHT, Hugh B. Wilson
Knoll, Paul
KNOWLES, Walter H.
Knox, Clifford R.
Kober, Irene
Kolb, Ray
KOSCHOWSKI, Geo.
KOWALSKI, Stanley Alex
Kramer & Louise
Krantz, Otto
Krause, Earl
Krause, Fred
Krause, Willie
Kriswell, Ray
KRIZAN, Stephen G.
Krowell, Kay
Krug, C. H.
Kubarski, Johnny
Kukner, Mrs. Helen
Kula, Joe
Kunde, Adolph
Kuntz, Mrs. Wendell
Kurz, Alfred
Kurr, Sally
KOSSMAN, Elmer Geo.
Kuzmick, Steve
KYE, JAS. EDW.
Kyle, Doc
LaChappelle, Mrs. Robt.
LaClare, Jack
LaFontain, Raymond
LaMond, Harry
LaMonte, Dave
LaPage, Pauline
LaPearl, Harry
LaRosa, Rose
LaRosa, Louis
LaRue, Bobbie
LaRue, Earl
LaRue, Francky
LaRue, Shirley
LaVere, Carley & Frances
Leachman, Dave
LAIRD, Geo. Martin
LAJORE, Wm. W.
Lakes, Aerial
Lamb, Jack
Lamb, L. B.
LAMBERT JR., Jess H.
Lamon, H. W.
Lamont, C. R.
Lamont, Charlie
Lamont, Harry
Lamonte, Terry
Lamson, Bert
LAMSON, Theo. Robt.
LANCASTER, Arthur Willis
Lancaster, Cliff D.
Land, Chas.
Landscape, A. C.
Landolf, Bluch
Lane, Eddie S.
Lane, Tommie
Lane, Wanita
LANGLEY, Geo. Mike
Langly, Goldie & Mack
Lango, Jack
Langham, Floyd
LANGHAM, James Neil
Lannono, Richard
LAPORE, Mattio Jos.
Lary, Eileen
Larics, Sylvester
Larkin, D. D.
Larsen, Carl
Larus, Freddie
LARSIS, Paul
LASHIEWITZ, Victor
Lanley, Fred & Ruby
Latell, Dr. H. E.
LATTIMER, Gilbert F.
Lauer, Deacon
Laurel, Gingar Ray
Laurello, M.
Laval, Frank
Lawrence, Mrs. Chas.
Lawrence, Mrs. G.
Lawrence, Larry
LAWSON, Leonard Jesse
LAWSON, Marshall
LAWSON, Pearl
LAWSON, Theodore Robt.
LAWTER, John Wm.
- Layne, Lillian
Layne, Jean
Layton, F.
LeBlanc, C.
LeClair, Bert
LeMarr, Jean
LeMoine, Frank
LeRoux, Buddy
LEROY, JONES
LeRoy, Patricia
LeRue, Mrs. Irene
LeVan, Harry
LeVan, Howard T.
Leace, Phillip (Curley)
Leasure, Carl C.
LEATHERMAN, John Riley
Lee, Coleman
Lee, Dorothy
LEE, James Oris
LEE, Joe
LEE, Joe Ellison
Lee, John L.
Lee, Leo
Lee, Leota
Lee, Mother
Lee, Rosa
LEE, Shirley
Lee, Wade
LEE, Willie
Leedy, Robert
Leeman, Walter
Lees Society Circus
Leffingwell, Geo.
LEFNER, Wm. E.
Leggett, C. R.
Lehr, Raynor
LEILANI, Francis Lani
Leithiser, Bob
LEMBEKE, Franklin D.
Lemon, Mrs. Esther
Lentini, Frank
LENTO, Anthony
Leo, Mr. Ivan
Leonora, Leona
Leonard, Fred & Betty
Leonard, Lon
Leonard, Sidney
Leoni
Lepore, Andy
Lestra, Leo
LEVAN, Ray Clarence
Levine, Max
Levitch, Prof. L.
Lewis, Mrs. Betty
LEWIS, Chas. Ted
Lewis, Dorothy
Lewis, Georgia Belle
LEWIS, ISAAC NEWTON
Lewis, J. P.
LEWIS, Richard Edw.
Lewis, Roy F.
Lewis, Samuel
Lewis, Tony
LEWIS, Wm. Carlilo
Lichter, Russell
Lider, Mrs. Gertrude
LIEDKE, Lester N.
Light, Louis
Lindsay, Mrs. Mabel
Lincoln, Margo
Linger, Paul
LINKOUS, Justin M.
Linton, John
LINTON, Willis Irvin
Lippman, Eddie
List, Herman S.
Little, Mrs. C. T.
Little, J. R.
Little Jeanie
Little, Roy
Littledane, Joe
Livingston, Betty
Livingston, Carl
Lloyd, Harold (Swinging Ball)
Lobaugh, James
Lockboy, D. D.
Locke, Dean
Locke, Samuel
Lofstrom, & St. E.
Lofstis, Pete
Logan, Bob
Logan, Frank
Logan, Harry
Logan, J. H.
LONG, Chris Wm.
Long, Harry K.
LONG, Jon. Edw.
Long, Paul J.
LOPEZ, J. S. Bud
Loranger, Leo
Lord, Carol
Lorow, S. N.
Lorrow, Cortes
Lottier, Mrs. Dick
Lottidge, Harry
Louis & Cherrle
LOVELL, Seth Thomas
Lovett, Thomas J.
Lovette, Lou
Lowe, Ed.
Lowery, Eddie
Lowery, Jas. P.
LOWMAN, John
LOWRY Jr., Herbert H.
Loyde, Mrs. Russell
Luana, Princess
Luck, Evelyn
Lucas, Mrs. H. A.
Luckey, Charles
Lucy, Thomas
Elmore
Ludwig, Frank
Lundquist, Leonard
Lush, Doc
Lusson, Leo
Luther, Bill
LYERLY, Clarence Hartford
Lynch, E. J.
Lynch, H. J.
LYON, Bert Leland
Lyons, Sam
MacGann, Arthur
Mac Knight, H. A.
MacWilliams, Blago
McAbee, Mrs. Kate
McABEE, Arlie King
McAllister, Hank
McAllan, Geo.
- McAry, Harry
McBLY, FRED LEROY
McCAHEM, Frank Samuel
McCAHAY, Oliver
McCAIN, Wm. E.
McCalahan, Buck
McCanless, Marvin
McCann, James
McCarthy, Charley
McCarthy, Daniel Matthew
McCarthy, James
McCarthy, John
McCarthy, Kenneth M.
McCarthy, Claude R.
McCauley, Mrs. Henry
McCawley, Robt. Bert
McClanahan, A. H.
McClure, Harry
McClure, Neal
McCormack, O. E.
McCormack & Moore
McCormick, Malcolm
McCrary, W. B.
McCrary, Mack
McCREADY, Claude M.
McCreary, E. D.
McCreary, Mrs. Hazel
McCrea, Ruth
McCurley, Trusty
McDaniels, Mrs. D. C.
McDaniels, Grace
McDermont, Francine
McDonald, Jack
McDougall, Charles E.
McEchenarr, Johnnie
McFARLAND, Andrew Edw.
McFarlan, Harry
McGehe, Jimmie
McGehe, Melvin H.
McGILL, Leo John
McGIRE, Richmond
McGough, Curley
McGovern, Roy D.
McGOWAN, FRANK JOS.
McGowan, Joann
McGrath, Skeets
McGregor, Mrs. Lillo
McGuire, Butsey
McHUGH, Clarence Lylo
McIver, D. C.
McIVER, Paul K.
McKinney, Tom E.
McKINNON, John Dillo
McKinnon, Mary
McKittrick, W. R.
McKIVERGAN, Thos.
McKelman, Pruitt
McLane, J. P.
McLeads, The
McLean, Dallas D.
McLean, Freddie
McLEAN, Ray Theo.
McLemore, Ginger
McLemore, Leonard
McLendon, R. F.
McMachen, Walter A.
McMahon, Robt. J.
McMULLEN, Wm. Birmingham
McNair, K. W.
McNeally, Harry
McNEAL, James Samuel
McPHERSON, Eugene C.
McQuade, Sam
McQuise, Tiger
McWilliams, Paul
Mebr, Eugene
Machamer, J. L.
Mack & Sandy
Mack, Blundy
Mack, Cuban
Mack, Joe & Joey
MACK JR., John
MACKEY, Jos. Alvin
MACKEY, Michael Steve
Maddox, Earl
Madigan, Edward
Maginnis, V.
MAGUIRE, Wleaston
Mahar, Rene
Mahendra, Doc & Ann
Mahory, Frank
Mahoney, Dan P.
Mailbot, Theodoro W.
Major, Happy
MALLERY, Richard
Malletta, Mitchell
Malone, Paul & Queta
Malone, Paul W.
Males, J. G.
Malone, Mollie
MALONE, Otis E.
Malin, Sam
MANGANELLE, Jas. Francis
Mangun, Johnny
Manley, R. J. (Dick)
Mannheimer, Joe B.
Mannigan, E. J.
Mansie, Pete
Maples, Bruce
Marasco, Richie
Marcello, Chas.
Marcus, Dr. Arthur
Marder, Phil
Margo, Princess
Marion, Doc
Marion, Grace
Marks, Jimmie
Marks, Joe
MARKS, Miller
MARLEY, Fred Brown
Marlo, Sam
Marman, David
Marqua, George
- Marr, James A.
Marrian, Sid
Marshall, Al Samuel
Marshall, June
Marshall, Mrs. Ruth
Martellaro, James
Martin, Art
Martin, Bob & Mario
Martin, Carl
Martin, Chas.
Martin, Doris
MARTIN, Edw. Ohas.
Martin, Fern
MARTIN, Henry W.
Martin, Jack
Martin, Jim Brannon
Martin, John
Martin, M. B.
Martin, Mickey B.
Martin, Neal
Mason, Nell
Martin, Robt. A.
Martin, Mrs. Solika
Martino, F. B.
Marton, Carl
Marton, Peggy
MARTZ, Chas. Earl
Mason, Mrs. Grace
Mason, Jos. C.
Masker, Joe
Mason, Thos. C.
Massaro, Neal
Massy, Mrs. Eddie
Massinger, Lawrence
MASTERMAN, Geo. Ernest
Mathews, M. H.
Mathewson, Chas. Carroll
Mathis, Clifford
Mathews, Ben
Mathews, E. B.
Mattson, Ed
Maurice & Andreo
Mayer, Frank J.
Mayer, Geo. F.
MAYER, Harry J. Bronson
Mayes, John (Blondie)
Mayman, Dave
Mayman, Gil
Mayo, LaBeau
Mays & Brach
MAZER, Israel Harry
MEADOWS, Darvis Monroe
MEADOWS, Jas. Leonard
Meer, Gene
MEDAL, Louis
Medford, Buddie
MEDLEY, Wm. Nathan
Medore, Frank
Meeker, Thomas
Meeks, Mrs. Jane
Meeks, Mrs. Rosalie
Meggs, Dan
Meikenshouse, C. H.
MEIKRANTZ, Jos. F.
Mellon, Betty & Eddie
Melville, Bert
Melville, Mrs. Bertha
Menches, Ted
Mendenhall, Jessa
Mennetti, Eddie
Mercey, Dorothy
Meroy, Nat
Merker, Chas.
Merritt, B. H.
MERRITT, Fred
Merritt, Raymond Duke
Morrow, Frank
MERTENS, Hans W.
Meapelt, Irene
Metlier, Ray
Metts, J.
Meitz, Ted
Meyers, Carlotta
MEYER, Edward
Meyer, Otto
Meyers, Elmer
Meyers, Harry
Meyers, Johnny
MEYERS, Louie
Michalas, John A.
Mieras, Happy
Miklajohn, Jos.
Miles, Al Mortimer
Miles, Charlie
Miles, Jay
Miles, W. R.
Miller, A. B.
Miller, A. F. L.
Miller, Babo & Joe
Miller, Barney
Miller Jr., Bob
Milel, Brown
Miller, Charles
MILLER, Chas. Wiley
Miller, Chris H.
Miller, Clifford (Red)
Miller, Cole
Miller, Mrs. David
Miller, Earl
Miller, Emmett
Miller, Fred
MILLER, Geo. Franklin
MILLER, Harry Edw.
Miller, Homer
Miller, Jake
Miller, John
(Ducky)
MILLER, John Wesley
Miller, L. C. (Ted)
MILLER, Leo Albert
Miller, Lorraine
Miller, Mrs. Morris
Miller, Murry
Miller, Mrs. Nancy
Miller, Pete
Miller, Raymond
MILLER, Thos. Jos.
Miller, Tom
Miller, Victor
- Miller, W. H.
Milletto, Ira
Milliron, Mrs. Ray
Mills, Chas. J.
MILLS, Dot
MILLS, Duane Adair
MILLS, R. C.
Mills, Stella
MILTON, Van Nelson
MINOR, Jos. Calvin
MINTER, Hugh
Miranda, Gerald
Mitsurca, Art
MITCHELL, Day
MITCHELL, Dewey
Mitchell, G. L.
MITCHELL JR., Gay
MITCHELL, George
Mitchell, Gus
Mitchell, John
MITCHELL Jr., John Hamilton
MITCHELL, Mack
Mitchell, Miller J.
Mitchell, Pete
Mitchell, Steve
Mitchell, Taboo
MITCHELL, Ted
MITCHELL, Wm. Mittenaway
Mix, Art
Mixon, Betty
Mize, Mrs. Lee
Mize, Art
Moeller, James
Molliston, Carl
Moneymhan, Thomas
Montague, Jack
MONTAGUE, Robt. Wilfred
Montano, Dorothy
Montgomery, Bert
Montgomery, Don
Montgomery, T. R.
Montgomery, Trevor
Monford, Stanley
Moore, A. L. (Dinty)
Moore, Arlon
Moore, Chas.
Moore, Don
Moore, Mrs. Irene
Moore, Mrs. Isaac
Moore, Jake
Moore, John & Alma
Moore, John J.
MOORE, Joseph
Moore, Lew
Moore, Louis
Moore, Mary
Moore, Mrs. Mollie
Moore, Parke
Moore, Whitey
Mopper, Arthur
Morales, Pedro
Morasca, Richey
Morency, Percy
Morgan, M.
Morgan, Charley & Julia
MORGAN, Louie
MORGAN, Miller L.
MORGAN, Robert
Morgan, Wayne
Morin, Alfred
Moring, Billie
Morris, A. W.
MORRIS, Clarence W.
Morris, Jacquelin (Tex)
Morris, Milton
Morris, Mozell
Morrison, Ben
Morrison, C.
Morrison, Melvin T.
MORROW, Matthew James
Mortensen, Mrs. Fred
Meser, Wm.
Mosher, Willie
MOSKAL, Steve
MOSLEY, Ramzy
Moss, Mrs. Anna Ray
Moss, Clementine & Lee
Moss, Frank
Moss, Oscar Deane
Mossman, Babetto
Motley, Ernest
Motley, Mrs. Thelma
Mott, Mrs. Chaso
Moulton, Jack
MOUNTS, Homer Wm.
Moyses, Esther
MULLIN, Johnnie Franklin
Mulver, Leo
MUNOY, Marshall B.
Munger, Ford
Munn, Bernard
MURPHY, Jack Patrick
MURPHY, Jos. Leo
Murphy, Mrs. Mary
Murphy, Mom & Dad
Murphy, G.
Murphy, T. Gregory
Murphy, W. M.
Murphy, Mrs. Warren
Murphy, Wm. G.
Murray, Bob
Murray, Eddie J.
Murray, J. L.
Murry, Jack
MURRAY, James O.
Murray, Marion
Murray, Wm. T.
Myers & Carlotta
Myers, E. Y.
MYLEN, Edw. Royden
Myers, Johnnie
Myler, W. B.
MYERS, Walter E.
Naja, Madamose
NARAMORE, Chas. E.
NAUGLE, MICHAEL ANDY
- NEAL, Irvin Adelbert
Neal, Jack
Neal, Louise
Neely, Willie
Nehrburg, Harold (Slim)
Neill, Peggy & Ann
Neiter, Richard
NEITLICH, Hyman
Nelson, Alex
Nelson, Mrs. Buddy
NELSON, Donald Oliver
NELSON, Harry Sanders
Nelson, Roy
Nelson, Vivian
Neunth, Mary
NESTOR, Carl C.
Neufer, Norma Jean
New, Bert
Newcomb, Gordon B.
Newland, T. D.
Newman, Frank Harold
Newton, Angus
Newton, Bob
Newton, Glenn
Newton, Mrs. H. V.
Newton, Horace
NEWTON, Lewis Isaac
Nichols, Harold C.
Nichols, Howard
Nichols, Les
Nickal, Ralph E.
Nickerson, Nick
Nickolls, Nick
NICHOLSON, Clyde A.
Nicholson, Harold
Nickson, E. P.
Nidos, Michael
NIELL, Maurice
NIELSON, Henry N.
Nixon, Wingy
Noel, Robert
Noel, Bob
Nolan, Dr. Larry
Nolan, Carl V.
Norman, Jess
Noon, Gilbert
NORTON, Ralph J.
Norwood, Chas.
NOTTINGHAM, Ben
NOWLIN, Hayden F.
Noxon, B. Davis
Nuger, Sol
Null, Blackie
NYE, John R.
O'Brien, Geo. F.
O'Brien, Pat H. & Lois
O'Brien, Biddie
O'Brien, Candy Pat
O'BRIEN, Donald
O'Brien, J. P.
O'Brien, Jimmie
O'Brien, Joe
O'Brien, Mrs. Pat
O'BRIEN, Wm. Jennings
O'Bryan, Jack Luther
O'Connor, Danny
O'Connor, Frances
O'DANN, WALTER
O'DAY, Jack (Peg)
O'Day, Jerry
O'Hara, Fred
O'Hara, Harry
O'HARA, Mike
O'Hara, Robt.
O'Neill, Jas. B.
O'Neill, Peaches
O'NEILL, Kenneth R.
O'Reilly, H. B.
O'Reilly, Helen J.
O'Reilly, Jerry
Oakes, Bill
Oakes, J. B.
Oakham, Rex
OCEAN, Michael
Odom, Guy
ODEN, Milton Leo
Odom, Chas. D.
Ogle, Douglas
Ogle, Jack
Ogliore, John
OKENB, Louis
Olenik, John
Olinger, F. L.
Oliver, Thomas
OLLIVER, Jack
OLLIVIN, EDWIN H.
Oliver, Otis L.
Olson, A. J.
Olson & Bredice
OLSON, G.
Orneallas, Joseph
Orr, Alton
OSBORNE, Charles T.
Osborne, Helen V.
Osborne, Tommy
Osley, Patricia
OSTERBERG, Wm.
OSTERMANN, Arthur J.
Otte, Nick
Overman, Walter
Ovetto, Great
Owen, Val
Owens, Altemas & Buck
Owens, Bill
Owens, Buck
Owens, Frank
OWENS, JESSE
OWENS, JESSE
Owens, McKeever
Owens, Ruby
Owens, W. S.
OWN, GEORGE
OXFORD, Harry
OZBURN, Eugene Clyde

- Palmer, J. B. PALMERINO, Chas. Jos. Pan Amer. Train Show Pantor, Lena Paramount, Dick Parechia PARK, GEORGE Parker, Mao Parker, Robt. K. PARKERS, Wesley PARKINS, DAVID JOHN Parks, Betty Ann Parks, Mrs. Billie PARKS, Blackie PARKS, Bob D. Parks, Earl Parks, Fay Parks, Valerie Parmlee, Harry PARRISH JR., Chas. D. PARSONS, FRED SKILLINGER Parsons, Jack Partello, Clinton Partie, Howard Parton, Ola Pastor, Frank Patient, Thelma & Dot Patman, E. W. Patterson, Edw. Patterson, Jack Patterson, L. W. PATTERSON, Russell Francis Patton, Mrs. Willie Paul & Queta Paul, Bob Paul, R. J. Bob Paulert, Albert PAYNE, Chas. Henry Pearl, Jack Pearl, Walter J. Pearson, J. C. PEASE, John William Peble, T. Dwight Pedro, Don Peffer, Arnold Peley, Mrs. Grace Peley, Whitely Pendergast, John Pendergast, Tom Pendergast, Harry PENNEY, Wm. PENNINGTON, THOS. P. Jas. Herbert PENTZ, Frank Pepper, Pinky Peralta, Victor PEREZ, HARRY HENRY Perkins, Mrs. Beatie Perkins, Frank D. Perkins, Geo. M. Perkins, Lonnie PERNIER, Sam Henry Perrotta, James Perry, Bob PERRY, Harvey G. Perry, Mrs. Kathryn Perry, Whitly Pervis, Cecil Perano, Joe Peters the Great Peters, Dorothy Peterson, Henry Peterson, Julia Peterson, Thure Tetrella, Louis Petross, Dale PETTYJOHN, Geo. Edward Pfahl, Chuck Pfeffer, Patsy Lee Phillimore, Eddie Phillips, E. Phillip & Seymore Phillips, Frank & Leva PHILLIPS, J. D. PHILLIPS, J. D. PHILLIPS, Leon PHILLIPS, Walter PHILLIPS, Mary & Leslie Phlot, Alexander Pickard, Mrs. Vi Pickett, H. B. Pierce, George Pierce, Jim Pierce, Mrs. Leona Pierce, Rufus Piercy, Geo. Piercy, R. J. Pierson, Alton Pike Jr., B. L. Pike, Bill Pike, Buster Pigniore, Mrs. Mary PINSON, Herschel Pisara, Joe Pittman, Mollie Pleasant, Otis Plexico, John H. Plummer, Leo A. Poc, Mrs. Irene A. Pop, Wm. Poland, J. Polites, John Polio, Eddie POMPONENT, ANTHONY Pond, Edwin Ponzerella, Phil Pope, Mrs. Billy Poplin, John S. Poplin, Thomas Poquette, C. PORACKI, Jos. S. Porritt, Rob & Ray Porter, G. H. PORTER, Howard Knox Porter, Louis Porterfield, Elmer POTERT, Edgar Knox Potts, Helen Powell, Albert Powell, Charlie Powell, Mrs. Dixie POWELL, Frederick Wm. Powell, George Powell, Norma Rogers

MAIL ON HAND AT NEW YORK OFFICE 1564 Broadway Abbott, Mrs. Adams, Frank Adams, Howard Adams, Helen Albus, Greta Alf, Hadji Ben Allen & Lee Allen, Roy Allessandrini, Carol Amundson, Philip Anderson, Andy Anderson, Rudolph Andre, James Anton, Frank G. Arden, Bea Bagdonas, Anthony Ballero, Marc Barton, George BEATY, Jack A. Bennett, Phil Bennington, Charles Best, Lucille Binder, Fred Bishop, Mildred Blue, Mickey Boden, Art Booth, Nina BOSTWICK, Edward J. Bradshaw, Russell Brages, Kelly Broadbent, Betty Brown, Bill Buler, Davis E. Burke, Fred Burke, George Carden, Genald Carlton, Thelma Carney, Bob Caro, Louise Carr, Beverly Carroll, Helen Carson, Tommy Cartier Sisters Cavan, Loretta Chan, The Great Chester, Hazel & Sylvia Coddling, Victor Cole, J. O. Coleman, Max Coligan, Tommy Colvin, Velma Connors, Mr. & Mrs. James Coogan, Rudy Corey, Ralph Cortez, Dolly Cosmo, Ray Costa, George Cowan, Bill Cox, O. C. Crump, Clifford Cruz, Dominic GUSSON, Gaitan P. Dahl, Edith Rogers Dale, Jack Dare, Dorothy David, Jack Demetro, John Dickeschild, Joseph Dickman, Slim Dion, Robert Dixie, George Donnini, Danny Driggs, Marion Dunn, Tinny Edrell, Russell Eustis, Elizabeth Evans, Eli Evans, George Doe Faulk, Billy Fernandez, Bob Fernon, Dorothy Finkstein, Max Friendly, Dan Fuld, Vincent Gardner, Grant Garey, Peter Gaddis, George Gerard, Jerry Griffith, Mrs. Rosa (Ella Grayson) GRI, Frank Gotliberg, Murray Gordon, Ellen Gordon, Loretta Gould, Max Grand, Jess Hallenbeck, Elizabeth Hallow, Bunny Harris, C. Harris, Kay Harris, Slim Harris, W. H. (Pat) Hart, Roy E. Harvey, Helen Heffernan, Thomas Heyden, Evelyn Horner, S. C. Howard, Don Hubbard, Lillian Hubert, Elbeu Hunter, Mr. & Mrs. Roy Johnson, Diane Judy, Beth Kamaka, Charles Kearns, Smiling Kellam, Corky Kelly, Emmitt Kenemey, Max Kennedy, Frank Kennedy, Hall King, Rudy Knight, Herbert Koort, John Kramer, Louis Kuhn, Harry LaVerne, Robert J. Lang, Henry Lauer, Low Lauer, Mrs. A. G. Lauer, Gretchen Lettue, Franchy Leo, Fred Leigh, Shirley Lester the Great Lewis, Clay Light, William Liggett, Freddie LINDSAY, Fred Lippman, Harry Long, Jimmy Lunna, Anne Lax, Joe Lynch, Harold Lyche, John Lyche, William McClellan, Walter McCoy, Michael McNally, A. P. (See LETTER LIST on page 52)

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(25 Opera Place)
Thursday for Following
Week's Issue

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Due to the expense of postage necessary for the forwarding of mail addressed to "blind" ads, or those using a box number in care of The Billboard instead of their name and address, an additional charge of 25c is necessary to cover this service.

AGENTS & DISTRIBUTORS

A DOLLAR BRINGS YOU LARGE SAMPLE assortment of snappy and hot Christmas Cards, complete with envelopes. Catalogue included with first order. LA FRANCE NOVELTY CO., 55 Hanover St., Boston, Mass. ja9x

AGENTS GIVE \$1.98 HEALTH BOOK AS PREMIUM with two \$1.00 packages Floradex. No investment necessary. Receipts free. FLORADEX CO., Box 973, Columbus, O. ja16x

CHECK-PROTECTOR PENCILS ONLY 25c postpaid. Protect against check-raising. Send 25c for sample today. SAM R. GRAHAM, Warrenton, Virginia. x

COMIC HITLER NOVELTIES, DOCUMENTS, Certificates. Assorted samples with wholesale list, 25c coin. VICTORY NOVELTIES, 2053 W. 35th St., Chicago, Ill.

KEY CHECK STAMPING OUTFITS — BIG profits stamping Checks, Name Plates and Social Security Plates. THE ART MFG. CO., 303 Degraw, Brooklyn, N. Y. fe27x

NEW HITLER-JAP FOLD UPS TAKING COUNTRY by storm. Trial dozen 25c. Samples and quantity prices, 10c. JAYBEE, Box 944, Allentown, Pa.

WE PAY YOU \$25.00 FOR SELLING FIFTY \$1.00 assortments Birthday, All Occasion Cards. Tremendous demand. Write for samples. It costs nothing to try. CHEERFUL CARD CO., 4-A White Plains, N. Y. x

WHERE TO BUY AT WHOLESALE 500,000 Articles. Free Directory and other valuable information. MAYWOOD B. PUBLISHERS, 1133 Broadway, New York. fe6x

SALESMEN WANTED

HITLER'S 7x11" FUNERAL DISPLAY CARDS ready for nationwide celebration (when it happens), twenty, \$1.00; hundred, \$3.50. Sample 10c. Other Military Novelties. Descriptive Free. REIDART PUBLISHERS, Milwaukee.

BUSINESS OPPORTUNITIES

FOR BIG PROFITS GET INTO THE COLLECTION business while collections are good. We furnish information. PIER, 718 Main, Dubuque, Iowa.

GET VALUABLE TIPS ON THE ROADSHOW Film Business — Free 16-Page Booklet tells how to get started in the business, how to operate, stories of actual operations and a special section of answers to questions frequently asked by Roadshowmen. BOX C-444, Billboard, Cincinnati. tfn

INTERESTED IN REAL PLASTICS? — SEND stamped envelope. BOX 498, Gainesville, Tex. x

"IT'S FREE" LISTS, MONTHLY, SOURCES OF 100 free books, booklets, magazines; valuable in business, home. Regularly 25c; trial copy, 10c. KRESTAN, 821 Willow Grove, Westfield, N. J.

WHY WORRY ABOUT GAS RATIONING when you can operate profitable, tested mail order plan. Write: MARTIN, 2417-B, Jefferson Ave., St. Albans, W. Va.

INSTRUCTIONS BOOKS & CARTOONS

EXCITING CLOSE-UPS! THRILLING PICTURES! Six 3x4, wallet size, plain envelope and list, 25c (coin). NUART, Box 8650, Wilkinsburg, Pa. ja16

MIMICRY AS AN ART! — ABRIDGED "DEBUT" edition! A Master Key Course: Impersonation of Wildlife! Imitation of Bird Song! Calls! Menageria Voices! Tarzan "Jungle" Utulation! Hinterland Echoes! Rudiments of Stagecraft Ventriloquial Effects! Technique of "All-Style" Dramatic Whistling! Craft of Alpine Yodeling! Hollywood Polyphony! Sealed Book Secrets of Acrobatic Prowess! Complete Mimicry Master Key sent for only \$1.00 postpaid. Write VAN CLESPE FOUNDATION, P. O. Box 1323, Little Rock, Ark. x

YOU CAN ENTERTAIN FOR ALL OCCASIONS with our Trick Drawings and Rag Pictures. Catalog 10c. BALDA ART SERVICE, Oshkosh, Wis. ja9x

PERSONALS

ANYONE KNOWING THE PRESENT WHEREABOUTS of Eli Brooks, please notify HICKMAN TRAILER DISTR. CO., P. O. Box 2382, Charleston, W. Va., at once. x

DIVERSO — RED-WHITE-BLUE JAR DEAL Tickets. Lower prices. Free samples. DIVERSO PRODUCTS CO., 617 N. Second St., Milwaukee, Wis. ja16x

RED, WHITE AND BLUE JAR DEAL TICKETS. 1930 count, \$1.45 set; \$1.40 dozen lots; 2040 count, \$1.75 set; \$1.70 dozen lots. Deposit required. POLLY SALES, 1607 Chicago, Omaha, Neb. ja23x

TEX CLARK — GET IN TOUCH WITH ME AT once. PHIL SCHIFFER, Downs Park, St. Louis, Mo.

MISCELLANEOUS

STARTLING NEW DISCOVERY — SNOW WHITE Movie Screen Coating, \$3.50 per gallon. Send for literature. SNOW WHITE SCREEN COMPANY, Danville, Illinois.

WANTED — POPULAR MUSIC FOR PUBLISHING. We arrange music. Enclose 25c for return of manuscript. LINDNER MUSIC, 2920 N. Weil St., Milwaukee, Wis.

PRINTING

WINDOW CARDS — 14x22, ONE COLOR, 100, \$2.75; 50% deposit, balance C. O. D., plus shipping charges. THE BELL PRESS, Winton, Penna.

\$1.00 POSTPAID — 100 8 1/2x11 TWENTY Pound Bond Letterheads and 100 Envelopes; both printed. BENNEVILLE PRINTING, 907 W. Roosevelt, Philadelphia, Pa.

100 8 1/2x11 LETTERHEADS, 100 ENVELOPES, \$1.00 postpaid; Circulars, 500, \$1.50; Gum Labels, 500, \$1.25. YANKEE PRINTING, 4701 Sheridan, Chicago, Ill.

500 8 1/2x11 20-LB. HAMMERMILL LETTERHEADS and 500 6 3/4 genuine Hammermill Envelopes, any color paper, ink, both \$4.20 postpaid; 39 type styles available. Send for free particulars. WOODRUFFS', 217-R8 Lewis, Duluth, Minn. x

COIN-OPERATED MACHINES, SECOND-HAND

NOTICE

Only advertisements of used machines accepted for publication in this column. Machines of recent manufacture and being advertised extensively in The Billboard by manufacturers, distributors or jobbers may not be advertised as "used" in The Billboard.

ABT BLUE MODEL F'S, \$14.50; LATEST MODEL Big Game Hunters ABT, \$18.50; Gottlieb Deluxe Triple Grippers, \$9.50, three for \$27.00; Single Gripper, \$4.50; Master Vendors, \$4.50; Flippers, \$4.50; Select-a-View, \$18.50; Pikes Peak, \$11.50; Chicago Coin Hockey, \$185.00. One-third deposit. McLENNAN, 239 Worcester Pl., Detroit, Mich.

A.B.T. RIFLE SPORT RANGE, \$1750.00; Wurlitzer 332 Boxes, \$15.00; Rockola Boxes, \$15.00; Keeney Late Model Boxes, \$11.50. OAKLAND AUTOMATIC SALES, 125 10th Street, Oakland, Calif. ja16

AND BE SURE TO LOOK RIGHT NOW AT THE Reconditioned Vending Machines listed in our display ad in the Merchandise Machines Section of this issue. R. H. ADAIR.

ARCOR, MODERNE, ADVANCE CANDY BAR Vendors, Bally Popcorn, Peanut, Gum Vendors, \$1.50 up. Columbia National Sales. NORTHSIDE SALES CO., Indianola, Iowa. fe6x

BALLY CONSOLES — KENTUCKY, \$175.00; Club Trophy, \$185.00; '41 Derby, \$225.00; Pimlico, \$240.00. Guaranteed perfect condition. TRENT BROS., Reidsville, N. C.

CASH FOR MELON BELLS — 5-10-25-50c. Also want Roman Heads, 2-4 pay, all sizes. Give serial numbers, condition. HUFFMAN, Box 751, Taos, New Mexico.

COLUMBUS MODEL A PENNY PEANUT Vendors, \$4.00 each, with vice grip locks; \$3.00 in lots of 20 or more. Cash with order. JACK GARRAHAN, 114 E. Bennett, Kingston, Pa.

FOR SALE — UMPS, \$15.00; ONE TWO THREE, \$25.00; Broadcast, \$22.50; Slugger, \$22.50; Glamour, \$15.00; Barrage, \$29.50; Flicker, \$19.50; Anabel, \$10.00; Leader, \$20.00; Commodore, \$10.00; Doughboy, \$10.00; Crossline, \$15.00; Big Chief, \$15.00; Drum Major, \$10.00; On Deck, \$10.00; Turf Champ, \$10.00; Merchantmen Diggers, \$20.00; Super Chubbie, \$25.00; Super Six, \$10.00; Wurlitzer 616, in new cabinet, \$70.00; Wurlitzer 412, in new cabinet, \$50.00; Rockola Standard, \$135.00; Rockola Master Rockolite, \$169.50; Rockola Sixteen Record, \$35.00; Keeney Anti Aircrafts, \$35.00; Sparky, \$10.00. ELITE AMUSEMENTS, 1161 Hudson St., Grand Rapids, Mich.

LATEST BUCKLEY 20 AND 24 RECORD WALL Boxes, slightly used, \$20.00 each. Can furnish cable. One-third deposit with order. WOLVERINE ENTERTAINERS, 88 Newberry, Pontiac, Mich. ja9

ONE CONSOLE JENNINGS FAST TIME, F.P., \$50.00; One Ball: four Bally Dark Horses, \$135.00 each; three Bally Blue Grass, \$150.00 each. Five Ball Free Play: Two Keeney Super-six, two Bally Headliner, one Crossline, one Roller Derby, two Avalon, one Major, one Brite Spot, one Trapezo, two Flash, two Jumper, two Oh Johnny, one Bally Champion, one Contact, one Sidekick; choice \$20.00 each; \$300.00 for lot. TEXAS NOVELTY CO., 215 17th, Corpus Christi, Tex. x

SALE — 15 1c BASEBALL GAMES, \$7.50; 10 5c Candymans and Stands, \$37.50; 5 Homeruns, \$9.50; 5 Target Guns, \$9.95. HERMAN ROSENBLUM, 432 W. 42d, New York.

WANTED — MILLS SCALES. "NEW, ACCURATE" big head models. Also Watling Fortune and 500. Cash! IRVING LEVY, 2830 10th Court South, Birmingham, Ala.

WANTED — 5c Q.T.'s, GOLD CHROME AND 5c Vest Pockets. BROOME SERVICE CO., 301 E. Main St., Endicott, N. Y.

FOR SALE SECOND-HAND GOODS

ALL AVAILABLE MAKES OF POPPERS — Largest selection of Mechanical Machines obtainable from \$45.00. CARAMEL CORN EQUIPMENT, 122 S. Halsted, Chicago.

TANGLEY CALLIAPHONES — MOUNTED flashy trucks, fine condition, automatic or hand; sell with or without trucks. STANBERY PRODUCTIONS, Fort Dodge, Iowa.

FOR SALE — SECOND-HAND SHOW PROPERTY

ARCADE — 55 REAL MONEY-GETTING Machines. Will trade on ride. One P.A. System, 20-watt, Phono, Speaker, Mike, \$35. JOE FREDERICK, 2263 Newton, Detroit, Mich.

FOR QUICK SALE — COMPLETE EQUIPMENT and Chairs from 700 seat theater. Big bargain. MOVIE SUPPLY COMPANY, 1318 S. Wabash, Chicago. ja9

FOR SALE — NINE CAR TILT-A-WHIRL IN good condition, twenty-eight hundred dollars cash. PAUL KADUKE, Box 755, Jacksonville Beach, Fla. ja9

FOR SALE — TWO DE VRY ESF PROJECTORS and Sound, 1,000 ft. magazine with amplifier and speaker, \$225.00. Want to buy 35MM. Sound. Films must be screened before I buy. JOHN MESSER, P. O. Box 1362 Minot, N. D.

FOR SALE — ONE MERRY-GO-ROUND, Stationary, 40 ft., without animals, \$300.00; also one 60 ft., complete with very fine animals, in excellent condition, all machinery like new, motor, \$3000.00. J. STANLEY TUNNEY, Seaside Heights, N. J. x

FOR SALE — 35MM. SOUND AND SILENT Films and Equipment. We buy 35MM. Films and Equipment. Trades accepted. LEE FILM SERVICE, Box 249, Gainesville, Fla.

TENTS — FROM 12x12s TO 45x100s, ALL hand roped, A-1 shape, good as new. Rented couple weeks each. Sidewall, poles, stakes, pullers, power driver, sledges, rope, chairs. No frame joints. Complete list \$1.00. What do you need? SMITH TENTS, Auburn, N. Y. ja16x

PHOTO SUPPLIES DEVELOPING-PRINTING

DIME PHOTO OUTFITS CHEAP — ALL SIZES. Better drop in and see them. All the latest improvements. Real bargains. P. D. Q. CAMERA CO., 111 E. 35th St., Chicago, Ill. ja30x

PDO PHOTO MACHINE, MODEL "C" WITH tripod, good as new, price \$39.00; also 20 rolls Direct Positive Paper to fit at \$1.50 per roll. WILLIAMS, P. O. Drawer 29, Asbury Park, N. J.

FOR SALE — BUSINESS BUILDERS, NOVELTIES, Supplies and Second Hand Equipment for Dime Photo Machines. WESLEY PRICE, Junction City, Kan. ja30x

WANTED — DIRECT-POSITIVE OPERATOR with good equipment for live wire shooting gallery and arcade located in Chicago. 100% location, 7 days a week. Will give window display and all necessary co-operation. Commission basis. ADDISON NOVELTY COMPANY, 925 Belmont Ave., Chicago, Ill. x

WANTED TO BUY — 2 1/2 EASTMAN DIRECT positive paper and 5x7 enlargement paper. TOMMIE COOK, Box 424, Prichard, Ala.

10 ROLLS 1 1/2x250 DIREX POSITIVE PAPER, good dating, \$10.00 per roll; EK Cutsheets, 5x7, \$10.00 per gross. 50% with order, balance C. O. D. ELMER RAMSEY, 1245 N. 11th, Terra Haute, Ind. ja16x

1000 DEFENDER VELOUR BLACK ENLARGING Paper, 20"x10", S.W., \$2.00; D.W., \$2.25 per roll. We buy and sell Eastman D.P.P., 25 rolls 1 1/2 in. on hand. Quote your best price. BONOMO, 25 Park St., Brooklyn, N. Y. ja9x

COSTUMES, UNIFORMS, WARDROBES

ATTRACTIVE EVENING GOWNS, CHORUS Sets. Various Band Orchestra Coats. Stage Costumes, lowest prices. Accessories, etc. CONLEY, 308 W. 47th, New York. ja16

CHORUS COSTUMES — SLIGHTLY USED, short and long, all colors, two dollars each. FOLLIES COSTUMES, 209 W. 48th St., New York. ja9

SCENERY AND BANNERS

BEST CARNIVAL SIDE SHOW BANNERS AND Modern Pictorial Panels. Positively no disappointments. NIEMAN STUDIOS, 1236 S. Halsted St., Chicago, Ill. ja16x

SCENERY, CYCLORAMAS, DRAW CURTAINS, Dye Drops, Operating Equipment — New and used at lowest price. SCHELL SCENIC STUDIO, Columbus, O. x

MAGICAL APPARATUS

A NEW CATALOGUE OF MINDREADING, Mentalism, Spirit Effects, Magic, Horoscopes, Forecasts, Buddha, Future Photos, Crystals, Lucky Pieces, Palmistry, Graphology Charts and Books. Wholesale. Largest stock. 164-page illustrated catalogue, 30c. NELSON ENTERPRISES, 336 S. High St., Columbus, O. ja9x

ATTRACTIVE 216-PAGE ILLUSTRATED PROFESSIONAL Magic Catalogue of Tricks, Books, Supplies, etc., 25c. KANTER'S (Magicians' Headquarters), B-1311 Walnut, Philadelphia, Pa.

LARGE PROFESSIONAL MAGIC CATALOGUE, 25c. MAX HOLDEN, 220 W. 42d St., New York City, N. Y. ja16x

WE BUY YOUR BOOKS, TRICKS, ILLUSIONS, etc. Send stamp for our lists and catalogue of Magic at wholesale. SUPREME NOVELTY, Westfield, N. J.

ANIMALS, BIRDS, REPTILES

CANARIES — WHITE, YOUNG, PRETTY AND clean. Loud, lively singers; \$72.00 per dozen. Order from advertisement. B. MOOTE, Sutherland Springs, Tex. ja16x

FOR SALE — SICILIAN JACKS, JENNETTS, Ponies, Miniature Mules. Will buy Saddles, Harness, Carts, Buggies; pay cash. LEX WATSON, Columbia, Tenn.

HELP WANTED

CAPABLE CLARINET OR SAX MAN FOR SMALL Dixie Combo. Must have good ear. Union. Location. Join immediately. \$45.00 week. Wire JACK MATHIS, care of Holmes Club, Hattiesburg, Miss.

DRUMMER, SAX MAN, TRUMPET WANTED immediately. Long location, good salary, easy hours. Contact immediately. HOD WILLIAMS, Andy's Inn, Camillus, N. Y.

EXPERIENCED MAN FOR SHORT RANGE Shooting Gallery. Boozers or women chasers, don't answer. Steady employment for right man, good salary and percentage. SHOOTING GALLERY, 1783 East 9th St., Cleveland, Ohio.

FOREMAN FOR WHEEL, MERRY, CHAIRPLANE and Single Loop. Must drive truck. Top salary. Also Electrician and Truck Mechanic. Address H. O. BAILEY, 414 S. Main St., Elmira, N. Y.

GIRL MUSICIANS FOR ALL-GIRL ORCHESTRA. Guarantee solid booking, good wages. Desire photo, references. Write RALPH MINNIX, 7102 East Central Ave., Albuquerque, N. M.

GIRL TRUMPET — HANDLE ANY CHAIR Competently. Steady location, air time. State experience, send photos. BETTY McGUIRE, CLUB FERDINANDO, Hartford, Conn.

MODERN PIANIST — MUST READ, FAKE, transpose. Smart Florida location. Also want Tenor Sax. LEADER, Box 3394, Daytona Beach, Fla.

TRUMPET AND SAX WANTED — Others considered. Salary \$35.00 per week. Contact CHARLES FULCHER'S ORCHESTRA on location at Cherokee Club, Augusta, Ga.

WANTED — MUSICIANS ON ALL INSTRUMENTS. Can use full Sax or Brass Section. Working weekly engagements. Six dollars per night. Write, wire TINY LITTLE, Worthington, Minn. ja9

WANTED — A-1 MECHANIC, ALL-AROUND. Phonos, amplifier, pin games for West Texas. \$55.00 week. Write full information. BOX C-65, Billboard, Cincinnati, O. ja23x

WANTED TO BUY

BALL GAME AND FISH POND COMPLETE, also factory built Kiddie Auto and Train. BOB ROYALL, Route 6, Greensboro, N. C.

SOLOVOX WANTED AT ONCE. STATE PRICE. Must be in excellent condition. D. J. DI PIERRO, White House Inn, Warren, Pa.

SUPER ROLL-O-PLANE, FLY-O-PLANE AND Octopus, with or without transportation. Will pay cash for the above rides if priced right. Would consider Spitfire. Also a 35x60 Top and Sidewall suitable for minstrel show. Write or Wire POST OFFICE BOX NO. 148, Baton Rouge, La. ja23x

WANTED FOR CASH — KIDDIE RIDE, FUN-house, Glasshouse. State lowest cash price. Send full details. THEXTON TERRY, 313 Cherry St., Buffalo, N. Y.

WILL BUY 16 SEAT CHAIRPLANE, 10 CAR Kiddie Ride, Eli Wheel if priced to sell. Describe fully. BOX 454, Sleepy Eye, Minn.

16MM. SOUND PROJECTORS — ANY MAKE, highest prices paid. Also 35MM. Sound. Wire collect. S.O.S. CINEMA SUPPLY CORP., New York City. ja9

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5¢ a Word (First Line Large Light Capitals)
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1¢ a Word (Entire Ad Small Light Type)
Figure Total of Words at One Rate Only
MINIMUM 25¢ CASH WITH COPY

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AT LIBERTY BANDS AND ORCHESTRAS

Girl Orchestra — Five pieces. Steady location only. Write stating hours per week, best salary and length of contract. Esther L. Holt, General Delivery, Miami, Fla. ja23

AT LIBERTY COLORED PEOPLE

Johnnie C. Woodards — Piano-Accordianist. Song-writer, doubling to Piano. Nine years with Ringling Circus. Fine for orchestra or stage. Write care Billboard, 1564 Broadway, New York, N. Y. ja16

AT LIBERTY MISCELLANEOUS

Experienced, Versatile Artist — Wide variety of routines. Ventriloquist, Punch and Judy Artist, Novelty Musician, Paper-Tearing Artist, Magician, Comedian, Violinist. Larry Denner, care Billboard, Ashland Block Bldg., Chicago, Ill.

Gagwriter — Stock material tailored to your talents. Clean or smart stuff, blue or clean. Results sure. J. W. Springer, Ebony, New Dorp, N. Y. ja1

Radio and Stage Comic, Trap Drummer and Novelty Washboard Entertainer at liberty for organized musical unit after December 19. Union, sober, reliable and draft exempt. Write all particulars; no wires. Roy (Scrubbard) Wallace, care Station WIBC, Indianapolis, Ind. ja9

Tressa, Child Mentalist and Psychic Wonder, is the only mentalist making world-shaking predictions and backing them up. Only 14 years old, this child dared tell the press who would become Michigan's war governor 3 weeks before election day and was right. She has predicted other events and was successful. She dares to make predictions other mentalists would not tackle. This child bars no competition, is fast and handles all in the mental line. She plays the accordion and tap dances. Seeking someone with capital to handle bookings, contracts, etc., of this child, who is now doing nice horoscope mail order business. Person selected must know show business and be a hard worker. Tressa's pledge to such a personality will be "success." State all first letter. Tressa, Child Mentalist, P. O. Box 14, Hazel Park, Mich. ja16

Young Girl — At liberty to join standard circus or vaudeville act. Box 47, Billboard, Cincinnati, O. ja16

AT LIBERTY MUSICIANS

EXPERIENCED DRUMMER — JOIN AT ONCE. Draft exempt. Any proposition considered, dance or shows. Florida territory preferred. New equipment, plenty rhythm; reliable. TOM WRENN, 24 Grove St., Asheville, N. C.

GIRL GUITARIST DESIRES WORK IN CHICAGO or suburb. Prefer hotels or cocktail lounges. Experienced, good reader; can fake and sing. Union, age 25. Electric equipment. Can work as soloist or swing solid rhythm. Call or write ALLADEAN NORTHRIP, 6012 Eberhart Ave., Chicago. Phone Hydepark 0657.

STRING BASS — MIDDLE AGE, EXPERIENCED, union, for location. R. R. SAWYER, 119 S. B St., Arkansas City, Kan. ja16

TENOR SAX-CLARINET AT LIBERTY AFTER January 17th. Age 27, draft 3A. All essentials. Best guaranteed minimum gets. ROGER THORNTON, Mayflower Hotel, Denver, Colo.

TRUMPET — CLASS 4-F. TAKEOFF. FOR small combos or cocktail. Go anywhere. Vocals, cut shows, jerks, lay off. Write or wire JIMMY HOBBS, General Delivery, Panama City, Fla.

TRUMPET — DRAFT EXEMPT, MARRIED, DEPENDABLE. Name band experience. Prefer Florida location. MUSICIAN, 1021 W. Washington St., New Castle, Pa.

Alto or Tenor — After Jan. 15. Experienced. Married. Child. Want duration location. Good salary and living conditions. State full particulars, hours, etc. Musician, Box C-66, Cincinnati, O.

Alto Tenor and Clarinet — 3-A classification. Available after Jan. 10. John Farmer, care Gen. Del., Middleton, Wis. ja23

Trumpet — Union, age 23, married, draft 3-A. Road good, jam, double Trombone. Prefer location in South or U.S.O. unit. Del Rader, 1211 1/2 S. Broadway, Wichita, Kan.

Tenor, Clarinet, Flute — Experienced, read, fake, union, good habits. Available January 23. John Hutter, 702 Schurz Ave., Madison, Wis.

Trombone, doubling Tenor Sax. Thoroughly experienced all types work. Read and transpose. Can lead shows. Must be union. State full particulars first letter. Box 402, The Billboard, 1564 Broadway, New York City.

AT LIBERTY PIANO PLAYERS

LADY PIANIST — THOR- oughly experienced orchestra work, theatre, hotel, trio, accompanying. Excellent sight reader; union. Write, wire MUSICIAN, 2964 3d Ave., Huntington, W. Va. ja16

PIANIST — READ, FAKE, TRANSPOSE. Ability, dependable. BOX C-56, The Billboard, Cincinnati, O.

PIANIST — DOUBLES HAMMOND ORGAN. All essentials. Read, fake, union, etc.: 4-F classification. References. Must pay well. Desire location. Address MUSICIAN, Box 222, Mexico, Mo. ja16

PIANO PLAYER — MODERN STYLE, TAKE OFF. Sober, neat appearance; 25 years old, reliable. What have you? Dance or show work? JOE MENDIAZ, General Delivery, Panama City, Fla.

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Hiram Caley, rube swinging slack wire act, 4 theaters, celebrations, indoor arena. Age 27. 133 W. 45th St., New York, N. Y.

OFF THE CUFF

(Continued from page 23) team, opened Wednesday (30) at Martin's New York. . . . SHELDON AND HALL song team, started at the Log Cabin Utica, N. Y., Tuesday (29). . . . KAY ARDEN, singer, is down for the Bridge way Hotel, Springfield, Mass., January 19 for eight weeks. . . . DOT AND DASH are newcomers to Otto's, Waterville N. Y. . . . SLIM AND SLAM are due at the Sky Bar, Cleveland. . . . ELLA WILLIAMS is holding over at the Crystal Cocktail Lounge, Troy, N. Y.

HELEN JERICHO, nitery singer at Philadelphia, joined the THREE INTIMATES. . . . SUNNY GREY AND VALENTINE GILBERT, guitar and piano respectively and both vocalists, and HAROLD FERREN at the solovox are new at the Commodore Cafe, Atlantic City. . . . WEST COAST TRIO, septa singers, making their Philadelphia bow at Frank Palumbo's Cafe. . . . AL MILLER, electronic Storytone pianist, featured at Herman's Music Bar, Atlantic City. . . . BETTY GAYNOR, vocals, and the MAN HATTANS, instrumentalists, along with JACK FISHER, piano; DORIS DALE, vocals, and JIMMY ALLEN, singer, are new at Leo Lawlor's Swing Bar, Philadelphia. . . . RAY JONES'S MUSIC (4) at Kitty Ship-Ahoy Bar of the Paramount Hotel Bethlehem, Pa.

FROM ALL OVER:

MARI OSBORNE, electric guitaris backed by two pianos, is current at the Hotel Secort, Toledo. . . . TONY LAM TRIO open at the Helene Curtis Lounge Charleston, N. C., January 8.

LETTER LIST

(Continued from page 50)

Marcaccio, Larry
Mack, Connie
Mack, Helen
Mang, Fred
Mangan, Corria
Marco, Billie
Masareci, Ruoco
Matina, Mike, Leo
Mausby, Charles L.
Messias, Mort
Meyer, Jay
Miller, Mrs. Bee
Miller, L. C.
MILLER, Robert
Mitchell, John
Mourou, Buddy
Mourou & Grant
Moore, Don
Mess, Mary
Murray, Fred C.
Murray, G.
Myers, Arthur
Newman, Willie
Nichols, Ralph
O'Neill, Thomas
Olson, Gunnard R.
Olson, Stephen
Paddock, Bud
Pago, Hilda
Parker, B.
Parkerson, Youleo
Perry & Green
Perry, Michael
Pierce, Rufus
RANDALL, Leon
Redman, Mr. Billie
Reed, Edward
Reitan, Katherine
Rhodes, Jess
Rhodie, Dianne
Rieci, Genevieve
Rieco, J.
Richard The Great
Rigg, Charles F. B.
Rosch, George
Roberts, Jean
Robinson, Robby
Romanouskii, Whitley
Roman, Oscar R.
Rooney, Mrs. Arthur
Rosita & Dena
Rowland, Dorothy
Rubins, Abe
Russell & Christine
St. Ra-Diem, Edward
Schwartz, Mr. & Mrs. Harry
Scott, Dorothy
Sharpe, Robert
Shor, Abe
Smith, Gertrude
Smith, Willie the Lion
Solomon, Sol
Spagnola, Sara
Stahler, E. H. Doc
Sturelio Jr., Gene A.
Sullivan, Betty
SWINBURNE, Roy
Talbert, Nova
Taylor, Bill
Taylor, Jane
Taylor, Lucille
Tendora, Leona
Terrill, Jacob
Thompson, James
Tobin, Peggy
Vail, Boby
Verdi, Al
Vincent, Ray
Vintaloro, Michael
Vinton, Konza
Vodny, John
Volino, Perry G.
Walter, Gypsy
Wardon, Johnnie
Waterman, Natio
Weinberg, Jack
Whitling, M. L.
White, Bob
White, Harriet
Whitman, Boots
Willard, Jack
Wilson, Carl
Wilt, Carlton K.
Wright, Helen
Young, Brigham

Boots, Buddy
Bradley, A. C.
Brady, Red
Brasse, William
Briggs, Walter
Britton, Harry
Brown, Kay
Byson, Miss Billie
Berbank, Eddie
BURGESS, Roy B.
Carpenter, Bette
CARTER, Christine
THOMAS JOSEPH
Chairs, The
CLARK, CHAS. EDWARD
Clayton, Clarence
Cohen, Mrs. Sam A.
Collins, Ruth
Crize, Conway
DANNELL, HAROLD TRUE
DAVIS, Harold
DeCaro, Mr. & Mrs. Leo
DeVaughan, Forrest
Dearo, Bert & Corinna
Delaney, Sam
Dell, Mabelle & Alice
Demcoll, Mary
Derer, Charles
Dixon, Jeanne E.
Dodson, Emie & Patricia
Doria, E.
Downing, Cliff O.
Dyar, Lamine
Eddy, Miss Billy
Etown, Buster
Faustino, Ray
FEAK, Leonard
Felgor, Harry
Planagan, Robert
Foz, Johnnie
Frazier, Albert
Fuller, Mr. & Mrs. William
Francine, "The Exotic"
FREDRECKSON, Donald R.
GATLIN, Ralph R.
GAVIN, Paul
Germanie, Mark
GILBERT, Donald
GLEASON, James
Goody, Ray
Gordiner, Nedra
Gordon, Barbara
GREYSOLON, Herbert D.
Haley, George
Hamann & Kennedy
Hamilton, Francis L.
Hansen, Al C.
Harrison Sisters, June, Joan & Nita
HATHAWAY, Charles A.
HAVENS, Frank Scott
Heath, Mrs. Ruth
Hedge, Bob
Holley, Ruth
HOTH, Leland
Huntington, Rhea
Johnston, Mr. & Mrs. B. M.
Johnston, Barbara
Johnson, Dolores
Johnson, Geo. C.
Johnston, Frank
Jones, Spider
Kaal, Miss Edna
Kaiwawa, Princess
Lel Lehua
Kellogg, Laura
Kelly, Eddie
(See Skater)
Kennedy, Thomas J.
KENNEGIETTER, Ared
King, Hazel Logan
Kipps, Gray
Kirkland, Monroe
LaMont, Mr. & Mrs. David
Laudaker, H. C.
Lang & Lee
Lawson, Everett L.
Laycock, Walter
Leltoy, Howard
Leonard, Bobby
LEONE, Louis
Lerey, Harvey
Lewis, Jack
Lewis, Mr. R.
LOGAN, John
Russell Bros.
Loretto, Pauline B.
Lowe, Ed
McCoy, Madaline
McDougle, Charles
McGRAIL, John
McGRATH, Leo
Madden, Miss Alma
MARKS, Joseph
MASON, Charles
Meeks, Josephine
Meroy, Nat
Merith, Chan & Louie
Metoyer, Leon
MEYERS, John
MONTAGUE, Willie
Morrison, Babe

Morrison, Martin
MOUNGER, Walter Curtis
Murray, Jack L.
Mulo, Francis
Naylor, Wm.
Neal, Jack
Nelson, Elaine
Nolan, Tommy
Norta, Francis
O'REILLY, Jerry
OLEJARCZYK, JOSEPH J.
Paige, Otto & Kiki
Paine, Mr. & Mrs. Jimmie
Paji, Mary
Palmer, William F.
Parks, Betty
Pearson, Leonard
PEARY, Lester
Peauge, L. W.
PETERS, John P.
PHILLIPS, Joseph
PINNEY, Joseph
Frederick
Powell, C. A.
RANK, WAYNE DAVID
REED, James
REGAN, Rex
Rhodora, Jade
Rooks, Mrs.
Rose, Martin
ROTH, Mattison
SALYERS, Henderson
Sanna, John
Saturday, Dick
Schauf, Mr. & Mrs. Jack
Schwandt, Charles R.
SCHWEDA, Henry
Seifert, Loretta
Shaw, Jack
Sopenar, Eddie
Stanford, Walter
Steele, Bernice
Steffen, J. E.
Strong, Harriet
Stronble, Albert
Sturelio Jr., Gene A.
Sullivan, Jack
Taglia, Tony
Teulora, Leona
Thomas, F. Jerry
Tillinghast, JoAnn
Tolman, Richard
Trudeau, Marie
TUCKER, Ernest

Varis, Elmer
Vierra, Al
Wain, Miss
"Wacky"
Wallenda, Josef
Westman, Mrs.
Williams, Howard H.
Wilson, Alex H.
Wilson W. O.
Winefield, Red
Woods, Tom
Woodward, Milton
ZEBNAK, Michael
Zolun, Irving
CHASTEEN, ROBERT
FRANKLIN
Clark, Barnum
CLARK, Charles
Joseph
CLARK, Raymond
Walter
CLARK, Warren
Coates, Lorraine
Cohen, Charley
Colder, James
Cook, Phyllis
Cook, Sis
(Artness Girl)
Cooper, Elias
Corbett, W. W.
Costello, James
COWSBERT, Cecil
Creighton, E. E.
CRENSHAW, Charley Bryant
CUMMINS, Thomas
F.
Cutler, Rose & Louis
CUTRONE, Salvatore Sam
Daley, Chas.
Daniel, Oas
Davidson, Geo. E.
Davis, Mrs. C. D.
Davis, Obie
Deal, Mrs. Ethel
Decker, Bobbie
Deal, Jimmie & Ethel
DeRosignob, Louis
Decker, Joe
Dilbeck, W. M.
Dilbeck, Mrs.
William
Douskourt, Gladys
Drake, Marvin
EHzza
Dressen, Mike
Drill, Chas.
Elkins, Edward
Emerson, S. E.
Emerson, Whitey
Engel, Evelyn
English, Mrs.
Crash
Fillingham, Everett

Senior, W. C. (Billy)
Shankle, Mrs. Inez
Shannon, Wilborn
Shocks, F.
Small, Harry
SMITH, Andrew
Smith, Jack & M.
Smith, Viola E.
Snyder, Bill
Speroni, Ross
Ett
STANLEY, Sam
Stark, Michael
Starkley, Mrs. Char
Sterner, Ellen
Stone, Hay-Je
Sullivan, Blanche
Sullivan, Charles
Sullivan, Dan
Summers, Victor
Swain, Robert
TAFT, JOHN
FORRE
THOMAS, Howa
Flk
Thompson, Mr.
Thompson, Marie
THORESON, Norman Em
Tische, Adam
Tubbs, Eddie
Tucker, Marvin
Tucker, Orville
Tucker, W. J.
TYLER, Phillip
Vear, Mrs. Jos.
Vanderford, Chas
Van Dyke, Alvin
VEASEY, Russ
VIRVA, Elmer
Watson, Chas.
Wells, Sam Jr.
WELLS, Yencie
West, Margie
Max
WHISNER, Lawrence
WHITE, Ed
White, Geo.
Williams, Floyd
Williams, Walter
(Mill)
WILLIAMS, William
Wilson, Bill
Wills, Bob
Wilson, Bobby
Wiltse, Cash
WOODS, Chas
Woods, Joe
Worham, Natha
Worham, M. R.
Wright, Warren
Zilla

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AKIN, Charles
Albert, Mickey & Specs
ALEXANDER, Ted S.
Anderson, Mrs. Pat
Anderlich, Pete
Archer, Walter
Arney, Melton
BACON, Wm. W.
Bantrum, Larry & Bonzo
Beaux, Betty
Bell, Abe
Bell, Oliver A.
BENDER, Arthur
Bliss, Ralph
Blitschian, Richard
Boers, Henry
Boers, Teddy
Bonerger, Albert
BOSWELL, Lee
Creighton, E. E.
CRENSHAW, Charley Bryant
CUMMINS, Thomas
F.
Cutler, Rose & Louis
CUTRONE, Salvatore Sam
Daley, Chas.
Daniel, Oas
Davidson, Geo. E.
Davis, Mrs. C. D.
Davis, Obie
Deal, Mrs. Ethel
Decker, Bobbie
Deal, Jimmie & Ethel
DeRosignob, Louis
Decker, Joe
Dilbeck, W. M.
Dilbeck, Mrs.
William
Douskourt, Gladys
Drake, Marvin
EHzza
Dressen, Mike
Drill, Chas.
Elkins, Edward
Emerson, S. E.
Emerson, Whitey
Engel, Evelyn
English, Mrs.
Crash
Fillingham, Everett

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ARNOLD, Vivian
FLOYD
ATLAS, Oreston
Baker, Billie
BALLY, Samuel
Stephen
Barke, Ben
Beam, B. Wurd
BIELAK, Edward
Bishop, Mr. Len

League Holds Gala New Year's Party

CHICAGO, Jan. 2.—New Year's Eve party held at the Hotel Sherman by the Showmen's League of America proved a gala event and was voted one of the best yet held. Ernie Young, chairman, and his committee arranged an excellent program, and the 250 guests were well pleased with the event.

In the past a dinner has been served at the party. This year a different arrangement was made and it worked out to everyone's satisfaction. The early evening hours were given over to entertainment and dancing. At 1:30 a.m. a splendid breakfast was served, and the party continued until early morning.

Vito Melfi Quits As Outdoor Rep

NEW YORK, Jan. 2.—Vito Melfi, organizer for the American Guild of Variety Artists, resigned Monday (28) to become an instructor at the Academy of Aeronautics, La Guardia Airport, New York. Melfi was with AGVA three years in New York and Chicago. His last post was as national representative in charge of the outdoor division. Before going to work for AGVA, Melfi was a member of the dance team of Vito and Piri (Mrs. Melfi).

Dodson's Quarters Work Under Way in Tyler, Tex.

TYLER, Tex., Jan. 2.—With a skeleton crew of 15, Superintendent Bert Miner on December 28 began work of overhauling and rebuilding several of the rides and show fronts in preparation for Dodson's World's Fair Shows' 1943 season. Several new and radical changes in front designs and equipment are contemplated. Two 72-foot flat cars were shipped to Fort Worth, Tex., to the Magnolia Petroleum Company to help out in the oil shortage over the winter.

Mr. and Mrs. M. G. Dodson, Curtis L. Bockus, Mr. and Mrs. Carl Hanson and Mr. and Mrs. Howard Peasey returned from the Chicago meetings December 8. Before going to Chicago, Mr. and Mrs. Dodson spent two weeks at Hot Springs with Mr. and Mrs. C. Guy Dodson. At Texarkana, the closing stand, Mr. and Mrs. Jimmy Heron left for Michigan to look after their interests in a Wild Life exhibit. Mr. and Mrs. Elmer Day will spend the winter at their home in Philadelphia, Pa. Mr. and Mrs. Charles Clark went to New Orleans, and others planning to spend the winter there are Cecil and Hudson DeWitt, Harry Susse, Mr. and Mrs. Carl Hanson, Mr. and Mrs. Bill Kimbal and Ralph Stuggart.

Mr. and Mrs. Emanuel Zucchini went to Tampa; Slim and Bertha Curtis, Jacksonville, Fla.; Mr. and Mrs. Howard Peasey, Houston; Mr. and Mrs. Ray Cramer, Dallas; Mr. and Mrs. A. D. Pugal, Milwaukee; Mr. and Mrs. Charles T. Goss, St. Louis; Mr. and Mrs. Red Brooks, Winika, Okla.; Mr. and Mrs. Henry McCaulley, Kansas City, Mo.; Mrs. Anthony, Nashville; Mr. and Mrs. Pinky Edgar, Savannah, Ga.; Spooks Brickett, Los Angeles; Mr. and Mrs. Ted Zucchini, New York; Mr. and Mrs. John Cousins, Los Angeles.

George Baldwin is working theaters for the winter. Boss Canvasman Dutch Schneider is on the job from sun-up to sunset. General Manager M. G. Dodson and General Agent Curtis L. Bockus left for Savannah, Ga., on business and plan to attend the State fair meetings. Charles T. Goss reported from St. Louis that he spent two weeks in a hospital there for a minor operation and is recuperating and expects to return to Texas soon. Visitors included Denny Pugh and Joe Murphy, World of Today Shows; Harold English, Noble C. Fairly, E. B. Bruer, Pete Kortez and members of his museum.

ROUTES

(Continued from page 22)

Starr, Georgette (Cinderella) NYC, nc.
Stewart, Charles, & Jack Albertson (Palace) Albany, N. Y., t.
Stuart, Helen (Bertolotti's) NYC, nc.
Sumner, Helen (Ivanhoe) Chi, re.
Suns, Three (Piccadilly) NYC, h.
Swifts, Three (Stanley) Pittsburgh, t.

T

Taubman, Paul (Casbah) NYC, nc.
Taylor, Hilda (Sawdust Trail) NYC, nc.
Taylor, June, Girls (Chase) St. Louis, h.
Terrace Trio (Chateau Moderne) NYC, nc.

Tharpe, Sister (Michigan) Detroit, t.
Therrien, Henri (George Washington) Jacksonville, Fla., h.
Thompson, Arlene (Belmont Plaza) NYC, h.
Thurston, Rose (Barrel of Fun) Pensacola, Fla., nc.
Toppers, Four (Enduro) Brooklyn, re.
Torea, Vicki (Chez Paroc) Denver, nc.
Torres, Quito (Famous Door) NYC, nc.
Tranger, Don (Candee) Syracuse, nc.
Trazzi (Palmer House) Chi, h.
Tullah & Mia (Colosimo's) Chi, nc.

U

Uzdunoff, Misha (Russian Kretchma) NYC, nc.

V

Val Dez & Peggy (Dutch Mill) Baltimore, nc.
Valdez, Corinne & Tito (Latin Quarter) NYC, nc.
Valdez, Vern (Wonder) New Orleans, nc.
Vallee, Edee (Jimmie Dwyer's Sawdust Trail) NYC, nc.
Velez, Angela (Castleholm) NYC, re.
Vilalta, Alexander (Casbah) NYC, nc.
Vincent, Romeo (State) NYC, t.
Vonn, Frederic (1 Fifth Ave.) NYC, h.

W

Walker, Mildred (Melody) NYC, re.
Wallace, Helen (Pinto's) NYC, nc.
Walton & O'Rourke (Rainbow Room) NYC, nc.
Ward, Marjorie (Club Royale) Detroit, nc.
Watts & Newman (Tower) Kansas City Mo., t.
Weber Bros. & Chatita (Casino) Pittsburgh 4-10, t.
Westley, Roger (Lido) San Francisco, nc.
White, Ann (Cafe Maxim) NYC, c.
White, Danny (Iceland) NYC, re.
White, Doris (Rainbow Inn) NYC, nc.
White, Jerry (Bill's Gay '90s) NYC, nc.
White's, George, Scandals (Palace) Columbus, O., t.
Wills, Frances (Palace) Albany, N. Y., t.
Wilson, Toy (Famous Door) NYC, nc.
Wilson & Steele (Cerutti's) NYC, re.
Winton & Diane (Greenwich Village Inn) NYC, nc.
Woods & Bray (Nixon) Pittsburgh, c.
Worth, Toni & Mimi (Latin Quarter) NYC, nc.
Wyse, Ross, Jr. (Colonial) Dayton, O., t.

Y

Yates, Hal (Sheraton) NYC, h.
Yost, Ben, Vikings (Latin Quarter) NYC, nc.
Youngman, Henry (Capitol) Washington, t.
Yvette (Circle) Indianapolis, t.

CARNIVAL

(Routes are for current week when no dates are given. In some instances possibly mailing points are listed.)

B. & H.: (Assembly & Devine sts.) Columbia, S. C.
Hubbard: Centerville, Miss.
Texas: Mission, Tex., 6-18.
Washington Am. Co.: Emerson, Ark.

CIRCUS

Davenport, Orrin: (Arena) Cleveland 10-24.

MISCELLANEOUS

Burke & Gordon: Indianapolis 4-9.
Campbell, Loring, Magician: Sidney, O., 8;
Napoleon 7; Rossford 8; Greentown 9;
Strongsville 11; Lorain 12; Hartville 13;
Independence 14.
Couden, Doug & Lola: Sumter, S. C., 4-9.
DeCleo, Harry, Magician: Marysville, O., 4-9.
Lady Crystal, Mentalist (Moose Club) Indianapolis 4-11.
Long, Leon, Magician: Tampa, Fla., 4-15.
Rickett's Dogs, school show: Gadsden, Ala., 4-9.
Turtle, Wm. C., Magician (Geman's Gay Nineties) San Francisco 4-9.

ADDITIONAL ROUTES

(Received Too Late for Classification)

Banks, Alfred (Famous Door Nite Club) New Orleans.
Drake, Robert (National Theater) Richmond, Va., 7-13.
Evers, Dolores (Gay Nineties Club) San Diego, Calif., 4-9.
Krinog, George (Lotus Cabaret) Washington, D. C.
Marlowe, Don (Club Marjo) Detroit 4-19.
Munro & Adams (Lido Club) South Bend, Ind., 4-9.
Romas, Flying (Shrine Circus) Cleveland 10-24.
Williams, Glen, Ork. (Tampa Terrace Hotel) Tampa, Fla.

LONG RUNS POPULAR

(Continued from page 23)

rarily but was lured back with a contract for the duration. A few other examples include Silhouettes Rhythm, at the St. Charles Hotel, New Orleans; Jack Mayo, at the De Witt Clinton, Albany; Stanley Melba, at the Hotel Pierre; Cal Guilford, at the Capitol City Lounge, Atlanta, and Teddy King, who prior to being drafted was at the Emerson Hotel, Baltimore, for 10 months. Bob Ryan and the Twins were at Carlton Terrace, Forest Hills, for 16 months.

Sande Williams, a long term at the Raleigh Room of the Warwick Hotel here, was so well liked by both patrons and management that when he left for Induction Ron Perry was added to front the same group.

The Angle Bond Trio averages two or three months at each spot. One of the most spectacular long-term

engagements is that of Charlie Drew in the Tap Room of the Hotel Taft, who has been there for the umpteenth season. His songs and accordion are such a well-established feature of the place that he has been placed on percentage along with his salary.

The Maria Karson Trio's hotel lounge engagements have averaged three to four months each, with many dates repeated. Milt Herth was at Dempsey's for 10 months, while Day, Dawn and Dusk have been rebooked for several dates around the Philadelphia and Ohio areas. Each of their stands in that region lasts more than three months.

The transportation situation has also contributed to the desire for long dates. Small bands with bulky instruments, organists who have their own pipes, would rather have a stationary job rather than be plagued with traveling, since there is no assurance that their instruments will come in time if shipped separately.

SELLING RECORDS

(Continued from page 29)

via relatively frequent releases of long-hair waxings. The number of available masters of these are also estimated by the manufacturers as being enough to carry over until 1944.

Accessories

What about accessories? Well, if the word of the WPB can be taken literally, anything that is metal won't be around much longer. Seemingly that cuts out wire record racks and stands, steel needles and metallic cabinets or record holders. But what Germany can do, the U. S. A. can do 10 times better, so ersatz will probably supply succor. Wooden and cord racks, fiber needles and artificial leather holders may turn the trick, with plastics finding ready use if they finally get off the temporary-shortage list.

Personnel Problems

For the problems brought about by a shortage of sales help, self-service should be the 1943 solution. Retailers who formerly balked at self-service because they felt it would cut into "bundle sales" and might also hamper the development of a steady friends-of-the-salesman trade now are approaching the point where self-service becomes the lesser of two evils, other choice being shutting the shop. In New York several department stores have readied self-service record counters, featuring super-market layouts with all records displayed on counters and customers choosing what they want from the shelves. Where space is limited, revolving racks can be used with one or two salespersons required only to wrap and collect for purchases.

Sheet Music Helps

If the current boom in sheet music sales continues, dealers will be provided with a partial cushion against loss of record sales. Over the country the sale of song sheets has risen phenomenally, a rise which may go even higher as retailers find (with disk stocks being cut down) more display space for the copies as well as folios and books. One of the major reasons sheet sales in the past have been held down, music pubs who sell direct have affirmed, is because the sheet counters in the various retail outlets were almost always poorly exploited. Now, no longer subordinated to records, sheet music can be properly dressed up. And the possibilities for increased sales are not a matter of hope but of history. In 1929, for example, one pub alone sold over 37,000,000 copies, a figure which today is not reached by all the pubs combined. And even if in '29 the sheets were vended at 10 for \$1, the comparison serves to show that the boom is not necessarily at its peak.

Summation

All told the '43 scene for the record dealer, with war hardships taken into measure, is encouraging. If records are

hard to get, many other retail stocks are impossible to get. Rationing of some commodities, furthermore, has conditioned many record buyers to making the best of the situation, making it almost a patriotic point to take what they can find without too much grumbling. But even if the going gets a little tough Mr. Record Dealer can always think of the marine on Guadalcanal or that foot soldier around Tunis. Nothing will seem too tough then.

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or Skates and Floor. What have you? Will pay cash. Also want 2 Transformers, 25 K.W., or one 50 K.W. For sale—40x60 Tent, good condition, \$150.00.

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Experienced Ride Men for year around amusement park. Whitey Davis, Cash Tripp and all others who have worked for us, wire at once. Will hook Rocket, Spiffire, Fly-o-Plane, Kiddie Rides, Skating Rink and Portable Bowling Alleys. This is no promotion, a bona fide amusement park in the heart of Tampa. Wire **EARL A. REID, Mgr., Reid's Playland Park, Tampa, Fla.**

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MAN AND WIFE who can promote and handle popularity contest for Indoor Circus. Also Ticket Promoter and Program Man. Start at once. Address: **ERNIE WHITE, 316 Belmont St., Chattanooga, Tenn. P.S.: Dick Scatterday, Jack Fenton, Geo. Foreman, contact me.**

Due to the lengthy illness of Mr. Riley there were no Greeting sent out from the office of the

Dixie Belle Shows

We wish all our friends the best. We are now booking Shows and Concessions for the 1943 season. Write **BOX #397, Owensboro, Ky.**

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Conducted by I. B. KOFF — Communications to 1564 Broadway, New York City.

Christmas Business Up 10%; Despite Scarcity of Mdse.

NEW YORK, Jan. 2.—According to reports received from merchandise jobbers in this city, Christmas business this year, as a whole, showed a gain of approximately 10 per cent over last year. Many of the old Christmas stand-bys were scarce this year, however. There was a noticeable lack of electrical appliances, including lamps, grills, waffle irons, toasters and irons. This scarcity was also due to the war and priorities. Several merchandise men report 75 per cent of their regular items were missing this year. However, for those items that remained on the market there was a vast increase in volume of business.

Among the biggest selling items this Christmas were those of a patriotic nature. Gifts for the boys in the service sold in large quantities. Duffle bags, sewing kits, first-aid kits, regulation ties, money belts and wallets with the armed-service insignias sold well. Other popular items were glassware, pottery ware, religious items and stuffed dolls and ani-

mals. The sale of Christmas cards also went over last year's mark.

Inexpensive flash jewelry and fur coats, capes, muffs and jackets were also very much in demand. Prices, for the most part, were some 5 per cent higher than a year ago.

While the first half of 1943 may show gains over 1942, as heavily increased buying power makes inroads into smaller inventories of available goods, the year as a whole is expected to show a sales decline of from 10 to 15 per cent under the present year, it is indicated.

It will prove increasingly difficult to get merchandise. However, merchandise men feel they will weather the storm as they have on other occasions in the past.

Military Supplies, Souves Clicking

NEW YORK, Jan. 2.—Military supplies and souvenirs for members of the armed forces continue as popular sellers. Pillow tops with army, navy, marine or coast guard emblems are as much in demand as ever. They are made of satin and come in assorted colors.

Pennants with the service emblems and silk embroidered handkerchiefs with the proper insignia and appropriate inscriptions are also popular.

Soldiers' ties with elastic neck cords in khaki or black or four-in-hand regulation ties in these two colors are also big sellers everywhere.

Soldiers also appreciate duffle bag service kits with all the proper fittings, combination duffle bags and shoe-shine kits, first-aid kits, laundry bags and sewing kits.

Other items which have been popular are leather goods and military jewelry.

Editorial View On Federal Tax

INDIANAPOLIS, Jan. 2. — *The Indianapolis News*, December 28, published the following editorial view of the prospects for federal revenue in 1943:

"All the discussion of war loans and the new war taxes next year has somewhat overshadowed the fact that the country has already been providing an extraordinary war revenue. The internal revenue bureau reported that receipts for the first five months of this fiscal year were \$2,000,000,000 more than for the corresponding period last year.

"The excise taxes on automobiles, gasoline, tires and accessories fell off about 50 per cent, reflecting the war drain on the entire civilian motor transportation industry, but the taxes on intoxicants, tobacco, jewelry, furs and other luxury items were so greatly increased that the yield exceeded Treasury estimates.

November Gains

"During November, income, capital stock and employment tax receipts soared about 50 per cent over last November. The Treasury experts contend, of course, that these taxes are designed not only to produce revenue but to siphon back into the Treasury some of the increased national income as a protection against inflation.

"The people are meeting these tax demands without much distress, but only in the spirit of war sacrifice. The long-run danger is that the federal administration will try to carry these taxes into the peace. But the safeguard against that danger is the pocketbook nerve of the people."

BINGO BUSINESS

By
JOHN
CARY

We have a sneaking suspicion that bingo is on the way back again. There has been some pretty black news concerning bingo within the last few weeks, but we have proof to substantiate our statement that bingo will be making a comeback, especially in New York. Recently Mayor La Guardia affixed the name of gambling to bingo and screeno and put a stop to it in New York. On Christmas Eve the courts came to the defense of bingo and screeno. Magistrate Abner C. Surplus, of the Queens Felony Court, Glendale, Queens, N. Y., dismissed charges against four men who operated a bingo game on behalf of a Queens church. He also ruled that screeno as played in film houses does not constitute a lottery and is therefore lawful. Thus, by his action in the test case, Magistrate Surplus gave bingo back to the churches as a Christmas present.

The dismissal of the church bingo operators represents the first judicial action favoring the playing of games under church auspices off the church premises since Roman Catholic churches called off bingo sessions several weeks ago.

To date, however, there has been no indication that churches plan to resume bingo soon. The churches are under orders of the Archdiocese of New York and the Diocese of Brooklyn and Queens to discontinue the game until further notice. However, screeno has returned to 100 theaters in the metropolitan area.

Another item of interest to bingo enthusiasts is that bingo has been inaugurated in army theaters. To survey the situation in a glance—bingo has been upheld in a test case, screeno has returned to several theaters, and army camps are allowing bingo to be played in their theaters. We do feel these are all steps in the right direction.

Promoters of bingo in many areas have won the co-operation of local merchants in their cities and towns by including among the prizes for each bingo party several orders on the stores of the town's merchants. This, therefore, reduces opposition to bingo from businessmen.

Store Inventory Promises Aid to All Small Spots

WASHINGTON, Jan. 2.—Beginning in the second quarter of the new year the government expects to start an inventory system which will regulate the purchases by various types of stores.

Government officials say that this inventory plan will give the small stores a chance to survive. Under present conditions the big stores have much greater buying advantage and are able to get stocks of goods when small stores must do without. Plans have been under consideration for some time to do something which will save the small stores from being crowded out. Under the plan, an estimated 25,000 stores and 12,000 manufacturers will be involved.

A social event of interest to the novelty trade was the recent engagement party for Pearl Jacoby, who is engaged to Howard Blalek. Miss Jacoby is the daughter of David E. Jacoby, who conducts the Mills Sales Company. Mr. and Mrs. Jacoby engaged the Sky Gardens of Hotel St. Moritz, New York, for the occasion. Blalek, a graduate of McBurney Prep, is associated in business with his father, who represents a well-known shoe manufacturer in New York City. The wedding date will be announced later.

Biz Increases in Rural Localities

MADISON, Wis., Jan. 2.—Wagon jobbers and direct sellers report an increase in business in rural areas due to the war. When talking about the rural market it must be realized that there are nearly 7,000,000 farm families and 8,000,000 more in towns of less than 5,000 people, many of them dependent on the house-to-house sellers.

For many years this type of business was slowing down. Hard-surfaced roads were being built and automobiles were so inexpensive that almost everyone owned one. As a result, these rural families climbed into their car on week-ends and drove into towns and did their shopping in the larger stores. Consequently there was little need for the direct seller and the wagon jobber.

However, the war has changed all of this. No longer can people in rural areas jump into their cars and drive many miles to satisfy their needs. True, in almost every town there are small stores that can supply basic necessities. However, there are many items these people want that can't be satisfied by purchases in the local general stores.

Due to tire and gas rationing many cars are now off the roads. Therefore, people in rural areas look forward to the visits of the wagon jobbers and direct sellers to supply them with many items they want and need.

Another very important factor is that many of these rural areas are no longer god-forsaken towns. Also, due to the war, many of these spots have developed and in many of these areas defense industries have sprung up. People living in these localities have more money to spend and are spending it, creating a much better business for wagon jobbers and direct sellers.

Vice-President Wallace has said that there is a need for at least 4,000,000 new country homes to replace the shacks that are unfit for human habitation.

More people will be attracted to these communities in such a home-building program. Many of them will be there only until their job is finished and others will be attracted to these communities to live. All of these items will cause an increase in business for the merchandise men traveling thru those territories.

WPB Head Asserts 1943 Production Will Set Record

WASHINGTON, Jan. 2.—Donald M. Nelson, war production board chairman, said Thursday the nation in 1943 will carry out the greatest war production program ever envisioned and still will maintain a virile domestic economy.

At a press conference, called hastily to extend Christmas greetings to correspondents covering the war agencies, Mr. Nelson said civilians should not be called on to make unnecessary sacrifices during the coming year.

"But I am convinced that when it becomes necessary for us to call for sacrifices the American people will make them gladly," he said.

He is convinced that the stupendous 1943 programs for ships, guns, tanks, airplanes and other weapons are essential to a United Nations victory, and added that "our job now is to go out and do it."

He said sharp improvement in production picture has followed the pointment of Charles E. Wilson, former president of General Electric Company as WPB vice-chairman in charge of production.

The huge naval program, which he looked "hopeless" only a few weeks ago, now appears much brighter. He emphasized that the entire production effort has been "better meshed together."

"Mr. Wilson has done some very valuable work in the whole field," he said.

DEALS

A Column for OPERATORS &
DISTRIBUTORS of SALES-
BOARDS, SALESCARDS and
TRADE STIMULATORS.

By BEN SMITH

OUT OF THE MAIL BAG.

S. A., of Dallas, writes:

"I have always been fascinated with the salesboard business and have made up my mind to take a crack at it myself. Not as a full-time proposition, for I have a job, but as a side-line to add to my income, and every little bit added these days sure is welcome.

"The I've taken many a chance on a board thru the years, I feel kinda up a tree getting up a deal of my own and would appreciate any tips you can send along. Among other things, is there any difference between a salesboard and a salescard? I've seen both terms used and have often wondered whether the latter referred to trade stimulator cards used in retail stores. Also have you a list of firms available that supply the merchandise, boards and other material necessary to start an operation?"

There is no basic difference between a salesboard and a salescard. As a general rule when a hundred sales or less are to be made a salescard is used. When sales run over the hundred mark a salesboard is used.

A list of firms has been forwarded on to S. A., as well as a copy of "salesboard A B C's." These are available to anyone else interested.

S. A.'s mentioning that he intends to operate deals as a side line is just another example of what most of us have known right along. This business is as flexible as any in the country. It may be worked part time in conjunction with something else. A man may have a job and still find time to place a few deals. It may be conducted on a small scale as a one-man enterprise, with the operator taking care of everything—buying merchandise, setting up the deal, placing cards, collecting money on completions and distributing awards. It may also be conducted on a large scale with a crew of placement men and collectors and a merchandise turnover running into the thousands of dollars. And no matter on what basis a man enters the field, the salesboard business will invariably produce a fair return in proportion to the amount of effort the individual puts into it.

HAPPY LANDING.



New
Patriotic
Different
"Toast To
Victory"
Glasses



SALESBOARD OPERATORS! PARK, CARNIVAL CONCESSIONAIRES!
Get Your Share of These Quick, Easy Profits..
IT'S THE VIEW FROM THE BACK THAT MAKES THESE DRINKING COMPANIONS THE HOTTEST PRIZES AND PREMIUMS ON THE MARKET TODAY!



Here's one of the most unique and hottest prizes and premiums in America today. What makes these "Toast to Our Armed Forces" Glasses so amazingly unusual is the full 4-color patriotic illustrations, a different one on each glass, saluting every branch of our armed forces . . . Army, Navy, Air Corps, Marines, Coast Guard, and even the Defense Worker. But this is just one-half of the reason why a set of these glasses is wanted by almost everyone. There are really two illustrations on each glass. Here we have illustrated what you will see from the front, but it is the back view that really makes the glasses sell fast and furiously. When you get your hands on one of these glasses look at the back view. You will get a big kick out of what you see. In strictly good taste for young and old, but just not for prudes! These sensational glasses come packed six to a set, each glass illustrated entirely different. They have beveled, no-nick, chip-proof safety edges and hold a full 10 ounces. They're ideal for parties; can be used for beer, highballs, water and every beverage. If you want to increase sales and profits from your salesboard business, from your concession, or want to sell these glasses to others, here is an item that will fill your pockets to overflowing with money in a hurry! Send \$1.00 for a sample set today.

1 Dozen Sets 75c Per Set
3 Dozen Sets 66c Per Set
1 Gross Sets or More 59c Per Set

Each tumbler is packed individually, 6 in a carton, one dozen sets in a case.
TERMS: Shipped C. O. D., or 50% with order, or cash, balance C. O. D., F. O. B. Chicago. Write, wire or phone at once.

WE DO NOT SELL RETAIL STORES

MASON AND COMPANY, Dept. BG-1
154 EAST ERIE ST., CHICAGO, ILL.

FREE!

MATCHED COASTERS

With each and every set of these unique glasses, we send you ABSOLUTELY FREE, 6 matched "Salute Our Armed Forces" Coasters.

ILLUSTRATION $\frac{5}{8}$ ACTUAL SIZE

FURS
COATS, JACKETS, BOLEROS
Quality — Price — Style
Latest 1943 Styles. Coonys, Sealines, Caraculs, Muskrats, Mouton, Lambs, Persian Paws, Skunks, Silver Fox, Red Fox, etc. Write for Large Illustrated Catalog. Free.
M. SEIDEL & SON
243 W. 30th St. N. Y. C.

Popular Items

Write to The Billboard, Buyers' Service department, 25 Opera Place, Cincinnati, O., for addresses of companies in this department supplying the items which interest you.

Mov-I-Graff Cartoon Card
Weinman Bros. announce a new addition to their line of fast-selling specialties. It's the Mov-I-Graff Cartoon Greeting Card built around a figure of a person. However, instead of a drawn face a small chain is attached from the forehead to the neck. By holding the card in one hand and tapping it lightly with the other, the face of the character takes various and odd shapes.

Embossed Belts
Midwest Merchandise Company is featuring a line of flashy embossed belts. They are exclusively styled and come in a gift box with a celluloid window. The belts are distinctive and attractive and are proving popular sellers everywhere, Midwest executives report.

Kitchen Stool
A de luxe kitchen stool is being sold by the Joseph Hagn Company. This stool has an upholstered red-leatherette top, reinforced with chrome-plated steel rim. It has plywood legs and brace and is 24 inches high.

Plastic Letter Opener
The Emeloid Company, Inc., has a de luxe plastic letter opener and ruler with a magnifier. Item is fashioned of plastic in a choice of colors. It is $7\frac{1}{4}$ inches overall of substantial thickness. There is a four-inch rule and metric scale on beveled edges.

MEN'S 2 JEWEL WATCH \$8.00
Each
WHITE CASE FANCY DIALS STRAP 50¢ EXTRA WHILE THEY LAST
LEVIN BROTHERS
TERRE HAUTE, INDIANA 25% Deposit Required With All C. O. D. Orders

WRITE FOR CATALOG OF BINGO SUPPLIES
BY MANDELL THAT'S ALL!
MORRIS MANDELL, 131 W. 14th St., N.Y.C.

REX HONES
Now \$5.25 a Gross
Send \$1.00, Bal. C. O. D., Plus Postage.
Each Hone in flashy silver box, priced 50¢. A real fast-cutting abrasive stone of good quality. Wonderful demonstrator for Pitchmen. Home men are cleaning up. ACT QUICK. REX-HONE MFRS., 1500 West Madison, BR-1, Chicago, Ill.

BEACON BLANKETS AND SHAWLS
We carry a complete line of Beacons. One or a carload. Beacon Plaid Shawls with wool fringe—still in stock. Other items we can deliver are Lamps as low as \$6.25 per doz. and up; End Tables, Hassocks, Smoking Stand, Rogers International Hollow Handle Silverware, Dinnerware (42 Pc., 68 Pc. and 100 Pc. sets), Card Tables, Elec. Wood Novelty Clocks, Casseroles, Tinware, Glassware, Chrome Cocktail Sets, Billfolds, Pen and Pencil Sets, Table Litters, Pictures, Mirrors, Stuffed Toys, Fitted Overnight Bags, Motor Jugs, Bar Glassware, Salesboards, American Flags, Balloons, Toilet Sets, American made Slum and Plaster Novelties. Write for Catalog. State business.
WIS. DELUXE CORP. 1902 No. 3rd St. MILWAUKEE, WIS.

LEADING SELLERS IN FUR COATS
LOWEST PRICES JACKETS CAPES • SCARFS
ALL GENUINE FURS!
Our new 1942-1943 Victory Line is our greatest variety of best sellers for you! Latest styles. All sizes. Write for FREE NEW GIANT CATALOG! Largest and most colorful we ever offered! Satisfaction guaranteed or money refunded. Same day deliveries.
H. M. J. FUR CO.
150-B West 28th St., N. Y. C.

SWIVEL VANITIES
IMMEDIATE SHIPMENT. Beautiful Blue and White Mirror Vanity with extra compartment, metal knobs. Made of Calif. Redwood, \$1.40 a. With 2 extra compartments, \$1.50 ea. Backed with high-grade stationery, 30¢ additional.
MARTIN MIRROR CHEST CO.
1120 W. 79th St., Chicago, Ill.

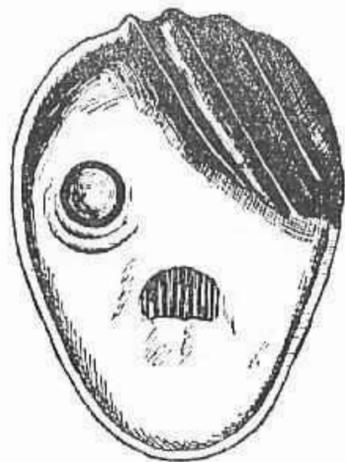
WRITE US YOUR REQUIREMENTS
CARNIVAL GIFT AND PREMIUM MERCHANDISE
MIDWEST MERCHANDISE CO.
10TH & BROADWAY. KANSAS CITY, MO.

COMIC CARDS
Over 35 Cards and Folders, all in 4 to 6 colors. Cost as low as \$20.00 a thousand with envelopes. All are fast 10¢ sellers. Send 15¢ for sample cards and folder.
M & M CARD CO.
1033-1035 Mission St., San Francisco, Calif.

THE LATEST NOVELTY-UTILITY

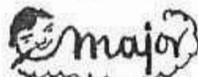


BY THE CREATORS OF THE ORIGINAL HITLER PIN CUSHION.



The Hitler Ash Tray

DESIGNED BY



"KING OF CARICATURISTS"

You can strike the **gkHY&zxv** right on his silly mustache. (It's grooved for striking matches.)



You can punch the **xghKY&Xxv** right in the eye. (Cigarettes are snuffed out there.)



You can get in the **xgkHYvb&Xx's** hair. (Supply of cigarettes is stored there.)



Here's the latest item for you to promote. Each piece is signed by Henry Major, one of America's foremost caricaturists, and is made of genuine Alabaster. It's clever—it's useful—it's timely. Deliveries are immediate and unlimited.

\$3.00 DOZ.

Terms: 1/3 deposit, balance C. O. D. F. O. B. New York.

JOBBER, GET SPECIAL DEAL!

Bassons Dummy Products
57-02 48th St., Maspeth, N.Y.C.

PIPES FOR PITCHMEN by BILL BAKER

Communications to 25 Opera Place, Cincinnati, Ohio.

STANLEY V. DEMARS... former pitch lad, is associated with the Factory Outlet Stores in Georgetown, S. C., wholesaling and retailing on enamelware, glassware, pottery, novelties, restaurant supplies and the like.

RESOLUTION: It can and will be accomplished in 1943.

J. RYEN... pencils from the Windy City that he has met only one pitchman working the Loop there—Little Joe Miller, hustling glass cutters and corsages.

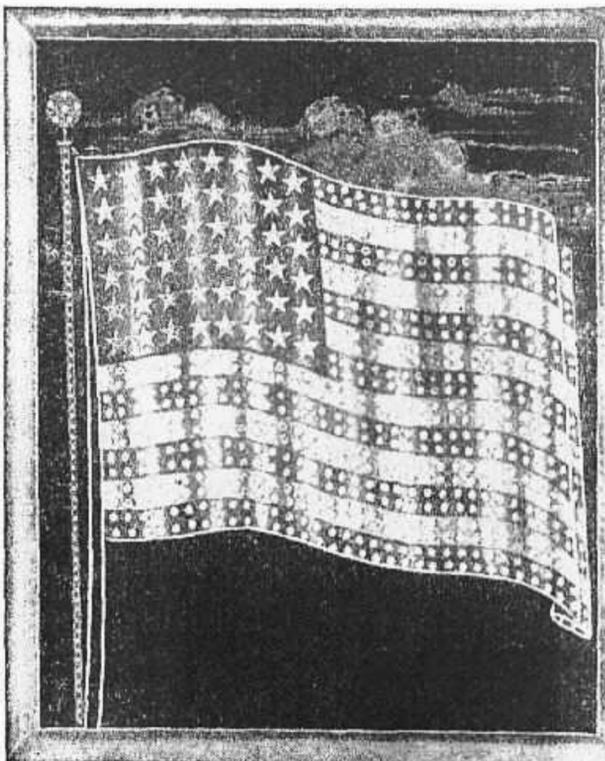
LEON SPAHR... formerly agent with circuses and rep shows, who with his wife has had jewelry sales in the tri-cities—Davenport, Ia., and Rock Island and Moline, Ill.—since October 14 last, reports that holiday business was soft. The Spahrs

are remaining in the territory but are sending out two of their demonstrators to other spots this week.

CONSCIENTIOUS and industrious effort will go a long way in solving the ever-present problem of how to attain success.

KID CARRIGAN... the navy strong man, is working Gypsy Village nitery, Charleston, W. Va., according to Doc Blue, who says Janet Korwin, dancer, is on the same bill. Blue asks Little Samson, Chief Half Moon and other regular health workers to shoot in a line.

AL SEARS... fogs from Newark, N. J.: "Holidays were good for the pitchfolk and sheeties here, what with the shipyards and munition plants going full blast. Among the tripe-and-keister fraternity here were Jack



OLD GLORY

PATRIOTIC FLAG-IN-ACTION ELECTRIC DISPLAY SELLS FAST TO

DEALERS EVERYWHERE

Only American ingenuity at its best could design a display as patriotically beautiful as this model! Retailers at \$11.75 to offices, taverns, chain stores, drug stores, cigar stores, gift shops, flower shops, department stores, hotels, churches, clubrooms or wherever it can be used effectively. Styled in full color with a sky blue background and white clouds. The flag appears to wave majestically in the breeze by means of a rotor that operates from the heat waves radiating from the 110 volt electric light bulb. There's no expensive motor to require constant repair or get out of order. A revolutionary invention gives spectacular off-on illumination to 1,176 plastic jewels set on a glass face. Constructed with a fibre-board back, wood frame, 17x19 in. Comes ready to plug into any A.C.-D.C. socket. Ship, wt. 9 lbs.

Put a dozen in your car, see how fast they move out. Packed for easy demonstration. Money-back guarantee. It is the best money maker you have seen in months.

No. B-42x15—	\$7.50	Lots of 6	\$6.50	Lots of 12	\$6.25
Sample	Each	Each	Each	Each	Each
As Above, Console Type. Size: 25x27 in. Ship. Wt. 12 Lbs. (Retail \$18.75.)					
No. B-42x18—Sample	\$12.50	Lots of 6 or More, Each	\$11.75		

Quantity Prices Quoted to Distributors if Purchased in Lots of 25 or More. EXCLUSIVE DISTRIBUTOR. Terms: 25% Deposit, Balance C. O. D.

JOSEPH HAGN COMPANY

223 W. MADISON ST. CHICAGO, ILL.

NO BATHROOM

IS COMPLETE WITHOUT THE HANDY BOX!

Wow 'em like they've never Been Wowed Before!

PITCHMEN - SALESMEN CONCESSIONAIRES - DISTRIBUTORS ROLL UP YOUR PILE in a few hours anywhere on this NEWEST KNOCKOUT OF THE YEAR!

One look at The Handy Box and no one will turn away without laying down the cash. It gets 'em all—men and women—plenty giggles and laughs! Lots of fun! Will sell like hot cakes in thousands of retail outlets. Make a quick cash clean up on the Handy Box.

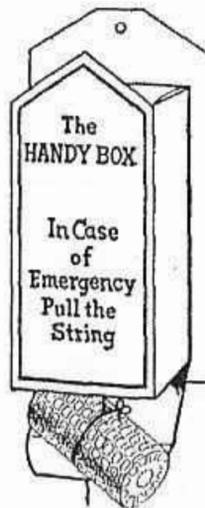
\$6.50 PER GROSS
CASH WITH ORDER OR C. O. D. (25% Deposit on C. O. D. Orders)
F. O. B. Bloomfield, Iowa.
SAMPLE DOZEN, \$1.00—Prepaid
WIRE, PHONE OR WRITE
WHILE THE SUPPLY IS AMPLE

NOCK-ON-WOOD COMPANY Bloomfield, Iowa

NEW—JUST OUT

The Handy Box

4 in. high, 2 in. wide, 1 in. deep. Made of rugged cardboard, printed red. "In Case of Emergency" pull the string and a HALF OF A CORN COB falls out! Biggest seller we've introduced! Get 'em quick!



ALL READY WITH NEW LINES
NOVELTIES — PREMIUMS — SALESBOARDS — SPECIALTIES
"GET OFF TO A FLYING START"
Write for Catalog. Please State Your Business.

ACME PREMIUM SUPPLY CORP.
3333 LINDELL BLVD. ST. LOUIS, MO.

No. 3756—Miniature Jug

with Indian Head Penny



Jug is 1 1/4 inch high, opening on top only 1/16 of an inch, and the question arises, "how was the penny put in there?" We furnish neat little cards with exact back free, reading:

As long as you owe me, You'll never be without a cent.

\$2.00 per dozen or \$21.00 per gross

No samples sent. No C. O. D. shipments without 25% deposit. We have miniature jugs with other contents, such as Lincoln Penny, Parrot, blown glass pitcher, Victory Button, Safety Pin, etc. For full information send for our price list #209K.

LEO KAUL IMPORTING AGENCY, INC. 115-119 K South Market St., CHICAGO



STERLING SILVER RINGS

Two hands that clasp and unclasp go to make up this memento of true friendship. Price includes Federal Excise Tax, postage and insurance. BB9119—Each \$1.75

RONDE-SPENCER CO. 223 W. MADISON CHICAGO Write for Our Latest Catalog.

Have you seen **NUDIE?**

Something New for Novelty Stores, Gift Shops, Salesboard Ops, Night Club and Hotel Concessioners. Retail for \$2.

NUDIE! A 7-inch doll made of a flexible, pliable lifelike plastic composition. Actually seems to be alive. Nudie sells herself! Ind. packed, blonde, brunette or red, hand painted and finished. Place a trial order and be convinced. For retailers: \$10.00 per doz. Send full payment, save C.O.D. fee—or send \$3 for 3 NUDIES, 1 red, 1 blonde, 1 brunette. Sample \$1—send for yours today.

ABRAHAM 258 W. 37th St. NEW YORK CITY
Novelty Creator
EXCELLENT OFFER FOR JOBBERS!

WANTED
EASTMAN'S DIRECT POSITIVE PAPER
5x7—3 Inch—2 Inch.
State Price and Expiration Date.
THE FOTO CLUB
210 North East First Ave., Miami, Fla.
W. H. "Bill" Harper, Owner.

ELGIN • BULOVA • GRUEN

Ladies' GENUINE DIAMOND RING
Solid Yellow Gold, Low Priced \$4.10

Take advantage of unusual values in Rings and rebuilt Watches.
Send for New FREE Catalog

STAR WATCH CO.
Wholesale Jewelers
740 SANSON ST., PHILADELPHIA, PA.

Soldier's Handy Sewing Mending Thread

4 Colors (Light Khaki, Dark Khaki, Black and White). 40 yards Heavy Duty Mercerized Cotton. Rolled on small display card. Fits all soldiers' kits. Immediate Delivery. WHITE FOR SAMPLE AND VERY LOW QUANTITY PRICE.

BENGOR PRODUCTS CO.
878 BROADWAY NEW YORK CITY

Closeouts—Before Inventory

- LAZY-BABY DOLLS. A good seller. DOZEN DOLLS \$7.95
TOY DOCTOR AND NURSE'S KITS. 7.95
SHOE SHINE DUFFLE KITS. Complete with fittings. DOZEN KITS 3.95
DUFFLE BAG SERVICE KITS. Complete with fittings. DOZ. KITS 6.00
FIRST-AID DUFFLE KIT. For Service Men. Also for Wardens. Auto and Home use. DOZEN KITS 7.20
EMPTY DUFFLE BAGS. A very useful utility necessity. DOZEN BAGS, 1.85, 1.95, 2.40
SOAP. 3 wrapped cakes in box, marked 75¢. Big Value 6.50
GARDENIA CORSAGE PERFUME. 12 bottles on a very attractive card. Fine value. GROSS 7.20
FLOWER VASE COLOGNE, 3 oz.; 7 different odors. 2 dozen to carton. DOZEN 1.20
ASPIRIN. 12 five grain tablets in tin. GROSS TINS 1.95
BANDAGE. 10¢ Size. GROSS BOXES 3.45
FIRST-AID Bandages. 8 in. window front folder. GROSS FOLDERS 1.95
BLADES. First quality, 5 to a box. 1000 BLADES 6.75
RAZOR BLADE SHARPENERS. Chromium Finish. GROSS 3.60
SHAVING or DENTAL CREAM in tubes; large size. GROSS TUBES 6.75
SIDE LINE Merchandise, fine grade. GROSS 2.95
POCKET COMBS, extra value. GROSS 2.95
PENCIL. With eraser. The better kind. GROSS 1.80
SHOE LACES. Paired, banded and boxed. Special. GROSS LACES .60
SHOE POLISH. In tubes. GROSS TUBES 6.75

MILLS SALES CO. 901 BROADWAY, New York, N. Y. WORLD'S Lowest Priced WHOLESALERS

DEXTER ENGRAVING JEWELRY CO. 21 Arch St., Providence, R. I. New line of Sterling Bracelets with any Military Emblems for soldiers and workers near camps. Send for information and prices.

P-A-P-E-R M-E-N Can use old timers in most States on National Farm Publications. Well known. E. HUFF, 5416 Phillip, Dallas, Texas.

MEDICINE MEN Write today for new wholesale catalog on Tonics, Oil, Salve, Soap, Tablets, Herbs, etc. Low prices—rapid service. (Products Liability Insurance Carried.) GENERAL PRODUCTS LABORATORIES Manufacturing Pharmacists 137 E. Spring St., Columbus, Ohio BUY WAR BONDS FOR VICTORY

SUBSCRIPTION MEN Make more money selling this flashy, specialized Farm Magazine. Attractive \$1.00 deal. Sells fast at farm sales, carnivals, shows and on rural routes. Experienced men wanted anywhere in the United States. List publications previously worked and territory you expect to cover. Write H. M. CURLEY, Manager of Agents, Room 311, Sandstone Bldg., Mount Morris, Ill.

SOCIAL SECURITY PLATES Red, Blue and Gold colors, on metal, \$6.00 per 100. F. O. B. Chicago, while they last. Sample 10¢ each.

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Goldbaum, pokes; Frenchie, pens; Al Sears, sheet, and Meyer Cohen, jewelry. All gathered at Rosie's Cozy Corner at Broadway and Gouverneur streets. Rosie is an ex-pitchwoman and knows all the spots. Sidney Gulkin and Charlie Asman, kitchen gadget workers, have left for Miami and Tampa respectively.

ALMOST ALL OF US are capable of making good. We can't accomplish anything by just doing nothing and hoping.

MAX MARGOLIN... who worked leaping frogs in a doorway in Charleston, W. Va., to good takes for several weeks before Christmas, stopped off at the Pipes Desk early last week while in Cincinnati for a holiday visit with his brother. Max, who had a novelty stand at Buckeye Lake, O., the last seven seasons, is making plans to return there next summer. He is wintering in Columbus, O.

FRANCIS ZIMMERMAN... is still working her Newman Products Oil demonstration in Pittsburgh.

RATIONING—something we'd like to do without—yet if we didn't have, we would do without.

WRANGLER RAMBO... in answer to a recent query here, scribbles that he and the Virginia Kid are back at winter quarters after a good season on the road, but Rambo fails to reveal where his quarters are. "Planning another season regardless of the gas rationing," Rambo writes. "I have a way figured of overcoming the rationing. I'm an old-timer and will keep going if I have to go back to horse and wagon. Would like to read news on troupers like Chief Red Feather and Buffalo, Red Wing, Doc Dodio, Bert Mumper and Trixie Montana.

DON'T ATTEMPT to demonstrate what you say. Demonstrating what you sell is what pays off.

AL D. POWERS... who is still working "Powers Pads for Pots and Pans," comes thru with a lengthy one from Pittsburgh: "Have been getting Billyboy weekly and enjoy reading about the boys and girls. Mrs. Powers and I have been here for the last four months and it's a beehive of activity. Natives are sporting plenty of long green and we're doing well. If we don't get it here we never will. There's a lot of talent in the city. North Hess is clicking with his jewelry demonstration in McCrory's five and dime, but the boy who really got the big dough during the holidays was Eddie Salem, who worked the \$1 set of plastic peelers. He had seven demonstrations going, including such top men as Jack Zimmerman, of rad note; Mr. and Mrs. Charley Courteaux, of peeler fame; Bailey, rad worker; Grace Ohlinger, Jane Bruce, Georgie Salem and Mrs. Harold Thompson, who did a neat job on the peelers in the May Company, Cleveland, and Fred Mavis."

CONCENTRATE your thoughts on hating Schickelgruber and go out and buy War Bonds to prove that you really do hate him.

EDDIE MEYERS... continues to work paint demonstrations in Murphy's store, Pittsburgh, to good turns.

TRADE SERVICE FEATURE Billboard Events for Two Weeks

- January 4-9 FLA.—Punta Gorda. Municipal Tourist Camp Home-Coming, 1-24. N. Y.—New York. Poultry Show, 6-10. PA.—Pittsburgh. Poultry Show, 4-9. R. I.—West Warwick. Poultry Show, 4-6. S. D.—Watertown. Poultry Show, 4-7.

- January 11-16 KAN.—Topeka. Poultry Show 11-15. MASS.—Boston. Poultry Show 13-17. MICH.—Bay City. Poultry Show 14-17. O.—Cleveland. Poultry Show 15-17. OKLA.—Oklahoma City. Stampede & Thrill Circus at Coliseum 11-17. PA.—Harrisburg. Farm Products Show 13-14. VT.—Burlington. Farm Products Show 12-15.

HISTORICAL SOCIETY (Continued from page 40) winter quarters by Jean LeRoy; an old Ringling group photo from H. H. Conley, Park Ridge, Ill.; photo greeting from Crazy Ray Choisser, calliope king; patriotic reproductions of salon pictures by Walt Pietschman, and, of course, the biggest one of all, from Mr. and Mrs.

Gargantua, thru their representatives, John and Henry Ringling North. (We weren't forgotten by the ballet girls either. May they all be future stars!)

CHS Terrell Jacobs, with Dolly and the twins, spent the holidays in Minneapolis. They will soon start on winter dates. CHS George Hubler, Dayton, O., worked at the post office in that city during the holiday rush. Regular mailmen Bob Green, Pontiac, Mich., and Jack Lyon, Guelph, Ont., both members of CHS, report the heaviest mail in memory.

Aurelia Mantz, who appeared with the Detroit Shrine Circus for several seasons, is now a member of the WAACS. Tunis E. Stinson, Shrine recorder, handled tickets for the minstrel show put on by his group. Minstrels appeared at Grosse Isle Naval Base for December 28 performance and will soon present their show for the soldiers at Camp Custer. Forgot to mention recently that Zeffa Loyal, of the Repenski Troupe, is now Mrs. E. Perez, of Sarasota, Fla. Reported by Don Smith.

CIRCUS CHRONOLOGY (Continued from page 41)

ple, was most successful, business being 20 per cent ahead of last year, officials reported.

DAVENPORT BUYS EQUIPMENT—Ben Davenport, owner of Dalley Bros.' Circus, purchased all canvas, rigging, seats and other equipment of the former Parker & Watts Circus from its officials October 18, he announced.

TENN. STANDS SELLOUTS—Ringling-Barnum played a successful stand at Nashville October 26. House was 75 per cent full at the matinee and was a sell-out 30 minutes before night performance began. At Knoxville circus played to two sellout houses October 23.

MORTON TORONTO RECORD—Bob Morton Circus broke all previous records at its 10th anniversary engagement at Maple Leaf Gardens, Toronto, October 19-24, auspices of Rameses Shrine Temple.

RE DRAWS IN MEMPHIS—Ringling-Barnum played to almost 40,000 people in four performances in Memphis October 29 and 30.

JACKSON PROVES BEST FOR COLE—First circus to play Jackson, Miss., since 1936 did a record one-day business when Cole Bros. drew between 19,000 and 20,000 in three performances November 10.

POLACK REPORTS BIZ TILT—Irving J. Polack reported that business with Polack Bros.' Circus was 30 per cent better than last year, with Wichita (Kan.) date, November 8-15, under Midian Shrine Temple, biz being 40 per cent ahead of last year.

HOUSTON HAS SHRINE HIGH—Playing to 98,000 in eight night performances and four matinees, November 7-14, Arabia Temple Shrine presented the best circus of its career.

KM BARN IN HUGO, OKLA.—Al G. Kelly-Miller Bros.' Circus closed its 28-week season at Walters, Okla., October 31. Elephants and horses were placed on a farm near Hugo, Okla., and the cage animals and equipment stored in town.

DAILEY SEASON BEST—Dailey Bros.' Circus had a record season of 40 weeks, said R. M. Harvey, vet general agent, who has piloted the show for the past three years. Opening on March 2 in Yoakum, Tex., show closed December 5 in Victoria, Tex.

CB IN ZOO—After a good home run from Pensacola, Fla., Cole Bros.' Circus arrived in Louisville November 19 and by November 21 was stored in the barns on the State Fairgrounds. Eugene Scott and assistants started work on the zoo, which was ready several days ahead of the scheduled Thanksgiving Day opening. General repair work will start January 1.

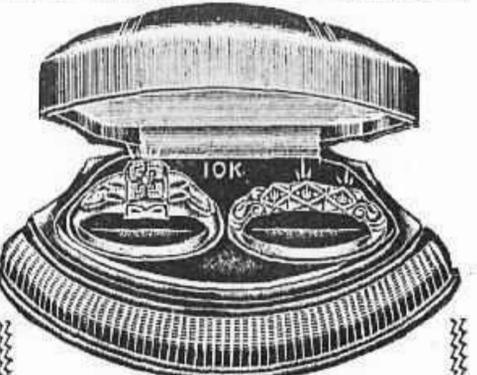
RB PLANS FOR '43 SEASON—Officials of Ringling-Barnum expect the show to go out again next year despite wartime restrictions, transportation limitations

and priorities on materials. That was the word passed along to all employees as the show went into quarters at Sarasota, Fla., December 1 to wind up a 14,000-mile tour.

McCLAIN DEATH—Walter McClain, 44, superintendent and trainer of elephants with Ringling-Barnum circus, fatally injured November 25 at Jacksonville, Fla., while in process of unloading the first section. He died shortly after being taken to St. Luke Hospital.

CORRAL (Continued from page 41)

Tommy Sutton and Andrew Jauregui... Mr. and Mrs. Johnny Rufus returned to the Frank Green Ranch, Sunnyside, Wash., for the winter... California Frank and his organization were preparing for their stand at Green Palace, Carlin's Park, Baltimore... C. L. (Jack) Raum and his folks were spending the winter at their home in Olney, Ill... Jack Case had his troupe playing dates in Florida... Red and Peewee Lunsford put their comedy whip act on at Circleville, O., New Year's Day and clicked... Montie Montana was giving lectures and roping demonstrations at various California spots... Johnny Mullens, while visiting his wife and daughter, Colleen, and mother-in-law, Mrs. Todd, Los Angeles, was the guest of Ed Wright, rodeo clown, and wife at Burbank, Calif.



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Coin Machines

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A Department for Operators, Jobbers, Distributors and Manufacturers

WALTER W. HURD, Editor
The Billboard, Ashland Bldg., 155 N. Clark St.,
Chicago, Ill.

Definitions

Since a number of new proposals for the State and city licensing of amusement machines may be expected in 1943, the matter of definitions of coin machines to be covered in these license laws becomes important. The license laws of the 11 States and the more than 200 cities that now license or tax amusement machines provide a wide variety of studies on the subject of "Definitions."

A clear definition of machines to be covered in a license statute will go far toward preventing court tests and other complications. A clear definition will also assure the State or city a more certain source of revenue once the statute is on the books. Some of the State license laws now in existence have definitions that were intentionally drawn with jokers or trick clauses, and the history of such false steps shows that the joker paid neither the State nor the selfish groups that sponsored the idea.

Now that the federal government has a statute taxing many types of coin machines, the tendency will be for States and cities to follow the definitions in the federal law. The federal law makes two general classifications: Amusement Machines and Gaming Devices. The federal law does not clarify "amusement machines," but assumes that all coin-operated amusement devices not definitely classed as gaming devices are in the amusement machine class. A gaming device entitles the player to receive cash, token, premium or merchandise as an award.

The federal definition has already shown one outstanding weakness. It does not make any distinction between penny and nickel machines in the same class, and this fact has robbed the government of needed revenue, while at the same time working a great hardship on the coin machine industry. From this experience it can be stated as an iron-clad rule that all future legislation—federal, State and city—should make careful distinction in the tax rates on penny and nickel machines.

The amusement machine trade sought to amend the federal law with a provision that trade stimulators

be classed as amusement machines. This would mean that machines without an automatic payout would be classed as amusement machines. Such a provision would greatly increase the revenue derived by any State or city.

The Arkansas law, frequently referred to as the model State license law, uses two clauses to define the machines to be licensed. The clauses read: "Section 2. Amusement games shall include such games as radio rifles, miniature football, golf, baseball, hockey, bumper, tennis, shooting galleries, pool tables, bowling and other miniature games whether or not it shows a score and not hereinafter excluded by Section 2, and where the charge for playing is collected by a mechanical device, and the operation of any said games shall not be construed to be in violation of any of the laws of this State when operated in accordance with the provisions of this Act. Section 3. Nothing herein contained shall be deemed to legalize, authorize, license or permit any machine commonly known as slot machines, Roscoes, Jackpots, or any machines equipped with any automatic money pay-off mechanism."

This style of defining the machines to be covered by license is followed by many of the statutes in existence today, and they seem to work out well. There are so many statutes in existence now that a little study of some of these would reveal the best features to include in a suitable definition. The history of some of these statutes would also show the undesirable features.

If the purpose of a State or city is to derive revenue, the coin machine industry can offer cooperation in framing legislation that will avoid some or most of the weaknesses that have been shown in previous legislative proposals and statutes. Unfortunately, some of the reviews and summaries of legislation have been tainted by the reform spirit rather than a desire to raise revenue. The reform spirit has been evident in the background of federal legislation and has been the cause of its chief errors. The facts are available for any legislator that wants them.

KANSAS SUPREME COURT

Opinion Handed Down December 12, 1942, Rules That Free Plays (Pinball) Are Not Property

Editorial Note

The Kansas State Supreme Court faced the question of free plays on pinball games in a frank and forward manner, and the decision of that high court, December 12, 1942, constitutes a document that may establish new precedent in pinball history.

Most courts that have considered the question of free plays on pinball games have used the hackneyed phrases of the past in trying to argue that "free plays" are a thing of value. A number of courts have passed on the question and the opinion of any one of them could easily be used for the other. It has been a case of applying outworn legal language to a new problem.

The minority opinion of the Iowa Supreme Court undertook to view the question of free plays in the light of modern practice in the world of sports, as well as in the coin machine field. The result was an opinion based on modern conditions and not on the outworn phrases of the past. The Iowa minority opinion (May 12, 1942) may have been the beginning of a new day, when at least a minority exercised original judgment and reason. Now the Kansas high court has exercised original judgment.

The opinion of the Kansas State Supreme Court is reprinted in full, as follows:

NO. 35,677. STATE OF KANSAS, Appellant, v. Dale Waite, Appellee.

Syllabus by the Court

1. A rule of strict construction is to be applied to criminal statutes, and courts should not extend them to embrace acts or conduct not clearly included within the prohibitions of the statute.

2. The term "property" as used in Section 21-1508, G. S. 1935, is to be construed in harmony with the statutory definitions prescribed for other criminal statutes in Sections 21-129, 21-140 and 21-131.

3. A particular "pinball" machine or device—described more fully in the opinion—in no case "pays" any money or tangible property. Upon deposit of a coin every player is enabled to play one round or game, with scores automatically registered. If certain scores are made, the player is accorded the privilege of entertaining or amusing himself by playing additional games. Such additional games constitute the only thing which a player may win. Held, that the privilege of such additional

entertainment or amusement is not "property" within the meaning of G. S. 1935, 21-1508, and that therefore the machine does not fall within the prohibition of that statute.

Appeal from Atchison District Court, LAWRENCE D. DAY, judge. Opinion filed December 12, 1942. Affirmed.

Karl Root, county attorney, and William P. Timmerman, assistant attorney general, argued the cause, and Jay S. Parker, attorney general, was on the briefs of the appellant.

Steadman Ball and J. W. Lowry, both of Atchison, were on the briefs of the appellee.

Court Opinion

The opinion of the court was delivered by:

HOCH, J.: Appellee was charged with operating a gambling device in violation of the provisions of G. S. 1935, 21-1508. The trial court sustained a motion to quash the information on the ground that the facts stated did not constitute a public offense. The State appeals. The sole question presented is whether the particular machine or device in question is a gambling device within the statutory definition.

G. S. 1935, 21-1508 provides: "Every person who shall set up or keep in any room where merchandise is sold or kept for sale, hotel, office, clubroom, saloon, joint, gambling house, brothel or other public or private place any slot machine or gambling device, devised and designed for the purpose of playing any game of chance for money or property, and shall induce, entice or permit any person to bet or wager any money or other things of value thereon, shall on conviction thereof be adjudged guilty of a misdemeanor under this act, and shall be punished by a fine of not less \$100 nor more than \$500, or by imprisonment in the county jail for a term of not less than 30 days nor more than one year."

Description of Game

In order to fall within the ban of this statute the machine must be one "designed for the purpose of playing any game for money or property," and with which persons are induced or permitted "to bet or wager any money or other things of value." The machine in question—which appellee was charged with maintaining in a barber shop—belongs to a class of machines commonly known as marble tables or pinball machines. The

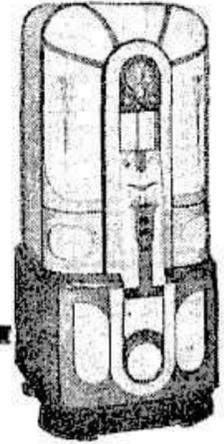
machine was described with great particularity in the information, but a brief description will suffice here. It consists of a table or playing field upon which are located pins, numbers and lights. By placing a coin in the machine the player is enabled to propel, by a plunger, a number of metal balls, in turn, and as each ball passes down over the field, it comes in contact with different pins, and an electrical contact causes a score to be registered, and the machine automatically tabulates the score as the various balls are played. For certain scores which the player may make, he is automatically accorded replays, ranging from two to fifty, according to the particular score made. The machine pays no money or tangible property. The only thing which the player can receive for his money, in addition to the amusement of playing one game or round, is the chance to play these additional games or rounds. In other words, every player gets to play one round of the balls, and has a chance of winning, by his own coin, an additional number of rounds up to 50. Additional re-plays are accorded automatically, and apparently there are no slugs or other means by which this right can be transferred to others to be used later.

In presenting their arguments on the question of whether this machine, which pays no money or tangible property, falls under the ban of this particular statute, both parties discuss at some length—with citations of authority—the meaning of the words "things of value." While that discussion is not without interest, it does not reach the issue here. Those are not the pertinent words of the statute upon which the issue must be determined. And we express no opinion as to whether the same result would be reached if they were the controlling words. It is clear upon critical examination of the statute that the answer to the only question before us depends upon the meaning to be given to the word "property" as used in this particular statute. It will be noted that the words "money or other things of value" refer to what the player bets or wagers—what he puts into the machine. But the free re-plays are not what he bets or puts in but what he may get or take out. The words of the statute relating to what he may get or win are the words "money or property." The privilege of free plays not being "money," the only question here is whether it is "property."

Question To Decide

Let us first clarify the issue by elimination. We are not here called upon to decide whether the instant machine would be considered a "gambling device" under some statute which simply barred "gambling devices," without defining them. If that were the statute, we would then have to determine the meaning of the term "gambling device" by recourse to general definitions and broader considerations. But as far as the ban of this particular statute is concerned the Legislature has lim-

ited the term. The only gambling machine or devices here prohibited are those designed for playing a game of chance for money or property, by wagering money or other things of value. Unless these free plays, which may be won, are "property" then the machine is not pro- (See Kansas Supreme Court on page 64)



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Christmas Party Big Success

December 28, 1942.

To Gerber & Glass,
Sherman Hotel Funland,
Chicago.

Gentlemen: One of the greatest Christmas parties ever held anywhere is over. Fifty-five thousand servicemen who thronged the Chicago servicemen's centers Christmas Day have testified to its success.

The Times would like to take this opportunity to thank you for your generosity and your enthusiastic co-operation in helping to make these parties possible. We also would like to thank The Billboard and your friends in the coin machine industry who so generously aided your efforts.

You will be glad to know that all the boys on that day were remembered with a Christmas gift and were dined and entertained in the best tradition of Chicago's hospitality.

THE CHICAGO TIMES
By M. G. Barker.

The above letter of appreciation tells the story of the successful effort to entertain servicemen in Chicago during Christmas. The coin machine industry had a part in this program, and abundant publicity was given to the fact in Chicago. Other parties were arranged for servicemen in Chicago, but The Times Christmas Gift Party really made a hit.

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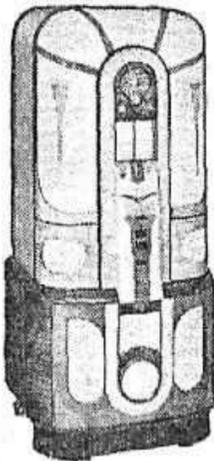
Cracks at Claws

Bob Hope "doed" it again. He's one of our steadiest when it comes to industry mentions over the radio. On his program December 29, while talking to Frances Langford, she asked him why it was she only got three peppermints from him for Christmas. Bob said he had intended to give her a wristwatch, but he couldn't get the iron claw to drop in the right place!

Thanks for '42

We certainly want to thank all of our readers who have sent us clips to be used in this column during 1942. All such contributions are gratefully received, since a lot of the mentions are apt to slip by us.

SAVES RECORDS



For seven years we have been exclusive Rock-Ola Distributor for our territory, and we know positively that the Rock-Ola is easier on records than any other make of phonographs, due to the lightweight crystal pickup.

The 1943 **COMMANDO** is the best phonograph Rock-Ola or any other manufacturer has ever produced. Get going, fellows, before they are all gone!

CARL TRIPPE

Ideal Novelty Co.

2823 LOCUST STREET
ST. LOUIS, MISSOURI

Slug Gets Results

A New York man recently paid a high price for five sticks of chewing gum. As reported in *The Camden (N. J.) Courier*, he put a slug in a gum vending machine, and the result was six months in jail and a \$250 fine. As an alternate to the fine, he was given another six months in prison.

Uncle Sam Hits Jackpot

A very timely editorial cartoon was recently published in *The Atlantic City Press-Union*. It showed a very surprised Uncle Sam standing in front of a slot machine labeled "Wartime Control Machinery." Sammy evidently has hit the jackpot, for coming out of the machine are coins labeled "wage demands," "gas ration cut," "price hikes," "fuel oil puzzle," "red tape charges" and "Congressional small business committee report."

Repercussions

Last week we reprinted in full an article written by Henry McLemore in *The Louisville Courier-Journal* in which he complained of the practice of playing *The Star-Spangled Banner* in juke boxes and night clubs.

On December 24 Morgan Blake, one of the most widely read columnists, who has his own column in *The Courier-Journal*, had this to add to the story:

"I hope you read Henry McLemore's column in *The Journal* Sunday about juke boxes and night clubs not being fit places for *The Star-Spangled Banner*. Henry can't be accused of being any prude. He gets around pretty freely."

Juke Tunes for Sonja

Ashton Stevens, columnist for *The Chicago Herald-American*, recently devoted his entire column to the Sonja Henie ice show. He made the very logical suggestion that ice shows should take a tip from the ballet and learn the value of an original musical score. He said he would like to hear some original frigid airs that would fit Sonja as close as her cuticle.

However, his two nephews have nothing to do with this suggestion that ice shows develop their own music. Stevens says that they were delighted with the familiar strains from contemporary jukes.

Business Opportunity Want Ads

The Omaha World-Herald recently ran a small promotional squib on its front page saying that any type of business



FACTORY INSPECTION TOUR. Lieut. Gen. William Knudsen (left) visits the huge war plant of the Rock-Ola Manufacturing Corporation in Chicago and is greeted by David C. Rockola, president.

Boston Arcades Getting Bigger Play in Winter

BOSTON, Jan. 2.—Arcades in Boston, with the coming of the cold weather, are doing better business than ever before. The two arcades located in the Scollay Square section, being large and having more machines, are doing great business. They are open daily from morning till 1 o'clock and are always jammed. Servicemen with their friends give them the most play. The change boys are kept busy supplying the players with coins.

In Lowell, Mass., a new arcade has opened in the center of the city. This is located in the best downtown location of the city. There is ample room, and the traffic is tremendous. In the daytime there is considerable action from the townfolk. At night and particularly on week-ends the soldiers come down from Fort Devens, and the machines get plenty of action.

may be advertised any day in the Business Opportunity Want Ads. They quoted the following ad as an example:

"Complete coin machine business, including phonographs, slot and vending machines, pinball games. Machines now on location, and advertiser claims all of them will stick with new buyer 100 per cent."

Gas Rationing News . . .

CHICAGO, Jan. 2.—The statements of Capt. Eddie Rickenbacker when he reached the United States, condemning those who complained about gas rationing, seem to have put a quietus on the subject. A number of interesting reports were received from coin machine trade centers on how operators are meeting gas rationing, and these are published under the various city headings in the January Market Reports elsewhere in this issue. Every operator should read these reports for the interesting suggestions they contain.

Announcements from Washington during the last week in December showed OPA officials beginning to increase the trade groups that could get C cards. Two or three groups were added to the number that can now get C cards.

All indications are that 1943 will be the decisive year of the war, and conditions may get much more serious in the gas rationing field.

The next big problem seems to be the matter of tires. The government agencies are doing all possible to make more liberal rulings on gasoline, and also to provide tires for civilian business.

The fortunes of war will be the determining factor.

The most discouraging factor as the nation enters 1943 is the prevalence of partisan politics in Congress. Congress is unquestionably the weakest spot in the American government at the present time, and certainly the most bitterly partisan. Trends indicate that the nation will be disturbed many times during 1943 due to partisan fights in Congress on many subjects, including gas rationing. The greatest threat to the national safety in 1943 will most probably be the actions of Congress.

Florida Court Goes Adverse

Test case before State Supreme Court made on machine with spinning reels

MIAMI, Jan. 2.—While the Kansas State Supreme Court was deciding that free plays on a pinball game did not make it a gambling device, the Florida Supreme Court was deciding just the reverse. On December 23 the Florida high court handed down a ruling that free plays make a pinball game illegal.

In a State that has legalized paramutuel gambling, this is considered somewhat of a freak in high court decisions. It is expected to have very adverse effects on the amusement machine business in Florida under the new State license. Amusement machines had been turning in good revenue during the past several months under the new State license.

As had happened under the 1935 State license on amusement machines, racing interests were again at work in trying to undermine the present State license passed in 1941. Strong attempts at crusades had again been made in the Miami area and reports from the State capital indicated many interests were at work there.

The case that came before the court involved a machine that had spinning reels and gave free plays as rewards. This was an unfortunate circumstance since it involved a machine definitely considered a gaming device, even if it had not awarded free plays. The high court upheld a Circuit Court decision and also sustained the opinion of the attorney general.

It is generally expected that the decision by the high court will also affect free play pinball games. The high court held that free plays have a value, even as money or merchandise, and therefore they are illegal in Florida. This is so broad in its terms that it can apply to any type of machine using free plays.

The Kansas high court had only recently ruled that a free play did not have many of the characteristics of property or a thing of value, and hence it could not be considered a means of gambling.

Coinman's Visit Is Big Surprise

ST. LOUIS, Jan. 2.—Al Haneklau, general manager of the Olive Novelty Company, who enlisted in the navy and was called up for duty December 10, is now stationed at Lambert Field, St. Louis County. He surprised his many friends when he made an unexpected appearance at the open house party of his firm December 24, which was arranged by Ben Axelrod, assistant manager, and who for the duration will be at the helm of the Olive Novelty Company.

Haneklau had been in quarantine until noon of December 24 and was not expected to attend the gala party of the Olive Novelty Company, which was attended by most of the operators in this territory. Haneklau, in glib uniform, was the recipient of many well wishes from his legion of friends.

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1 Test Pilot	199.50	
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1 '38 Western Baseball	59.50	
2 Rolla Scores	67.50	Each
2 Target Skills	77.50	Each
7 Kickers & Catchers	17.50	Each
3 Hitter Guns (Counter)	9.50	Each
3 Marvells	7.50	Each
5 American Eagles	5.00	Each
1 Big Game, F.P.	69.50	
3 High Hands	99.50	Each
3 Paces Reels, '41 Comb.	109.50	Each
1 Derby Day Ticket Model	24.50	
2 Wurlitzer 61s	69.50	Each
2 Mills 5¢ Brown Fronts	119.50	Each
2 Mills 5¢ Blue Fronts	109.50	Each
3 Mills Q.T.	39.50	Each
1 5¢ Four Star Chief	64.50	
1 10¢ Chief	64.50	
1 Mills 5¢ Slug Proof	84.50	

TERMS: 1/4 deposit with order, balance C. O. D. What do you want to get rid of?
CHAS. HARRIS
2778 Lancashire Rd., Cleveland Heights, Ohio

Plea of City of Youngstown, O., For Right To License Pinball Still Is Classic Legal Brief

(Continued from last week)

Commonwealth vs. Kling (Pa. 1940), 13 Atl. (2) 104

A machine in the nature of a miniature mechanical baseball game, which could be operated after depositing a nickel and which involved the exercise of skill is not a "gambling device" within the meaning of a city ordinance, tho the player who made the highest score each day received \$2.

Centerville vs. Burns (Tenn. 1939), 126 S. W. (2) 322

In Other Nations

There are very rigid laws against gambling in England and Canada, and the manner of their enforcement is common knowledge. The state of law there, particularly in the province of Ontario, rests on a case recently decided, Rex vs. Levine (1939) 4 Dominion Law Reports, 368, in which the Court of Appeals of Ontario held that a pinball machine, which furnishes nothing more than the amusement afforded in playing it and the possibility of further amusement from free plays upon obtaining a certain score, is a service vending machine and not an automatic or slot machine irrefutably presumed to be gaming machines under the criminal code.

In Pessus vs. Catt (1913) 29 Times L. R. (Eng. C. A.), 381, it was held that a pinball penny slot machine, wherein the object of the player was to catch a ball as it emerged from working its way down thru a maze of pins, was a game of skill and therefore not a lottery, inasmuch as the evidence showed that skill in the game was improved by practice.

In DiCarlo vs. McIntyre (1914) 51 Scot. L. R. 40, involving a similar machine and holding it to be a game of skill and not a gambling device per se, the court said:

"It is quite obvious that an unskillful performer will usually miss. It is equally obvious that a person of deft hand, with adequate practice and a quick eye, will usually succeed. It is equally clear that a person of superlative skill, with prolonged practice will almost invariably succeed. Is that a game of hazard or a game of skill? In my opinion it is a

game of skill with an element of hazard, varying in extent in inverse ratio to the skill of the performer. If an unskilled tyro operates the machine it will be a game of hazard; if a highly skilled and practiced operator uses the machine it will be a game of skill."

In the Manitoba case of Rex vs. Liptrot (1928), 50 Canada Criminal Cases, 244, it was held that a machine in the playing of which the element of chance depends on the skill of the player and does not exceed the element of chance present in all games of skill, is not lottery under the criminal code. The court, following the DiCarlo case, added:

"It may be claimed that this showed that at most, playing the machine is a game of mixed chance and skill, but I do not feel that this contention is good, for even in those games of sports (billiards, rifle, shooting, etc.) there is an element of luck."

Label Is Bona Fide

The Court of Appeals of the second judicial district of Ohio, Montgomery County, held that a mint vending machine when operated in accordance with restrictions appearing on a plate on the face of the machine but which can be operated as a gambling device if permitted to be operated in violation of the restrictions, cannot be lawfully confiscated as a gambling device when illegally operated by permission of the person possessing it.

(Continued next week)

Munves Envisions An Arcade Record

NEW YORK, Jan. 2.—Mike Munves looks to 1943 for the best arcade year ever. "This year just ended saw the arcade business come into its own," says Mike. "With the many problems confronting the coin machine industry, many wide-awake coinmen studied the arcade business and selected permanent coin machine locations for the duration."

Munves says he is fortunate in having large stocks of arcade equipment on hand, and he expects to be able to supply the needs of arcade operators all thru 1943.

Legislative Sessions

State	Date of Convening
Alabama	May 4
Arizona	January 11
Arkansas	January 11
California	January 4
Colorado	January 6
Connecticut	January 6
Delaware	January 5
Florida	April 6
Georgia	January 11
Idaho	January 4
Illinois	January 6
Indiana	January 7
Iowa	January 11
Kansas	January 12
Maine	January 6
Maryland	January 6
Massachusetts	January 6
Michigan	January 6
Minnesota	January 5
Missouri	January 6
Montana	January 4
Nebraska	January 5
Nevada	January 18
New Hampshire	January 6
New Jersey	January 12
New Mexico	January 12
New York	January 6
North Carolina	January 6
North Dakota	January 5
Ohio	January 4
Oklahoma	January 5
Oregon	January 11
Pennsylvania	January 5
Rhode Island	January 5
South Carolina	January 12
South Dakota	January 5
Tennessee	January 4
Texas	January 12
Utah	January 11
Vermont	January 6
Washington	January 11
West Virginia	January 13
Wisconsin	January 13
Wyoming	January 12

Birthday Balls

Official announcement has been made that President Roosevelt's birthday will be celebrated with birthday balls in all parts of the nation January 30, as usual.

The proceeds will be given to the National Foundation for Infantile Paralysis. The ball will again be called "The President's Birthday Party."

The suggestion has been made that well-organized groups of operators might make a special contribution to this fund, even donating the earnings from their machines for January 30 to the fund.

Tells Why Alaska Is Slow To Begin Using Small Coin

WASHINGTON, Jan. 2.—With all of the publicity being given to pennies in the United States, Anthony J. Diamond, delegate to Congress from Alaska, says that pennies don't mean anything in Alaska. He says that when price ceilings were issued by the OPA, it became necessary for stores in Alaska to mark their prices at the nearest nickel, since the nickel is the smallest coin in circulation in Alaska. If a ceiling price happened to be 53 cents on an article, it is marked at 55 cents in Alaskan stores.

Diamond explains the situation in this way. For many years there was no coined money in circulation in Alaska. Business was carried on by means of small leather bags of gold dust. One ounce of dust

Financing Plants

"We have built enormous war industries, many of which will be junk after the war. The government is financing them. Willow Run is not Ford's. It belongs to the Defense Plant Corp. The big Detroit tank arsenal is not Chrysler's. It is the government's, built and operated by Chrysler for the government. Those plants and dozens of others represent enormous waste of public dollars, unless you believe that any cost is justified to win the war.

"So when you look back on industry's miracle of war production and look ahead to the greater volume that is still to come, just tuck away somewhere back in your mind the thought that it could not have been done without government extravagance, without a wild shelling out of hard American dollars, on plants and on scarce materials that had to be bought in all corners of the world.

"You can pull out that thought when, in the future, someone looks back and says we won the war but we were wasteful." — Raymond Clapper, well-known columnist.

was worth about \$16. So goods in stores was usually priced at so many of these bags. Gradually metal coins came into circulation, and now paper money is finally being accepted. As recently as 10 years ago no one wanted to take folding money in Alaska.

Today the people of Alaska still do not want pennies. They will accept nickels, however. In fact, people feel they are broke when they have anything less than a quarter in Alaska.

MONARCH BUYS START YOU RIGHT IN '43!

ONE BALL FREE PLAY NOVELTY GAMES		
Keeney Fortune ... \$275.00	Bally Blue Grass ... \$145.00	Bally Dark Horse ... \$145.00
Bally Eureka ... 44.50	Bally Recordtime ... 115.00	Bally Gold Cup Console 50.00
Mills 1939 1-2-3 ... 39.50	Bally Sport Special ... 95.00	Bally Sport Event ... 85.00
Exhibit Congo ... 39.50	Mills New 1941 1-2-3 135.00	Fact. Reb. '41 1-2-3 95.00

JENNINGS BORTAL TOTALIZER, FREE PLAY CONSOLE, BRAND NEW ORIGINAL CRATES, TOPS AS A MONEY EARNER, LIMITED QUANTITY ... \$149.50

AUTOMATIC PAYOUT CONSOLES—THOROUGHLY RECONDITIONED	
Keeney Triple Entry \$150.00	Bally Royal Draw ... \$135.00
1938 Track Time ... 130.00	Lucky Star, T'ket P.O. 115.00
Jumbo Parade, New ... 135.00	Jennings Fasttime ... 59.50
Jumbo Parade ... 85.00	Exhibit Tanforan ... 39.50
Jumbo Parade, Skillfield 90.00	Pace 1941 Saratoga ... 95.00
Multiple Racer, 4-Coin 49.50	Baker Pacer, Fact. Reb. 220.00
Bally Roll-Em ... 150.00	Baker Pacer, D.D.J.P. 295.00

MILLS FACTORY REBUILT SLOT MACHINES	
Blue Fronts, 5¢ ... \$135.00	Cherry Bells, 3-5, 5¢ \$145.00
Blue Fronts, 10¢ ... 145.00	Cherry Bells, 3-10, 5¢ 145.00
Melon Bell, 5¢ ... 155.00	Cherry Bell, 3-10, 25¢ 185.00
Melon Bell, 10¢ ... 155.00	Orig. Chrome, 2-5, 5¢ 280.00
Chrome V. Pocket, 5¢ 49.50	Orig. Chrome, 3-5, 10¢ 275.00
Bonus Bell, 1¢ ... 160.00	Club Bell Consoles, 25¢ 300.00

JENNINGS 5¢ SILVER MOON CHIEF, 1942 MODEL, ONE CHERRY PAYOUT ... \$210.00
PHONOGRAPH SPECIAL! ROCK-OLA 1938 IMPERIAL 20, Illum. Sides & Grille ... \$89.50

NEW ARCADE EQUIPMENT—LIMITED QUANTITY AVAILABLE
Mutos, Drivemobiles \$335.00 Ace Bombers ... \$335.00 Aerocraft Test Pilot \$250.00

NEW MILLS SLOT MACHINE SAFE STANDS—ORIGINAL CARTONS ... \$21.50
NEW BALLY BASES FOR ALL BALLY ONE BALL GAMES—BUY NOW ... 11.50
NEW BALLY BACKBOARD GLASSES FOR LONGACRES—SINGLE LOTS ... 6.50

MILLS FACTORY REBUILT JUMBO PARADE, COMB. FREE PLAY & PAYOUT ... \$195.00
WURLITZER MODEL 61 COUNTER PHONOGRAPH—25 CYCLE EQUIPPED ... 79.50
BALLY RAPID FIRE RAY GUN—RECONDITIONED—25 CYCLE EQUIPPED ... 189.50

WE WILL PAY HIGHEST CASH PRICES FOR MILLS THREE BELLS—BALLY LONG-ACRE—THOROBRED—RAPID FIRE—PIMLICO—'41 DERBY—CLUB TROPHY—KEENEY FORTUNE—BALLY FAIRMOUNT—TURF KING—JOCKEY CLUB—KENTUCKY—LONG SHOT—SEEBURG CHICKEN SAM—PARACHUTE—JAILBIRD—CHICAGO COIN HOCKEY—EVANS SUPER BOMBER—MUTOSCOPE DRIVEMOBILE

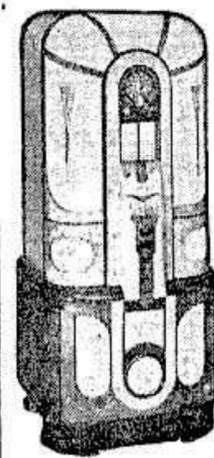
WE REPAIR BALLY OPEN TYPE MOTORS—\$5.00.
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MILLS

Three Bells

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POPS ALL TICKET GAMES FOR POCKET SALES. 420 tickets at 5¢ takes in \$21. Tickets folded 5 in a bundle and pushed in pocket size book, with jackpot consisting of 42 seals paying \$1.00 each, and one seal cash paying \$2.00, \$3.00, \$4.00, \$5.00, \$8.00, \$8.00, \$10.00. Three seals to be opened averaging \$1.67 each. 10 consolation 50¢ each. Average profit \$7.75 per book. 6 sample books \$4.50, or a dozen books \$9.00.

WRITE FOR INFORMATION TIP BOOKS ON OUR NEW 120 TICKET BARNES NOVELTY CO., New Paris, Ohio.

MUSIC MERCHANDISING

N. Y. Times Foresees Big Record Demand During '43

Annual review discusses prospects for shellac substitutes and finds them lacking

NEW YORK, Jan. 2.—The New York Times published its annual review of the phonograph record market in its issue dated December 27.

The review was devoted largely to classical records and no mention was made of the juke box market as having any effect on the demand for records.

The failure to mention juke boxes is apparently intentional and has been followed for some years.

The review also discusses the outlook for records in 1943. According to The Times review, based on reports from the three major record companies, there will be plenty of records during the coming year. It will not be business as usual, but records will be for sale. The record manufacturers expect the public demand to be as great in 1943 as it has been in the past. The report says that 130,000,000 records were sold in 1941 and that shortage of materials cut down the total production during 1942.

The major problem in the manufacture of records during the closing year has been that of shellac. Record companies are said to have had ample supplies of shellac on hand to last for many years, but that government restrictions were increased until they are now not permitted to use new shellac. Shellac is said to be the essential ingredient in making records because it has certain qualities which make records last longer and increase the sound qualities.

No Substitutes Yet

The review goes into detail about the

question of substitutes for shellac. This has been discussed at length previously in trade papers, and nothing new is added to present knowledge of the substitute field. The review quotes one record manufacturer as saying that even if substitutes were found it would be highly probable that the government would need the new materials just as much as it needs shellac.

Considerable attention has been given to the use of vinylite. Records have been issued made of this material, and the musical quality is found to be better than with shellac, but the cost of this material is prohibitive. The ordinary record coated with vinylite would cost about \$3, but the hope is held out that some day this material may be produced as cheaply as shellac.

Record manufacturers must now depend upon shellac recovered from used records, and manufacturers are expected to go to greater lengths in 1943 to recover used shellac. The use of shellac from used records naturally decreases the quality of the record.

The Times review discusses briefly the effects of the record ban and says that members of the record trade expect this ban to be settled by a compromise soon after the Senate hearing is completed.

Vinylite Scrap Made Available To Record Firms

WASHINGTON, Jan. 2.—Broadcasting, a trade paper for the radio field, reports that there are good prospects for manufacturers of transcriptions and special recordings to get increased supplies of vinylite in order to make records. This important material has been found by actual test to produce a recording of better musical quality than shellac, but at the present time it is too expensive to use for popular records.

It is expected to bring important relief to the broadcasting industry that needs transcriptions and special recordings. Some big firms in the war production field have promised to turn over the vinylite trimmings from stocks that they use in making war goods. Some of the recording manufacturers have found that these trimmings work out fine, except that more time is required than when virgin vinylite is available. It is understood that the War Department has agreed to pass on certain quantities of this scrap vinylite for the purpose of making recordings.

Sample shipments have already been sent to several record manufacturers, including Columbia, Allied Record and Scranton Record.

Philly Party Date Not Set

Music ops will make annual banquet big boost for all patriotic work

PHILADELPHIA, Jan. 2.—At its meeting in 1942 the Philadelphia Phonograph Operators' Association decided in favor of continuing its annual banquet in 1943. While the time and place of the banquet will not be decided upon until the first meeting of the new year January 7, it was decided to hold the annual event earlier than usual this year. As a result, the affair, to be the sixth annual banquet of the local association, will be held either late in February or early in March. In former years the banquet was held in May or June.

Altho many organizations and groups have canceled their annual affairs for the duration, the music operators pointed out that they have and are doing much in behalf of the nation's war effort every day of the year that a social gathering for the one day of the year does not mean the group is less patriotic. In fact, it is planned to make the banquet the turning point for even greater patriotic efforts on the part of the association and its membership during the new year. The music operators have contributed nobly and most generously all thru the past year to every scrap drive, War Bond campaign, Civilian Defense, blood donor and all the service charities. The banquet will represent the culmination of their efforts in this direction and mark the start of new and more ambitious efforts for 1943. In fact, it will serve to dramatize the important part the music machine industry is playing in furthering the national war effort, a fact very few of the public is aware of.

Committees for the banquet will be appointed at the January 7 meeting. It was also decided to dispense with the usual monthly dinner meetings of the association until after the banquet.

Records Sent Overseas . . .

The following letter was recently received by a group of secretaries in Cleveland who are organized into a club called "My Girl Fridays." The letter tells its own story of the work being done by this club.

Arline Wapperer, secretary of the Phonograph Merchants' Association of Cleveland, is a member of the club. The letter from Lieut. Erma Meyers, somewhere in Australia, is as follows:

"Here's a million thanks from the gals and soldiers of our outfit for those wonderful records. We received the first shipment yesterday and not one was broken, honestly. I don't know quite how to express my gratitude. I am practically saturated with music this morning because we played them for four solid hours last night, mosquitoes or no mosquitoes.

"Tomorrow I am taking them to the American Red Cross Service Club so that everybody can hear them because I feel selfish hoarding. If more arrive in the weeks to follow, I will turn them over to our chaplain, who will see that everyone gets a chance to hear them.

"You know when I left the States the popular song was 'White Cliffs of Dover,' and all we heard over here was Bing Crosby singing 'San Antonio Rose.' Since then they have organized some service bands, one of which is very good, but they can't get orchestrations from home, so we still heard 'San Antonio Rose.' Thank the Lord, in the past few months the 'Jersey Bounce' finally arrived, altho that is still very new here, but it certainly helped.

"I have become so Australian that any day I expect to hear a British accent come popping out of my mouth, and I can picture the razzing I'd get from my fellowmen if such a thing happened. Really, it's hard not to pick up the expressions they use. I don't dare say 'streetcar' any more; it's a 'tram.' And if I want some cookies to eat, I ask for biscuits. I don't think in dollars and cents but in pence and shillings, and to 'fish out' three shillings, four pence and a couple of 'ha' pennies' doesn't send me into hysterics any more. It becomes almost simple. I automatically look to my right when I cross the street instead of the left, or is it vice versa? And I can say 'good on you' and 'bloody bonza' in the best Aussie style—more fun.

"It is chow-time now, so must dash as Uncle Sam waits for no one, so thanks again from our nurses, our officers, our buck privates and non coms; in fact, thanks a million from our whole outfit."

Baltimore Music Operators Solve Shortage Problem

BALTIMORE, Jan. 2.—Despite complaints by some operators of music boxes that the record situation is unsatisfactory, many leading operators declare they are managing to get enough disks for their spots. They point out, however, that they are not getting all the numbers they desire, but they do manage to get enough to take care of all their spots and take care of them satisfactorily.

Most operators report they have managed to get enough White Christmas disks, which has been a hit for many weeks. Furthermore, they also report they have enough other popular numbers, including My Devotion, Dearly Beloved, Praise the Lord and Pass the Ammunition, When the Lights Go On Again and other tunes of top ranking.

Operators report they have had to fall back on old tunes, since no new releases are being made. Some tunes that are more than a year old are again finding favor, both in the popular tune field, hillbilly, love ballads and cowboy numbers.

One thing the shortage situation has (See Ops Solve Shortage on page 66)

January Hit Tune

PHILADELPHIA, Jan. 2.—Moonlight Becomes You, feature tune from the Bing Crosby-Bob Hope-Dorothy Lamour Road to Morocco movie, has been selected as the January Hit Tune of the Month selection of the Philadelphia Phonograph Operators' Association. Apart from the regular radio and poster promotions, the selection this month comes in for a heavy movie tie-in, Road to Morocco having its local premiere on New Year's Day at the Stanley Theater.

Canadian Phono Firm Advertises Value of Music

HALIFAX, N. S., Jan. 2.—"Relax—It's Fun" is the theme of a new advertising campaign launched by the Coney Island Amusement Company, Halifax, distributor of coin machines, and in specific half of the Coney Island phonographs.

The drive is addressed wholly to the public, and the relaxation advantage of the phonos are stressed in special advertising purchased in daily and weekly newspapers thru Nova Scotia and also on billboards.

One of the texts, coupled with an illustration showing one of the elaborate phonos in action in a restaurant was: "After a busy day shopping or work, it's a real pleasure to relax with song and music as recorded for your enjoyment on a Coney Island Automatic Phonograph. Try it today or tonight . . . you'll agree it's a 'pick-me-up'!" The Coney Island Amusement Company (See VALUE OF MUSIC on page 66)

Amend Petition

CHICAGO, Jan. 2.—Attorneys for the government December 24 filed an amended petition in the United States District Court here in its anti-trust suit against James C. Petrillo and his organization. The petition contains only minor legal changes from the original injunction to end Petrillo's ban on recording music. The original petition was dismissed by Judge John P. Barnes on October 12.

Daniel Britt, special assistant attorney general here, said the amended petition will aid the government in its appeal from Judge Barnes's dismissal order.

AMERICAN FOLK RECORDS

COWBOY SONGS, HILLBILLY TUNES, SPIRITUALS, ETC.

A column designed to help operators select money-making recordings of folk tunes. Address all communications to Folk Records Editor, The Billboard, 1564 Broadway, New York City.

News Notes

The high place that folk music takes in the creation of long-hair stuff is being increasingly recognized. Latest item in that respect was an article by Roy Harris in *The New York Times*, Sunday, December 27. It was called *Folk Material in Art Music*, and it showed how folk tunes are the basic inspiration of many classic concert pieces. . . . The Blackhawk Valley Boys have issued a folio of 20 of their favorite songs. It has just been published by Beil Music, Chicago, and retails for 50 cents. . . . Little Texas Daisy, yodeling cowgirl heard over Station WLAC, Nashville, Tenn., will have a sponsor, beginning with her January 4 broadcast. She broadcasts every morning at 6:15 and will plug products of the Chattanooga Medicine Company. She was formerly featured vocalist with the Golden West Cowboys, has played countless fairs, schools and auditoriums, and is pulling radio mail from half the States in the country.

Letter Box

Elton Britt's *There's a Star-Spangled Banner Waving Somewhere* is still leading the lists, as you probably don't have to be told by this time. It's competing with the leaders in the pop field in many metropolitan centers, and its top place in the folk-music section remains unchallenged. Among reports received this week that give it particularly strong position are those from Des Moines and Richmond, but it's in a commanding lead almost everywhere. Incidentally, a couple of weeks ago the tune placed on the *Hit Parade* on the air, as one of the 10 top tunes (all types included) in the country—and all without a single big network plug. . . . *Tweddle-o-Twill*, for many months the top tune on the tremendously popular Gene Autry list, is beginning to share its top place with other Autry platters. Reports received this week place it on the same general level with such other Autry nickel-pullers as *Rainbow on the Rio Colorado*,

Yesterday's Roses, *Tears on My Pillow* and *I'll Wait for You*. . . . Out in Western areas a very heavy play is going to Ernest Tubbs' recording of *I'm Wondering How*. . . . The West Coast, which shows a somewhat different picture than most other areas thruout the country, is at present piling plenty of coins in the slots to hear Bob Wills's *My Confession* (which is also going very strong in many other areas), Louise Massey's *Honey*, *I'm in Love With You* (ditto), Bob Atcher's *Time Alone* and Judy Canova's *Is It Love?*

Restaurant Facts Upset by Decrease In Eating Places

CHICAGO, Jan. 2.—The National Restaurant Association recently made its report on restaurant locations for the month of November. The report shows a good gain in sales for restaurants in November. Other trade authorities, however, have called attention to the fact that there is a big decrease in the number of restaurants now reporting, and hence the gain in sales by restaurants that remain may be partly due to a decrease in the total number of eating places.

The figures of 229 eating places, with sales of \$4,225,254, showed a gain of 29 per cent for November over the same month last year, the largest percentage increase in the 44 consecutive months the industry has reported rising volume. The compilation was made for the association by Horwath & Horwath, specialists in restaurant accounting.

Reports Down 50 Per Cent

The number of reports, however, dropped nearly 50 per cent. Part of this was due no doubt to the rapid closing of restaurants in outlying sections because of gasoline rationing, which kept customers away, and fuel oil rationing, which brought problems of heating these establishments.

Another probable cause of the decline in reports was the fact that restaurants were called upon the first of December to prepare complicated inventory forms for the Office of Price Administration and the one more questionnaire caused them to omit the association's, which is purely voluntary.

The larger restaurants—those with sales of more than \$25,000 monthly—are reaping the greatest part of the wartime spending harvest. Their sales were up 35 per cent. Establishments with sales of between \$10,000 and \$25,000 monthly forged ahead 26 per cent, while the restaurants with sales of less than \$10,000 were up only 19 per cent.

All Sections Gain

From a geographical standpoint, all sections of the country except one had gains of at least 20 per cent. The East South Central area, which has long been a center of increased business, failed to keep pace and gained only 14 per cent. The Pacific Coast restaurants reported a phenomenal gain of 70 per cent, but the reports were too few in number to indicate the condition was true thruout the area.

Pegler on Petrillo

Music operators will be interested in an article, "Thieves With Union Cards," in the January 9 issue of *Collier's*.

The article is by Westbrook Pegler and in typical Pegler style. Juke boxes are mentioned at least once in the article, when it says:

"He (Petrillo) knew as well as everyone else that the little hamburger dancing spots around the army camps and in the humbler neighborhoods of factory cities could not afford to substitute live musicians for juke box records."

Record Supply Outlook . . .

CHICAGO, Jan. 2.—There were few important developments during the holiday week in the record supply field.

Reports from manufacturing circles indicate there will be an improvement in supply beginning in January, if possible. Record manufacturers will begin issuing new numbers again in January.

Reports of substitutes for shellac are still not encouraging.

Much anticipation centers on the Senate investigation of the Petrillo record ban, which is scheduled for January 12. Many people in the trade expect some sort of settlement or compromise when the Senate investigation is finished.

In the record market, chief attention centered on the big sales of classical records and albums during the holiday season.

ON THE RECORDS

(Continued from page 26)

vades delivery of the other tunes, with *White Christmas* getting the worst of it because of the bad tempo. Rendition sounds like *Jingle Bells*, losing all sympathetic appreciation for the song itself. Doesn't ring true at all.

Strictly as a filler-in when the real thing can't be obtained, music operators might get by with "Praise the Lord and Pass the Ammunition."

EMIL DAVIS (Hit 7029)

The Steam Is on the Beam—FT; VC. *You'd Be So Nice To Come Home To*—FT; VC.

Only distinction to this pairing is that it provides the only known diskings of *The Steam Is on the Beam*, the cuts

ditty from the *Beat the Band* musical. There's nothing offensive, tho, in the playing by Emil Davis and his orchestra. Band takes the ditty at moderate tempo and gives out in mill-run fashion for a chorus and a half. An unbilled girl trio handles the lyrics for the middle chorus, and singing is no better, no worse than the playing. All parties are fairly well in tune, which is more than can be said for Cole Porter's *You'd Be So Nice To Come Home To* from the film *Something to Shout About*. It's the same pattern at a fairly slow tempo for this could-be-lovely ballad, which in this spinning becomes something to shudder about.

Since it is the only available recording, operators might chance a storm of fury from the phono fans with "The Steam Is on the Beam," but only for locations where nickel spenders are not too sensitive.



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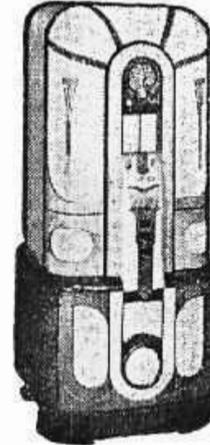
HAPPY NEW YEAR

1942 was the greatest year in Permo Point history . . . and we hope in yours

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6435 RAVENSWOOD AVENUE, CHICAGO.

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Sensation of the Nation in the Coin Music Industry



Tops Everything for Beauty, Performance and Durability

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215 S. WASHINGTON ST. HUTCHINSON, KANSAS

VICTOR BUYING GUIDE



Records and Songs That Are Best Bets To Start the New Year Right With

STRONG GOERS

THERE ARE SUCH THINGS TOMMY DORSEY (Frank Sinatra, Pied Pipers) Victor 27974
Tabbed by RCA Victor's own publication, PHONO-GRAPHIC, as "The Sentimental Gentleman's Most Sentimental Side Since 'Smile Again' the week before it was released, this one fulfilled all expectations. It rose with a mighty rush and should remain in this spot 'til long after the robins return. Tommy stands alone on it.

DEARLY BELOVED GLENN MILLER (Skip Nelson) Victor 27953
DINAH SHORE Victor 27970
This serenade to Rita Hayworth in the Columbia Picture "You Were Never Lovelier" took a mighty jump Christmas week, when the picture broke in most of the nation's first-run movie houses.

MOONLIGHT BECOMES YOU GLENN MILLER (Skip Nelson, Modernaires) Victor 20-1520
When it comes to lunar tunes Glenn and his Moonlight Serenaders are on the beam without equal. This one was a natural for his sweet reed style. When they wear it out, the other side, *Moonlight Mood*, is equally potent.

WHEN THE LIGHTS GO ON AGAIN VAUGHN MONROE (Vaughn Monroe) Victor 27945
After a slow start this one smashed into this hallowed list with all the force of a super dreadnaught. Anchored for a long stay, with most of the nickels demanding this peep into the future on Vaughn's—and Vaughn's alone—waxing

CAN'T GET OUT OF THIS MOOD.. FREDDY MARTIN (Bob Haynes, Martin Men) Victor 20-1515
Another picture tune that hit high before the film reached the screens. It's from Freddy Martin's own RKO movie, "Seven Days' Leave." He plays it in one of the most terrific film-musical scenes ever photographed; and when John Q ganders the picture he'll demand Martin's name on the title strip before inserting many nickels.

★ UP AND COMERS ★

MARCHING THRU BERLIN ETHEL MERMAN (Quintet Too) Victor 20-1521
Tune can be as big or bigger than "Praise the Lord," with its theme growing more timely as each day goes by. Merman sings it in the UA film "Stage Door Canteen," too, so watch the tune take a fast leap in this list via her disc.

BLUEBIRD BUYING GUIDE

STRONG GOERS

DER FUEHRER'S FACE SPIKE JONES (Carl Grayson) Bluebird 11586
This makes a majority of top hits exclusive with Victor and Bluebird artists. This one became super sensational last week when the Walt Disney short of the same name hit the screens.

EV'RYBODY EV'RY PAYDAY BARRY WOOD (Barry Wood, Chorus) Bluebird 30-0804
The ops deserve a tip of the hat from Uncle Sam for rallying behind this number so enthusiastically. The public likes the production given it by the Treasury Troubadour and Chorus on this disc and are making it one of the nation's most played hits.

STRIP POLKA ALVINO REY (King Sisters-Chorus) Bluebird 11573
The hardest perennial of the year. As yet has shown no signs of wearing out its welcome.

THERE'S A STAR-SPANGLED BANNER WAVING SOMEWHERE... ELTON BRITT (Elton Britt) Bluebird 9000
The year 1942's most sensational item. A Bluebird Old Familiar Tunes record—mind you—that pulled the tune onto the Hit Parade and made it a top sheet music seller, while becoming one of the nation's most popular Coinograph discs.

★ UP AND COMERS ★

PLEASE THINK OF ME SHEP FIELDS (Ralph Young) Bluebird 30-0807
Turn to the *Billboard Music Popularity Chart* in the front of this issue and you'll find this tune among the top *Songs With the Most Radio Plugs*. Shep's is the only record of it so far—good enough to carry it high alone. Other side, "Take It Slow," is a jump-packed swing tune in the slower vein. Jitterbugs are requesting it already, although it's only a few weeks old.

PENNSYLVANIA POLKA ART KASSEL (Kassel Trio) Bluebird 30-0803
It's an overnight jump from here to the crowned heads department above. Art's disc hyped the song's popularity and should shove it over the top before the groundhog comes out to look at its shadow.

PUT 10% IN WAR BONDS!



KANSAS SUPREME COURT

(Continued from page 59)

hibited by this particular statute, no matter what other statute might be violated in connection with their operation. For like reasons, another contention must be eliminated. It is urged that these machines are made the occasion for gambling by the promotion of side-betting either by the players themselves or by onlookers. Assuming that to be true, it does not reach the issue here. We have various and broad criminal statutes with reference to gambling premises for gambling purposes, etc. (See G. S. 1935, 21-915 to 29-936). We are not here concerned with questions which might arise under any of these other statutes. If the machines here involved are made the occasion for gambling in violation of other statutes, the remedy is by prosecution under those statutes. (See *State v. Brown*, 118 Kan. 603, 612, 236 Pac. 663.)

Before considering the narrow issue before us a pertinent and well-established principle of statutory construction must be noted. We are dealing with a criminal statute to which a strict construction must be applied. For reasons which stem from our fundamental concepts of individual human rights a criminal statute should not be extended by courts to embrace acts or conduct not clearly included within the prohibitions of the statute. (*State v. Terry*, 141 Kan. 922, 925, 44 P. 2d 258, and cases there cited.)

What Is Property?

Many definitions of the term "property" are called to our atten-

tion. Approximately 132 pages in *Words and Phrases* (Vol. 34 Permanent Edition 396-528) are devoted to citations of cases involving the question, directly or indirectly.

In some cases, a comparatively narrow meaning is given to the word, but in numerous cases a very broad definition—including almost every imaginable right, interest or privilege—is adopted. We would not, however, be justified in extending this opinion by examination and appraisal of the various definitions. Our own statutes have given us a definition of the term "property" to be applied in construing our criminal statutes. The first comprehensive act—after statehood—which dealt with Crimes and Punishments was enacted in March, 1868. (Ch. 31, G. S. 1868.) In dealt broadly with offenses, in different classifications, and contained definitions of various terms—such as "crimes," "offenses," "infamous crime," "person," "real property," "personal property," etc. That act, which was a successor to Chapter 54 of the Territorial Laws of 1855, constitutes the principal basis of our present Chapter 21, G. S. 1935 on Crimes and Punishments, of which Section 21-1508 is a part. Beginning with the act of 1855 we have retained verbatim the definition of the term "property"—as that term is to be construed in the various sections dealing with acts denounced as crimes. The term "property" is declared to include "real property," "real estate" and "personal property." (Section 21-131, G. S. 1935.) Since the privilege of playing additional games on the instant machine is obviously not "real property" the

RECORD BUYING



Special reports received from The Billboard representatives last week show the records listed below are currently receiving the most play on automatic phonographs thruout the nation. These reports stem from all the country's leading operating centers and are averaged together. Thus only records that are distributed nationally will show up in this guide.

● GOING STRONG ●

I HAD THE CRAZIEST DREAM HARRY JAMES (Helen Forrest) Columbia 36659

Last week when *Dream* topped *Coming Up* we called it a hot-footed fireman. Now it appears that someone coated the red suspenders with nitroglycerin, for how else can you explain this week's explosion into *Going Strong*? General reasons for the disk's popularity—that's easy. Harry James's trumpeting, as ever, is jus' go'geous and ditto with Helen Forrest's chirping. *Ballad*, furthermore, has received extensive film exploitation via a feature spot in Fox's *Springtime in the Rockies*, also going strong in many corners of the nation. So it appears that Columbia, which released it exclusively, may have had the *Craziest Dream*, but other disk firms now are left with nightmares.

PRAISE THE LORD AND KAY KYSER (Glee Club) Columbia 36635
PASS THE AMMUNITION MERRY MACS Decca 18498 (11th week)

WHITE CHRISTMAS BING CROSBY Decca 18429 (11th week)
FREDDY MARTIN (Clyde Rogers) Victor 27946
CHARLIE SPIVAK (Garry Stevens) ... Columbia 36649

MR. FIVE BY FIVE HARRY JAMES (Helen Forrest) Columbia 36650 (8th week)
ANDREWS SISTERS Decca 18470
FREDDIE SLACK (Ella Mae Morse) .. Capitol 115

MANHATTAN SERENADE TOMMY DORSEY (Jo Stafford) Victor 27962 (7th week)
JIMMY DORSEY (Bob Eberly) Decca 18467
HARRY JAMES (Helen Forrest) Columbia 36644

WHEN THE LIGHTS GO ON AGAIN VAUGHN MONROE (Vaughn Monroe) . Victor 27945 (4th week)
LUCKY MILLINDER (Trevor Bacon) .. Decca 18996

THERE ARE SUCH THINGS TOMMY DORSEY (Frank Sinatra-Pied Pipers) Victor 27974 (3d week)

DEARLY BELOVED GLENN MILLER (Skip Nelson) Victor 27953 (2d week)
BENNY GOODMAN (Buzz Alston) ... Columbia 36641
ALVINO REY (Bill Schallen) Bluebird 11579

DER FUEHRER'S FACE ... SPIKE JONES (Carl Grayson) Bluebird 11586 (2d week)

Names in parentheses indicate vocalists.

question is whether it is "personal property." The term "personal property" is defined in Section 21-129 as follows:

"The term 'personal property' as used in this act shall be construed to mean goods, chattels, effects, evidences of right in action and all written instruments by which any pecuniary obligation, or any right or title to property, real or personal, shall be created, acknowledged, assigned, transferred, increased, defeated, discharged or diminished."

What Is a Game?

Again let it be clear that we are not here pursuing an inquiry as to the general definition of the term "property." We are dealing only with the construction to be given the term as used in this criminal statute. In doing so we cannot ignore the legislative mandate. Altho Section 21-1508 here involved was enacted subsequent to 21-129, which defines "personal property," the fact remains that the definition has been in our criminal statutes from the beginning and it must be presumed that the Legislature in adding a new section to the list of crimes intended the term "property" to be given the same construction enjoined by statute for the other sections.

Now let us examine the definition of "property," supra. Obviously the privilege of playing a game on this machine is not to be classed with "goods" or "chattels" or "effects" or "written instruments by which," etc. If such privilege is included within the definition, it must be found in the words "evidence of right in ac-

tion." Those words have been heretofore considered by this court in a connection similar to the one before us. In *State v. Tower*, 112 Kan. 165, 251 Pac. 401, the defendant was prosecuted for violation of the statute which deals with the securing, by false representations, of "any money, personal property, right in action or any other valuable thing" (G. S. 1933, 21-551). The charge was that by false and fraudulent representations he had secured an extension of 120 days of a loan previously secured from a bank. The State contended that this three months' extension of the loan was a right or privilege to be classed as "personal property" or as a "right in action." The argument was precisely the one we have here. Indeed, there would seem—to many people, at least—to be a stronger reason to regard an extension of the maturity date of a note at the bank as a "right in action" and therefore as "property" than for so considering the privilege of playing an additional game or games upon a pinball machine. In an exhaustive opinion Justice Burch traced the history of the statute and its interpretations, dealing specifically with the terms "personal property" and "right in action." Extended passages from that opinion would be pertinent here, but the following passages will suffice:

"There is no room to doubt that the legislatures of Missouri (from which State our false pretense statute was taken) and Kansas did not intend to include in their false pretense statutes a privilege having no attribute of transferable property and entirely

disassociated from any tangible subject of larceny.

Cannot Be Stolen

"From this preview it appears the Missouri Legislature regarded a 'right in action' as something which might be taken, stolen and carried away by a thief; which might come into possession of a clerk, etc., and then be converted, taken, made away with, or secreted; which might come into possession of a carrier or other bailee; which might be bought or received as stolen property, which might be converted as lost property, and which might be delivered to the wrong person, as the result of impersonation. . . .

"The terms 'right in action,' valuable thing' and 'effects,' are used in the statute of 1868 of this State and in the revision of 1923, in colloocations similar to those contained in the Missouri statute. . . .

"The result is, the context of the section relating to false pretenses demonstrates that the term 'personal property' was used in that section to denote personal movable things generally; the term 'rights in action' was used to denote the representatives of money and of personal things included in the term 'choses in action,' and which, by elaborate definition, became represented in the English statutes by 'valuable security'; then, in order that the entire species of personal chattels which are subjects of acquisition by one person from another might be embraced, the shotgun expression 'or any other valuable thing or effects whatsoever' was added. Mere pecuniary advantage, devoid of any physical attribute of money, chattel or valuable security in the sense of the English statute, was not included." (pp. 171 to 174.)

Other Cases Compared

In construing the criminal statute before us we find no basis for distinguishing the instant case from the *Tower* case, supra. In each case the statute involved is a part of the Crimes and Punishments statutes. In both cases the controversy turns on the meaning of the terms "property," "personal property" and "right in action." Back of both cases we have the statutory definition of "property"—for criminal statute construction. If the privilege granted by a payee who extends for three months the due date of a promissory note is not "property" under this statute, certainly the privilege of further amusement or entertainment in operating a pinball machine which in no event pays anything but such entertainment or amusement is not "property." The statutory construction adopted in the *Tower* case has stood undisturbed for 16 years.

GUIDE—PART ONE

According to The Billboard representatives, who have this past week contacted at least four large automatic phonograph operators in their cities, the records listed below are rapidly gaining in popularity all over the nation, and indications are these records will eventually move into the most-played bracket on the opposite page.



COMING UP

- MOONLIGHT BECOMES YOU BING CROSBY Decca 18513
- GLENN MILLER (Skip Nelson-Modernaires) Victor 20-1520
- HARRY JAMES (Johnny McAfee) Columbia 36668

None of this "flow gently" stuff for *Moonlight Becomes You*; it moved to the mouth of the river like a Gar Wood special. We tabbed it a Possibility from its recent beginning, and last week it bore out part of our prediction by slipping in among Coming Up entries. Currently its performance makes us 100 per cent prophets, but shucks it ain't nothing. After all, the tune is from Paramount's *Road to Morocco*, and Messrs. Crosby, Miller and James are a potent combination behind any song.

- CAN'T GET OUT OF THIS MOOD KAY KYSER (Harry, Julie, Trudy, Jack and Max) Columbia 36657
- FREDDY MARTIN (Bob Haymes-Martin Men) Victor 20-1515

After the meekest of debuts *Mood* has eliminated any necessity for apologies by climbing its way into a neat, money-making class. As we've said it's a pretty ditty that only needed a little time to warm up to the machines. Boiling point still has to be reached. Kay Kyser, who has everybody and his brother doing the vocal on Columbia's version, is supplying most of the impetus for *Mood*, with maestro Martin stalking close behind.

- SERENADE IN BLUE GLENN MILLER (Ray Eberle-Modernaires) Victor 27935
- BENNY GOODMAN (Dick Haymes) Columbia 36622

"Old friends make the best friends," and *Serenade* should be the operator's proof of that proverb. The ballad, which came out in the company of *Kalamazoo* and *At Last*, has outlived the latter two by the simple process of staying in a middle slot—this one—all the way thru. Next week receipts may drop off, but at this writing the *Blue* ballad is doing very nicely, thank you.

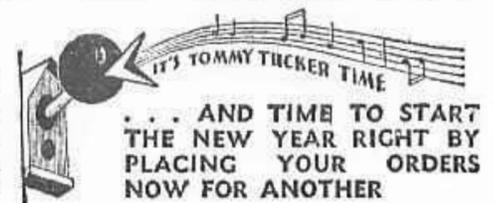
- JUKE BOX SATURDAY NIGHT GLENN MILLER (Marion Hutton, Tex Beneke, Modernaires) Victor 20-1509

Here's another that dood it pretty quick. A Glenn Miller scoop, made before the maestro became an army captain, *Juke Box Saturday Night* celebrates its second week in Coming Up. Obviously the take-offs on trumpeter James and the Ink Spots are being taken in the spirit they were intended. If same can be said of the title, disk should be with us for a long and hearty period.

- THERE'S A STAR-SPANGLED BANNER ELTON BRITT (Elton Britt) Bluebird B-9000

Unfairly weighed here for its true popularity, Elton Britt's disk has been a hillbilly sensation since it came out in May. Thereafter it invaded the pop fields so strongly that now it forces listing as a Guide item. Which goes to show you that the folksy, homespun stuff holds a strong place on American phonos. The patriotic motif, of course, renders invaluable aid.

Double-meaning records are purposely omitted from this column.



TOMMY TUCKER TIME T-WINNER

T-WINNER No. 1

THERE'LL NEVER BE ANOTHER YOU

BACKED BY T-WINNER No. 2

JUST AS THOUGH YOU WERE HERE

BOTH ON Okeh Record 6707

BY

TOMMY TUCKER

and His Orchestra
Vocals by DON BROWN

Operators EVERYWHERE can help the people of America keep their New Year's Resolution to invest 10% in War Bonds with this DANCEABLE

Tommy TUCKER VERSION of



featuring

Amy Arnell • Voices 3 and Ensemble
on Okeh RECORD No. 6701

EXCLUSIVE MANAGEMENT
MUSIC CORPORATION OF AMERICA

We Are Proud To Sell ROCK-OLA Commando

In our opinion the best phonograph ever made.

Factory Distributor
"PETE" PIETERS
King Pin Games Co.
826 Mills St., Kalamazoo, Mich.

We think it is controlling here, and that the privilege at times accorded of playing additional games on the machine or device here involved, without the deposit of an additional coin, is not property" as that term used in Section 21-1508-C. S. 1935 is to be construed. It follows that the machine is not included within the machines or devices described in that section and that the information was properly quashed. Needless to say, we are not here dealing with any question of public policy—that is a legislative function. Whether the kind of amusement device here involved should be included within the ban of this statute is for the Legislature to decide.

Appellant calls our attention to the cases of State v. Blair (130 Kan. 863, 288 Pac. 729) and State v. Haining (131 Kan. 853, 293 Pac. 952). These cases involved Sunday shows, the defendants being operators of theaters or movie houses. In the Blair case, the defendant was convicted upon three counts. The first two counts charged violations of the Sunday labor laws (Section 21-952) and are not in point here. The third count charged that by selling tickets for Sunday shows the defendant violated Section 21-955, which prohibits the sale of "goods, wares or merchandise" on Sunday. In a terse opinion, conviction was upheld. The Haining case involved the same issue except that the defendant issued no tickets but simply permitted the patron to enter theater upon payment of the fee. The decision simply followed the holding of the Blair case, on the sound ground that the fact that no ticket was issued made no substantial difference—that the only valuable thing about the ticket was the right to attend the show. Neither in the Blair case or the Haining case was construction of the

word "property"—as defined for our criminal statutes—involved. On the basis of logic, however, we do not attempt to distinguish the case before us from the Blair case. Furthermore, in holding that the privilege of attending a theater is "goods, wares or merchandise," the opinion in the Blair case cites only one authority—a Pennsylvania case holding that the words "goods, wares or merchandise" includes lottery tickets (which at least represent material returns which the holder hopes to win) and the only help which the Blair opinion gives us on the question is the statement:

"For the purposes of this case, it is not advisable to attempt to define more specifically the words 'goods, wares or merchandise,' nor to attempt to state all that is comprehended by them. All that is necessary is to determine whether or not tickets to a 'public moving and talking picture show and theater' come within the expression 'goods, wares or merchandise.' The majority of the court, after consideration of the

matter, is of the opinion that the words used in the statute include, within their meaning, theater tickets . . ." (p. 866).

We have examined the cases from other jurisdictions called to our attention, as well as others not cited in the briefs. No purpose would be served by discussing them. In most part they turn upon statutes materially different from our own.

It follows from what has been said that the judgment should be affirmed. It is so ordered.

Record Firm Sold To Pennsy Group

BALTIMORE, Jan. 2. — Southern Wholesalers, Inc., record distributor for the Baltimore and Washington markets, with headquarters in Washington, has sold its Baltimore branch to the D. & H. Distributing Company, of Williamsport and Harrisburg, Pa., according to an announcement by William E. O'Connor, president of Southern Wholesalers. The sale included stock of merchandise, fixtures, equipment and lease on quarters

occupied by the Baltimore branch at 220 South Pulaski Street. No reason was advanced for the sale.

D. & H. Distributing Company is headed by Dave Schwab and Harry Speeter, and the firm has been an RCA distributor for a number of years.

J. Huppert, who has been associated with the Harrisburg branch, has been named manager of the newly acquired D. & H. branch here. The entire personnel of the Baltimore branch of Southern Wholesalers will be retained, with the exception of Geary Shipley, who will go to Washington with the Southern Wholesalers headquarters, where he will have charge of record activities.

D. & H. Distributing Company will take over its Baltimore activities on January 4, 1943, on which date it will formally open for business.

Sale of its Baltimore branch by Southern Wholesalers marks the termination of its distribution in the Baltimore market over a period of 12 years.

Southern Wholesalers will continue its record and other products distribution activities in the nation's capital city, according to the announcement by President O'Connor.

Judged by the fine job D. & H. Distributing Company has done with record distribution in the Williamsport and Harrisburg area, it should do an equally creditable job in its new sphere of activities in the Baltimore area.

OPS SOLVES SHORTAGE

(Continued from page 62)

done is to eliminate request numbers. Customers in goodly numbers continue to request certain tunes, not realizing of course that there is a shortage of records. Operators take the requests, but that is as far as they go. They point out that one would have to do a lot of running around in an effort to get particular tunes, and wind up without getting them. So they take the only sensible action they can under existing conditions by ignoring the request unless it is not in stock and substituting a tune that is available. Operators declare they are finding this procedure satisfactory, particularly after the customer is given an explanation of why the request could not be honored.

Music box operators report appreciable gains in collections, with the take running up to 25 per cent and better over the corresponding period of last year. Operators declare that music box operation is one of the brightest spots of the coin machine business, and the operators making this assertion know whereof they speak as they also operate pinballs and other machines as well as music boxes.

Fortunately, operators are managing to get enough records to continue their spots. All leading operators have a fairly good stock of old records they can use and at the same time have enough to turn in for new numbers when and if available.

By switching the records around from one spot to another, they find they have enough to take care of all spots.

All in all, the music box picture is very encouraging and bright, and from all present indications recordings will continue to be available, even tho on a reduced production schedule, so as to make it possible to continue their successful operations.

New releases are looked for at an early date in the new year, and this should provide them with new tunes to keep the interest of music box operators and their customers. The special Christmas promotions on a definite number of specified disks are said to have been the principal reason for the recent stoppage on virtually all new releases.

VALUE OF MUSIC

(Continued from page 62)

pany sponsored a special campaign for use of the phonos in providing music while eating last summer by pointing out that dancing facilities are provided anywhere there is one of the phonos and that the prevailing shortage of musicians and orchestras is no barrier to indulgence in dancing.

Now there is relaxation promotion, and emphasized is the need of entertainment in the midst of the worries and concerns of war conditions and times and likelihood of over-concentration of work and worries. The phonos are recommended as an ideal way to relax. The music and songs will take the attention off unfavorable subjects or provide contrast from the demands of work at home, family or business. This firm has greatly increased its distribution of phonos the past year.

RECORD BUYING GUIDE—PART 2

A Forecast of What New Songs and Record Releases Are Most Likely To Be Needed by Phonograph Operators



POSSIBILITIES

These Records and Songs show indications of becoming Future Nationwide Hits in Automatic Phonographs. Selections are based upon Radio Performances, Sheet Music Sales, Information from Music Publishers on the relative importance of Songs in their Catalogs and upon the judgment of The Billboard's Music Department.

MARCHING THRU BERLIN

ETHEL MERMAN (Male Quintet) Victor 20-1521

An all-vocal rendition of a rousing, hallelujah-shouting, patriotic ditty that should cause a major sensation. It's from the forthcoming *Stage Door Canteen* movie, and Miss Merman sings it in the picture. Song packs a powerful message—a man is no good unless he is free—and it predicts Judgment Day for Schickelgruber when the Yanks go *Marching Thru Berlin*. As ever, Miss Merman is excellent, both in voice and delivery. And the vocal support, covering up the absence of instruments, is exceptional. Voices sound much like the Modernaires, remembered with the Glenn Miller orchestra, and they maintain a high rhythmic quality thruout the side. Plattermate also acceptable for phono play, *Move It Over* being a delightful, semi-humorous soldier song that takes the bullying sergeants for a merry ride.

EVERYBODY EVERY PAYDAY

TOMMY TUCKER (Amy Arnell, Voices Three) Okeh 6701

Tommy Tucker and his fem vocalist contribute a strong musical push to the 10 per cent War Bond wagon with their spirited rendition of this patriotic, punchy ditty. Music operators have already given the song a special spotlight, recordings being made at the request of the Treasury Department. Tucker's entry is due for plenty of attention from phono fans.

PLEASE THINK OF ME . . . SHEP FIELDS

(Ralph Young) Bluebird 30-0807

Already familiar to folks who go for hillbilly ditties, *Please Think of Me* has been converted by Shep Fields into a modern dance piece. Maestro applies an infectious bounce beat that enhances appeal of both the song and the side. Ralph Young kicks in a pleasant vocal. Song and significance are on the order of *You Are My Sunshine*, which means there is plenty of promise that this one will catch on big with city dwellers.

THE WEEK'S BEST RELEASES

These Records have the Strongest Chance for Success among the Past Week's Releases by the Record Companies. Selections are based upon Commercial rather than Musical Value. These are not definite predictions, but merely the opinions of The Billboard's Music Department.

NOTE

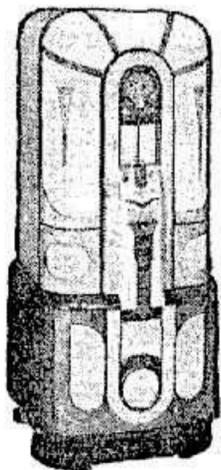
Victor dispelled the lull in new releases by issuing two disks this week. Numbers are Ethel Merman's *Marching Thru Berlin* and *Move It Over* (Victor 20-1521), and Shep Fields's *Please Think of Me* mated with *Take It Slow* (Bluebird 30-0807). The *Berlin* song looks to be the likeliest of these, coming from United Artists' *Stage Door Canteen* pic and scheduled for heavy promotional tie-ups with the syndicated *American Weekly*.

Also worth a toast by operators should be the news that Decca will break with two records January 14. These will be Charlie Barnet's coupling (Decca 18541) of *That Ol' Black Magic* and *I Don't Want Anybody at All* (Magic from Paramount's *Star-Spangled Rhythm*, *I Don't Want* from Republic's *Sleepytime Gal*). Judy Garland's pairing is *Magic* and the old Noel Coward tune *Poor Little Rich Girl* (Decca 18-540).

Altho Columbia was expected to resume a regular schedule of releases after the first of the year, no announcement has been made yet of what tunes are being readied or when.

Names in parentheses indicate vocalists.

Double-meaning records are purposely omitted from this column.



"It's a Pleasure To Sell and Operate Rock-Ola's Commando"

This super-excellent instrument has everything to make it the leading nickel-getter and location winner of all time in the automatic music field. I endorse Commando 100%.

FRANK J. HAHNE
FACTORY DISTRIBUTOR

Savannah Amusement Co.

409 EAST LIBERTY ST.
SAVANNAH, GEORGIA

TRADE SERVICE FEATURE
PICTURE TIE-UPS FOR MUSIC MACHINE OPERATORS

By SHIRLEY FROHLICH

"Yankee Doodle Dandy"

Warner Brothers' *Yankee Doodle Dandy*, altho roadshown for the past few months in key cities throught the country, will be released nationally this month and the songs, already popular with the pic customers and enjoying the benefit of extensive radio plugging, can be obtained on all record labels in album form. Individual recordings include Dick Powell's *Over There* for Decca, *Mary's a Grand Old Name* by Bing Crosby (Decca) and Sammy Kaye (Victor), and *So Long, Mary* by Sammy Kaye.

Those City Slickers

Spike Jones and His City Slickers, who loomed up in the national coin machine picture with their waxing of *Der*

Fuchrer's Face, will do another one of their specialties in Warner Brothers' *Thank Your Lucky Stars*. This one is titled *Hotcha Cornia* and will be released on the Bluebird label about the same time the film comes out.

Title Strips

Columbia Pictures has supplied Victor distributors with title strips for the Glenn Miller recordings of *Dearly Beloved* and *I'm Old Fashioned*, and RKO has done the same for the Freddy Martin recordings of *I Get the Neck of the Chicken* and *Can't Get Out of This Mood*. Both are available to operators.

Heard That James Before?

I've Heard That Song Before, which is beginning to get around via the Harry James recording for Columbia, is featured in Universal's *Youth On Parade*, a film which was released a few months back, but which might still be available for tie-ups in many localities.

"Reveille With Beverly"

Columbia's *Reveille With Beverly*, featuring Count Basie, Duke Ellington, Frank Sinatra, Freddy Slack and Bob

Crosby in songs that they've been associated with on records, is being readied for release. A partial list of the film's musical score includes *Cow, Cow Boogie*, Freddy Slack (Columbia); *The Big Noise From Winnetka*, Bob Crosby (Decca); *South Rampart Street Parade*, Bob Crosby (Decca); *Night and Day*, Frank Sinatra (Bluebird), also Alec Templeton and Maxine Sullivan (Victor), Ted Flo Rito, Frances Langford and Harry Horlick (Decca), Benny Goodman and Eddy Duchin (Columbia); *Cielito Lindo*, Xavier Cugat (Victor), Larry Clinton (Bluebird), Alvino Rey and King Sisters (Victor), and *One O'Clock Jump*, Tommy Dorsey, Benny Goodman and Sidney Bechet (Victor), Count Basie (Decca) and Harry James (Columbia).

List Phono Firm In Patriotic Ad

TALLAHASSEE, Fla., Jan. 2.—Tallahassee Music Company, operating juke boxes in this territory, had its name signed to a patriotic advertisement appearing in local newspapers here recently. A. E. Bagnall, president of the juke box firm, is a director of the Industrial Bank of Tallahassee. All of the directors signed an ad sponsored by the bank and the directors also signed their private business firms to the ad.

The advertisement explained that the entire executive personnel of the bank is now in some branch of the military service, and it is necessary for the bank to suspend its operation for the duration. The entire capital stock and surplus of the bank was invested in government bonds.

EASTERN FLASHES

By JOE ORLECK and BEN SMITH

Pfanstiehl Appoints Atlantic

NEW YORK, Jan. 2.—Atlantic Distributing Company, headed by Meyer Parkoff, has been appointed distributor for Pfanstiehl phonograph needles in the metropolitan New York territory.

Bob Norman in Florida

Bob Norman, former trouble shooter for International Mutoscope, is now connected with Pricella's Music Company, of Clearwater and St. Petersburg, Fla.

Charles Bornstein at Camp Rucker



Charles Bornstein, formerly manager of the music route of Runyon Sales Company, Newark, N. J., is now stationed at Camp Rucker, Ala. Barney Sugarman, proprietor of Runyon Sales, claims Charley was one of their best men and they miss him very much.

"Goldy" Goldman on Tour

"Goldy" Goldman, sales manager of Globe Printing Company, has left on a sales trip which will take him thru most of the States east of the Mississippi. He expects to be on the road about six weeks and will spend a part of his time covering the trade with Globe representatives in the field. The tour is being made to tie in with Globe's introduction of Switch Top, the new and novel sales-board idea, and "Goldy" expects to come back loaded with orders. Advance orders have already been taken on Switch Top and shipments have already started.

Jimmy Gilroy in North Africa

Jimmy Gilroy, formerly associated with Jack Fitzgibbons, is now in North Africa. Jimmy has developed into a champ bombardier with the air force.

Selsky Succeeds De Kika

A. De Kika, who headed the Phone Record Company before entering the service, has been succeeded by B. Selsky, long identified with the business. Firm deals extensively in used phonograph records and is favorably known thru-out the trade.

TALENT and TUNES ON MUSIC MACHINES

A column of music information for phonograph operators. The Billboard's Annual Talent and Tunes Supplement is issued the last week in September each year.

By JOSEPH R. CARLTON

Henri Rene, maestro of the Rene Musette Orchestra, which records for the Standard label, is now getting weekly hearings over the Blue Network. Rene has a 3:45-4 p.m. slot each Thursday. . . . As reported last week, Victor has returned to form, shipping out releases at regular fortnightly intervals. Currently issued are Ethel Merman's "Marching Thru Berlin" backed by "Move It Over" and Shep Fields' "Please Think of Me" and "Take It Slow." . . . Savoy Record Company now selling its "Don't Stop Now" and "Heyfuss-Geyfuss" releases, cut by the Savoy Dictators. Latter have lately disbanded, two boys going with bigger bands, the rest joining the services.

Territorial Favorites

SAN FRANCISCO:

This Is the Army, Mr. Jones. Horace Heidt.

There must be a lot of fellows in San Francisco named Jones, Green, etc., which would explain the popularity here of Irving Berlin's *This Is the Army*, title tune from the all-soldier show. More creditable reason for the showing, tho, would be the fact that tune has been earning sustained radio plugs long after recorded versions first came out. And the sparseness of new releases helps keep Horace Heidt's version, as well as others, spinning.

KNOXVILLE, TENN.:

A Touch of Texas. Freddy Martin.

Particularly strong in the Lone Star State, *A Touch of Texas* evidently has spread its appeal thru the Southeast. Song is featured in RKO's *Seven Days' Leave* pic, currently on national release, and disks are picking up territorial mentions hither and yon. All of which adds up, possibly, to the suggestion that operators scan the slots; if there's an empty spot *Texas* might fill in neatly.

SALT LAKE CITY:

I Lost My Sugar in Salt Lake City. Johnny Mercer.

Like two and two makes four, this one was a natural for S.L.C. The natives have given the disk avid curiosity play, but whether the recital of vital statistics proved disappointing only the next few weeks will tell. Meanwhile, brother Mercer's exposition is winning lots of

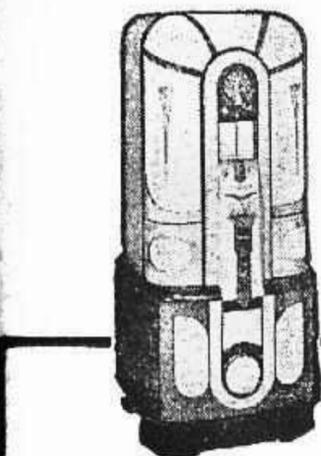
initial nickels strictly on the strength of the tune's title. There's no truth to the rumor, however, that Utah Chambers of Commerce will use the disk as a come-on for diabetics.

Note

For a comparative listing of songs played most often over the radio for the week ended Wednesday, December 30, and the week previous, ended Decembr 23, see the Music Popularity Chart in the Music Department, this issue.

Operators with machines in Negro locations will also find that the Popularity Chart presents a valuable listing of the sepian best-sellers under Harlem Hit Parade.

While you're turning back to the Music Department you might look at the Retail Records page. There you'll find lots of valuable dope on over-the-counter sales which frequently influence coin machine play and vice versa.



As for Florida—"We Find Commando Tops Them All"

Rock-Ola has produced in **COMMANDO** the finest Phonograph we have ever seen in our many years of operating and distributing music.

Tops Them All for '43.

Exclusive Florida Distributor

RON ROOD

SOUTHERN MUSIC CO.

503 W. CENTRAL AVE.
 ORLANDO, FLORIDA

MIRACLE POINT NEEDLE
 • 1 TO 12, 25¢ EA. • 13 TO 99, 23¢ EA. • 100 UP, 20¢ EA. •
Miracle Point
The phonograph needle that plays better—longer!
 M. A. DEBEIT CORP. 2947 NO. 30 ST. MILWAUKEE, WIS.

"TUNES THAT NEVER GROW OLD"
 include
TAP THE BARREL DRY
HAPPY PAPPY
 RENE MUSETTE ORCH.
 on STANDARD RECORD T-2057
YES, this record is available again!
See your LOCAL JOBBER—AT ONCE!
STANDARD PHONO CO.
 168 WEST 23rd STREET, NEW YORK, N. Y.

Medical Columnist Speaks Favorably Of Candy in Diet

CHICAGO, Jan. 2.—Dr. Morris Fishbien, president of the American Medical Society, added his testimony to the value of candy in the diet in his regular column in *The Chicago Times* recently. This statement of opinion by Dr. Fishbien follows a recent release by a committee of the society which severely criticized the use of candy and soft drinks by the American people.

Among other things, Dr. Fishbien said in his column:

"The desire of the average child for sweet foods has been said by some experts to be simply the natural expression of the call by its cells for carbohydrates.

"Carbohydrates or sugars are burned when the muscles of the body are active. There are many different carbohydrate foods. Those most frequently used as part of the diet are the cereals, potatoes and other vegetables which are rich in carbohydrate content.

"The average American has a sweet tooth. Whereas we used only 15 pounds of sugar per person per year in 1825, the figure moved up to 115 pounds per person per year in 1925. Twenty-five years ago corn sugar was not refined to its present state. In those days we used beet sugar and cane sugar almost exclusively. Today only an expert can tell the difference between cane sugar and corn sugar.

Army Has Plenty

"The army is plentifully supplied with carbohydrates because soldiers use their muscles far more than do people in ordinary life. The army field ration provides 3,726 calories and includes malted milk, dextrose tablets and sugar to raise the carbohydrate quantity.

"The jungle ration includes candy, sugar, sugar-coated gum and other carbohydrates. The mountain ration includes sugar, chocolate and candy, as a means of increasing the quantity of carbohydrates, and special rations for men who bale out of airplanes includes six two-ounce fruit bars, six two-ounce chocolate D bars, three sticks of gum and three packages of lemon powder as energy foods."



Communications to Vending Machine Department, The Billboard Publishing Co., 155 North Clark Street, Chicago.

Candy Group Starts Ads To Plug Use of Sweets

Program to tell public how important candy is for calories in war diet

CHICAGO, Jan. 2.—The National Confectioners' Association, with headquarters here, is starting an advertising campaign to publicize candy as an important food for all people, including war workers and men in the armed services.

The association, representing the candy-manufacturing trade, has also issued two booklets, one entitled "Candy—A Valuable Food," and the other called "Fighting Foods."

Current advertising copy reads as follows:

"Candy marches into defense plants. . . outranks money in the Guadalcanal army canteens. . . dons uniform for every special ration devised by the U. S. Army Quartermaster Corps. Candy even bails out in the pilot's vest pocket ration, where fractions of an inch count.

"Why? Because candy is no longer the mere 'boiled sugar' of our grandmothers' day. It is an important food, rich in essential food factors, to the value of all its nourishing ingredients—sugar, corn products, chocolate, milk, nuts, fruits, eggs, edible oils, fats, gelatine.

"Here are figures from a recent analysis of the ten 5-cent candy items most popular by defense workers and men in our armed forces: 4.4% moisture, 9.2% protein, 59.5% carbohydrates, and 25.3% fat, by weight. Candy is not only an important supplemental food. It is a very low cost one!

For Defense Plants

"Defense plant executives say candy speeds production and make it easily available to their workers. At the mid-morning and midafternoon lag period, candy quickly restores blood sugar, reduces fatigue, helps eliminate accidents, steps up the work and is good for morale.

"Says Newman L. Hoopengartner, professor of business psychology at New York University: 'With its needed body sugar and its modern food values, candy makes a major contribution to a balanced diet. Candy belongs in the lunch box of the American industrial worker. Quick energy provided by so simple an item as a 5-cent candy bar can play a major part in attacking fatigue and cutting down accident percentage.'

For the Army

"Candy plays its part in the diet of men stationed where food is plentiful.

But it plays an even more important part in the rations of men separated from regular food supplies.

"All special combat rations contain confections. Every one of the many confections included in the army rations meets the rigid tests of the quartermaster corps.

"Every item in a soldier's ration is there for a scientific reason. Sweets are a palatable food at a high altitude where more solid food is less appealing. Citric acid in hard candies cuts the desert dust in a soldier's mouth. And the concentrated form of candy slashes transportation to a minimum.

For Every One of Us

"This, then, is the modern, enlightened viewpoint on candy. Eaten in reasonable amounts, not interfering with regular diets, candy contributes a rich source of energy and significant quantities of basic food factors required for the body's growth and repair."

Tobacco Meeting Approves Plan To Ration All Crop

WASHINGTON, Jan. 2.—Government officials and representatives of the tobacco trade met in conference here just before Christmas and agreed that the government should take steps to ration the unsold part of the 1942 burley tobacco crop among buyers.

Details of some of the plans under consideration were given in *The Billboard*, January 2d issue.

It was stated at that time that the rationing of tobacco to cigarette manufacturers would have decided effects on the price paid for tobacco. However, later developments indicate that this has not been true.

Officials said that the usual procedure of selling tobacco by auction does not give all cigarette manufacturers an equal chance at tobacco, and this is especially true now that the government has set ceiling prices on tobacco.

The familiar tobacco auctioneer, which had been featured on radio programs, may now cease, at least for the duration.

About 75 persons attended the conference here, and the meeting was closed to all except those officially invited.

The government will work out a plan for the actual rationing of the tobacco as soon as possible, based on suggestions offered by those who attended the meeting.

The Peanut Situation

To prices quoted must be added freight, shelling, shrinkage in cooking, salting and one-half cent a pound profit for the salter.

RICHMOND, Va., Jan. 2.—The peanut market remained steady during the past week due to the fact that the hundreds of peanut transfer warehouses have been closed since last Wednesday (23) and will not be opened until Monday (Jan. 4). There has been little activity in the peanut market in this section. Prices remained at about the same level with best Jumbos bringing the farmer between 8 cents and 8 1/4 cents, with the medium stock selling for 7 1/2 to 7 3/4 cents. Bulk peanuts held their own at 8-8.15 cents for the best and 7 1/2-7 3/4 cents for medium stocks. Shelling stock is bringing 7 1/2 cents for the best and 7 cents for the lesser grades.

There has been very little change in the Southwestern market. Prices on farm stock and shelled goods remain firm with Spanish No. 1 stocks bringing about \$145 per ton.

The demands in the Southwestern market is proving surprisingly strong more and more demands pile in with very few offerings from the farm. Farmers' stock Spanish U. S. No. 1 bringing \$160 to \$170. U. S. No. 1 Runners are bringing \$145 to \$155 with sales falling as low as \$135.

Producers in this area have been notified by the Department of Agriculture that they are expected to give much of their 1942 cotton acreage to the production of peanuts during the coming year so that they may meet the Food for Freedom goal of slightly less than 4,000 acres for crushing.

Agricultural production is expected to remain at a high level during the coming year because of an amendment to the Selective Service Act which provides the exemption of essential farmers.

Northwestern

OPERATORS' HEADQUARTERS IN THE BULK VENDING FIELD

Keep Informed—know what's going on in the industry through

The Northwesterner

Packed with ideas to help you and save money. It's free!

SMALL STOCK OF MACHINES STILL REMAINS.

Parts and Repair Service at Your Disposal

NORTHWESTERN, MORRIS, ILLINOIS

CIGARETTE AND CANDY VENDING MACHINES

COMPLETELY REBUILT READY FOR LOCATION

- 9-18 National Candy Machines \$89
- 9-30 National Cigarette Mach. \$54
- 9-30 National Cigarette Mach. with 9-50 Mech. All Col. King Size \$79

Subject to prior sale. 1/3 Deposit, Bal. on Delivery. Write for descriptive list. Eastern Representative NATIONAL VENDORS.

LOUIS H. CANTOR COMPANY 250 WEST 54TH ST., NEW YORK C.

THIS TIME TRY TORR

ALL LIKE NEW 4 View-a-Scopes

Original Model \$16.00 Ea. 4 for \$59.50.

IMPS

\$5.50 Ea. 6 for \$29.50.

YANKEES

\$12.50 Ea. 3 for \$35.00.

1000 HOLE CIG. BOARDS
60c Ea. In Lots of 50.
CASH WITH ORDER.

TORR 2047 A-SO. 68 PHILA., PA.

BARGAINS!

RECONDITIONED VENDING MACHINES

The following vending equipment has been carefully reconditioned and is all set for you to place on location. Rush your order TODAY as our stock is limited and moves FAST! Satisfaction guaranteed!

5¢ SELECTIVE CANDY BAR VENDING MACHINES. Each

- 12 U-Select-It 54 Bar with Natl. Elec. \$39.50
- 1 Rowe 8 Col. 120 Bar with Floor Stand 67.50
- 12 DuGrenier "Candyman" 72 Bar Mach. 39.50
- 5 National 6 Col. 108 Bar with Floor Stands 68.50
- 6 Selectoria 39 Bar Type with Fl. Stands 28.50
- 2 Selectoria 20 Bar Type with Fl. Stands 22.50
- 2 Mills 5 Col. 75 Bar with Fl. Stands. 62.50

MISCELLANEOUS BUYS

- 10 Northwestern #33 1¢ Peanut Vendors \$ 5.50
- 2 Northwestern 1¢-5¢ Deluxe Bulk Vend. 9.85
- 4 Advance Unit C 200 Stick 1¢ Gum Vendors 5.50
- 20 Penny King 1¢ Ball Gum Machines. 2.75
- 2 Rockola LeBoy Porcelain Weighing Scales 38.50

All prices F. O. B. Oak Park (Chicago shipping district). Terms: 1/3 deposit with order, balance C. O. D. Free descriptive leaflets on request!

R. H. ADAIR COMPANY

733 South Euclid Ave. OAK PARK, ILL.
Phone: Euclid 9219.
**WRITE TELEGRAPH TELEPHONE YOUR ORDER TODAY!

OPA Hits Cig Prices . . .

CHARLESTON, W. Va., Jan. 2.—What is perhaps the first case of the OPA taking action on the price of cigarettes sold thru vending machines happened here last week.

The State office of the OPA notified owners of cigarette venders, who had sold cigarettes at 15 cents per pack prior to November 1, they must stop charging 17 cents per pack.

Bernard Sclove, chief attorney for the State office, said the machine owners are being advised that only a 1-cent increase in price per package of cigarettes was authorized as a result of the new federal excise tax of 5 per cent, which was effective November 1.

He declared that prior to November 1 most of the machines were operated on the basis of a 15-cent flat charge, "including the 1-cent sales tax imposed by the State."

"This meant," he said, "that the price of a package of cigarettes was 14 cents. With the advent of the new federal tax, another penny could be properly added, making the total price 16 cents for a single package purchased."

January 9, 1943

MR. OPERATOR

If you're after DuGrenier tory reconditioned cigar and candy vending equipment, or, if you're looking for pe inserting machines, get touch with

Arthur H. DuGrenier, 15 Hale St., Haverhill,

P.S.: We'll send you complete formation.

VENDER SUPPLY NOTES

TEMPORARY CEILING ON PEANUTS.—Shelled and salted peanuts and peanut butter were recently placed under temporary price ceilings by the Office of Price Administration.

Effective December 29, prices at the processor, wholesale and retail levels were fixed at not more than the highest price charged between December 19 and 23. Later a permanent order will be issued to take the place of this decree, which will last for 60 days.

AFRICAN COCOA STOCK DESTROYED.—The destruction of the old crop cocoa has started on the Gold Coast of Africa. Due to war conditions, the sales of cocoa by the West African Produce Control Board had fallen off considerably and a large portion of the old crop is being left unsold.

The decision to destroy the unshipped balance of the old crop is not surprising, it was said, as cocoa beans do not store easily on the coast, and in any case the storage capacity will be required for the new main crop which is now beginning to come in rather freely, it was further pointed out.

Total production of cocoa in British West Africa and the French Cameroons in 1941-1942, which was purchased by the West African Produce Control Board, amounted to about 377,000 tons. Reduced sales have meant a substantial loss on the season and, the final figures are not available, this loss will probably wipe out the profit made in 1940-'41.

Apart from its normal use, cocoa is being bought by the Ministry of Food for use as an oilseed to the extent that processing facilities are available in Great Britain. Cocoa is also released in West Africa for the manufacture of cocoa butter and for household uses. For the rest, as much as possible is stored, but authority has had to be given for the destruction of a certain amount of cocoa which has already deteriorated or is certain to deteriorate before it can be shipped.

There were 35 lots of cocoa futures traded on the New York Cocoa Exchange last week. The total open interest increased to 39 contracts. All prices, with the exception of January which is 8.78c nominal, are at the ceiling.

Stocks of cocoa in licensed warehouses decreased to 194,322 bags. Arrivals of cocoa so far this year amount to 1,474,536 bags, as compared with 4,832,711 bags during the corresponding period a year ago.

CUBAN SUGAR DEAL HELD UP.—As part of a program to improve domestic economics of Latin American countries, Cuba has been asked to make changes in her production and exports before the United States Government agrees to purchase the 1943 Cuban sugar crop, it was learned today.

Negotiations for purchase of the 1943 sugar crop have been under way for two weeks, but representatives of this government are not yet satisfied that they are trading to the best advantage of both the United States and Cuba.

The 1943 crop will total about 3,000,000 tons, according to present estimates, but it could total more, as the extent of the crop usually depends on how much cane is crushed. The United States would not be purchasing the 1943 crop for its own use, as half of the 1942 crop of 3,000,000 tons has not been imported to date. Purchase of this crop, however, would supply Cuba with working capital and create a stockpile of sugar for United Nations future use.

EXPENSIVE CIGARETTES.—A single American cigarette bought one hour of hard labor by Arabs for Americans during the establishment of a beachhead on the North African Coast recently. After crowds of Arabs appeared to beg for cigarettes from crews exhausted while handling tons of supplies ashore, an arrangement was made whereby the Arabs were paid a fixed wage of one cigarette an hour for transporting the goods from the ships.

GLASS CONTAINER CLOSURES.—The amount and kind of health supplies, chemicals, household and industrial products and beverages that may be packed for civilians, in 1943, in glass containers, having closures made of critical materials are specified by the War Production Board order M-104, as amended now.

Critical materials involved are tinplate, terneplate, blackplate and rubber. Small brewers and bottlers of carbonated beverages in 1943 are permitted the same amount of crowns used in 1941. The 1943 quota for large brewers and bottlers remains unchanged at approximately 70 per cent of amount used in 1941.

CANDY PROSPECTS BETTER.—The turn of the war in North Africa has favorable implications for candy manufacturers since it is permitting a resumption of shipments of cocoa from the African Gold Coast. Confronted with a steadily increasing demand for chocolate candies, these manufacturers have been limited to 70 per cent of 1941 consumption. Of this amount, 10 per cent is being allocated to the armed services so that civilian supply is greatly reduced.

While no upward revision of chocolate supplies is immediately in prospect, the continuation of shipments from Africa will permit such increases.

CIGARETTES ABROAD.—Wherever our American soldiers and sailors go they take with them the American cigarette. Reports have recently been received that tailor-made American cigarettes have found their way to the Russian front. A Red army soldier on leave related that the smokes were passed around among units along his sector.

In Australia cigarettes are sometimes the cause of rifts in the generally amicable Australian-American relationship among the troops. The American soldiers' cigarette is imported tax-free. He gets a pack, usually rationed at one pack per man per day, for sixpence at the post exchange. The Australian, for his own tax-burdened cigarettes, must pay the same price as the civilian, usually about four times what the American pays. And the American, even to the taste of many an Australian, gets not only the cheaper but the better smoke.

MEXICAN DUTY REDUCED.—The new United States-Mexico reciprocal trade agreement provides for mutual reductions on a long list of commodities exchanged between the two republics.

The duty on Virginia type leaf tobacco exported by the United States into Mexico is reduced by 13 per cent, while the duties on other types of leaf tobacco and cigarettes are frozen at present levels.

CANDY PRODUCTION DROPS, SALES RISE.—Candy production in October of this year declined 10 per cent, compared with the corresponding month last year, according to a recent announcement. Sales expressed in dollar volume, however, increased 11 per cent for the same month last year.

For the first 10 months of this year the confectionery and competitive chocolate industry reported an increase of 26 per cent in sales, expressed in dollar value, over the corresponding period of 1941.

PEANUT CANDY PRICE BOOST APPROVED.—The OPA recently announced that wholesalers and retailers of a number of products, manufacturers of which have been allowed to increase their quotations to take care of higher material and labor costs, will be permitted to increase their prices by the exact amount of the increase allowed to the manufac-

turers. Peanut candy is one of the items included in this order.

NO CIGARETTES TO PRISONERS.—Relatives of American prisoners of war now in German camps have been assured that certain items can be sent them. Among these are listed tobacco, but not cigarettes or cigarette papers "on which messages could be written." The kind of messages that some people would like to send would make interesting reading.

CANDY ESSENTIAL IN SOLDIERS' PACKS.—The Subsistence Research Laboratory of the Chicago Quartermaster Depot recently announced that field tests conducted by the army definitely prove that candy is an essential and acceptable portion of the ration pack. One confection type combat ration is made up of chocolate, sugar, skim milk powder, cocoa fat, oat flour, vanilla and 150 International Units of Vitamin B1.

Candy in the combat pack has two jobs. It must supply the body with a certain amount of food value and at the same time make the soldier relish it. All foods in the combat pack, including candy, must have keeping qualities besides nutritive value. To assure an edible morsel, high in caloric content and also tasty, the ration confection is packed so that it is waterproof, airproof and dustproof.

WPB Repeats Plea To Save Matches

WASHINGTON, Jan. 2.—A current bulletin of the U. S. Department of Commerce says that "Save your matches" is an urgent request being made by the War Production Board.

A match may be a small item in itself, but the American public uses more than 500 billion annually. (Incidentally, 45 per cent of these are book matches.) This volume of production requires 70 to 80 million board feet of lumber annually for splints, and 500 tons of steel a year for the tiny steel staples that hold the book match together.

The industry is voluntarily conserving paper, man power and chemicals in match production, and for some time has been making paper matches largely from salvage paper, including old newspapers, with a minimum use of virgin pulp.

To encourage further conservation, the match manufacturers and WPB are considering various methods of saving matches, and the vital materials used in their production. These include:

1. Reducing length of the stitch a quarter of an inch, thus saving 20 per cent of the steel wire required, or about 100 tons of steel annually.
2. Reducing length of wooden matches by a quarter of an inch, thus saving about 7 million board feet of wood.
3. Eliminating all "frills" on book matches, including varnishes and lacquer finishes, special mailing and wrapping.

Small Bottlers Get 1941 Cap Quota for Coming Yr.

WASHINGTON, Jan. 2.—The WPB today prohibited the use of prime steel in the manufacture of crowns for beer and carbonated beverage bottles.

An exception provides, however, that prime steel already allocated for such crowns and in the inventory of a crown manufacturer or bottler on December 11 may be used. In the future a manufacturer may purchase only scrap or reject metal for such use.

WPB also authorized small brewers and bottlers to use the same amount

Agriculture Dept. Issues Nut Order

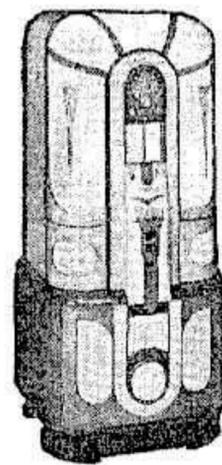
WASHINGTON, Jan. 2.—By virtue of the authority vested in the Secretary of Agriculture by Title III of the Agricultural Adjustment Act of 1938, as amended, public notice is hereby given of the following amendment to MQ-603, "Regulations Pertaining to Marketing Quotas for Peanuts of the Crop Planted in the Calendar Year 1942," issued August 1, 1942.

729,139 Marketing of excess peanuts for seed for planting in 1943. Notwithstanding any other provisions of these regulations, collection or payment of the penalty of 3 cents per pound will not be required in connection with the marketing of excess peanuts: Provided, That (1) the peanuts are marketed to a person who will be engaged in farming in 1943, (2) the peanuts are purchased for the sole purpose of planting during the calendar year 1943, (3) there shall be prepared and approved by the committee of the county in which his farm is located the prescribed "Certificate To Purchase Excess Peanuts," and (4) the producer is paid for such peanuts a price not in excess of the price for excess peanuts for oil approved by the secretary for the date on which such peanuts are marketed plus the cost of handling such peanuts for seed purposes. Such peanuts shall be marketed thru the county committee by the approval of the certificate for purchase by such committee and the delivery of the original copy thereof to the seller by the purchaser. Each county committee is hereby designated as an agency for the marketing of excess peanuts pursuant to this section.

Done at Washington, D. C., this 18th day of December, 1942. Witness my hand and the seal of the Department of Agriculture. GROVER B. HILL, Acting Secretary of Agriculture.

of crowns in 1943 as they used in 1941. The quota for large brewers and bottlers is unchanged at approximately 70 per cent of the amount used in 1941.

MODERN DESIGN



ROCK-OLA COMMANDO FOR 1943

Represents the last word in modern design and excellent service free construction (and our 5-10-25c ROCK-OLA Wall and Bar Boxes are the best in America—nothing to compare with them).

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WASHINGTON, D. C.

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406 WEST FRANKLIN ST.
BALTIMORE, MARYLAND

Pepsi-Cola at Fountains . . .

PHILADELPHIA, Jan. 2.—Pepsi-Cola, heretofore merchandised almost exclusively in bottles, will be sold at store fountains this year. At the Loft candy stores, whose stockholders also hold the majority interest in the soft drink company, Pepsi-Cola has been sold at the fountains. However, such sales have been exclusive with the Loft stores. In expanding the market for Pepsi-Cola, the soft drink firm will continue its heavy radio and newspaper advertising campaign thruout 1943. According to officials of the company here, the famous Pepsi-Cola radio jingles will be revised to herald the fact that the soft drink is being made available at all soda fountains. The move is also designed to make up for loss in volume sales of the bottled drink because of production and delivery problems because of shortages in material for bottle tops and gasoline rationing.

YEAR-END MARKET REPORTS

Gas Rationing Takes Lead As Industry Topic in Dec.

Two high-court decisions register pro and con on free plays

Business reports for December did not indicate much change up or down in the actual field of operating. Operators continued to report slight increases in their earnings, or else the machines tended to remain at levels of the previous month.

General business conditions of the country continued to remain at a high level, and war production was gradually increasing. Money in circulation was gaining also, but holiday trade tended to draw off some of the surplus cash apparently.

Reports from operators showed that just before the holiday week the patronage of machines began to drop as it usually does. This was expected to continue until after January 1. A few reports emphasized the slight drop in earnings of machines.

December completed the first year of the coin machine industry under war conditions, and there was a tendency in reports to review the general happenings of the year. December itself had only

one outstanding event, and that was the effect of gas rationing on the operating business and also on locations in which machines are placed.

Gas rationing on a national scale went into effect December 1, and there was much confusion among operators as well as in all lines of business. Most reports indicated that operators were more patient than people in other business fields.

Credit to Associations

It is to the credit of operators' organizations that they performed valuable services in educating their members in the rules of rationing and also in obtaining favorable contacts with ration boards. Perhaps no greater testimony has ever been given to the value of State and city organizations among operators than the work that has been performed during December in helping operators to get adjusted to the rationing of gasoline.

The active operators' associations maintained close contact with their local rationing boards, and the results have proved that their work is very worth while.

Most operators obtained B cards while a small percentage was able to get C cards. Under the national plan, B cards were ordinarily allotted to business men having merchandise routes. At least one

association advised its members not even to ask for C cards. As the end of the month drew near, there were reports that adjustments were being made in various cities so that more operators were getting C cards. The difference in rations for trucks and passenger cars used by operators varied widely in different sections of the country. There seems to be no established rule for allotting gas to different types of vehicles.

Only two sections of the country reported operators joining in the widespread complaints against gas rationing that were played up in the newspapers.

A large section of the public at first threatened a "Ration Rebellion." Operators did not seem to join in this movement. The return of Capt. Eddie Rick-enbacker and his statements concerning those who complain about gas rationing seemed to bring an end to the "Ration Rebellion," and by the end of the month little criticism was being made in public.

Adjustments were still being made at the end of the month by government agencies in order to correct inequalities in gas rationing, and it was expected that such work would continue for some months. Operators could expect to fare as well as any other similar lines of business.

The big question still unanswered about gas rationing was the effect it would have upon the public and locations in which machines are placed. A definite trend was noted by operators that the suburban and highway locations lost in traffic, but at the same time people were compelled to stay at home so that city locations greatly increased in patronage.

Small Stores Close

A report from the Detroit area in a prominent financial newspaper said that about 7,000 small stores had closed thru the year due to war conditions. Since a minority of small stores have one or more types of coin machines, this would indicate that the small locations are closing rather fast in many areas. This is a trend that is likely to continue during 1943, and it will put an end to many thousands of locations for coin machines. The public may be expected to increase its patronage of coin machines of various types because gas rationing compels them to stay closer to home and to seek more common diversions in neighborhood stores.

During December the coin machine trade, as well as the nation, began to look forward to 1943 as a legislative year. Newspapers carried almost daily reports of plans being made for the various State legislatures, and in almost every case tax bills were the chief topics in the planning. The 1943 schedule shows that legislatures in 44 States will be in session sometime during 1943, most of them in the first half of the year. If history repeats itself, more than 150 bills will be introduced in these State legislatures relating in some way to coin machines. The usual number of ordinances passed by city councils may also be expected during the new year.

All this made December a month of tax anticipation. Added to this outlook was the fact that the next session of Congress will consider the 1943 revenue bill which must provide more money for financing the war than the 1942 federal tax bill. Reports during December indicated that coin machines would come up again in the 1943 bill. Reports also indicated that the Internal Revenue Bureau would not revise its adverse ruling on free-play pinball games but would depend on Congress correcting this situation in the next tax bill. This may mean that the 1943 revenue bill will be of great importance to the coin machine trade.

Coins Make News

Small coins were a big news item during December as well as in previous months. Congress finally passed a new coinage bill which provides for a new penny made of zinc-coated steel and also authorizes a new 3-cent piece. This bill caused much concern in the coin machine trade because the bill in its original form provided for changing the nickel again. The Phonograph Manufacturers' Association and the National Vending Machine Association both performed valuable services in conferring with Congressmen and government officials in adjusting this matter. U. S. mint officials—in fact all departments of government, with one exception—offered full sympathy and co-operation to the trade in adjusting the coinage bill

so that it would not damage coin machines now in operation.

It is expected that the new penny which may be in coinage by February 1 will operate most penny chutes now in existence. The nickel was left unchanged so that phonographs and amusement machines do not have to worry.

Arcades continued to be in the limelight during December, and some valuable publicity was given to them in newspapers. During the month arcades were featured in Chicago newspapers, and the Sherman Hotel arcade was given a prominent part in the big Christmas party for men in the armed services who were in Chicago during the holidays. The big boom in arcades is expected to continue thru the new year. Only one city reported that more arcades were being set up than were proving profitable. This report said that the smaller arcades were not doing so well but that the larger arcades were very successful.

Liquor Discussed

The liquor question was widely discussed during December. Rationing of liquor in certain States became a fact, and the establishment of curfews on locations selling liquor was also spreading. These curtailments of the hours for the sale of liquor naturally cut down the trade in locations selling liquor and has its reactions on the coin machines. Phonograph play dropped immediately in one city when a liquor curfew was established. Predictions in business circles at the end of December were that liquor rationing would probably spread to nearly all States and that liquor curfews were a compromise to forestall prohibition.

The Canadian Government issued an order cutting the hours during which liquor could be sold to a considerable extent. Such a move may eventually reach the United States.

Trade reports during December indicated an increasing use of old machines as a source for repair parts. This trend is expected to continue for the duration.

Breaking the quiet that had prevailed on the legal front for some months at least, important court decisions were rendered in December. On December 12 the Kansas State Supreme Court rendered a very favorable decision on free-play awards. The court faced the issue of free plays squarely and set forth some important arguments to show that free plays are not property or things of value. The Kansas court decision followed the minority opinion of the Iowa State Supreme Court and may indicate that a favorable trend is now setting in. However, on December 22, the Florida Su-

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PACERS**

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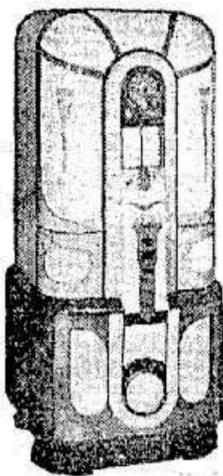
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RACES**

We Specialize in Bells and Consoles

**NEW MACHINES AVAILABLE—WHILE THEY LAST
USED MACHINES TAKEN IN TRADE
QUICK DEPENDABLE REPAIR SERVICE
SEE US FIRST!**

THE BAKER NOVELTY COMPANY INC.

1700 WASHINGTON BOULEVARD—CHICAGO, ILL.



**CARL HOELZEL Says,
"COMMANDO IS HOT....
IT'S THE BEST OUR CUSTOMERS HAVE EVER OPERATED"**

- Tall, graceful, Rock-Ola luxury light-up cabinet.
- Takes floor space only 2x2½ feet.
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- Music from the top . . . no blasting.

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UNITED AMUSEMENT CO.

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KANSAS CITY, MISSOURI

FOR SALE

A complete coin operated machines business. Includes Phonographs, Vending Machines and Pin Ball Games. All are centrally located and near a large Army Camp and Air Base. This business, complete as is with machines on locations bringing in one of the best averages ever enjoyed, will be sold for actual inventory cost of \$13,800. This is one of the best buys any real coin machine man can make at this time, for this business will always be profitable, as investigation will instantly disclose. Reputation of owners is extremely good. Locations will stick 100% in every way. Further details are available to parties with necessary capital. Others, please do not apply. We are handling this entire transaction and will stand back of everything stated here and in further negotiations.

STEWART SALES COMPANY

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MOST SENSATIONAL

**CHICKEN SAM
CONVERSION**

EVER CREATED

Amazing life-like Jap figure and scenery created by one of America's topnotch artists. Figure of **HARDWOOD COMPOSITION** — NOT PLASTER. A real money-maker!

Jap figure and legs; colorful action background; "TRA P-THE JAP" streamers; all ready for instant changeover. Only \$14.50 Figure Only \$9.50

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SEASON'S GREETINGS AND SPECIALS FROM THE CAPITOL

2 Mills Q.T., Blue Front, 1c, Serial Numbers 14697 & 17537	\$42.50
15 Kicker & Catchers	14.50
17 Pike's Peaks	14.50
2 Northwestern Deluxe Peanut Vend., 1c & 5c Play Comb.	10.00
Victorys	59.50
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We wish to take this opportunity to wish our many friends and customers a Happy and Prosperous New Year.

**CAPITOL COIN
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Tel. Columbia 1330

preme Court handed down a decision that free plays are a thing of value and make any game a gambling device when awards are given in free plays. The machine involved in the Florida test case had spinning wheels, and hence this complicated the issue before the Florida court. The State had taken the appeal in Florida, and operators had no choice of what machine would be brought before the court. The Louisiana Supreme Court also decided a test case and ruled that pinball games are not slot machines under the Louisiana statutes. This was considered an important decision by operators in that State.

Vending Test Case

What might have been an important vending test case in Milwaukee was postponed until some time in January. Operators had brought a test case against the Wisconsin tax on tobacco jobbers. Wisconsin has been compelling cigarette operators to pay the State tax on tobacco jobbers. Operators said they should be classed as retailers. This may be an important case when it is finally decided.

The phonograph division of the trade perhaps had the biggest news topic during December. The U. S. Treasury launched a special campaign to sell bonds during December and officially requested the juke box industry to again help in this drive. A special record entitled *Everybody, Every Payday* was sponsored as a Treasury song, and music operators were again asked to put this record in the No. 1 spot on their phonographs. The trade press co-operated in this, and music operators' associations took a very active part; phonograph manufacturers used paid advertising space to boost the idea. It was another creditable showing for the phonograph industry, but the special records were not available at the beginning of the month, and the announcement of the plan was late so that operators were handicapped somewhat.

The December issue of *Harper's Magazine* attracted wide attention due to an article by a New York attorney which advocated a national plan for taking 20 per cent of the earnings of juke boxes to set up an unemployment fund for musicians. This article grew out of the Petrillo crusade against juke boxes and

purported to be a solution to the problem. Newspapers in various parts of the country published reports on the idea and so gave it wide publicity. But the article was so outlandish in some of its suggestions and exaggerated the facts about the juke box industry in so many ways that it has probably killed the grand idea of grabbing 20 per cent of the earnings of phonographs.

Petrillo Developments

Few actual developments in the Petrillo record situation happened during December. Government attorneys filed their petition for an appeal on December 10. The Senate committee continued its plans for investigating the record ban now scheduled for January 12 in Washington. The hearing before this Senate committee is expected to be an important event. Reports from the East said that secret negotiations had taken place between representatives of the broadcasting and record manufacturing fields, but later reports denied any real negotiations with Petrillo. Leaders in all fields seemed to be waiting to see what happens when the Senate investigation gets under way. Some alarm was caused when the Senate passed a resolution to stop all investigations on January 31, but later reports said that this would not hinder at all the committee scheduled to investigate the Petrillo record ban.

The federal tax of \$10 on phonographs went into effect November 1, but reports from the trade indicated that locations were rather slow in realizing that this tax was in effect. The federal tax is assessed on the location, and most reports indicated that the locations were paying the tax. The OPA issued rulings during the month which would permit deducting funds to cover taxes from coin machines, should such a question ever arise. Price ceilings were set on service industries, but only one district reported that the service ceilings were being applied to the coin machine trade.

The supply of records continued to increase shortages, and operators were taking various steps in order to meet the record shortage situation. They were drawing on their files of old records, buying from retail stores and taking the rationed quota of new records which distributors were giving them. The shortage gradually increased during the month of December.

Shellac Substitutes

Reports were issued during the month that a substitute for shellac had been found; but the facts seem to be that if a suitable substitute should be found the government would probably need the new material as well as shellac. Reports indicated that vinylite had proved to be better than shellac for making high-grade records but that at the present time a record made with vinylite would sell for about \$3. Reports also indicated that industries were trying to help the record situation by giving them scrap vinylite and the scrap proved to work out satisfactorily, but it will probably be after the war before this material is made cheaply enough for use in making popular records.

There was little to report from the vending machine field during December, but the merchandise ordinarily sold thru vending machines made big news in the press during the month. Increasing attention was given to the shortages of candy, and especially of chewing gum; in fact, these two articles of merchandise made big headlines during December. The candy industry capitalized on this situation by publicizing how important candy was proving in the soldiers' diet. Tobacco and peanuts also made big headlines during the month. Representatives of the tobacco industry and the government agreed in December to ration the sale of the new tobacco crop to cigarette manufacturers. This step was taken to stabilize the cost of tobacco in making cigarettes. The step is expected to remove one of the problems facing the cigarette industry. Peanuts were given front-page space on the important financial newspapers during December. The importance of peanuts in wartime becomes increasingly clear to the country. They are used in so many ways in products derived from the nut and are so important as a substitute for fats in the manufacture of glycerin and in the manufacture of many chemicals that the war may really make the peanut famous. The government has asked farmers to put at least 5,000,000 acres in peanuts for 1943. The government set a price ceiling on peanuts in order to prevent a big jump in price on this product. This, of course, will be a big consolation to operators of peanut vendors.

The vending machine trade was naturally alarmed when the question of a

new penny came up, but the final decision is that a zinc-coated steel penny should work fairly well in all vending machines now in operation.

Operators Alert

Gas rationing forced operators of all types of machines to take steps in December to meet new servicing problems. Some very interesting plans were being worked out by active operators' associations. Operators in Los Angeles County decided on a plan of maintaining a service car by the association which would be at the call of any member when he could not use his own car for some reason. The service car owned by the association would also answer emergency calls of various kinds. In Philadelphia three operators combined their businesses under one roof and adopted a plan for a joint service and repair department. Otherwise, their business was kept separate, and each operator went ahead as before, but the use of cars was cut down considerably by using this joint servicing plan. In another Eastern city two operators decided to send their servicemen out in one car instead of using separate cars. This cut their car problem in half and seemed to be working out satisfactorily. Other interesting ideas in combining service calls and routes are expected to develop during the next few months. Many operators were cutting down their service calls in various ways in order to meet the situation.

The biggest story on the shortage of pennies came from Atlanta in December. However, many reports indicated that the shortage of coins was now being relieved; at least it did not seem to be as serious as in November when many cities were reporting a shortage of small coins.

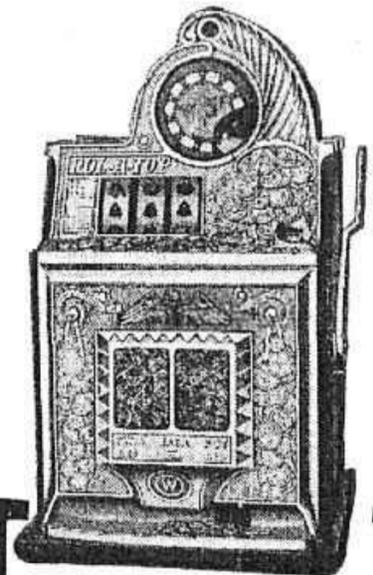
Birmingham

Report city biz okay despite gas rationing—penny machines yanked

BIRMINGHAM, Jan. 2.—Alabama coin machine operators and distributors are well satisfied with business. Collections have held up well, especially in the cities and towns. The only places falling off are roadhouses and others which depend chiefly on automobile traffic.

Operators have not been hurt too much by gas rationing. No C tags have been issued in this territory, and one concern got only 4,000 miles for its trucks which had been running 20,000 miles per month. The latter probably will be corrected. By combining allowances for trucks and for passenger cars the trade will be able to manage, it is said. Machines will be serviced fewer times per month and there will be no call-backs except in emergencies.

Some penny machines have been



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We can still repair your machines
and make them look like new
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MUST SELL

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 - 12 Mills Jumbo Parade, cash payout, never uncrated, @ . 169.50
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 - 12 Groetchen 1c Libertys, used, @ 15.50
 - 24 Holly 1c Grippers, used, @ . 13.50
- 1/3 Cash With Order, Balance C. O. D.

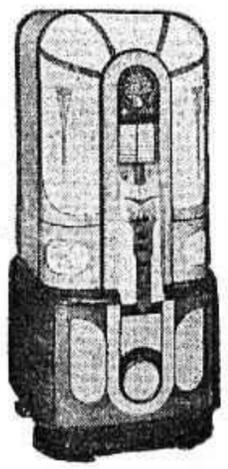
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COMMANDO Has
DIAL-A-TUNE**

The modern method of selection!
Fascinating to dial your number.
Gets more play. Takes in more money than any phonograph we have ever sold or operated.
COMMANDO leads them all and we don't mean maybe!

**C. N. JOHNSON
Johnson Amusement Co.**

88 EDGEWOOD AVE., N. E.
ATLANTA, GA.

GLAMOUR GIRL

TAKES IN \$25.50
PAYS OUT \$25.12
AVERAGE PROFIT \$27.38

My Gal SAL

TAKES IN \$51.00
PAYS OUT \$25.26
AVERAGE PROFIT \$25.74

GLAMOROUS AND EXCITING SALESBOARDS!

'GLAMOUR GIRL' has everything it takes for a smashing success. Highly lithographed in lovely colors. A welcome sight -- one you will want for a 'steady'. Board has a double step-up jackpot, slot symbols. 1050 JUMBO HOLES. THICK board.

The operator's dream board and player's dream girl! 'MY GAL SAL' is in seven lovely colors, and as pretty as she can be. The action of the board is plenty smooth. Slot symbols, thick tickets and 1020 JUMBO HOLES. THICK board.

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pulled in because of the new federal tax. Locations are paying the new tax on phonograph machines and there have been few protests. The shortage of nickels is also causing some inconvenience, but operators are holding their supplies and passing them back to locations.

The phonograph record situation is very unsatisfactory. Distributors are not getting half what they need. Consequently they are falling back on old hits.

Distributors are getting a few new machines, but business is mostly in used machines. When one of the latter comes in it usually goes out to another location within a day or so.

problems than ever before in the history of their operations. Lack of new machines, combined with loss of their help, has caused changes in methods of doing business. Mechanics are scarce and are in demand in the war factories in this area. Operators have lost many of these men, and it has necessitated many operators to serve machines themselves.

The Eastern seaboard was the first part of the country to get gas rationing, and operators received "C" classifications. A considerable number of operators also owned beach wagons, and these vehicles were classified as business cars. The operators had to make changes so that they would not have to make as many calls as before. Collections were arranged so that instead of weekly calls they began to call on their locations every two weeks. Their biggest problem was how to give their machines the service that they needed.

The phonograph operators have had their share of difficulties. The Petrillo record ban had the most direct effect. The shellac shortage caused them to think of conserving materials. A number of operators who were in the used record export business lost this source of revenue.

Boston

Multiple problems surmounted by coinmen — operators have "C" cards

BOSTON, Jan. 2.—Coin machine operators have been confronted with more

Another Gardner New Play Idea!

A BASIC BOARD WITH A CHOICE OF PAYOUT PLACARDS THAT ATTACH EASILY-QUICKLY! ORDER TODAY!

"No. 1000 CHATTANOOGA CHOO-CHOO DEAL NUMBER" AS SELECTED

- DEAL NO. 1—5c PLAY — DOUBLE STEP UP — AVGE. PROFIT \$27.94
- DEAL NO. 2—5c PLAY — TRIPLE STEP UP — AVGE. PROFIT \$27.94
- DEAL NO. 3—5c PLAY — DEFINITE PAYOUT — DEF. PROFIT \$27.00
- DEAL NO. 4—10c PLAY — DEFINITE PAYOUT — DEF. PROFIT \$49.00
- DEAL NO. 5—25c PLAY — DEFINITE PAYOUT — DEF. PROFIT \$90.00
- DEAL NO. 6—5c PLAY—DEFINITE PAYOUT—140 PACKS CIGARETTES
- DEAL NO. 7—5c PLAY — SINGLE STEP UP — AVGE. PROFIT \$28.96

Dallas

1942 was good year in Southwest—"B" and "T" cards for operators

DALLAS, Jan. 2.—December brought to a close a good year for the coin machine trade of the Southwest. It was a good year for jobbers and distributors, although curtailment of production did cut down the volume on new machines.

The last three months of the year have increased the problems of the coin machine trade. Chief of these has been gas rationing. Rationing cards for coin machine men have been fairly satisfactory. Operators with trucks received T cards and have fared better than the operators who depend on pleasure cars for sales and service. Most operators got B cards.

A complaint from Dallas wholesale firms brought a request from the regional office of the ODT to wait until after January 1 for requests of larger gas quotas for salesmen. Coin machine firms hope they may obtain better rations at this time. Gas rationing has closed many small taverns and drive-ins, which has brought a reduction in revenue for some operators. Payment of the new federal coin machine tax, due November 30, was misunderstood by both owners of locations and operators alike. Of more than 4,000 phonographs in the Dallas area, 2,400 were delinquent in the payment of the tax. A recent delinquent campaign conducted by the Internal Revenue Department has resulted in the payment of practically all delinquent taxes.

Delivery of records to music men has been fairly satisfactory for the past six weeks.

Des Moines

Business "as usual" in Iowa — normal holiday slump is experienced

DES MOINES, Jan. 2.—The coin machine business in Iowa took gasoline rationing in stride and, except for some readjustments made necessary in the service end, the nickels continue to roll in during December.

Business slipped a week before Christmas in a normal drop, and operators are on the most part optimistic for after-holiday profits. Iowa farm cash income during 1942 exceeded \$1,250,000,000. Prospects for 1943 indicate another record-breaking farm income.

Phonographs continued to do an amazing business, but because of a political situation pinball and consoles have been removed in many places.

No operators or distributors received C cards for gasoline, with only B cards for service cars and the T cards for trucks. Those with fleets received only 10 gallons a week, but the individual, especially music men, received larger allotments.

Phonograph operators reported a definite shortage on new records and are complaining of lack of recent hit tunes. To overcome the situation they are stocking up on standard numbers.

Operators are having trouble making service calls in rural spots and have turned to using trains and busses in many cases.

Situation in Des Moines on pinball and console machines took a bad turn when

city administration splurged on a liquor clean-up drive, which resulted in some heat on the machines. As a result even pinballs without free plays were removed.

The entire pinball situation in the State is expected to go to the State Legislature, with a licensing law expected in some form or another.

Winter arcades are doing a good business, especially photo machines, with large number of WAACS in the city.

Detroit

Would like liberalization of game restrictions — venter business slumps

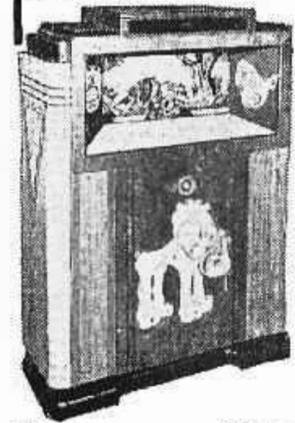
DETROIT, Jan. 2.—Local operators feel that a liberalization would be in order to help out their revenue, but machines are not available. Plans to drive for any liberalization of the present restrictive ordinance on games are stimulated by the fact that neighborhood locations could be gold mines. Customers of these spots seek local amusement instead of going downtown or to remote districts for entertainment because of gas rationing.

Story in the vending machine field is generally unsatisfactory. For many months this field, aside from such specialized lines as those servicing factories, where increased mechanical aids are reported, has been dwindling. Penny venders have faced difficulties in getting supplies and fail to get much of a play anyway. The candy situation has meant tough sledding for the nickel candy operators. Cigarette venders appear to occupy the center of attention, with little expansion in this field.

As usual in Detroit the music men have the most optimistic tale. Gas rationing has not hit them, except from the standpoint of operating problems; that angle is still being worked out. What hurts most is the service call requiring immediate attention. Other calls can be handled under rationing on a systematic basis, and many operators are planning to answer service calls only on a regular route.

Play on music machines has been good, allowing for the expected holiday

RE-MODERNIZED!



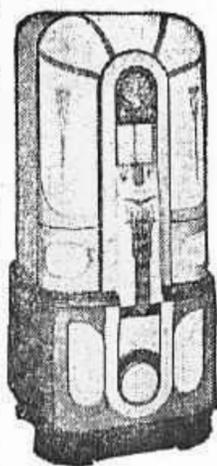
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We Endorse Rock-Ola COMMANDO

The Finest Coin-Operated Phonograph We Have Ever Seen in Operation.

We feature the new 1943 Commando of course, but we also carry all kinds of legal games. Let us know your needs. Call at our showrooms!

JOE W. DAY, Manager.

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(On Locations)

\$225.00 EACH

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slump, and the machines allowed in this territory have been doing good business. There has been no notable increase in gross revenue because of the loss of men to the army, but volume has held up well, indicating prospects of an increase.

Fort Worth

Gas rationing effects small—plenty of disks—candy more plentiful

FORT WORTH, Jan. 2.—Operators of coin machines here are surprised at what little effect gasoline rationing had on the machines during the first month it was in effect.

In some outlying districts the play of machines has dropped off, but in the cities play has gained. One big factor keeping cafes and night spots operating along highways is the share-a-ride movement. When a car pulls up for pleasure at one of these locations, it is nearly always packed.

Christmas found more cafes closed for the 24-hour period than ever before. Most stores agreed to close both Christmas and Saturday, providing a three-day

holiday. This brought out merry-makers by the thousands.

A new plan which kept people downtown nights and packed the restaurants and other coin machine locations was opening of the stores at 11 a.m. and closing at 9:30 p.m. A new high mark was set in Christmas spending.

Disk Situation

As for phonograph records, Jack Maloney, of Panther Novelty Company, believes: "The records available when the recording shutdown came, together with the Christmas records, furnished a well-balanced program that the people liked. There will be sufficient good records on hand until the new releases start rolling in."

The cigar and gum shortage is bad. Smokers will just about take anything offered, and gum chewers don't insist on their favorite brands any more.

Candy bars are more plentiful than they were during November.

Hartford, Conn.

December receipts steady—pinball sales drop off slightly

HARTFORD, Conn., Jan. 2.—Business during the month of December remained steady, altho some distributors reported that sales of pinball machines dropped.

Operators report that it's becoming increasingly difficult to secure help. Some operators have had to raise the salaries of employees because of the scarcity of workers. An operator declared: "I think that it's better to have a few working for you at slightly higher than normal salaries than none working for you at all."

William G. Ennis, director of the U. S. Employment Service for Connecticut, reported that the labor shortage in Connecticut now is so acute that even the supply of women is falling off.

Havana

Tourist slack hurts—transportation bottleneck no help—arcades do well

HAVANA, Jan. 2.—Wartime restrictions are cutting deeply into the tourist business here and operators of coin machines have felt the decrease in business. There are war plants near here, however, and when these workers get a vacation or a week-end leave, business on coin machines booms in the city.

Operators here have a gas rationing and rubber shortage just as in the United States. This has cut down the number of cars that they can use. The rationing has also greatly decreased the use of cars by the public. Amusement parks especially are feeling this lack of transportation.

Public transportation systems are good, however, and it may be that the parks will still get their patronage.

Arcades are doing a good business here. This is particularly true in the amusement parks within the city limits. Arcades generally have from about 50 to 75 machines in each location.

Music operators are naturally feeling the shortage of records. One distributor of phonographs here who maintains a good record department for operators recently received his first large shipment of records since the shellac restrictions were announced. Music operators are holding on to their own records and say they are meeting the situation.

Distributors of machines say their sales are holding up well, and the total money volume of business is really increasing.

Kansas City, Kan.

Business at high peak—gas fails to have effect—arcades strong

KANSAS CITY, Kan., Jan. 2.—During the past two months business has been reported particularly good in this area.

Arcade operators report November was one of the biggest months. The U. S. Army radio school here seems to supply much of the business, with its soldier-students crowding most arcades in the school's vicinity. War plants are bringing in many customers with extra change to spend. Arcades are so popular with soldiers here that many of the operators have started a new service for the men in uniform, allowing them to use the address of the arcade as their mailing address.

Gasoline rationing has not as yet affected night spots, and business is going on as usual, with juke boxes doing a terrific business. Many clubs outside the city limits, however, are looking forward to the future rather gloomily. Many operators seem to be leaving their platters on the machines a little longer than usual, probably due to the difficulty in obtaining new ones. The public is evidently taking all this in its stride, and nickels are dropped in the slot as readily as ever. Most operators are still able to get around and service all machines with a minimum of difficulty.

Cigarette machines seem to be increasingly popular. Many smaller businesses have cut out their tobacco counter altogether and rely entirely upon the machine to take care of the customers. All machines are now returning 4 cents in the package of cigarettes after it has been fed 20 cents.

All in all, there are plenty of customers with money to spend, and if the operators can keep supplied with help, supplies and material, business will continue on its present excellent basis.

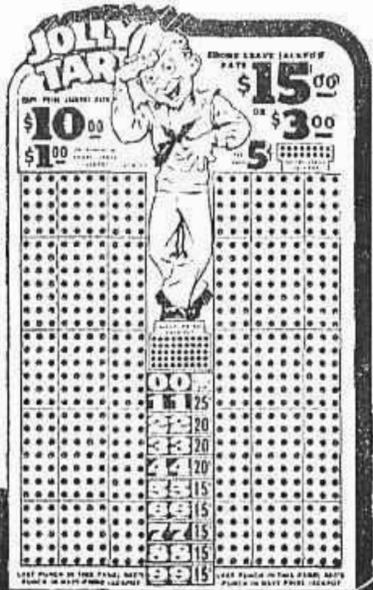
Miami

Serviceman patronage stimulates business—winter visitors increase takes

MIAMI, Jan. 2.—The opening of Tropical Park races has given added impetus to play on various types of machines in this area. Business continues on the increase as winter visitors arrive.

Gas rationing has had little if any effect on local play. The army and navy represent a vast field, and this type of player is not bothered to get around by

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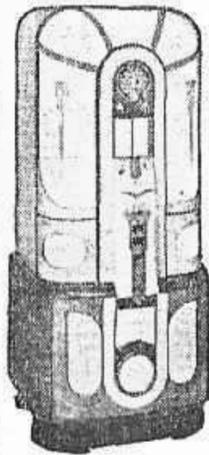
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any gas shortage which may exist.

A shortage of gum may present a problem soon, but candy and cigarettes are in ample supply for machine use.

With business on the upgrade and the season just commencing, operators in this field are optimistic for a profitable take in the next few months.

St. John, N. B.

Demand for machines greater than supply — phonos get heavy play

ST. JOHN, N. B., Jan. 2.—Demand is greater than the supply for all types of coin machines in the maritime provinces, especially in cities and towns in which war industries are located. Servicemen are patronizing machines, as they are fed up on films, and the bitter cold weather forces them indoors.

The coin machines provides much-needed relaxation for the men in the war uniforms and the mercantile marine everywhere, particularly in isolated places where there is no form of public entertainment. Phonos are particularly needed. The activities of pinballs and

other machines are more restricted, but there has been a steady increase in the number being operated. A let-up has been reported in the popularity of the shooting games, the appeal for which has been pretty well limited to the males and to servicemen.

St. Louis

Operators "double up" to solve gas problem—record supply worse

ST. LOUIS, Jan. 2.—Operators here report a good month. The gas rationing did not hurt business, as all operators doubled up after rationing went into effect. Most large operators are sending out two men over the routes together every other day, and in this manner can service their customers practically as efficiently as before. At a meeting of the Missouri Amusement Machine Association the last week in November operators were urged by the officials of the association not to apply for "C" cards but to ask for "B" cards. Probably 90 per cent of the operators are working on "B" cards, with a few getting "C"

cards, and, of course, those that operate trucks all have gotten sufficient gasoline from the office of ODT to take care of their needs.

There are not many penny machines in operation in this territory, and as a result the federal tax on such machines made no difference here.

The phonograph record supply situation is acute, and the situation has become worse during the month of December, with no immediate bright prospects in view to better this condition. Operators were cut again during December in the number of records they can purchase from the record companies. As a result the operators have been buying records from retail stores thruout the city, paying regular retail prices for many of their records. To further alleviate the situation, operators here are using quite a few of their old records.

During the past three months Penny Arcades have been springing up thruout the city. Only a few of the larger ones in exceptionally good locations are doing a big business, with the majority just grinding along doing a fair or small business, enough for the operators to make a fair livelihood after their nut is taken out.

Salt Lake City

Coin shortage develops—expected to be alleviated by ending of Christmas biz

SALT LAKE CITY, Jan. 2.—In November there was no small-coin shortage here in the hard-money country. The government's nationwide drive to get small coins out of juvenile socks was rather bewildering. Other Western reports, it was noted, also showed the small-coin situation to be tranquil. No sooner had the report been made, however, than a shortage of small coins developed—not critically but strongly enough to be felt. Coin machine operators had to hustle and work to keep locations supplied with small coins.

The shortage is only temporary, however, according to bankers of the territory. It was caused by the natural "drift" of small coins to areas where shortage exists, coupled with extraordinary demand because of all-time record sales in retail establishments.

State-rationed liquor, probably the first in the nation, had a curious trade trend in the Salt Lake area, a trend that is being repeated in Ogden and Provo, other Utah industrial areas. It boosted the juke-box takes.

State-operated liquor stores are limiting buyers to one quart of spirits weekly. The drastic liquor cut was immediately reflected in tavern business and juke-box play. The gadabouts drank beer and nicked the jukes instead of drinking harder liquor at home or packing it to night spots. The latter have not yet felt any loss, probably due to the holiday party trade.

The final week of the year, however, was bad for the venders and the juke operators. All stores in the downtown sections closed three days, December 25, 26 and 27, and again January 1, 2 and 3. Vending machines in industrial plants continued okay, but theater play and taverns fell way off.

The sugar situation threatens to kill the candy vending machines. Increases in population without corresponding increases in sugar allotments have brought candy available down to about 45 per cent of normal needs instead of the 70 per cent the government figured on. The Martha Washington chain of candy shops closed down completely from December 22 to January 5 in face of holi-

day trade. Retail locations are rationing candy bars, and local manufacturers were sold out completely, with no restocking in prospect until they get new sugar. Under such conditions the vending chutes are bound to be empty.

Rationing boards here are still processing supplemental applications for mileage rationing. Their inclination was to give operators and distributors B cards even in face of application for mileage that would require C cards. There have been no rulings on any appeals, no direct turn-downs, but no one seems to be sporting a red C card on a straight application as an operator or distributor. Operators owning trucks are getting enough gas for minimum needs.

Baltimore

Music still leads here — federal taxes make ops choose better locations

BALTIMORE, Jan. 2.—Department store sales set the business pace in December, and the upturn was reflected in coin machine activity, particularly music boxes. All operators of coin machines in those areas registered good collections.

While getting new records has become a major problem, leading operators report they have managed to supply enough disks to keep their machines in full operation. Difficulty in getting new records has virtually suspended compliance with requests of patrons.

Federal taxes on coin machines has served to make operators careful about spots. Machines on which taxes must be paid are placed only in top-notch spots, where collections are better than average.

All coin machine operators and their assistants have managed to weather the gasoline rationing problems. So far as could be learned, all have supplemental C cards. Some operators are using their trucks for business, and thus are getting T cards.

Shortage of mechanics and servicemen is becoming more and more a serious problem. The recent ruling that men over 38 are not subject to military service has been received with relief.

Arcade operations are good, with operators reporting good collections.

Cigarette venders are excellent. Cigarette supply continues plentiful, and the only drawback is the inability to raise prices in keeping with federal excise increase of a half-cent per package.

Candy venders are holding up good, altho shortages on many bar goods is cramping operations. Same is true of gum and nut vending operations.

Buffalo

Earnings stay at high level — record shortage hurts music

BUFFALO, Jan. 2.—Business during December equaled operators expectations. There were few changes from November. Receipts were good during December and will continue until the first part of January when a slump is expected. Sales of equipment have ceased and no longer figure in the news Music and vending operations continue as most important. Pinball is just going along, as are other novelty machines guns, bowling, etc.

Gas rationing on a national basis didn't hurt operators too much, as they've had it since August of this year. It did hurt, however, when Eastern States were cut down to three gallons per coupon for A, B and C books. Few operators have C books, and some weren't renewed recently. Operators feel they'll have to cut corners where and whenever they dare to. Service calls even in the city, may be stretched out to one call every two weeks. Outlying spots will get service every third week and some will be dropped if it doesn't prove worth their effort and gas. Meanwhile, operators can't get help. Many operators are working harder and longer hours than ever before. Several are doing almost all their own work and some have only one or two men to do the more intricate repair work.

New records are practically non-existent. Most operators claim that the

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Exhib. Strength Test Lifter	89.50
Exhib. Striking Clock	149.50
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Gott. 3-Way Grippers	17.50
Gott. Single Grippers	9.00
Mills Pneumatic Puncher	124.50
Super Gripper & Stand	45.00
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GUNS	
Bally Torpedo	\$179.50
Jap Chicken Sams	120.00
Anti Aircrafts—Keeney	42.50
Exhib. Pistol Range	225.00
Rapid Fires	169.50
Latest Model Tommy Gun	167.50
Bally Bull, War Converted	89.50

FORTUNE	
Exhib. Love Tester	\$125.00
Exhib. Barrel of Fun	109.50
Exhib. 3 Advice Motors	109.50
Exhib. 3 Love Motors	109.50
Exhib. 3 Whistle Motors	109.50
Exhib. Oracle Fortune, Set	79.50
Exhib. Lucky Horse Shoe	12.50
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Exhib. Egyptian Seeress	39.50
Exhib. Crystal Gazer	39.50
Exhib. Magic Crystal	59.50
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Jenn. Roll in Barrel	\$114.50
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Exhib. Hi-Ball	89.50
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Exhib. Photoscope	\$ 15.00
Exhib. Card Vendors	19.50
Above With Base	27.50
Kicker & Catcher	19.50
Whiz Ball and Sweat 16	7.50
Electric Defense Gun Shocker	29.50
Pikes Peaks	19.50
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Split Fire, Legal	22.50
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ABT Model F	22.50
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MISCELLANEOUS	
Keeney Anti-Aircraft Screens, New	\$ 9.50
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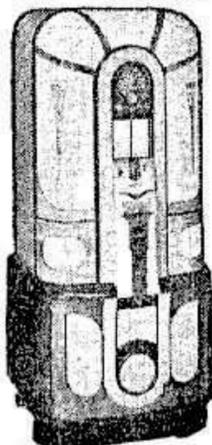
ONE BALLS—SLOTS—CONSOLES	
'41 Derby	\$245.00
Mills 1940 1-2-3	89.50
Exhibit Congo	39.50
5¢ Dewey Color Slots	89.50
5¢ Columbe Ball	47.50
25¢ Dewey Color Slots	79.50
Blue & Gold Vest Pocket	37.50
1¢ Mills Glimmer Gold Q.T.	62.50

Mills Owl, 1 or 5	\$ 59.50
Jumbo Parade, F.P.	69.50
Jumbo Parade, Latest Model	77.50
Pace Saratogas, Convertible	109.50
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MILLS PANORAMS

Like New, \$335.00 Each

Brand New GOBS.....\$ 99.50 Each

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Write for new list just out containing hundreds of different types of machines. We have the world's largest and most complete stock.

SOUTHERN

AUTOMATIC MUSIC CO.

540-542 South 2nd St. LOUISVILLE, KY.

haven't been getting a thing from the wholesalers and most of them had to fall back on their standard disk supplies. Only the big operators who've built up a large library of old hits and standards feel able to weather the crisis.

Coin machine receipts dropped off during early December, but Christmas and New Year's weeks were good. The central service idea hasn't been put into operation, altho it was set to start in October. Candy and gum are becoming harder and harder to get.

Fort Worth

Outlying locations still in biz—phonos busy during holiday

FORT WORTH, Jan. 2.—Locations for coin machines are recovering from their greatest holiday business. War plant workers and military men gave these places more business than they could handle during the holidays.

Phonographs got a heavy play. The Christmas music mixed with a splendid supply of other records on hand gave varied programs that brought out thousands of nickels. Jack Maloney, proprietor of the Panther Novelty Company, said he did not remember ever having better Christmas programs to offer on the juke boxes.

The cigar and chewing gum shortage grows more acute each week. The war plant canteens have about all they can sell, however. There has been a little let-up in the shortage of soft drinks, and beer shortages are a thing of the past, except that the drinker's favorite brand has not always been on ice.

Gasoline shortage failed to bring the let-up in business in the outlying districts. Some managers who thought they would be closed by January 1 will not close at all unless the labor shortage and supply of foods becomes so hard to find that they will be unable to care for the customers.

Harrisburg, Pa.

Lack of consumer goods helped machines — help is chief problem

HARRISBURG, Pa., Jan. 2.—Business held up well during the pre-Christmas season. Restrictions on travel and limited consumer goods in many lines contributed to the amount of coin put into slots, it is said.

Coin machine operators handling counter machines, classified by the U. S. Internal Revenue Department as gaming devices, were given publicity in a local paper when the names and addresses of locations where the devices were operating was published. The paper claimed that these machines, taxed \$50 each annually by the revenue department, were unlawful in Pennsylvania and asked authorities to clean them out.

Employment problems continue to plague the operators. It is especially difficult to find and keep good routemen.

When the State Legislature convenes here in January it is expected that measures will be introduced to liberalize laws relating to machine operations.

Memphis

Ops satisfied with gas quota — penny shortage hurts cig venders

MEMPHIS, Jan. 2.—Coin machine operators in Shelby County, Tennessee, are being granted "T" cards, allowing them 5,600 miles per year or approximately 15 gallons of gas per week for their trucks or for private cars being used as business trucks. Other operating cars are being granted B rationing. No "C" cards appear to have been issued to any machine operators. Operators are confident that they can carry on for the duration with present allotment.

While some outlying spots have closed since gas rationing became effective, a survey of spots from 5 to 15 miles from Memphis revealed boom business, with most cars carrying four to six people.

Strictly amusement devices and scales are operated here, and operators do not expect new federal taxes to affect their business. Dealers having penny award equipment in stock consider it as good as frozen for the duration. One penny operator, who also has cigarette machines, has been seriously affected by the penny shortage, using about \$60 worth of pennies daily for packing cigarette packs selling at 18 cents. The banks have limited him to \$10 per day.

The phonograph record shortage is beginning to appreciably affect operators' profits. Altho business has been good during the holidays, the lack of new tunes is noticed, and all operators expect this will become much more serious during the new year. To meet this situation, operators are using the other side of many platters.

Milwaukee

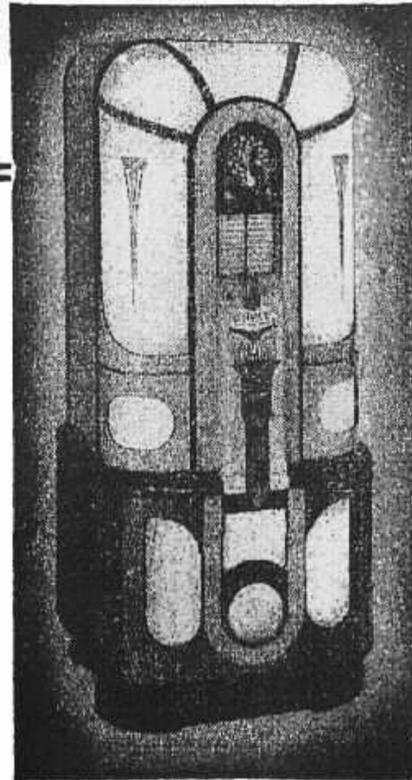
Trade shares in general business boom—rationing does not hurt

MILWAUKEE, Jan. 2.—With the industrial and retail picture in this area still a rosy one, amusement machine takes continues at a fast pace with phonographs, vending machines and pinball games still among the leaders.

According to the Wisconsin Industrial Commission, 137,100 persons were employed in factories here in November, compared to 134,100 the month before and only 113,100 a year ago. Pay rolls aggregated \$6,135,000 weekly, against \$5,906,000 in October and \$3,932,000 in November last year.

The commission's report shows that the average worker received a pay check in November of \$44.37 weekly against \$43.59 the month before and only \$35.01 in November, 1941.

Gasoline rationing has had a slight



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- 10 Keeney Super Bells, Comb. 195.00
- 1 Evans Ten Strike 69.50
- 2 Keeney Submarine Guns 159.50
- 1 Gottlieb Skee-Ball-Ette 49.50
- 4 5¢ Mills Chromes, 3-5 179.50
- 1 25¢ Mills Chrome, 3-5 215.00
- 3 10¢ Mills Chromes, 2-5 199.50
- 10 Mills Brown Front, C.H., 5¢ 127.50
- 4 10¢ Mills Brown Front, C.H. 137.50
- 2 25¢ Mills Brown Front, C.H. 149.50
- 8 5¢ Mills Blue Front, Fac. Re. 94.50
- 6 5¢ Glitter Gold, Q.T. 79.50
- 2 1¢ Glitter Gold Q.T. 77.50
- 2 1¢ Blue Front Q.T. 49.50
- 10 5¢ Green Vest Pockets 29.50
- 4 5¢ Blue & Gold V. Pockets 37.50
- 3 1¢ Blue & Gold V. Pockets 34.50
- 1 25¢ Mills Dies Machine 125.00
- 1 50¢ Jenn. Silver Chief, 3-5 295.00
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- 1 Wurlitzer Rolaway Keen. Adpt. 125.00
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- 1 Seeburg Regal 135.00
- 1 Factory Seeburg Rolaway '42 with 8 Three Wire Boxes 425.00
- 1 Rock-Ola Deluxe, '39 169.50
- 1 Rock-Ola (40 Lits Up Deluxe) 195.00
- 3 Mills Throne, '41 Marblegio 139.50
- 2 Mills Empress, '41 Marblegio. . . . 169.50
- 1 New Mills '42 Throne of Music. 295.00
- 1 New Mills '42 Empress 285.00
- 1 Genco Four Aces In Orig. Crato . . . 125.00

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Takes in	\$60.00
Gives Out		
1 Billfold and	\$5.00
5 Billfolds and \$1 Each	5.00
6 @ \$1	6.00
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42 Packs Cigarettes	5.88

\$27.88

YOUR PROFIT \$32.12

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1000 Hole 1c Cigarette Boards 60c Each.

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WANTED FOR CASH

SEEBURG'S "CHICKEN SAM'S"
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8 MILLS PANORAMS, in Excellent Condition, \$259.50 Each

One with attachment hook-up on regular phonograph or wall box. One Nickel plays regular phonograph and 2 Nickels plays the Panoram \$35.00 Extra. WITH THE PURCHASE OF THE ENTIRE LOT OF PANORAMS, THIS ATTACHMENT WILL BE THROWN IN FREE!! Send 25% Deposit.

Send for Our Complete Price List on Any Games You Are Interested In.

IDEAL NOVELTY CO.

Phone: Franklin 5544
2823 Locust St.,
St. Louis, Missouri

sociation winding up the year in better shape than it has ever been in face of the trying 1942 months.

Most interesting feature of the month was the experiment started by Ray Bernhardt, president of the music operators' association, along with Harold Reese and Bert Sheward, in placing their businesses under a single roof in an effort to solve the increasing problem of man power, high operating costs, servicing and gasoline rationing. While each operator retains the identity of his respective firm, the three firms are sharing expenses and man power. The experiment is being viewed with more than general interest by all the other operators, both here and in other cities, and it is expected that other similar co-operative set-ups will be established with the new year.

December also saw Sam Stern, head of Keystone Vending Company, leading music machine operator, continue the expansion of his newly established cigarette vending machine business in taking over the cigarette route, comprising some 300 machines, of William King's Quaker Vending Company. King continues his music machine operations.

Richmond, Va.

Few B and C cards canceled — location crowds hold up well

RICHMOND, Va., Jan. 2.—Satisfaction is being expressed here for the treat-

ment operators are being given by gas ration boards. There has been little complaint by coinmen on shortages of gasoline. This does not mean that operators are using as much gas as they once did. In fact, it has been estimated that the cut-down in automotive operation on the part of the industry has been higher than that in most other businesses. This is due partly to the lack of servicemen, making it necessary for operators to cut down on their service calls and partly to the realization of industry members that the shortages are acute and their willingness to co-operate in every way possible.

Few B and C cards have been canceled since the beginning of rationing in this area some months ago. Supplementary ration books issued evidently are being scrutinized closely, but if the original applications were put in on a "service" rather than a collection basis, their owners apparently have little to fear. Under the new rubber program, many certificates for tires have and are being issued. Any citizen seems assured of tires if it is certified that those on his vehicles need replacement or retreading.

Location crowds have held up in spite of gas rationing and labor shortages. Over the recent holiday season banner crowds have been present at all downtown locations. In several instances playlands have been forced to close their doors for several hours during the day in an effort to cut down the crowds. At least two locations of this type remained open for stretches of from 46 to 60 hours.

In the outlying districts, also, business has been far above normal. The necessitated "stay-at-home" caused by ODT requests for curtailed travel evidently caused this greater-than-average influx into the machines. Phonograph operators, particularly, have noted great increases in collections.

Cigarette machine operators are still paying all the tax in this section, preferring to absorb the new levy in an effort to draw the naturally increased business away from counters. Many new locations are being garnered by operators, due to the shortage of cafe labor and the discontinuance of cigar and candy counters in many stores.

Candy and gum venders have been hard hit due to the lack of merchandise for these machines. Most of the more popular candy bars have been taken from the machines and these are being replaced by less popular items and more and more peanut bars. Gum venders are, for the most part, empty a great part of the time.

Phonograph operators are still getting their share of disks from the distributors along with the retail outlets, but this share is not enough to keep them running. Consequently the minute a tune begins to become a hit and the original disk begins to wear out, the operator finds it impossible to replace the record. Operators are combating this headache by purchasing as many copies as they can persuade retail outlets to sell them at the regular retail prices. There has also been a constant turn to records from the minor manufacturers, Capitol, Beacon, etc., and a trend to more and more standards. One operator frankly admitted that he had found a veritable gold mine in his storerooms by using the "B" sides of records which had been popular as long as three years ago.

Stimulated by wartime prosperity, Richmond's business barometers, including bank clearings and debits, city transit passengers and industrial power used, are moving toward new peaks. At the end of the year Richmond's position as the nation's greatest cigarette producing center was apparently secure. Based on estimates of a national output of over 240,000,000,000, Richmond has produced well over one-third of the nation's cigarettes. At the end of November the city's production stood slightly over 80,000,000,000, almost 10,000,000,000 over the total output for 1941. With monthly production over 8,000,000,000, 1942's final figure will be an all-time record whether or not it touches the 90,000,000,000 mark.

Operators have for some time expected some slight difficulty in keeping on hand enough nickels, but this situation seems to have eased slightly. Now it seems to be a question of a shortage of pennies. Theaters are requesting, with notices at the box offices, all patrons to have the correct change and are borrowing Lucky Strike's advertising theme, "your penny's copper has gone to war."

All in all, the amusement machine business in this territory is in excellent condition.

BRAND NEW MACHINES

Buy Now While You Can Get Deliveries

Baker's Paces, 5c Play	\$299.50	Northwestern Stamp Venders, 3 3's for 10c, 4 1's for 5c	\$29.50
Evans Jackpot Dominos	450.00	Pace Race, 5c Play	\$335.00
Keeney Super Bells	239.50	Pace Race, 5c Jackpot	375.00
Keeney Super Bells, 25c Conv.	259.50	Pace Race, Quarter Play	375.00
Mills Vest Pocket, 5c, B. & G.	74.50		
Mills Jumbo Parades, Cash Pay	129.50		
Mills Jumbo Parade, Conv.	148.50		
Mills Four Bells, 5c, Latest Md.	650.00		

FLOOR SAMPLES, GUARANTEED NEW, NEVER ON LOCATION.

Bally Club Bell	\$195.00	Mills Four Bells, Four Nickels	\$600.00
Chicago Coin Hockey	189.50	Keeney's Super Bells, 5c Conv, with Mint Vendor	239.50
Mills Jumbo Parade, Cash Pay	125.00	Watling Big Game, CP	72.50
10 Mills Jumbo Parades, Conv. FS.	139.50		

USED MACHINES—RECONDITIONED AND REFINISHED

2 Mills Square Bells	\$ 49.50
10 Mills Jumbo Parades, Free Play, Blue Cabinets, Serials over 6500	107.50
6 Mills Jumbo Parades, Free Play, Late Style Coin Head	87.50
1 Pace Race Jackpot	199.50
10 Sky Fighters	255.00
5 Seeburg Organ Speakers, Perfect	49.50

SPECIALS

25 Super Bells, 5c Conv., SU	\$174.50
25 Dominos, JP, Light Cab., SU, Like New	350.00
5 Super Track Times, SU	325.00
1 Wurlitzer 950, 1942 Md., Brand New, Never Unpacked	Write
10 Mills Three Bells, Like New, High Serials	590.00
Jackpot Dominos, Brown Cabinets, Factory Reconditioned	225.00

WANTED TO BUY

100 SKY FIGHTERS
100 SUBMARINE
100 BALLY RAPID FIRES

1/3 Cash Deposit Must Accompany Order, Balance C. O. D. Write and Ask To Be Put on Our Mailing List. Above Prices Effective January 9, 1943, and Subject to Change Without Notice.

MOSELEY VENDING MACHINE EXCHANGE, INC.

00 Broad St., Richmond, Va. Day Phone 3-4511, 3-4512. Night Phone 5-5328.

OLIVE'S SPECIALS FOR THIS WEEK

ON HAND FOR IMMEDIATE DELIVERY (IN ORIGINAL CARTONS)

ALERT THUMBS UP FISHIN' \$97.50 EACH

Guaranteed Reconditioned Equipment.

KEENEY SUBMARINE GUNS	\$160.00
BALLY TORPEDO	160.00
CHICKEN SAM JAP GUNS	127.50
EVANS TEN STRIKES, L.D.	50.00
WURL. 816 PHONOGRAPHS	75.00
WURL. 24 PHONOGRAPH	107.50
1 BALL FREE PLAY	
1-2-3, 1940	\$ 75.00
1-2-3, 1939	30.00
BIG PRIZE	90.00
5 BALL FREE PLAY	
AIR CIRCUS	\$ 87.50
BOWLAWAY	45.00
DO-RE-MI	30.00
FIVE-TEN-TWENTY	79.50
FOUR ROSES	30.00
GUN CLUB	62.50
HOME RUN, 1942	85.00
JEEP	112.50
KEEP 'EM FLYING	112.50
LEADER	25.00
MAJORS, 1941	37.50
MONICKER	67.50
NEW CHAMPS	45.00
OLD CHAMPS	35.00
PLAY BALL	20.00
SNAPPY	40.00
SCHOOL DAYS	25.00
SEA HAWK	30.00
SPORT PARADE	25.00
SPOT POOL	37.50
STAR ATTRACTION	37.50
TEN SPOT	30.00
VENUS	60.00

AND MANY OTHERS

SLOTS

5 WAR EAGLES, 3-5 Payout, Painted Brown	\$ 80.00
3 BLUE FRONTS, 5c	125.00
1 EXTRAORDINARY, 3-5 Payout, 5c	57.50
1 BLUE FRONT, Slug Proof, 5c	99.50
1 JENNINGS CHIEF, 1 Star, 10c	60.00
1 JENNINGS DUCHESS, 1c	25.00
2 WATLING GOOSE NECK, 5c	30.00
1 WATLING ROL-A-TOP, 2-4, 5c	40.00

Terms: 1/3 Deposit, Balance C. O. D.
WRITE FOR NEW PRICE LIST.

OLIVE NOVELTY CO.

2625 LUCAS AVE. ST. LOUIS, MO.
(Phone: Franklin 3620)

FOR SALE

10 Brand New Genco Four Aces

5-Ball Free Play, Packed in original cartons. **\$122.00 EACH.**

1/3 Dep. Bal. C.O.D.

NATIONAL COIN MACHINE EXCHANGE

1411-13 DIVERSEY CHICAGO

QUEENSAUSSAU AUTOMATICS, INC.

1938—8 Col. \$30.00; 6 Col. \$25.00; 5 Col. \$22.50; 4 Col. \$20.00; 15c or 20c coin slots. All machines slug proof and with stands. Reconditioned like new. Seeburg Rex's with remote control and wall box, leather sides and dome, \$80.00. 1/3 down, balance C. O. D.

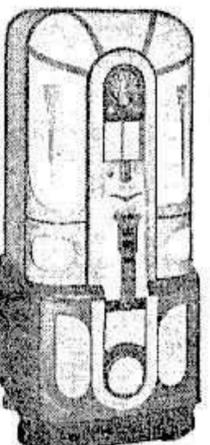
2044 West 28th St. BROOKLYN, N. Y.

PROUD TO SAY WE ARE

Exclusive Distributors for

The New ROCK-OLA

"COMMANDO"



And that we are featuring the one Phonograph that has swept the country like a tidal wave. Come in and see it today! Listen to its gorgeous tone! See how it sparkles and gleams! Notice its beautiful, true, modern design! Inspect its precision-perfect, rugged construction! Get set to be amazed at this daring, new, better, different, modern 1943 superior phonograph!

ROYAL DISTRIBUTORS

409 N. BROAD STREET ELIZABETH, N. J.

CENTRAL OHIO QUALITY BUYS

SLOTS, CONSOLES, ARCADE EQUIPMENT

5c JENNINGS, 4 STAR OR 4 BAR CHIEFS	\$ 79.50
10c JENNINGS, 4 STAR OR 4 BAR CHIEFS	95.00
25c JENNINGS, 4 STAR OR 4 BAR CHIEFS	105.00
5c JENNINGS CLUB SPECIAL CHIEFS	119.50
10c JENNINGS CLUB SPECIAL CHIEFS	129.50
25c JENNINGS CLUB SPECIAL CHIEFS	139.50
5c-10c-25c JENNINGS CHIEF TRIPLEX	225.00
5c CHROME BELLS, Rebuilt A-1	189.50

5c BLUE FRONTS, new crackle	\$ 99.50	5c CHERRY BELLS, 3-5 P.O.	\$129.50
10c BLUE FRONTS, new crackle	129.50	5c CHERRY BELLS, 3-10 P.O.	149.50
25c BLUE FRONTS, new crackle	149.50	10c ROLATOPS, new crackle	68.50
2 JACK IN THE BOX SAFES	49.50	COLUMBIAS, NEW CLUB MODEL	115.00
2 SAFES, heavy singles	42.50	5c VEST POCKETS, Blue & Gold	37.50
5c FUTURITY, late	75.00	25c MILLS GOLFAROLA	189.50

CONSOLES

JUMBO PARADES, Cash P.O.	\$ 85.00	SARATOGAS, late with rails	\$ 95.00
JUMBO PARADES, Free Play	69.50	EVANS JUNGLE CAMPS, F.P.	79.50
SUPERBELLS, Comb. F.P.-C.P.	159.50	SILVER MOON TOTALIZERS, F.P.	79.50
HIGH HANDS, Late Serials	99.50	FAST TIMES, F.P.	79.50
FOUR BELLS, Late	375.00	DOUBLE BELLS, 5c-5c	169.50
TWO WAY SUPERBELLS, 5c-5c	275.00	JUMBO PARADES, Comb. F.P. & C.P.	109.50

ARCADE EQUIPMENT

AIR RAIDERS, like new	\$169.50	CHESTER POLLARD GOLF	\$ 99.50
HOCKEYS, like new	185.00	TEN STRIKES	55.00
BATTING PRACTICE, late	109.50	EVANS PLAY BALL	195.00

WRITE, WIRE, PHONE. 1/2 CERTIFIED DEPOSIT WITH ORDER.

CENTRAL OHIO COIN MACH. EXCHANGE, Inc., 514 S. High St., Adams 7949, Columbus, Ohio

CLOSING OUT

WURLITZERS — ROCK-OLAS — SEEBURGS

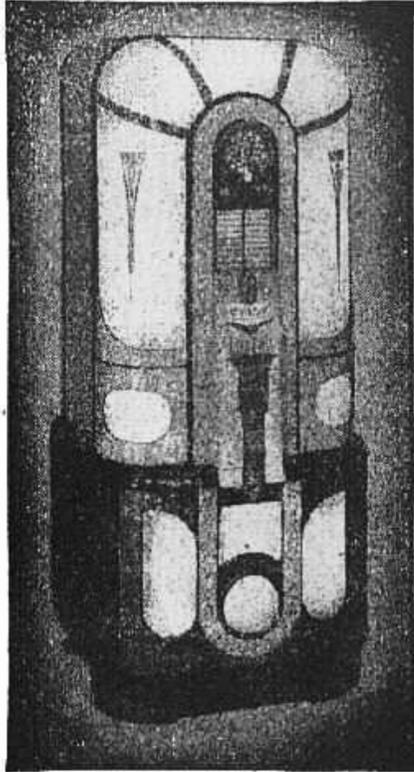
One Balls — Five Balls

Write for lists

ANDERTON NOVELTY CO.

COWAN, TENN.

KENTUCKY'S OLDEST DISTRIBUTOR
Offers **COMMANDO**



for
1943

**MOST BEAUTIFUL PHONO-
GRAPH ON THE MARKET
TODAY. TOPS IN PER-
FORMANCE AND TONE
QUALITY.**

We recommend **COMMANDO**
as the finest coin-operated
Phonograph we have ever seen
in operation. Gets and holds
the best locations.

ROCK-OLA COMMANDO

LIBERAL TRADE-INS ON USED PHONOGRAPHS

IMMEDIATE DELIVERIES

J. E. COBB DISTRIBUTING CO.

516 So. 2nd Street

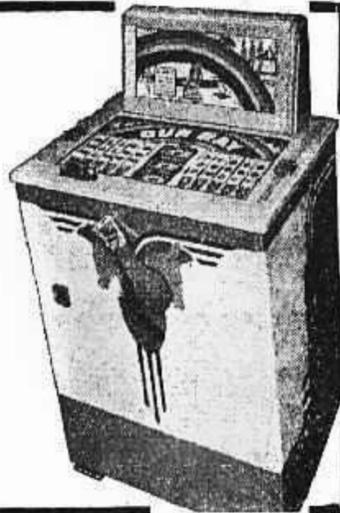
Louisville, Kentucky

ESTABLISHED 1915

One Reason Why
SUN RAY
is the Best in the Market
Pay-out combinations 3-6-9-15-21-60. Slightly
used Free Play, \$137.50. New, \$169.50.
If Automatic Pay-out desired, \$10.00 extra for
5c; \$15.00 extra for 50c. Complete line of
Light Bulbs and Bally Parts. Write us for any
One or Five Ball Tables you may need.

SAM MAY & CO.

853 N. Flores St., San Antonio, Texas



MONEY-SAVING SPECIALS

SPECIAL

We have on hand double throw, make and
break switches for Seeburg Guns. Write us
how many you need at \$2.50 each.

SPECIAL

Ship us your burned out Wurlitzer, Seeburg
or Rockola phone motors and we will
repair same for you within 5 days for
only \$5.00 Each.

Evans Ten Strikes	\$49.50
Seeburg Hockeys	59.50
Western Baseballs	59.50
Wurlitzer Motor Resets	.75
10¢ & 25¢ Wurlitzer Coin Chutes	1.50
Model 412 Set of Selector Rods	1.50
Wurlitzer Tone Arms	12.50
Wurlitzer Motors	17.50
Chandler Speakers	10.00
15" Leatherette Speaker Cabinets	7.50
12" P.M. Speakers	10.00
Mills Thrones	99.50
Evans Ten Strikes	49.50
Rotor Tables	29.50
Seeburg 5¢/10¢/25¢ Bar-o-Matics	45.00
Wurlitzer Model 310 Boxes	7.50
Buckley Boxes	7.50

SUPREME VENDING CO. 557 ROGERS AVE., BROOKLYN, N. Y.
All Phones: Buckminster 2-8400

PENNY ARCADE EQUIPMENT
A LIMITED QUANTITY OF PERFECTLY REBUILT
AND RECONDITIONED MACHINES
WRITE TODAY FOR PRICE LISTS
INTERNATIONAL MUTOSCOPE CORP.
PENNY ARCADE HEADQUARTERS SINCE 1895 • WILLIAM RABKIN, PRESIDENT
44-01 ELEVENTH STREET, LONG ISLAND CITY, NEW YORK

**Editorial View of
Liquor Rationing
As Tried in Ohio**

CLEVELAND, Jan. 2.—Because of liquor rationing in this State, *The Cleveland Plain Dealer* said on its editorial page December 26 that Ohioans and, for that matter, residents of other States, may as well make up their minds that drinking as usual is out for the duration. The distilleries have stopped making whisky because alcohol is needed for the war effort. Manufacturers are prorating their supplies among their customers and so liquor joins other commodities, including rubber, sugar, coffee and butter, of which there is a shortage.

"The whisky shortage has been aggravated by panic buying on the part of the public. Approximately \$5,000,000 worth of liquor in excess of the usual demand was purchased by Ohioans in October to avoid paying the additional federal tax of \$2 a gallon which went into effect November 1. This depleted the supplies in the State stores and warehouses to such an extent that the State has been able to restock the stores only to the extent that new shipments of merchandise have been received.

Vacant Shelves

"Apprised of the shortage by the vacant spaces on the State store shelves and a warning that rationing was impending, the public reacted by going on a Christmas buying spree which further aggravated the situation. Permit holders began to complain because they were unable to get all the liquor they wanted from the wholesale stores. They contended that they should be given preference over the public because they pay stiff fees for the privilege of being in the liquor business and have investments at stake.

"All of this adds up to a double migraine headache for Liquor Director Jacob W. Taylor. The State monopoly system is being tested under severe difficulties. Travelers insist there is no shortage of whisky in other States, but Taylor predicts other States will feel the pinch to a greater degree than Ohio unless steps are taken to ration whisky on a national basis.

"The problem of rationing liquor in Ohio is one which may require action by the Legislature. Whatever rationing system is adopted should insure equitable treatment of both the public and the permit holders. But it should be strict enough to prevent chiselers and hoarders from taking a selfish advantage."

**Chicago Judge Reports
On Drop in Gambling**

CHICAGO, Jan. 2.—In reviewing the past year a Chicago judge stated that gambling has been reduced to the small change variety in Chicago in the last 11 months.

The increase in convictions, from 10 per cent in 1941 to 80 per cent in 1942; Police Commissioner Allman's order to detain patrons as well as operators of handbooks after raids, and the mounting

defense work, which has driven many bookies into war jobs, were given as some of the reasons by Judge Caplan for the marked decrease in gambling cases.

Policy is the only form of gambling that has flourished, the judge said. The eight-month campaign against slot machines "cleaned up the city," he added, saying that there have been only two such arrests since March. There were 17,507 cases in South State Street Court during the first 11 months of 1942, and \$31,117 collected in fines.

**CLOSE-OUT!
EVERLASTING
AUTOMATIC
SALESBOARD**



NOW
\$5.00
EACH
WHILE
THEY
LAST!
List
Price
\$17.50

**NOT COIN OPERATED—
NO TAX!**

A money maker for the duration!
Colorful, appealing, permanent. One
cost—no refills, no service. Just set
up and collect! Positive check on
income and payout. Colored balls win,
plain lose. Convenient size: 7 1/4"
wide, 13 1/4" high.

Rush Your Order!

1/3 Deposit Required.

H. C. EVANS & CO.

1520 W. ADAMS ST. CHICAGO

SEE *Bally's*
GREATEST HIT!
OUT WITHIN 2 WEEKS
AFTER WE LICK THE AXIS

BALLY MANUFACTURING COMPANY
2640 Belmont Avenue - Chicago, Illinois

CASH WAITING FOR

All Types of Guns, Arcade Equipment, Slot Machines, Consoles, Pin Games, All Makes of Music Machines, Wall Boxes and Any Type of Coin Operated Machines.

HIGHEST PRICES

RUNYON SALES CO.

123 W. RUNYON ST.
NEWARK, N. J.
(Big 3-6685)

WANTED for CASH . . . ROCK-OLA 1940 SUPERS

ROCK-OLA Masters—Standards—DeLuxes,
State Quantity, Serial Number, Mechanical Condition and Appearance.
ALSO WANT Thorebreds—Pimlicos—Long Acres—'41 Derbys, as well as any other late
One-Ball Free Play Games with Jack-Pot.

NATIONAL COIN MACHINE EXCHANGE

1411-43 Diversey Blvd., Chicago, Ill.

WANTED FOR CASH

Bally Defenders, Rapid Fire, Mutoscope Drivemobiles, Ace Bombers, Evans Super Bomber, Air Raider, Air Defense, Night Bomber, Sky Fighter, Chicken Sams, Western Baseball.

Also any other Machines suitable for Penny Arcade.

MIKE MUNVES, The Arcade King 520 W. 43rd St., New York
Bryant 9-6677

Ceiling Price Goes on Bowling To Keep Amusement Prices Down for Soldiers and Workers in Plants

The following OPA order was issued December 17 to fix a ceiling price on bowling games. The official reason given for issuing such a ceiling on bowling was due to the fact that servicemen and workers in defense plants like to relax by bowling.

Commodities and Services

Part 1499—Commodities and Services—Supp. Service Reg. 4, MPR 165 as

Amended—Bowling.
For the reasons set forth in that statement and under the authority vested in the Price Control Act of 1942 as amended and Executive Order No. 9250, Supplementary Service Regulation No. 4 is hereby issued.

1499.654—Modification of maximum prices established by Maximum Price Regulation No. 165 as amended for bowling. (a) The maximum prices established by Maximum Price Regulation No. 165 as amended are modified for bowling as hereinafter provided:

(1) League Bowling. The maximum price for each classification of league bowling shall be the highest price charged for each such price classification in September, 1941, plus a total sum of 7 cents for three games of ten pins or plus a total sum of 10 cents for three games of duck pins, candle pins and other types of bowling.

(2) Open Bowling. The maximum price for each price classification of open bowling shall be the highest price charged for each such price classification in September, 1941, plus the sum of 3 cents a game of ten pins or plus the sum of 4 cents a game of duck pins, candle pins and other types of bowling.

(b) When used in this Supplementary Service Regulation No. 4:

(1) "League bowling" means bowling done under contract between groups of bowlers and the bowling proprietors, by the terms of which the rates and conditions of bowling are set for the season.

(2) "Open bowling" means all non-league bowling.

(3) "Each price classification of" league or open bowling means the price distinction customarily made for different persons (such as, but not limited to, members of the armed forces, men, women, children); for different times of the day (such as, but not limited to, mornings, afternoons, evenings); or for different days of the week (such as, but not limited to, week days, Saturdays, Sundays, holidays). The same relative price distinction for each price classification of bowling made in September, 1941, must be retained.

(c) Lower prices than those established by this Supplementary Service Regulation No. 4 may at any time be charged, demanded, paid or offered.

(d) Every bowling alley proprietor or other person operating a bowling establishment shall keep such records as are required by 1499.108 of Maximum Price Regulation No. 165 as amended, except that the base period for which such records shall be kept under paragraphs (a) and (b) of that section shall be September, 1941, instead of March, 1942, but he need not file with his War Price and Rationing Board the statement required by 1499.108.

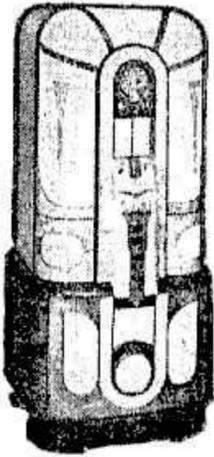
(e) Within 30 days after the effective date of this Supplementary Service Regulation No. 4 every bowling alley proprietor or other person operating a bowling establishment shall post his maximum prices for league bowling and for open bowling as established under this Supplementary Service Regulation No. 4 in a manner plainly visible to and understandable by the patrons of his establishment. This posting shall be in the following form:

Prices charged for bowling are now subject to the services regulation (Maximum Price Regulation No. 165 as amended) of the OPA. The maximum prices for each classification of bowling on and after December 23, 1942, may be no higher than the highest prices charged in September, 1941, for a series of three games of league bowling plus 7 cents for ten pins or plus 10 cents for duck pin, candle pins, and other types of bowling; and may be no higher than the highest prices charged in September, 1941, for one game of open bowling plus 3 cents per game for ten pins or plus 4 cents per game for duck pins, candle pins and other types of bowling. Our ceiling prices determined on the above basis are _____ (Indicate prices for each type and price classification of league and open bowling.)

(f) This Supplementary Service Regulation No. 4 (1499.654) shall become effective December 23, 1942.

Issued this 17th day of December, 1942.
Leon Henderson,
Administrator.

TONE FROM THE TOP



Rock-Ola's COMMANDO

is the only phonograph that projects the music to the ceiling where it is evenly diffused throughout the room. Eventually every phonograph will have to come to this modern and superior method of tone projection.

Exclusive Montana Distributor

H. B. BRINCK

825 EAST FRONT ST.
BUTTE, MONTANA

GUARANTEED LIKE NEW MILLS GOLD CHROME \$224.50

5¢ and 10¢ Play 234.50
25¢ Play 234.50
Complete Stock MILLS NEW SLOTS on Hand for Immediate Delivery.
We have the largest stock of USED SLOTS in Mills, Jennings, Pace and Watling. Write for Price List and Circulars.

SICKING, INC.

1401 CENTRAL PKY., CINCINNATI, O.
927 E. BROADWAY, LOUISVILLE, KY.

REBUILDERS of



1-SHOT PAYOUT GAMES
and
5-BALL FREE PLAY GAMES

Write for Information

SULLIVAN-NOLAN ADV. CO.

527 W. Chicago Ave., Chicago

CHICAGO NOVELTY COMPANY—SPECIALS—ALL WINNERS!

Photo Electric Cells (#CE-23) (Can be used on "CHICKEN SAMs," "JAPS," "CHUTES," "RAPID FIRES" and other Ray Guns)	\$2.50 Ea.
#2A4G Tubes	3.50 Ea.
#2051 Tubes	3.50 Ea.
#80 Tubes	.90 Ea.
#38 Tubes	1.50 Ea.
Woven, Covered Gun Cables (5-Wire), (8-Ft. Lengths—Each Wire Rubber Covered)	1.90 Ea.
Rubber-Covered Gun Cables (5-Wire), (8-Ft. Lengths)	2.75 Ea.
.1 M.F.D. Condensers	.30 Ea.
.02 M.F.D. Condensers	.30 Ea.
8 M.F.D. Condensers	.75 Ea.
16 M.F.D. Condensers	1.00 Ea.
Zenith Filter Condensers, Fine Quality	1.25 Ea.
#44 Small Lamps	.55 Box
5c A.B.T. Mfg. Co. Coin Slides	1.00 Ea.
5c Secondary Slides	.25 Ea.
5c A.B.T. Coin Chutes (#500)	2.95 Ea.
Push-Back Wire (100 Ft. Rolls)	1.00 Roll
1 1-Lb. Spool Rosin Core Solder	.65 Lb.
Assorted Fuses	.05 Ea.
Chrome Steel Balls (1 1/8 Inch)	1.50 Dz.
Muzzle Lens Assembly	1.75 Ea.
Shot-Timing Relay Coil	2.50 Ea.
Jap Hand-Painted Glass for Gun Cabinet (6 1/2 x 6 1/2)	1.75 Ea.
Jap Hand-Painted Glass for Target Base (12 1/2 x 12 1/2)	1.95 Ea.

The most thorough and complete "CHICKEN SAM"—
Change-over to "JAP" Ray Guns—in the U. S. A.

"SHOOT THE JAP"

RAY-O-LITE GUNS

\$139.50 \$139.50

Reconditioned Seeburg "CHICKEN SAM" Guns converted to the "JAP" Ray Gun by factory-trained mechanics. Oriental doll and entire inside of cabinet is hand painted by well-known Chicago artist. When we get through the machine in appearance and condition is practically new. Amplifier, tubes, cables and all parts checked and ready for location. Special cash offer. A certified check of \$134.50 will start one of these quick income Ray Guns on the road to you. Cabinets are refinished in a solid blue lacquer with attractive black trim.

CHICAGO NOVELTY COMPANY, Inc.

1348 NEWPORT AVE.

CHICAGO, ILL.

Watling Rotatop Slot
Machines—Reconditioned
by Factory \$69.50
Slot M/C Stands 15.00

Genco Playball	\$200.00
Keeney Submarine	184.50
Western Big Prize	79.50
Seeburg Classic	179.50
Seeburg Marble	194.50
Pike's Peak	17.50
Gettlib 3-Way Grip Machine	17.50

OUR TERMS: One-Half Certified Deposit With Order—Balance C. O. D.

AJAX NOVELTY COMPANY

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DETROIT, MICHIGAN

PARTS FOR MILLS BELLS IN STOCK

Reel Discs	\$2.00	Regular Style Handles	\$3.75	Jackpot Glasses	\$1.25
Payout Lever Brackets	1.50	Back Doors	5.00	Payout Guide Brush	1.25
Handle Starter Lever		Mechanism Bases	3.00	Payout Slide Cover	
Bracket Assembly	2.50	Handle Starting Lever	1.00	Assembly	1.50
Club Handles	4.75	Main Operating Lever	3.00	Reel Operating Lever	
		Pump Assembly	3.50	Assembly	1.50
		Operating Fork and Roller Assembly	5.00	Cash Box Door Assembly	4.00
				Cash Boxes	2.00

CONSOLES

Mills Jumbo, P.O. or F.P.	\$74.50
Mills 4 Bells	379.50
Bally Club Bells	179.50
Bally Royal Flush, P.O.	49.50
Keeney Twin Super Bell, 5¢, 25¢	324.50
Keeney Kentucky Skill Time, 7 Coin	89.50
Mills Square Bell	79.50
Jennings Bobtail, F.P.	104.50
Jennings Silver Moon, F.P.	104.50
Jennings Derby Day, Slant	49.50
Jennings Derby Day, Flat	39.50
Watling Big Game, P.O.	89.50
Pace Saratoga, Comb. Chrome Railing	119.50
Groetchen Sugar King	39.50
Galloping Dominoes, Black	69.50
Jon. Olgarola XXV	169.50

MISCELLANEOUS

Keeney AA Gun, Bk	\$49.50
Bumper Bowling, New Units	79.50
Keeney Wall Boxes, 20 Rec.	12.50
Curved Ten Striko Glasses	2.50
10 Seeburg Melody Parade, 5 Selector Counter Box	8.50

PHONOGRAPHS

SEEBURG Regal	\$169.50
Gen	149.50
Model "J," Keyboard	69.50
WURLITZER 600, 24 Rec., Koyb'd.	\$169.50
500, 24 Rec., Koyb'd.	189.50
P12, Universal Cab.	69.50
61, Count. Mod.	82.50
41, Count. Mod. & Stand	129.50
618, 16 Rec., Illum.	84.50
ROCKOLA Rhythm King, 16 Rec.	\$ 69.50
MILLS Throne of Music	\$149.50

BELLS

Mills Vest Pocket Bells: Chrome	\$64.50
Green	34.50
Mills Smoker Bell	59.50
Mills 5¢ F.O.K.	49.50
Pace 5¢ Rocket Bell	119.50
Groetchen Columbia	89.50
Watling 10¢ Rotatop	69.50

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Lots of 10 . . . 11.95 Ea.

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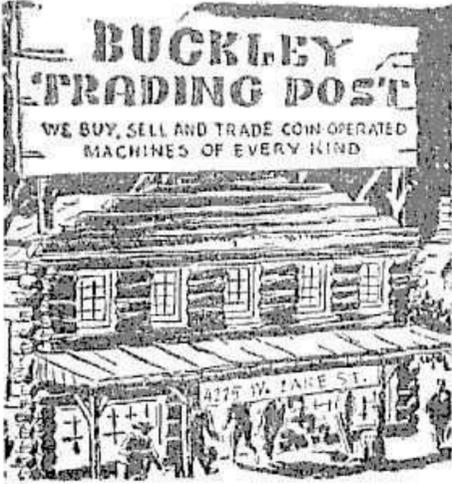
1¢, Cigarette Reels

FINAL CLOSEOUT! KEENEY SUPER BELL, 5c Comb. F. P. or P. O., BRAND NEW. \$249.50

MILLS BRAND NEW AND FACTORY REBUILT BELLS STILL AVAILABLE! TERMS: 1/3 Deposit, Balance C. O. D.

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CONSOLES Buckley Track Odds—All Models Keeney Super Bells—2 Way 5¢ & 25¢ Keeney Super Bells—2 Way 5¢ & 5¢ Keeney Super Bells—4 Way Mills Three Bells	MILLS Yellow Fronts—3-5 Payout Mills Gold Chromes Mills Emerald Chromes	ARCADE MACHINES Kirk Night Bomber Bally Rapid Fire Mutoscope Sky Fighter Mutoscope Ace Bomber Mills Bag Punchers Mutoscope Bag Punchers Chicken Sams Rockola World's Series Texas Leaguer Gottlieb Grippers Wurlitzer Skeo Balls Western Baseball ABT Aeromatic Shoot Gallery
COIN MACHINES Mills Bonus Bells Mills Brown Fronts—5¢, 10¢, 25¢	PHONOGRAPHS Wurlitzer Phonographs Wurlitzer Wall Boxes Packard Wall Boxes Wurlitzer 30 Wire Boxes Betty Telephone Boxes Scales—All Makes & Models	

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MARBLE TABLES

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SPECIALS—CONSOLES

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SPECIALS—ARCADE MACHINES

Three-Way Grip (with Floor Cabinet) \$52.50 Bally Bull's Eye 79.50 Bally Rapid Fire 172.50 Baker Bomb Hit 8.75 Chicken Sam 89.50 Drive Mobile 225.00 Jail Bird 99.50 Jungle Dodger 50.00	Keeney Air Raider \$172.50 Keeney Anti-Aircraft 45.00 Keeney Submarine 220.00 Keep Punching 150.00 Mutoscope Sky Fighter 235.00 Mills Punching Bag 95.00	Pokerino \$147.50 Rayolite Guns 82.50 Rockola World Series 95.00 Shoot the Chutes 99.50 Texas Leaguer 34.50 Abbott Coin Counter 142.00 Standard Coin Counter 132.00 Johnson Coin Counter 122.00
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SPECIALS—PHONOGRAPHS

Wurlitzer 850 \$450.00 300 335.00 750 390.00 750E 400.00 750M 375.00 700 279.50 600 175.00 600 Keyboard 185.00 500 170.00 500A Keyboard 180.00 71 119.50 61 79.50 61E 69.50 412 59.50 P12 34.50	Seeburg High Tone, Remote \$410.00 High Tone, Reg. 395.00 Cofonel, E.S. 300.00 Envoy, E.S. 252.00 Majors 225.00	Classie Slug Ejector \$175.00 Vogue 155.00 Regal 144.50 Gem 137.50 Rex 150.00 Rockola 40, Rockolite 245.00 DeLuxe 175.00 Masters 180.00 Monarch 112.50 Mills Empress 189.50	Wurlitzer: Wall Boxes No. 125 39.50 Seeburg Baromatic 44.50 Packard Pla-Mor 27.50
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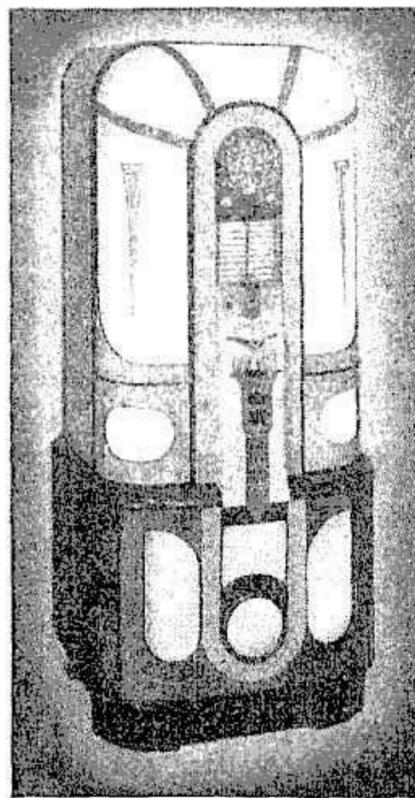
SPECIALS—Salesboards—Lowest Prices

Name	Holes	Style	Net Price
Big Sport	1288	5¢ Thick	\$4.18
Chermer	1288	5¢ Thick	4.04
Cocoanuts	1600	25¢ Ex. Thick	7.16
Combinations Symbols	1080 (Jumbo)	5¢ Thick	3.43
Derby Day	1056	5¢ Ex. Thick	4.04
Dough Barrel	1080	5¢ Thick BC	4.29
Duke Mixture	1050 (Jumbo)	5¢ Semi-thick	3.44
Easy Money	1500	5¢ Thin (Definite)	2.38
Forward Pass	1280	5¢ Semi-thick	4.14

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All prices subject to Prior Sale. Terms—Cash with order or deposit one-fourth amount of order, balance to be paid C. O. D. These machines can be shipped subject to examination—to assure satisfaction.

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Everyone admires the modern design and superior tone quality of the new 1943 Rock-Ola COMMANDO Phonograph. This modern instrument increases the location owner's business, increases route averages for the operator.

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BRAND NEW EQUIPMENT Bally Club Bells \$235.00 Columbia Bells, Rear D. Pay, GA 82.50 Evans Gal. Dominos, Latest Model 395.00 Keeney Super Bell 215.00 Mills Jumbo Parades, Comb. Cash & F.P. 148.50	SLIGHTLY USED EQUIPMENT—SAME AS NEW Bally Club Bells, Comb. Cash & F.P. \$145.00 Baker's Pacers, Extra Clean, Dally Double Model, 30 Pay 195.00 Col. Bell, R. Door Pay, GA 42.50 Col. Bells, JP Model 42.50 Paces Races, Red Arrow, JP Model 195.00 Buckley Track Odds, Dally Double Model, JP 400.00 Evans Gal. Dominos, Latest JP Model 295.00 Evans Bangtail, Latest JP Model 295.00 Evans '41 Lucky Lucro 295.00 Keeney's Super Track Time 325.00 Keeney's Super Bells, Floor Samples 175.00 Keeney's 4-Way Super Bell, 2/5¢ & 2/25¢ 400.00	Mills 4-Bells, 3/5¢ & 1/25¢ \$450.00 Mills 4-Bells, 5¢, High Serials 408.00 Mills 3-Bells 509.00 Mills Jumbo Parades, Latest Type, Slightly Used 95.00 Mills Original Chromes, 5¢ 212.50 Mills Melon Bells, 5¢ 110.00 Mills 5¢ Blue Fronts 85.00 Mills 10¢ Blue Fronts 95.00 Mills 25¢ Blue Fronts 125.00 Mills Cherry Bell, Floor Sample 215.00 Mills Cherry Bells, SU 110.00 Mills Blue Fronts, Recond., 50 250.00
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All Orders Must be Accompanied by One-Third Certified Deposit.
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For Cash

PACES RACES

State Serial Number, Model, Condition and Price.

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Air Circus \$4.50	Hi Hat 34.50	Sky Ray 21.50
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Arabi 15.50	Home Run '42 39.50	Snappy 22.50
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Attention 22.50	Jungle 31.50	Sparky 19.50
Band Wagon 14.50	Knockout 68.00	Sport Parade 18.50
Belle Hop 26.50	Leader 17.50	Spectra-Card 49.50
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Boom Town 16.50	Majors '41 18.50	Stratoliner 13.50
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Big Six	Double Feature	Mascot	Punch	Speed Demon	Turf Champ
Big Time	Drum Major	Merry-Go-Round	Red Hot	Speed Way	Vacation
Blondie	Follies	Mr. Chips	Rotation	Sparty	Variety
Bordertown	Glamour	Pals	Roxy	Spot 'Em	White Sails
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Batting Practice, like new \$104.50	Keeney Super Bell, Comb. F.P. & P.O. \$149.50
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Bally Torpedo 169.50	Mills Empress with Adapter 219.50

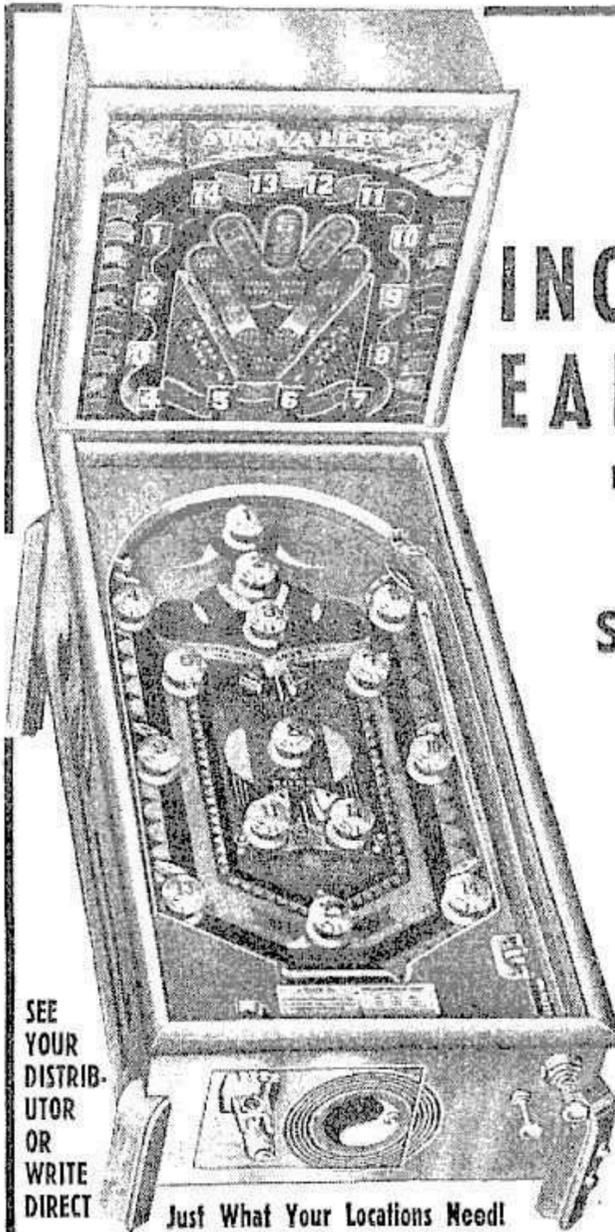
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Marvels \$7.50	Mills Vest Pockets, Chrome Meters \$63.50
Mercury 7.50	
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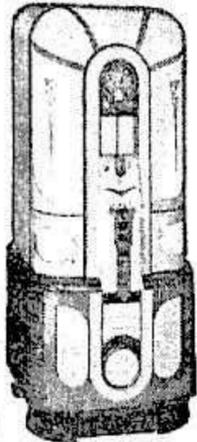
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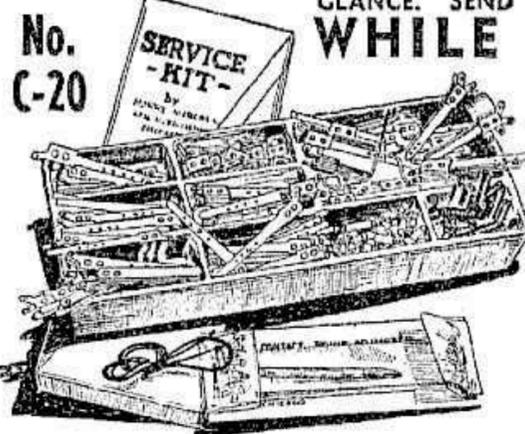
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3-5 Payout 69.50	WATLING	
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10¢ 129.50	25¢ 64.50	Jennings Silver Moon Console, 5¢ Payout, like new 114.50
25¢ 134.50	PACE	Jennings Club Console 79.50
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JENNINGS	Comet, 2-4 Payout, 5¢-10¢ 34.50	10¢ 84.50
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Blue & Gold V.P. Plus \$ 39.50	Zig Zag \$59.50	All Star Hockey \$215.00
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1/3 Deposit With Order—Balance C. O. D.

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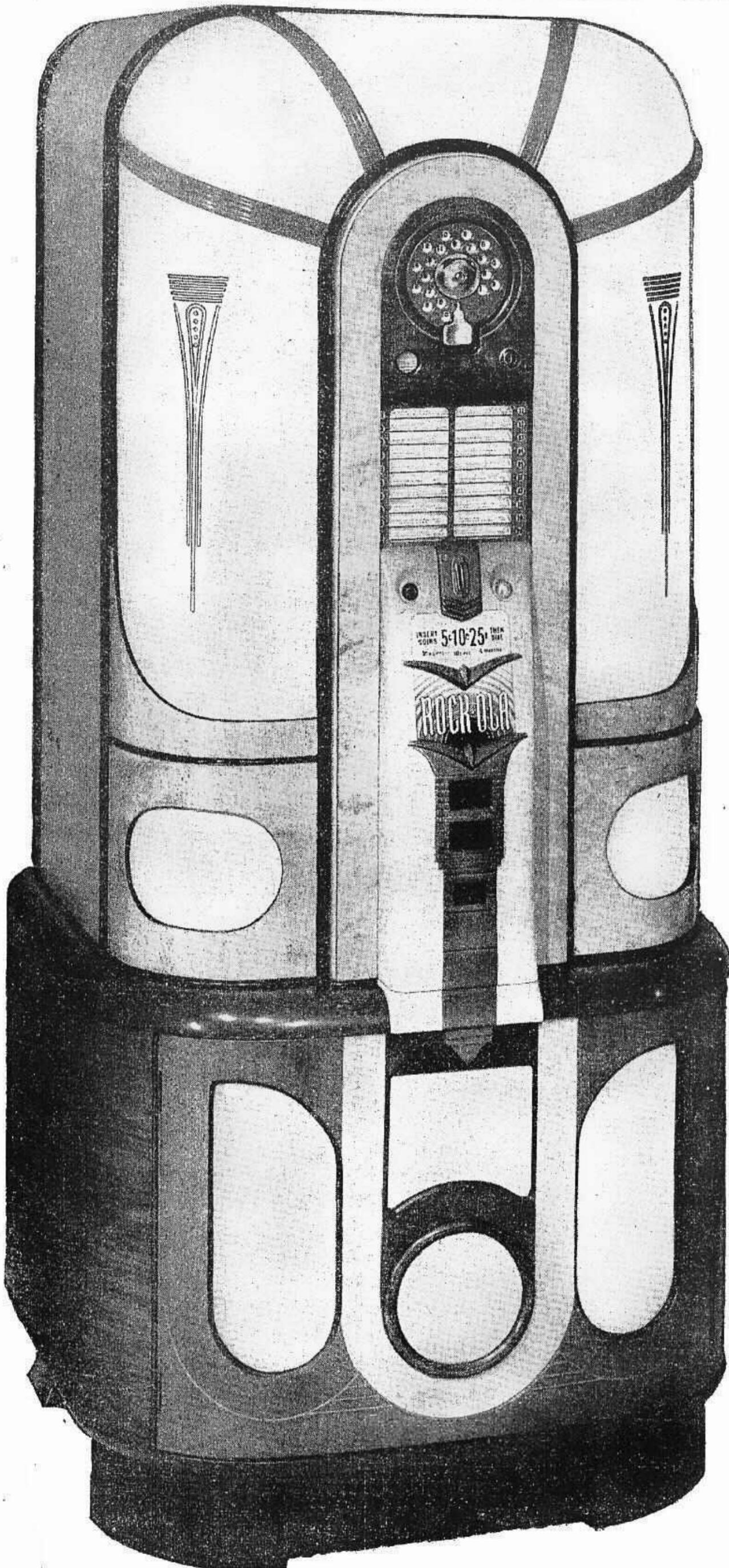
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