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The World's Foremost Amusement Weekly

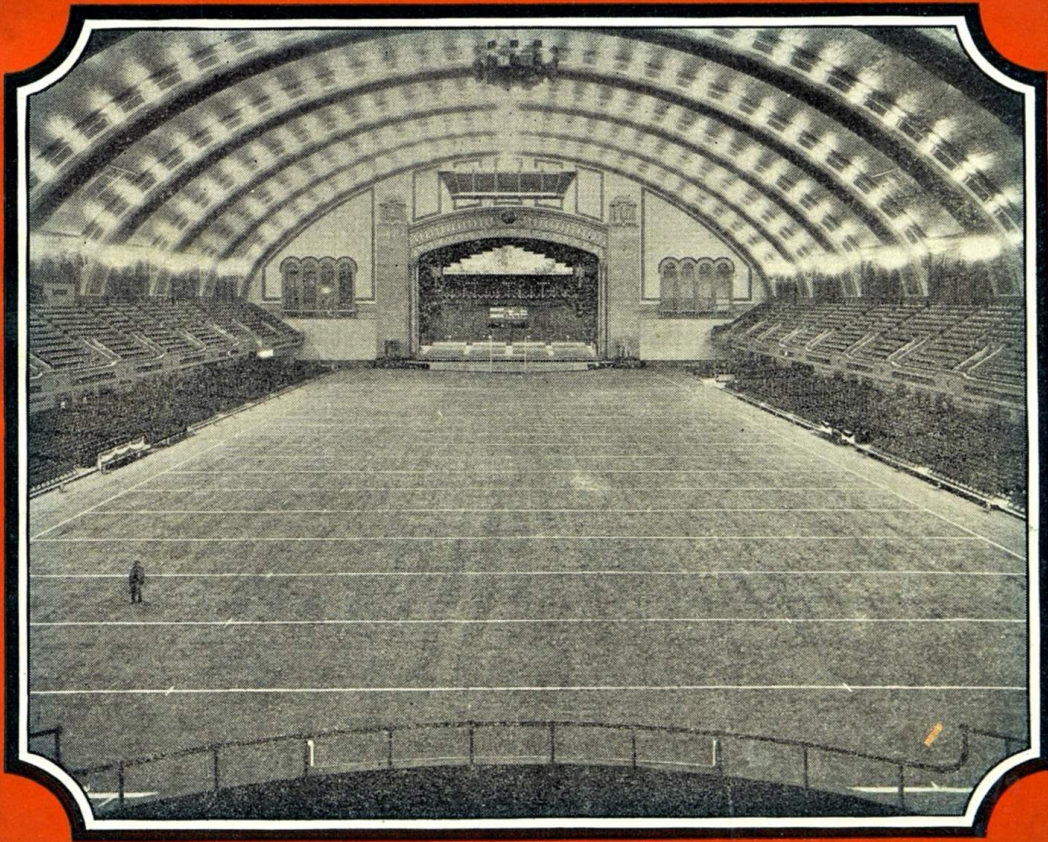
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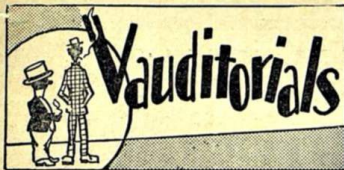


By ELIAS E. SUGARMAN
Lively Comment on Indoor Amusements by a Tested Observer

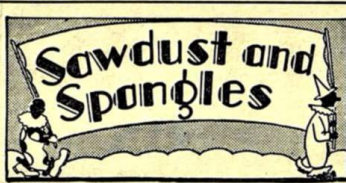
Fourteen **14** Features!



By A. C. HARTMANN
A Broad Picture of All Outdoors Interspersed With Spicy Commentary



By MEYER H. SHAPIRO
Timely Wisdom Offered by Ye Vaude Editor



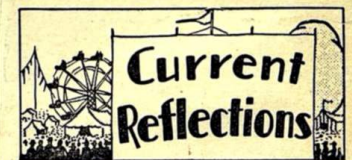
By CHARLES WIRTH
Bits About the Big Tops



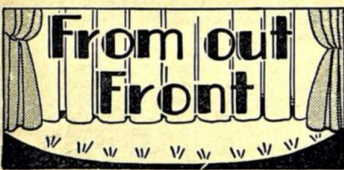
By CLAUDE R. ELLIS
Observant Student of Parks and Swimming Pool Activities



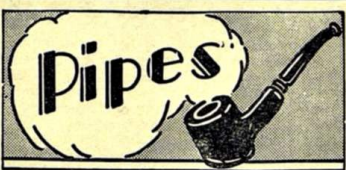
By CLAUDE R. ELLIS
Intelligent Opinions on Fairs-Events and Expositions



By CHARLES C. BLUE
Carnival Comments Worth Considering



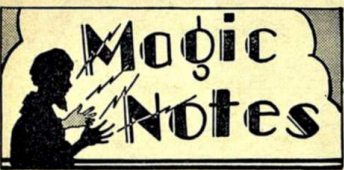
By EUGENE BURR
Who Knows His Plays, His Players and His Box Office



By GASOLINE BILL BAKER
Picturesque Parade of the Pitchmen's Pens



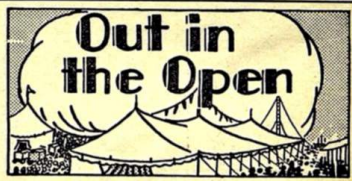
By ALBERT ZUGSMITH JR
Breezy Brevities 'Bout the Big Boys



By BILL SACHS
Most Widely Read Magic Column Extant



By BOB EMMET
Personal Chatter of the Black-Face Field



By LEONARD TRAUBE
Personal Slants on Outdoor Figures



By ROBERT GOLDEN
Trends in Dramatic Stock Mirrored by an Authority

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REAL BATTLE AGAINST TAX

Schooldays For Equity

Newcomers to be required to attend lectures before becoming full members

NEW YORK, Dec. 28.—New Equity members will be going to school for a couple of years if a plan upon which Equity Council voted favorably at its last meeting is carried out. Officers of Equity are now working on it seriously. The plan is to make all new members of the organization attend a series of lectures on Equity history, ideals, constitution, etc., and perhaps to pass an examination in the subject before they become full members. Council has passed it and now Frank Gillmore, Paul Dullwell and others are preparing the lectures. Equity felt that now, with the old order passing, fewer and fewer members would be left who remembered the start of the organization and its traditions. It was figured that in about 20 years at the outside there would be no one in the membership with a good working knowledge of Equity's original affairs. Course will be aimed to teach (See *SCHOOLDAYS* on page 55)

Wirth-Hamid Program for Bronx Catholic Big Brothers Over Big

NEW YORK, Dec. 28.—Easily the most formidable circus bill offered in the Bronx since Ringling-Barnum played the Coliseum in the spring of last year invaded the 105th Regiment Armory, at 186th street and Franklin avenue, Saturday night for a run thru January 3 under auspices of Bronx Catholic Big Brothers, with Wirth & Hamid Fair Booking Office on the producing end of one-ring show, whose 15 displays were applauded with fervor by a house gauged at around 1,400. Big Brothers, pivotal organization in the Bronx in the movement for the welfare of youth, started impressive political ceremonies with introduction by BCBB President Francis X. Stevens Jr. of Aldermanic President Joseph V. McKee, both making speeches to the mikes of WNYC, and the 105th Regiment Field Artillery as special guard to Mr. McKee and his military cortege. Cameras clicked.

Program sped thru a wide range of displays, starting at 8:55, and was dynamited along until 11:15, with a 20-minute intermission, by Ringmaster Ernest Anderson. Music by Joe Basile and his Madison Square Garden Band.

Started with William Schultz's pony act. By sequence in the first half came Four Randows, sock comedy cross; Schultz's combination animal novelty, including elephant, two ponies and dogs in unusual formations, pyramids and dances; Gene Randow's dummy pachyderm burlesque; Anderson, one-time jockey with Barnum, doing straight; Ben Hamid's Six Arabian Whirlwinds, dynamic tumbler; Poodles Hanneford and family, w.-k. riding turn, paced by Mrs. Elizabeth Hanneford. Others in a troupe of six including Miss Elizabeth, Miss Grace and the Clarks. Poodles had to beg his way from ring bank after two encores.

Second half comprised Marion Knowlton on Liberty horse, a Schultz-trained turn; Gene and Slim Randow in clown boxing; sensational Bee Jung on trap in marvelous prelim equilibrium on trap's webs, back balancing into thrill catch

Ethel Barrymore In Row Over Ads

WASHINGTON, Dec. 28.—That Ethel Barrymore receives a grand for stating in the public prints that Cutex is swell for the fingernails was part of the controversy which engaged the Federal Trade Commission last week. As a result, the commission has ruled that any ads using testimonials of prominent (or even obscure) people must also run the price paid for said testimonial.

Rule was directed at the Notham Warren Corporation, manufacturer of Cutex, and is the first step in the commission's campaign to enforce full publicity for methods used to get testimonials. Also investigated were the Cutex raves written by the late Anna Pavlova, by Michael (See *ETHEL BARRYMORE* on page 64)

Chicago Radio Orchestras Will Do a Walkout New Year's Eve

CHICAGO, Dec. 28.—James C. Petrillo, president of Chicago Federation of Musicians, late Sunday ordered members of all first-class radio orchestras in Chicago to strike at midnight New Year's Eve. Action followed failure of union and local broadcasting stations to agree upon a new contract for 1932 after holding a number of conferences.

and then blindfolded into similar heel-and-toe, catch, finishing with whirlwind neck loop; Schultz's high school horses on the pedestals, dances and hind-leg side struts; Florenz Trio in comedy knockabouts and balancing, featuring youthful daughter in high kicks and contortions; Marie Rochet, pictorially startling display on plat blond dancing horse, both caparisoned in striking red, unusual turn breezing with mastery "rearups"; final number provided by Schultz and Marion Knowlton in a combo animal turn, including six mixed lions in steel cage, dogs and a horse; unique tableaux opening, followed by pyramids and posers, lions on horseback, and ending with a smash "burial," six lions smothering Miss Knowlton.

Abe Goldstein and dog, Teddy, and Elmer Perdue among clowns. Namy Salth furnished side show. About a dozen concessions. Visitors numerous, including Max Linderman, manager of Bernardi Greater Shows; Art Lewis, of carnival of same name. Run includes five matinees.

Tennessee's Prohibitive Taxes; Public Suffers With Showmen

JOHNSON CITY, Tenn., Dec. 28.—Traveling organizations in all branches of the outdoor amusement field planning to route into Tennessee during 1932 were dealt a severe jolt when new license and privilege laws were enacted during the special session of the State Legislature, which adjourned a few days ago. Only where these amusement play fairs will they be exempt from taxation, but it must be remembered that fairs are none

League, Fighting Mellon Plan, To Cover All Fields

Will contact all branches of amusement industry, both indoor and outdoor, to present united front in battling proposed admission levy—Actors' Equity to help

NEW YORK, Dec. 28.—League of New York Theaters called a meeting last Tuesday of all managers and producers, to consider question of battling the proposed new tax on admission prices for amusements. Nonmembers of League as well as members were represented. Meeting authorized League to represent the legit business in the fight against the proposed tax, and authorized the addition of several more producers and managers to the committee on ways and means. But, more important, it authorized the League to contact representatives of all amusement fields, so that a united amusement industry could fight the proposal. League is now in process of communicating with organizations representing other phases of amusement field. This includes outdoor as well as indoor, and will allow the amusement industry to fight on an organized and nation-wide hook-up.

League is also in process of communicating with organized theatrical labor, to enlist its support in the campaign. Equity has already been contacted, and has enthusiastically agreed to co-operate to the limit. It was recalled that Equity was one of the largest single factors in downing the old, heavy war tax on admissions.

Dr. Henry Moskowitz, adviser to the League, and a prominent figure in the Democratic party, will probably also be instrumental in framing the Democratic counter-proposal to Mellon's scheme.

League is also getting statistics on unemployment and kindred topics in legit and other amusement fields, in order to show what a blow the new tax schedule would be to an already sorely beset industry.

Martin Beck's Return to RKO In Advisory Way Seems Certain

NEW YORK, Dec. 28.—Reorganization plans are fast maturing under Hiram S. Brown's direction, with nothing absolutely set. That Martin Beck will actively associate himself with RKO seems a certainty, and while both Mr. Beck and Mr. Brown are evasive, the plan is said to be for the former to return to RKO in an advisory capacity, with the possible title of vice-president. There is a strong possibility that Mr. Beck will merely concern himself with looking after the old Orpheum interests, and also that these shows will again be booked separately under his supervision.

That Charles J. Freeman was out, effective January 1, was quickly denied by Mr. Brown, who also indicated, as he has in the past, that he was satisfied with the theater operating department, and that the Plunkett-Glucksmann-Blumberg regime would remain. That such changes may still be made are a possibility, since even the Beck angle has still an opportunity of not going thru, and final plans have not been set.

Originally, it was said a choice would be made between J. J. Murdock and Martin Beck, and that Beck has been decided upon. For the past week or more Beck has been a frequent visitor to the RKO booking floors, calling upon various bookers from Freeman down. He expressed himself as satisfied with the shows booked and the way the theaters were operated, merely as a personal opinion and not in any way as an official statement. In the meantime painters have been engaged to freshen up Beck's old office, which is now occupied by Arthur Will.

To a *Billboard* reporter Beck said if he returned to the Palace Building he would, of course, not take any particular one job, but would probably serve in a general advisory capacity. Changes on the board of directors or promotions also have been mentioned in rumors, but up to this writing no meeting of the board has been called.

RKO financing has been going forward rapidly, and the time for the exercise of rights to subscribe to debentures has (See *MARTIN BECK* on page 55)

Cover Picture—Main Auditorium, Convention Hall, Atlantic City, N. J.

\$100,000 Damage Suit Filed Against CBS by Vaude Agent

Harry Romm also seeks an accounting of all vaudeville bookings done by radio artists' bureau, claiming he had exclusive contract to handle them

NEW YORK, Dec. 26.—Harry Romm, vaude agent franchised by RKO, instituted suit this week against the Columbia Artists' Bureau, a subsidiary of the Columbia Broadcasting System, for \$100,000 damages and an accounting of all of its vaudeville bookings since August, 1, 1931. Romm demands five per cent commission of the gross total of the latter on the strength of a verbal agreement he claims he entered into on January 29, 1931, with the radio company's artists' bureau, to effect that he was to represent all of its every circuit except Publick. Latter has an interest in CBS and as a result books radio personalities direct.

Romm's suit is the first of its kind since radio became part and parcel of show business and its performers a strong factor in vaudeville. According to Romm's lawyers, Rubien and Bregoff, 1450 Broadway, the agreement entered into in January was terminated in August by CBS when it received a franchise by RKO. Previous to this, Romm had booked Kate Smith, Morton Downey and the Boswell Sisters in vaude and presentation houses and collected his five per cent. The complaint to be filed, according to Abner Rubien, will charge the Artists' Bureau with collecting from 10 to 20 per cent commission from the artists it has under contract and also claim that Romm built up the Boswells from an apparently flop vaude act getting \$1,000 a week to the "name" class and a salary of \$2,500. Last time they played for RKO the Boswell Sisters received \$2,000 and the first time \$1,250.

Romm's difficulties with Columbia were never brought up for arbitration before Charles Freeman, RKO's booking manager. A somewhat similar situation came up before him more than a year ago when a number of agents squawked that NBC was taking their acts for radio work and then reselling them to vaude without giving the original agents any commission. Freeman's decision was in favor of NBC.

Romm claims that he has a few letters to substantiate the verbal agreement, which was to run so long as either Ralph Wonders or Julius Seebach headed Columbia's Artists' Bureau. Paul Ross is now representing CBS on the RKO booking floor, working under Ralph Wonders.

The \$100,000 damages Romm is asking is in payment for the harm he is alleged to have suffered by representing CBS artists thruout the theatrical world only to be cut out by the artists' bureau and find that he could not deliver what he had been offering. On the surface it appears as tho his verbal agreement would have been nullified anyhow when Warner and Fanchon & Marco instituted franchise systems recently and excluded all RKO agents. This, however, was long after RKO franchised CBS.

BROADWAY RUNS

Performances to December 26, inclusive.

Dramatic	Opened	Perf.
Barretts of Wimpole Street	Feb. 9	313
Bloody Laughter	Dec. 4	27
Bride the Sun Shines on	Dec. 26	1
Brief Moment	Nov. 9	56
Church Mouse, A.	Oct. 12	58
Councillor-at-Law	Dec. 23	6
Cold in Sables	Nov. 6	59
Cynara	Nov. 2	64
Fata Morgana	Dec. 25	3
Good Fairy, The	Nov. 23	39
House of Connelly, The (Return)	Dec. 25	3
It Never Rains (Revival)	Dec. 24	5
Left Bank, The	Oct. 5	95
Little Women	Dec. 7	12
Louder, Please	Nov. 12	52
Mourning Becomes Electra	Oct. 26	60
Reunion in Vienna	Dec. 15	49
Sentinels	Dec. 25	3
Sing High, Sing Low	Nov. 12	83
Social Register, The	Nov. 9	56
Springtime for Henry	Dec. 9	21
Wives of Henry VIII	Nov. 15	46
National Junior Theater	Dec. 25	2
Tom Sawyer	Dec. 26	2
Treasure Island	Dec. 26	2
Musical Comedy		
Band Wagon, The	June 2	238
Cat and the Fiddle, The	Oct. 15	54
Earl Carroll's Vanities	Aug. 27	175
Everybody's Welcome	Oct. 13	81
George White's Scandals	Sept. 14	124
Jack and the Beanstalk	Dec. 21	9
Laugh Parade, The	Nov. 2	64
Mikado, The (Return)	Dec. 25	4
Of Thee I Sing	Dec. 26	1
Sugar Hill	Dec. 25	3

'Mechanical Man' Knifed

NEW YORK, Dec. 28.—Joseph Daly, who does a "mechanical man" ballyhoo on the streets for advertisers, was stabbed by a passerby, William Corbin, in Times Square last week.

Daly was leading a curious crowd to a dance hall he was advertising and going thru his usual "mechanical man" shadow boxing routine when Corbin stabbed him in the leg, thinking Daly was trying to attack him.

Corbin is being held by the police on a charge of felonious assault.

Number of Arbs Down This Year

NEW YORK, Dec. 26.—Number of arbitrations is remarkably low for this time of the year, and, probably, further reflects the depressed state of the theater. Fewer actors and managers to arbitrate make fewer arbitrations. There is also the fact that, with the Shuberts in receivership, a goodly number of arbitrations are cut off from that angle. Shuberts could always be counted on to furnish their quota of disputes with actors.

Another angle may lie in fact that, with times as hard as they are, performers are reluctant to force measures with what few managers are left. And also angle that many performers, realizing state of managerial coffers, take partial settlement, knowing that in case of favorable award they could never collect anyhow.

IATSE Local 23 Elects

PROVIDENCE, R. I., Dec. 26.—Local No. 23 of the IATSE at the annual meeting elected Abe Kroll as president; Joseph Ortiz was elected vice-president; Henry H. Cameron, treasurer; Joseph Prew, secretary, and Edward J. Kenally, business agent. Prew and Fred Newcomb will serve as delegates to the district and national conventions. Executive board appointments were A. N. Decker, A. C. Duval, Chas. Broomfield and Fred Newcomb.

Al Chevalier Widow Estate

LONDON, Dec. 19.—Mrs. Florence Isabella Chevalier, of East Grinstead, widow of Albert Chevalier, the world-famous cockney comedian, left an estate valued at \$36,750, most of which goes to her daughter. She died two months ago.

Shows Opening

Society Girl (Booth) December 28, presented by William Brandt.
Adam's Wife (Ritz), December 28, presented by William A. Brady.
Berlin (Geo. M. Cohan), December 28, presented by Raymond Moore and Carl Reed.
Hay Fever (Avon), December 29, presented by Patterson McNutt.
Papavert (Vanderbilt), December 29, presented by Joe Zell.
Experience Unnecessary (Longacre), December 30, presented by the Shuberts.
Trespas, December 30, presented by Burton Harford.

Lucas Heads Stagehands

NEW LONDON, Conn., Dec. 28.—Local No. 439, International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators, recently elected the following officers: W. W. Lucas, president; W. A. Reed, vice-president; D. D. Almy, treasurer and financial secretary; B. H. Rose, recording secretary; J. Byron McClellan, business agent. Executive board will comprise the following: J. S. Kane, C. H. Patterson, B. D. Fancher and W. F. (Pop) Totten. Trustees are W. A. Reed, Arthur Ward and M. J. Sullivan. Officers will be installed at the meeting to be held January 11.

Grigsby-Grunow Buys CPC Control

NEW YORK, Dec. 28.—Control of the Columbia Phonograph Company in North and South America will pass into the hands of Grigsby-Grunow Company, radio manufacturers, as the result of an agreement last week by the voting trustees of Columbia to sell 78,000 of the outstanding 82,524 shares to Grigsby-Grunow.

Prior to the sale of shares, Columbia will distribute a capital dividend of \$10 per share. Grigsby-Grunow will exchange approximately 4-10 shares of its stock for each share of Columbia.

New Theater for Paris

PARIS, Dec. 21.—Messrs. Dufrenne and Varma, operators of the Casino de Paris, Palace, Empire and Concert Mayol theaters, will open a new 300-seat theater next month. The baby theater will be called Studio de Paris and will be located in the Casino de Paris Building, where the Le Perroquet Club formerly was. First show will be *La Mariange de Charley* and top price will be 20 francs (about 80 cents).

MPO Local 233 Elects

PROVIDENCE, R. I., Dec. 26.—M. P. O. Local 233 held their annual elections last week which resulted in Thomas J. McDade being elected president; John E. Ford, vice-president; Sydney Clarke, recording secretary; Richard L. Allen, financial secretary; Herbert F. Slater, business agent.

Frohman Cleared of Accusation Levelled by "Major" Edith Ward

NEW YORK, Dec. 26.—"Major" Edith Ward, the irrepressible charity worker whose coffers, according to investigations, seem to be one way, showed her teeth this week in a snarl. She turned on Daniel Frohman, president of the Actors' Fund, and had him haled into West Side Court, charging that the Fund, which had been helping indigent actors since well before the turn of the century, was operating as a corporate affair without any record of its incorporation. The implication was obvious. But the complaint was dismissed.

The Fund recently has been sending out notices warning all and sundry concerning the activities of the "Major's" two outfits, the Actors' Memorial Foundation and the Jobless Actors' Emergency Relief. The way they managed to get money has been detailed before in these columns. The way the money was distributed to needy actors has never been divulged in any columns. It needs no genius to figure that the present haling

into court was the result of Mr. Frohman's warnings, tho such a sequence was violently denied on the stand by George Coe, the "Major's" chief myrmidon.

The charge was brought by Coe, who showed letters from the county clerk's office and the secretary of State, saying that no record could be found for the incorporation of the Actors' Fund. Mr. Frohman then took the stand and said that the Actors' Fund had been granted a charter by a special act of the legislature in 1882. Ever since then it's been bringing comfort to needy actors.

"Major" Ward's activities, including the impersonation of celebrities over the telephone in order to mult suckers for contributions to her pet charities, are now under investigation by the district attorney's office.

In the middle of the cross-examination of Coe Magistrate Adolph Stern dismissed the charge. He said it was silly. It was.

Telly Uses Light Beam

Alexanderson demonstrates short wave length—for local broadcasting only

SCHENECTADY, Dec. 26.—Television this week received a new impetus on an entirely new tack when Dr. E. F. W. Alexanderson demonstrated the results of his latest experiments at the laboratory of the General Electric Company here. Alexanderson showed telly transmission thru the use of light waves instead of the usual radio waves. Waves were only a 1/10th of a meter long and because of their short length were described as more accurate by the experimenter.

Process consists of modifying electrical impulses, formerly fed directly into a radio transmitter, into high frequencies on a light beam from a high intensity arc. Beam is picked up by a photoelectric cell (or electrical eye) which transmits the light waves back to electrical waves, which are then sent into a regulation telly receiver.

New process, even when perfected, will not be workable for long distances, with 10 miles figured as around the outside. That is about as far as photoelectric cell can pick up beam. Short distance, however, is not much less than half of what regular telly transmitting can do. Beam can be picked up by cell, according to experiments, even thru fog, rain and other natural obstacles.

Alexanderson foresaw time when a central beam, from a tall building, would be picked up by photoelectric cells for private telly sets. He said that scope was purely local, but that it might take a telly spot like that of a local newspaper as compared with national newspapers.

London Plays Circus Acts As Holiday Presentation

LONDON, Dec. 19.—Beginning Christmas week the Dominion Theater, West End house on the Moss Tour, at present playing films only, will feature a combo policy, comprising the European premiere of Eddie Cantor's film, *Palmy Days*, and an international circus. The show will play twice daily in the 3,000 seater.

Circus program, booked by Stanley Wathon, best known English circus agent will comprise the following acts: Carmo's Horses, Captain Akner's Haute Ecole act, Duncan's Colliers; Nine Asgard, acrobats; Mollie Herald's Seals; De Suter Brothers, clowns; Radtzy's Five Canadian Bears; Three Sandor Karoll Brothers, Hungarian jockeys; Mano Conni, equestrian act, and Toto, Franz and Zelo, clowns.

Revive Minstrel Idea For English Circuits

LONDON, Dec. 19.—Albert Whelan and Billy Benfiet, well-known headlining English comedians, who, under the name of Alexander and Mose, offer a kind of Amos 'n' Andy act over the radio and in avodes, are reviving the old minstrel troupe idea.

They will open with their company of black-face entertainers at the Piccadilly December 23 for a series of matinees.

Kit Cat Changes Policy

LONDON, Dec. 19.—The Kit Cat Club has again changed its policy and now operates as an all-day restaurant. Acts are still used, and Petulengro, the gypsy violinist, and his Ladies' Band (here for an indefinite stay), Anita Lowe and Reg Fox, dancers, and the Eight Sherman Fisher Girls, dance troupe, are the current attractions. The club is still under the management of the Gaumont British Company.

PLAYS ANNOUNCED

(For Broadway)

Allen Corn, by Sidney Howard (Katharine Cornell).
Man About Town, by Charles S. Steinberg (Arno Productions).
Son of Satan, by Ernest and Louise Cortis.



AT THE END of this week the second of the long-run bills of the Palace, New York, will wind up after a tenancy of nine weeks. This show, headed by Eddie Cantor and George Jessel, differs from its predecessor (there having been but two bills in the history of the famous theater that played more than one week intact) in that the nine-week run was planned in advance. The show headed by Lou Holtz ran seven weeks without the benefit of advance ballyhoo and creating a greater sensation each week that it kept going. Holtz's freak appeal as a Palace marathon attraction was the seed planted for the gargantuan flower that grew under the aegis of the Cantor and Jessel "revue."

Now the Marx Brothers are coming in for a two-week visit and then comes Holtz again for possibly another try at the Palace's pushover target. All of which causes us to inquire whether this show-holder business is really a constructive factor both for the Palace and vaudeville, and, we might add, RKO vaudeville in particular. As many answers in the affirmative can be summoned up as in the negative. This being the case one doesn't have to be as smart as Professor Einstein to conclude that the advantages of the procedure are not self-evident.

When the Palace was going thru its periods of discouraging business, RKO's administrators justified the continuance of the straight vaude policy by their view of the house as a showcase for RKO's brand of vaudeville. Even should it remain in the red they were determined to hold on indefinitely, because in order to sell vaude to the country at large and particularly to fickle independent exhibitors, all of whom are potential customers of the RKO booking floor, there had to be at least one house that derives its sole sustenance from straight vaude. As good an argument as any and certainly one to which the "names" that picked up a few weeks' work a year from the house could not find fault with from any angle.

Then came the Holtz long-run phenomenon, and followed as would be expected that acts that might have played the house if Holtz and his tribe were not taking up their permanent residence next to Somerset alley.

The long-run idea is a good one from various angles. It brings thousands of new patrons into the house. It helps to establish the Palace firmly as one of the institutions of a great metropolis, and it saves Messrs. Freeman and Willi loads of trouble and worry. On the other hand, there is no doubt about the fact that RKO is losing good talent as a result of the holdover shows. Certain "names" that are sorely needed in RKO's outlying houses cannot be obtained during the Palace's deviation from a weekly change policy because there isn't available the great incentive of at least a week at the Palace before taking a bumpy ride over the grinds. We know of more than a mere handful of "name" acts who would be willing to give RKO a real bargain in salary demands, even for the intact route, if only there were included in the binder a provision calling for a Palace date as an appetizer. Not as a dessert, mind you.

THOSE who are strongly in favor of the long-run show policy for the Palace point to the national publicity value of the procedure, i. e., from the standpoint of establishing vaude in the minds of the public as a live institution. Our retort to this is, "BUNK!" (See SUGAR'S DOMINO on page 55)

AT LIBERTY

TEAM. Man Leads, Comedy, as cast; 5 ft., 9 in.; 145 lbs.; age, 31. Woman Leads, Ingenue, as cast; 5 ft., 2 in.; 105 lbs.; age, 25. Up-to-date Specialties and Wardrobe. Stock or Rep. Have car. BOX 2, Billboard, Chicago.

WANT QUICK—Capable Actress for Portia, Lady Macbeth Scenes only. Schools. Costumes furnished. Sharning proposition. Also Man, General business, with car. Reliable people only answer. **POST OFFICE BOX 346, Glens Falls, New York.**

WANTED ORGANIZED COMPANY, a n y kind, that will get the money. Have well-equipped Tent Theatres all ready to go. What have you? **TENT SHOW, Sarepta, La.**

STOMACH ULCERS AND STOMACH DISORDERS relieved by VITO, Nature's remedy. Send \$1.25 for 10-oz. Bottle. **VITO PRODUCTS CO., 210 E. 5th St., Cincinnati, O.**

London Salaries At Lowest Ebb

LONDON, Dec. 19.—Theatrical salaries in London are now in some cases almost unbelievably low, with stage people getting pittance barely sufficient for them to live on. Salaries reflect general conditions, which are very bad.

In one show, recently closed, the small-part girls drew as little as \$12 a week, while one of them was understudying the lead with no additional salary. In *Cavalcade*, the Noel Coward smash which is expected to clean up for C. B. Cochran, the walk-ons get 30 shillings, or about six bucks. Some of the small-part people draw very little more. There is the almost unbelievable case of a revue that toured the suburbs recently paying its chorus people 12 shillings a week.

Another sign of the times is the fact that *The Good Companions*, a hit at His Majesty's here, has a postcard insert in every printed program for those patrons who so desire to fill in as an application to walk on in one of the big scenes, without any remuneration whatsoever.

Stratford Packs 'Em With Vaudeville Policy

CHICAGO, Dec. 27.—The Stratford Theater, Warner Brothers' house at 63d and Halsted, switched to its new policy of vaude and pictures today. Six acts were presented to packed houses. Monk Watson is m. c. on the opening bill and his witticisms kept the opening-day audiences highly amused.

Tom Brown and the Original Six Brown Brothers head the straight vaude portion. Other acts are Fulton and Parker, "Diversion a la Carte"; Larimer and Hudson, wows on wheels; Louie's Chinese Revue and Al Abbott.

On the screen *The Ruling Voice*, with Walter Huston, Loretta Young and Doris Kenyon, offered first-rate entertainment. Admission prices are 40 cents for afternoon and 60 cents for evening shows.

Loma Worth for F. & M.

NEW YORK, Dec. 28.—Loma Worth sailed Saturday on the Virginia, via the Panama Canal, for Los Angeles, where she is contracted to play the Fanchon & Marco Coast Time, starting January 9. She appeared last week at the Earle, Washington.

Pagnol's "Marius" Sequel

PARIS, Dec. 19.—Marcel Pagnol's *Fanny*, three-act five-scene followup to *Marius*, opened to immediate success at Theater de Paris. Leads played by Harry Baur, Orane Demazis and Charpin. Local atmosphere and characters of Marseilles well put across, theme being abandonment by Marius of Fanny, who is about to become a mother; with marriage of Fanny to Panisse; return of Marius two years later; domestic scene with all ending well, with redeparture of Marius alone at final curtain.

Innovations in Anderson Show

LONDON, Dec. 26.—John Murray Anderson's production, *Bow Bells' Revue*, which opened at the London Hippodrome December 23, struck a new keynote in stage innovations. Two stages were used and there were neither footlights nor back drops. The only curtain used in the show was the asbestos drop which the London County Council demands should be lowered at least once during the performance. The cast included Harriet Hector, The Three Wiers Brothers, Billy Milton, Betty Frankiss, Nelson Keyes, Binnie Hale and Andre Randall.

Only Two London Pantos

LONDON, Dec. 26.—The only direct pantomime opposition to the Annual Lyceum Theater show will be Leon Salberg's production of *Dick Whittington* at the Garrick Theater. Dorothy Dickson, American musical comedy actress, who has appeared in England for the last eight years, will play the title role.

C. Hopkins Considers Two

NEW YORK, Dec. 26.—Charles Hopkins is still undecided as to which will be his second production of the season. Hopkins intended the new Milne play, *They Didn't Mean Any Harm*, for his second offering, but with the purchase of *Fles in the Sun*, by Ivor Novello, the latter show probably will go on first.

Chicago Chat

By NAT GREEN

We've all had our turkey (anyway, I had the giblets), now for some after-Christmas hash: Members of the Polar Bear Club are squawking because the weather has gone cuckoo and they can't take their customary swim because the lake is too warm. . . . Demand for three-piece orchestras for private New Year's Eve parties is greatest in history, while reservations at night clubs are correspondingly less. . . . In the mazdas over State-Lake marquee is *Peach O' Reno*, and directly opposite in front of the Chicago Theater is emblazoned *Delicious*. . . . Ted Florito, songwriter and ork leader, spending the holidays in Chi. . . . Texas Guinan got up from a sick bed a few days ago to lead her gang on a radio broadcast from the Planet Mars. . . . Nat Karson has signed with Para to make a flock of sound shorts. . . . and who but petite Raye Robin is Nat's little love bird! . . . Herbie Kay, youthful collegiate ork leader who went hatless thru the summer, has blossomed out with a derby. . . . Art Kassel received his Christmas (See CHICAGO CHAT on page 19)

Brady Wins in Balch Arb

NEW YORK, Dec. 26.—William A. Brady won a unanimous decision over David Arnold Balch in an arbitration this week over the contract for Balch's *A Golden Cinderella*, which Brady tried out early this season with Grace George, his wife, in the leading role. Balch claimed that revisions had been made in the text without his consent, and that he had not been consulted regarding the selection of the cast. Arbitrators were Robert Adamson, Lyle D. Andrews and A. E. Thomas.

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Act Shortage Arises From New Four-Way Competition

Warner's sudden acquisition of considerable playing time helps to create scarcity of act material for four major circuits using about 1,000 acts weekly

NEW YORK, Dec. 26.—Sudden birth of a four-way competition among major vaude booking offices this week caused an unprecedented shortage in playable acts. Circuits figuring in this first evidence in a few years of serious opposition in acquiring stage material are RKO, Warner, Fanchon & Marco (Fox) and Loew, with Warner's sudden acquisition of a large block of playing time no doubt the reason for the bookers' present dilemma. While there has always been a shortage of real good acts in the last three years, there never has been, in this period, such a dearth of acts of even "fair quality" rating. On Wednesday and Thursday all four major booking offices found themselves short and on the hunt for acts that in normal times could be picked up by the dozen and for a song. Excellent examples of this were F. & M.'s hunt for a flash on Thursday to fill a vacant spot and until a late hour unable to find one, and the Warner bookers buying every available act held by one producer holding an RKO franchise.

The four-way competition for acts is considered an extremely healthy sign for vaudeville by many showmen. The majority of them believe that it will at least awaken the circuits to the necessity for break-in time to develop new material.

Between RKO, Warner, F. & M. and Loew, close to 1,000 acts are or will be played weekly. This, however, does not represent the amount of acts booked weekly, as a majority of the 1,000 are routed to play most of the different circuits' time. Warner, for instance, is signing acts for all except its seven weeks of stage-band houses. It is also including an option in its contracts for a few more weeks it expects to get in the near future.

RKO is using about 350 acts per week; Warner is and will be playing close to 170; Fanchon & Marco, between their Ideas and vaude time, are using about 200 acts exclusive of specialists, and Loew, with 21 weeks of vaude and presentation time, is playing around 200 weekly.

Prinz To Produce For Philly House

NEW YORK, Dec. 28.—LeRoy Prinz, who staged a few of the shows at B. S. Moss' Broadway until it went dark recently, will go into the Mastbaum, Philadelphia, as permanent producer next week. Mastbaum is in a full-week stage-band policy and uses "name" acts.

Prinz has put on a number of Ideas for Fanchon & Marco, as well as aided in the production of a number of musical shows. The Mastbaum, which opened last Friday, is a Warner house booked by Harold Kemp and Steve Trilling, under the supervision of Walter Meyers.

Mort Downey for Roxy

NEW YORK, Dec. 28.—In line with the new "name" policy at the Fox, Brooklyn, and Roxy, Morton Downey has been booked into the Brooklyn de Luxe for the week of January 15, following into the Roxy January 29.

Joe Cook Set With Loew

NEW YORK, Dec. 28.—Joe Cook, who has been on the road with *Fine and Dandy*, has finally set his date for his tour of the Loew de Luxe route. He will open January 15 at the Capitol.

GEORGE L. WILKINS has written *The Billboard* that he is a tuberculosis patient in St. Anthony's Hospital, Woodhaven, L. I., and it is not known how much longer he will be confined there. The only real pleasure Wilkins can get now is to hear from his friends in the show business. He can be addressed in care of St. Stephens Ward at the hospital. Those who remember Wilkins are asked to write in order that his hard fight back may be made somewhat easier.

"Four" Acts Billed On All RKO Intacts

NEW YORK, Dec. 26.—RKO's intact shows are always to be billed as four acts, even tho there are several times when the units comprise only three acts. This was decided upon this week when the circuit's vaude exploitation department, headed by E. M. Orowitz, insisted upon it as one of the necessities towards bringing profits into the b. o.

Whenever an intact is down to three acts because of the playing of a big turn, additional billing will be given to some portion of it to make it appear that there is another act on the bill. The case came up this week with the unit opening today in Columbus, O., which comprises Singer's Midgets, Bob Stickney and Maker and Redford. Extra billing will be given Singer's Midget Jazz Band to complete the four acts.

Orowitz will leave Monday for Columbus to catch the new intact, and from there will go on to Cleveland, Toledo and Rochester. He will cover the houses in those towns to see how they are exploiting vaude.

Famous Families Unite; The Rooneys and the Stones

NEW YORK, Dec. 28.—Two famous stage families have united for vaude as a means of making a wider b.-o. appeal, as well as a medium of obtaining considerable newspaper publicity. They are the Pat Rooneys and Dorothy Stone.

They will do their own acts and an afterpiece, with Harry Rose acting in an m. c. capacity. Open January 1 in St. Louis for RKO on a five-week Midwest booking.

Elkort Quits Davidow

NEW YORK, Dec. 28.—Eddie Elkort has left the Ed Davidow office to open his own agency in the Bond Building. Elkort will do casting for vaudeville and musical comedy and also be a personal representative. Anatole Friedland has established headquarters in the same office.

After Prolonged Relapse, Philly Now Considered Important Center

PHILADELPHIA, Dec. 28.—From one of this country's worst stage-show towns Philly now emerges as an important vaudeville center with the reopening by Warner of the Earle and Mastbaum theaters and the contemplation by the same circuit to resume "flesh" in five more houses, Cross Keys, Broadway, Allegheny, Orpheum and Uptown. The latter theaters are expected to start with stage shows on January 7.

The sudden comeback by Warner will probably have a strong influence on other operators here to give more consideration to vaude than they have in the last few years. At present there are only four major circuit houses operating with stage shows, the Fox, playing Fanchon & Marco Ideas; Pay's, which is using eight



MARION MACK, who broke in her new three-people act for Loew at the 46th Street, Brooklyn, and Boulevard, Bronx, last week. She is doing a musical novelty act, assisted by two boys.

Mastbaum, Philly, Has \$11,000 Show

NEW YORK, Dec. 26.—First stage show at the Mastbaum, Philadelphia, which opened yesterday after a long siege of darkness due to labor troubles, cost close to \$11,000. Bill contains Buddy Rogers, Benny Rubin, Jack Haley, Harriet Hoctor Girls, Armida and Casa and Lehn. Buddy Rogers, working in front of a band, is in at \$5,000.

F. & M. Units for Fort Worth House

FORT WORTH, Tex., Dec. 26.—The Worth Theater here takes on Fanchon & Marco units beginning tomorrow and will play them Sunday to Tuesday each week. Manager Roy Slentz finally signed contracts with the union stagehands and musicians, and a 15-piece orchestra goes into the pit, with Hyman Maurice conducting.

This city has been without "flesh" shows since RKO withdrew vaude from the Majestic last winter. The Worth is a Publix house that has been dark the last two years.

New American Acts in Paris

PARIS, Dec. 21.—Duffin and Draper, American act now appearing in the Folies Bergere, will split after the show closes. Matt Duffin will team with Chita and is already booked for a Continental tour. Joan Keena, daughter of the American Consul-General here, who recently made her debut as Maria del Pilar, has joined the vaude act of Harris and Julie Claire. The new act will be known as Harris, Claire and Keena and will feature dancing.

acts of vaudeville; Earle, playing eight acts, and the Mastbaum, which is playing an indefinite number of "name" acts in a presentation policy. With the five other Warner houses practically certain to come in, this town will be using more than 70 acts weekly.

The "homeguard" talent, which has been depending solely upon local clubs and outlying indie-booked vaude houses for their income, will be greatly disappointed with the information that the five Warner neighbor theaters will be booked thru the h. o. in New York. They may get their hoped-for break, however, if theaters nearby the Warner properties have to resort to stage shows to buck the opposition.

Reopen Doors To RKO Men

Walter Meyers, head of Warners' booking bureau, lets down bars

NEW YORK, Dec. 26.—The Warner booking office has again thrown its doors wide open to RKO agents, according to Walter Meyers, head of the circuit's Artists' Bureau. The move was prompted by the sudden increase in Warner vaude time, which, with the latest developments, is close to 22 weeks. So much playing time compelled the circuit to have a wider circle of act sellers on which to draw instead of restricting its buying to the 12 agents enfranchised recently.

In November Warner instituted a "closed door" policy in its booking office, taking practically the same steps as Fanchon & Marco. The 12 agents admitted were Leddy & Smith, William Morris, Jerry Cargill, Lyons & Lyons, Charles Yates, Eddie Meyers, Al Grossman, Meyer North, Sam Baerwitz, Ed Riley, Herman Citron and Charles Fitzpatrick. At that time the OKO agents found themselves deprived of considerable income because of the "closed door" policies in both offices.

Several weeks after the franchises were granted, a number of burnups were directed at the Warner office by its agents, who alleged that the bookers weren't playing ball with them and booking direct with RKO agents regardless of the franchise system.

Meyers answered this by saying direct booking with RKO agents would cease immediately. However, when asked this week about RKO act sellers being reinstated, he implied that acts were bought from them right along, but not in the volume as was the case before the "closed door" went into effect.

RKO Starts Booking Of Pittsburgh House

NEW YORK, Dec. 26.—RKO started booking vaude into the Sheridan Square, Pittsburgh, yesterday as was scheduled. The house is on Jack Dempsey's "family time" books, and for the first two weeks it will play five acts for three days, starting Friday. Thereafter the policy will be split-week.

Dempsey has quite a time in getting his opening show set for Pittsburgh. He had the show ready a couple of times, but last-minute dropouts caused him much trouble in trying to line up other acts.

More Rheingold Time

NEW YORK, Dec. 28.—Sidney Rheingold, indie booker, has taken over the booking of the Pascack, Westwood, N. J., a Skouras house formerly booked by Fanchon & Marco. Rheingold's first bill went in Christmas Day. It is one of the Fox theaters that the Skourases took over a few months ago and is a last-half using five acts.

Rheingold also claims the Skouras house in Hackensack beginning January 1. The Palace, Jersey City, goes on Rheingold's books beginning New Year's Eve. It will play four acts for six days, with shows changed every other day.

Henry Joins Morris Office

NEW YORK, Dec. 28.—Dick Henry has quit the Jack Curtis Agency to join the William Morris office and will handle foreign and outdoor bookings. Henry had been with Curtis a few months and before that had his own office.

Grombacher Selling Out

SPOKANE, Dec. 28.—Ray Grombacher, who operated a circuit of vaudeville theaters in this State for years, has sold all of his houses but one, the Liberty Theater here.



By M. H. Shapiro

THE past week was a heavy one, insofar as RKO rumors were concerned. One oldtimer in the Palace Theater Building was of the opinion that there was something terrific brewing, a reorganization scheme that is so mighty that the executives are guarding it with their very lives. A red-hot secret. He had seen many changes in his day and the calm before the storm in his opinion was just before the Baltimore meeting. Now the clouds are swirling overhead, "and when it gets clouded up like that, something big always happens." He himself didn't know just what it was. Like many others, he had Mr. Turner going in as booking manager; Martin Beck was taking back the Palace, and there was the devil to pay, to say the least.

However, according to Mr. Brown, both in statements of the past and the other day, Charles Freeman stays as booking manager come what may, and he has been perfectly satisfied with that end of the business, as well as that of the theater-operating department.

In what capacity Mr. Beck could serve RKO is a question. There is no spot for him to fill unless Mr. Brown creates a new post for him. He was never a booker in the full sense of the word, although he did look over a few Orpheum shows in his time and tear them apart. That he is a first-rate showman goes without saying.

With his associates he built the Palace Theater, and even then it was somewhat in the line of a hobby, for he had plenty of dough. He is still a multi-millionaire, and he naturally does not intend to hang around RKO in any subservient capacity. Of course, he is interested in RKO developments and only last week dropped in to have a chat with Charlie Freeman. Martin Beck has a shrewd outlook on show business, and he has expressed himself as being well satisfied with the manner the houses on the circuit are being booked and the way they are being operated. What then will Martin Beck do at RKO, even if the saying is true that they are fixing up an office for him in the Palace Theater Building? Could he and Mr. Brown have made some sort of a deal which compromises a difference of some sort; is he to come in by invitation to see what assistance he can lend toward bettering the circuit's business, or did he steer a load of proxies toward the meeting? Did he let out a squawk and did Hiram S. Brown call his bluff? It seems safe to assume that neither Mr. Beck nor any one else is horning into an office at RKO without the full consent of Mr. Brown, for he is running the organization, and, considering Mr. Beck's position in life, one would think he would turn down any job with RKO unless it was running the whole outfit himself.

WARNER'S flesh activities figure largely in the news of the week, and rightly so, for they are forging ahead with alacrity that means business and nothing else but. Despite pleas for giving straight vaudeville a chance, the ideal policy will undoubtedly remain a combination one of vaudeville and films. Experience, as well as cold facts, has proved that a certain house, for instance, will do a gross of several thousand dollars above the average when a good picture comes in. When a poor one is played the gross drops to a certain minimum, but it is vaudeville that keeps it from going below that set minimum which is sufficient to keep the house in the black ink. Thus vaude and pictures both have their uses, and for the majority of the circuits it will have to be that way, not because they wish it to be, but because that is the way the patronage inclines towards shows.

Hogan Booking Hammond

CHICAGO, Dec. 26.—Charles Hogan, of the William Morris office, will take over the booking of the Hammond (Ind.) theater, formerly booked thru RKO, on January 9. The house will play vaudeville Saturdays and Sundays only. Sheboygan and Racine, Wis., also booked by Hogan, will go to a three-day vaudeville policy shortly after the first of the year. Milwaukee is now a full-week stand.



THE DARLING TWINS, youthful singers and dancers, who have played in musical comedy and vaude since they were tots. They opened Christmas Day in Johnstown, Pa., in the inaugural show to tour for seven weeks on Warner's new Junior Intact Time.

Skourases Setting New Chain Details

NEW YORK, Dec. 28.—Details of the Skouras Brothers taking over the operation of 34 Fox theaters up-State are still being worked out, although the deal is practically set and the Skouras Brothers are reported already advising in the operation of the theaters. This joint operation of the up-State houses is a preliminary to the full control that will come when the contracts are signed and the deal is finally set.

The Central New York Theaters Corporation was granted a charter last week and will be the operating company thru which Spyros and George Skouras will manage the up-State group. It has been capitalized at 100 shares of no par value, with Spyros and George Skouras as shareholders.

The 34 houses are controlled by Fox Metropolitan Playhouses, a subsidiary of Fox Theaters Corporation. Six of them are now closed. They are the Maxim, Buffalo; Liberty, Watertown; State, Corning; Temple, Iton; Majestic, Utica, and Newark, Newark. Of the other 28 now open 7 are playing vaude booked jointly by Fanchon & Marco and the Dows.

Bernhard-Michalove Are Not To Conflict

NEW YORK, Dec. 28.—Joseph Bernhard, new general manager of Warner Theaters, denied the reports that Dan Michalove and David Wesner will split supervision of the circuit under him. Michalove is still an executive directly under Harry Warner, while Wesner is handling advertising and publicity for Eastern theaters.

Bernhard also states there will be no drastic changes in the organization of the theater department or in personnel at least for the next two months.

Warners Continue To Cut Personnel

NEW YORK, Dec. 28.—Warner has been cutting down on the overhead of its home office and has been quietly trimming down the personnel of several of the departments the last two weeks. The advertising, publicity and theater departments came in for the biggest trimming. One of the publicity men let out last week with the firm since its inception.

This latest letting out of help comes on top of salary cuts a few months back.

Du Calion Leaving for U. S. To Take Up Long F.-M. Tour

LONDON, Dec. 19.—Du Calion, novel comedian, will leave for America in January to play 40 weeks for Fanchon & Marco, opening in Los Angeles. At present he is appearing at the Wimbledon. Archie Glen, English comedian, who does a novel "stew" act, goes to America in February and opens that month for RKO in New York. It will be his first trip to that country.

Warners Open a New Tour And Line Up Additional Time

Now total close to 22-week circuit and three more weeks are definitely assured next month—some spots get flesh shows for the first time in years

NEW YORK, Dec. 26.—The Warner avalanche of vaudeville playing time has not stopped, with another week announced as definite to come in January 7 and two and a half indefinite for the same date. The new houses to take on combo policies are the Capitol, Lancaster, and Strand, York, both in Pennsylvania. Other time scheduled will be scattered between five houses in Philadelphia that haven't played stage shows in years, the Cross Keys, Broadway, Allegheny, Orpheum and Uptown. Yesterday and today marked the inauguration of 14½ weeks to the Warner books, giving Hal Kemp and Steve Trilling close to 22 weeks. The further time coming will raise the circuit to more than 25 vaude weeks from the seven it had until last week.

Houses Swapped During Indie Holiday Activity

NEW YORK, Dec. 28.—The indie bookers swapped a few houses last week and also took on a few new ones. Sammy Harris, of the Jack Linder office, has taken over the booking of the Verona and the Central theaters here. The Verona, formerly booked by Harry Carlin, has increased its vaude to five acts Sundays and four the rest of the week. The Central is the former Miner's Bronx Theater and had been booked by the Dows the last few weeks. Harris is supplying five acts weekdays and six on Sundays.

Harry Carlin made up for the house lost to Linder by grabbing Linder's City Line Theater, Brooklyn, which uses five acts the last halves. Sammy Kessler makes his debut as an indie booker this week when he begins booking the Palace, Baltimore, eight acts on a full week without pictures.

The Dows have the State, Springdale, Conn., one of the Goldstein chain in New England, slated to take on last vaude on New Year's Eve. Vaude is planned for other Goldstein houses, but is being held up by negotiations with unions.

State-Lake Policy Will Remain as Is

CHICAGO, Dec. 26.—Rumors anent a change of policy by the State-Lake Theater are definitely set at rest by a statement from the RKO office that the house will not return to vaudeville unless forced to, and that is not likely to happen. As long as suitable pictures can be obtained the house will continue its present policy.

The Palace, Rockford, will on January 2 cut its vaudeville from a full week to three days—Saturday, Sunday and Monday.

A number of houses that have been dark for some time are reopening. For the present they will adopt a straight picture policy, but it is probable some will later add vaudeville. Houses that reopened on Christmas Day include the Englewood, Chicago; Majestic, Springfield; Granada, South Bend; Strand, Madison; Paramount, Fort Wayne, and Orpheum, Champaign.

Perry Succeeds Dannenberg

TOLEDO, Dec. 28.—Sidney Dannenberg has been succeeded by Charles P. Perry as manager of the Paramount Theater. Perry comes from Rochester, while Dannenberg has managed the local house since it opened in 1928. Dannenberg is awaiting a new assignment from the home office.

Ann Greenway Returning

NEW YORK, Dec. 28.—Ann Greenway, who has been doing picture and musical comedy work, has been booked by RKO in advance for a return to vaude. She will open March 11 in St. Louis for 10 weeks of Bill Howard Time. In former years she was in vaude with Neville Flession, as well as Harry Carroll.

Bill Adler Very Ill

NEW YORK, Dec. 26.—Bill Adler, assistant to Jack Hess, RKO's advertising director, was removed to the Sydenham Hospital early this week in a serious condition from kidney disorders. Adler came here from Chicago, where he had formerly worked with Hess, about nine months ago.

Along with seven weeks of stage-band time, scattered among 19 towns, Warner yesterday and today resumed stage shows in Newark, Middletown, Reading, Montclair, Philadelphia and Pittsburgh. These and the towns to come represent the most wholesale return to "flesh" any circuit has experienced since talking pictures kicked holes into the variety end of show business.

That Warner should make such a remarkable vaude comeback seems rather strange in comparison to RKO's attitude. The latter circuit has in the past year uncovered the weakest run of pictures, while Warner's screen output has been comparatively strong. Joseph Plunkett, RKO's general manager, stated Thursday that the circuit was not at present considering any further vaude additions aside from those scheduled to come in yesterday, such as Washington, Detroit, South Bend, Grand Rapids, Fort Wayne and Pittsburgh. Denver is due to come in at the end of next month.

When coming in, the Cross Keys, Broadway, Allegheny, Orpheum and Uptown will probably be five-act split-week houses. There is a possibility that one of these, perhaps the Cross Keys, will be on a full-week combo policy. Warner already has two stage-show houses in that town, the Mastbaum and Earle. They opened yesterday and today respectively, the former with presentations and the latter with vaude.

The towns Warner-booked stage shows are now and will be include: Hoboken, Elizabeth, Sharon, Warren, Erie, Wheeling, Reading, Montclair, Newark, New Haven, Philadelphia, Washington, Pittsburgh, Middletown, New Britain, New London, Lawrence, Jamestown, Elmira, Johnstown, New Kensington, Butler, Donora, McKeesport, Tarentum, Altoona, Ambridge, Kenyon, Charleston, Parkersburg, Clarksburg, Fairmont, Morgantown, Washington, Pa.; Steubenville, Greensburg, Warren, Lancaster and York.

There is a strong possibility that even further time will come in via a couple of houses in Ohio and some around Chicago. The latter town was to have provided about six weeks to the Warner books early in the fall. Labor trouble at that time, however, prevented the establishment of a booking office in that city to take care of the houses contemplated to take on vaudeville.

New RKO Denver House Opens Late in January

NEW YORK, Dec. 26.—RKO will open its new theater in Denver at the end of next month. It will play four acts of vaude and pictures on a full-week basis. House will go on the intact route booked by Dolph Leffer.

Rubin-Haley Options

NEW YORK, Dec. 28.—When Benny Rubin and Jack Haley go into the Palace January 16 for two weeks both will have 10 one-week options to follow. The week options will be exercised every Tuesday. Rubin will work the week before the Palace on a split between the Fordham, Bronx, and Coliseum.

Roger Kahn May Go Vaude

NEW YORK, Dec. 26.—Roger Wolfe Kahn, who recently returned from a two-year stay in Europe, is slated to go into vaude soon. He will head a 15-piece band, with several specialty people working in front. RKO will probably play the act first.

Roxy Shows Are Definitely "Jazzed"

NEW YORK, Dec. 28.—The Roxy Theater continues its trend away from spectacle shows and toward vaudeville with the new policy of big acts and "names" and with booking of Waring's Pennsylvaniaans to replace the symphony orchestra in the pit. The music department is undergoing a thorough rehauling, with classics being discarded as too slow and unwieldy for modern stage shows and jazz being given greater play.

Fred Waring will use his band and augment it with 30 other musicians, the new orchestra to be known as the Roxy Synco-Symphony and replacing the present 60-piece symphony orchestra conducted by Maurice Baron January 1. Waring's band will be in for eight weeks as an experiment.

The new policy of "names" was inaugurated last week, with a stage show including Ruth Etting, Borrah Minnevitich and the DeMarcos. This week's show has Miss Etting, held over, and the Mills Brothers. Other big acts are now being lined up now. The admission scale for matinees has been cut in the Roxy's drive to increase attendance. For the first time acts are being billed in new lights above the marquee.

Arthur Coming East; More Fox Houses To Go

NEW YORK, Dec. 28.—Harry Arthur, general manager of Fox Theaters in the East, is expected to return here from Los Angeles next week. He has been on the Coast since October reorganizing the Fox theaters west of the Mississippi.

Arthur returns to resume the disposal of Fox theaters in the East, which is the first big step in the eventual disbanding of the entire Fox theater circuit, East and West. Arthur is expected to work immediately on the closing of the Skouras deal for the up-State houses and then turn to the problem of disposing of the former Poli houses in New England. After that will come the deserting of the six de luxers, except the Roxy, and also the Atlanta house. When the Eastern houses are all turned over to local operators, the same decentralization process will be turned on the Western theaters.

The Roxy will remain with Fox, as Fox Films needs a showhouse in New York.

Actor Turns Booker; Handling Indie Stands

NEW YORK, Dec. 26.—Stanley Woolf, former actor, has joined the ranks of indie bookers and is doing his buying from the Nat Sobel office in the Palace Building. So far he has a four-act road show which from Monday to Saturday plays the following one-night stands: Port Henry, N. Y.; Adams, Mass.; Lake Placid, N. Y.; Ausable Forks, N. Y.; Peru, N. Y., and Northfield, Vt. In connection with the Lake Placid date, Woolf has the show give a benefit performance at the NVA Sanitarium in Saranac Lake.

Woolf will start booking three Smalley Circuit houses January 1. They are in Norwich, Johnstown and Fort Plain, N. Y., and each will play five acts for two days. Hippodrome, Little Falls, N. Y., will be booked by Woolf the same day under a similar policy.

Fox Loses \$2,851,996 In Period of 39 Weeks

NEW YORK, Dec. 28.—Fox Films lost \$2,851,996 for the 39-week period ending September 26, as compared with a net profit of \$8,280,551 for the same period last year. This report takes in the subsidiaries of Fox Films, including Fox theaters.

The corporation's gross income for the period totaled \$67,991,340, compared with \$76,724,608 last year, which is a drop of \$8,813,268. There was a drop in gross income from film rentals and theater receipts of \$8,319,030, while the operating cost of exchanges, theaters, head office and administration expenses increased \$63,771.

Lillian Roth's 4 Weeks

NEW YORK, Dec. 26.—Lillian Roth, who closed with Earl Carroll's *Vanities* recently, has been given four weeks so far by RKO. She will open January 2 at the Albee, Cincinnati, and follow consecutively with the Palaces in Chicago and Cleveland and the Downtown, Detroit.

This Week 15 Years Ago

(From the Vaudeville Department of The Billboard, December 30, 1916)

Injunction was granted to Hammerstein Amusement Company in Supreme Court restraining F. F. Proctor, Percy Williams, A. Paul Keith, E. F. Albee and United Booking Office from opening and operating the new Riverside Theater, New York. Held that opening the house would be a violation of an agreement entered into 10 years ago by the parties concerned.

Broadway will not be the same this New Year's Eve because of a ruling made by the License Bureau that the street must be "good," inasmuch as the event falls on Sunday. All amusement places must close before midnight.

Current Palace, New York, bill has Fanchon & Marco opening with their dance act. Others in the layout are Tom Smith and Ralph Austin, Stella Mayhew and Billie Taylor, Harry Houdini, Blossom Seeley, Emma Carus and Larry Comer, and Johnny Dooley and Yvette Rugel.

E. F. Albee has a full-page article about vaude. He devotes much of the space to the matter of disgruntled performers, and sees no reason for their battling the managers, who are seeking to make the business thrive.

Joe Cook, current at the Royal, Bronx, rated this review: "Supplied many laughs with his one-man vaude act. He displayed much versatility in putting over his humorous bits. Fourteen minutes, three bows."

More Theaters for RKO

NEW ORLEANS, Dec. 26.—The RKO Orpheum Theater, New Orleans, has been added to the string of theaters operated by the Southern division of RKO under the direction of Len S. Brown, of Dallas. Addition of several theaters makes RKO Southern, whose offices are in the Majestic Theater Building, Dallas, one of the largest and most important divisions of Radio-Keith-Orpheum. Glucksman is in Dallas completing arrangements for the taking over of three additional houses by the Southern division and is at the same time mapping out a campaign for the winter season, which will insure the presentation of bigger and better shows by RKO. Benjamin H. Serkovich, of the New York office, is with Mr. Glucksman and both are making a personal inspection of the entire circuit.

More Midwest Flesh

WICHITA, Kan., Dec. 28.—Vaudeville is coming back in this territory, the latest all-filmer to add vaude being the Paramount, Joplin, Mo. Operators have received considerable confidence from the improved condition of the farmers following several advances in the price of wheat and oil. Other houses in this area that recently added vaudeville are the Fox Jayhawk, Topeka, and the Miller and Crawford, Wichita.

More Dates Booked For Cantor-Jessel

NEW YORK, Dec. 28.—Pending his recall to Hollywood to start on his new picture, Eddie Cantor will continue in vaude for at least three weeks after he closes his nine-week run at the Palace Friday. The entire Palace show, with the possible exception of Benny Meroff's band, will play the Civic Auditorium, Cleveland, week of January 3. After Cleveland, the intact show may play Columbus and Cincinnati for RKO. These dates are not definite. For week of January 15, Cantor and Jessel have been booked by the Morris Agency into the Chicago Theater, Chicago.

Vaude dates for Cantor after the Public date in Chicago will depend on word from Hollywood. Cantor drops his Chase & Sanborn commercial hour beginning next week and will not resume radio appearances until spring. The combo is said to be working on a guarantee of \$20,000 per week with 60 per cent of gross above \$41,000, on the dates booked by William Morris.

Loew Loses Name Act As Star Returns West

NEW YORK, Dec. 28.—Joan Marsh, film player, was recalled to Hollywood by MGM last week and had to drop her Loew vaude tour, in which she was teamed with Conrad Nagel. Nagel will continue his Loew dates with a new partner, Ruth Marsh, legit actress. Miss Marsh was last seen on Broadway in *Strictly Dishonorable* under the name of Eleanor King.

This leaves the Loew circuit with two film "names"—Nagel and Grant Withers. Latter now is playing eight weeks of Loew vaude teamed with Eddie Moran, formerly of Moran and Mack. Loew will add a third film "name" next month, when Lionel Barrymore comes east after completing *Arsene Lupin*, starring his brother, John.

Polly Moran and William Haines recently completed Loew tours.

Con Colleano for Berlin

LONDON, Dec. 19.—Con Colleano, international wire-walking favorite, closed a two-week engagement at the Palladium last week. Colleano plays the Holborn Empire December 21 and then goes to the Scala, Berlin, for the month of January. Then following with a brief run in Paris he will return to New York to open with the Ringling Circus early in spring at the Madison Square Garden.

U. S. Acts Give Command Performance in France

LONDON, Dec. 19.—Buck Warren and Chic Cooper (The Dakotas) and Birdie Dean, American acts, were chosen to give a command performance at the Chamber of Commerce, Paris, before President Doumergue recently.

The Dakotas are currently at the Plaza Theater here and return to Paris for two weeks at the Alhambra, opening Monday. Birdie Dean is now playing the Empire, Paris, and goes to Berlin for the month of January.

Loew Still Depends Upon Pictures While Other Circuits Resume Flesh

NEW YORK, Dec. 26.—Despite the heavy influx into "flesh" policies by RKO, Warner, Fox, Public and indie operators all over the country, Loew still sticks to its picture attitude. Officials of that circuit, including Louis K. Sidney, Joseph Vogel and Colonel E. A. Schiller, state that their organization has no immediate plans to follow suit with the others as to putting stage shows into many of its houses. They say that their firm is making money under the present policy and can see no reason why a change should be made.

However, they reveal that they will revert to combo policies whenever it becomes necessary. This would be done in the event that their picture product falls down, or when inroads are made into business at their houses by competitive theaters operating under combo policies. The opposition angle right now looks to be the only one that might make Loew see vaudeville. With the three other major circuits and indie operators going

so heavily on "flesh," they have invaded a large number of towns in which Loew is operating straight picture theaters. This is prevalent in the South.

To the Loew officials the great attention given "flesh" is just a hysterical move on the part of operators who are endeavoring to place their theaters on a paying basis. Straight picture policies were not satisfactory, and vaude and films are the next best bet. They say that they are not concerned with such a move inasmuch as their films are making money for them.

For the first time in a long while, Loew added stage shows to one of its houses yesterday. It was the Penn, Pittsburgh, which went straight films a number of months ago as a result of the musicians' strike. The house is on the de luxe route, and its return fills the lay-off week between Washington and Columbus. Now the 11-week tour is played without an open week.



By ALBERT ZUGSMITH JR.

DISHING THE DIRT. . . . Nordic Fish goes off the air. . . . General Motors is paying 20 grand for a one-shot New Year's program to introduce a new car. . . . Bebe Daniels in Hollywood will sing to the tunes of a band in Chi. . . . this will be the first time that this has been accomplished in radio. . . . Ed Sullivan on La Geraldine replacing Winchell, who is now exclusively cigaret. . . . Anson Weekes making special trip to Alaska from Frisco for Lucky broadcast. . . . Doug Fairbanks back in Hollywood. . . . The old Kings' Jesters, now Pabst Gang, looking for a new name. . . . and may hold a contest to find one. . . . At least, says Radio Star Bess Johnson, my bank will be spared the trouble of hanging out a "CLOSED FOR THE HOLL. DAYS" sign!!! the BETWEEN YOU AND ME department, Zugsmith, and all his assistants wish you ALL a New Year unsurpassed in prosperity.

WATCH OUT FOR. . . . WGN's warbler tagged Jack London. . . . Blues Singer Jane Vance at the Edgewater in Chi. . . . Harry Sosnik's radio band. . . . Moom Pitcher Star Sidney Fox. . . . Director Mervyn Le Roy. . . . Junior Laemmle.

PROSPERITY 1932. . . . Some of the greatest minds in show business and the most learned brains of industry have agreed that the new year, 1932, will see the lifting of the depression in these United States. They maintain that, altho the change will not be apparent at first, it will be rapid and the country will return in about five months' time to normalcy. However, do not contrast this normalcy with the boom times just previous to the break. Yet here's the toast—PROSPERITY 1932.

One evening early in the fall Henri Gendron was accosted by a ragged down-and-out on his way home from work. Feeling sorry for the unfortunate, Gendron gave him some money and told him to go in and have a meal.

The following night at the same place he ran into the man again and the same procedure occurred. Night after night the casual waiter for Gendron as his only hope. Finally Henri decided to do something of a more permanent nature for the man. Accordingly he gave him a larger sum and told him to set up an apple stand. The old man did so and prospered. So every morning as Henri passed his friend he helped himself to a large, red apple while the old man smiled at his benefactor.

One morning the old man wasn't at the fruit stand as Gendron went by, so Henri picked up his apple and went on. A block up the street he heard shouts behind him and turned to find a policeman running after him.

"Come with me," said the officer, and he led Gendron to the station. The desk sergeant opened the book as the policeman explained Gendron's crime. The official cleared his throat and said: "Mr. Gendron, I'm afraid I'll have to charge you with impersonating an officer."

2 Fox Houses Drop Flesh Despite Successful Trial

BRIDGEPORT, Conn., Dec. 28.—The Majestic and the Globe, both Fox theaters, have reverted to an all-film policy after trying added "flesh" attractions.

The Majestic had Primo Carnera, and the Globe, Princess Yvonne, week before last. Altho the grosses were bigger than they have been in some time, the Fox interests evidently feel that two out of four of their local houses are enough to satisfy the local demand for "flesh." The Palace has Fanchon & Marco units, and the Lyric has New Columbia burlesque. There is only one other major house here besides the four Fox theaters.

Sir George Tallis Retires

SYDNEY, Australia, Dec. 8.—Sir George Tallis announced that he will retire as director of J. C. Williamson, Ltd., because of his health. If the shareholders of the coming general meeting approve, he said, the present board of directors will continue. Tallis joined the firm in 1886 as office boy to the late J. C. Williamson. He will settle down on his cattle farm outside Victoria. He still has great faith in the legitimate theater which, he says, is destined for a comeback next year.

VAUDE NOTES

LEW CANTOR is sponsoring *Backstage Revels*, which breaks in for Loew at the Bay Ridge, Brooklyn, this last half. Adelaide Parker, Betty Lewis, Jean Gary and Ann Faye in the cast.

GUS SHY will do a combination act in vaude. He will do his own three-act and also work in with a flash. Max Hayes producing.

DIANA PETRIN, vaudevillian, is ill at the Queen's Hospital, State street, Portland, Me., and would like friends to write her.

A well-known vaude comedian is having a tough time these days as far as money is concerned. He got involved in a legal mess about a year ago, and the plaintiff is making it tough for him by constantly putting the court trial off. As a result, he can't get out-of-town dates. Looks to be a bad case of persecution.

STAN KAVANAUGH finished out the week at Loew's State, New York, last week for A. Robbins, who dropped after two days to go to the Coast.

JOHN HEINZ, manager of the Skouras house in Forest Hills, successfully exploited a local newswear last week. Dorothy Stone and Norman Brokenshire were "featured" in the local scenes.

MARJORIE MAYE, of the Howard, Fine and Howard act, lost a pocketbook with money when her dressing room was burgled recently at the Coliseum, New York. The burglar also stole money from the room of one of the boys in the Carroll *Challenge Revue*.

HOWARD, SYDELL AND BERNICE, two girls and a boy, have come to New York from Chicago, where they were playing vaude. Jack Lewis is agenting them for indie dates.

RKO's "Family Time" is in a bad way. The biggest stumbling block in the procuring of indie houses is the circuit's demand of a \$2,000 bond. The indie operators don't go for that at all, especially when there are indie bookers around to entice them with offers of booking on percentage and supplying acts at small dough.

BILLY ROLLS AND DOROTHY, novelty dancers, have joined the *Toyland Revue*, which Joe Howard is reviving. Act breaks in this week around New York.

THE HOODLUMS is a new Sol Turek act. The cast comprises the Tillman Brothers, Billie Keating, Mickey Norton and Sylvia Dean. Act opened for RKO this first half at the Royal, Bronx.

PAUL J. P. DONLEY, Sharon's (Pa.) singing fireman, writes a letter in which he glowingly praises Warner's installation of "flesh" into the Columbia Theater in his home town. He says, "The people in these parts are fed up on this canned stuff."

MAE WYNN is doing a new act after

doing a two-people affair for some time. Buddy is still with her, and new to the act are Wallie and Zella. Went RKO the first half of last week at the Coliseum, New York, agented by the Jack Curtis office.

Warner has gone vaude in a flock of houses, and now ranks next to RKO in the matter of vaude time. The only circuit that is showing a disregard for "flesh" is Loew, and it'll hold out just so long as it gets good films. Must be something in this "flesh" thing if RKO, Fanchon & Marco, Warner and Public go for it so big.

DOROTHY MACKALL, film "name," is another from the Coast to think about appearances in vaude. She has been penciled in by RKO to open January 30 in St. Louis.

LEWIS MACK is at the head of a new Harry Rogers act, in which he is assisted by Alice Frost, John Haynes and Vera Dunn. Showed for RKO the first half of last week at the Royal, Bronx.

JIMMY HODGES' show opened Christmas Day at the Colonial, Norfolk, Va., for eight days and will follow with a week stand at the Lyric, Richmond. He plays his two-and-a-half-hour show at these Wilmer & Vincent houses at \$1 top, two a day, reserved-seat policy.

HARLAND DIXON and Peggy Cornell have teamed and are doing a dancing act. They will open for RKO this last half at the Franklin, Bronx, agented by the M. S. Bentham office.

EDDIE WEBER, formerly of Weber and Ridnor, is now paired with Virginia Ray. They went RKO the last half of last week at the Franklin, Bronx.

MARION EDDY, who was teamed for years with Eddie Conrad, is trying her hand as a single. She will do a singing act, opening for RKO the first half of next week in Yonkers.

CARNEY, formerly of Carney and Frazer, is now a member of the team of Carney and Burton. The new duo opened for RKO the first half of last week at the Franklin, Bronx, with an act written for them by Bill Tracey and Jack Stanley.

THREE WORCESTERS, acrobatic novelty, are playing a few months in Germany. Their current German dates followed engagements of three months in Holland.

THREE LITTLE WORDS, colored hoofing trio from Connie's Inn, New York, are on their own in vaude. They opened for RKO the last half of last week at the Jefferson, New York, agented by the Harry Romm office.

BILL TELAAK, with Bud Hanley and Gladys Head, opened for RKO this first half in Yonkers.

A handful of RKO employees recently showed big hearts when they unofficially sponsored a dance for the benefit of unemployed actors. The proceeds went to free Christmas dinners. That's the real Yuletide spirit, and more such deeds would go a long way toward easing the lot of the unfortunates.

SOPHIE TUCKER, current at the Hippodrome, Baltimore, will play the Nixon-Grand, Philadelphia, next week. She recently entertained in New York two of her European friends, the Duke and Duchess of Manchester, and they made the rounds of theaters and night clubs.

WALTER WALTERS, who recently completed an RKO route, is out with a new ventriloquial act having special scenery and costumes. He is now breaking it in for Warner in the East.

AL MAMAUX, baseball player, who is doing a warbling act between ball seasons, went Loew last week at the Metropolitan, Brooklyn.

JAMES DUNN, Fox movie star, arrived in New York from Hollywood last week and will play a few vaude dates for F. & M. in the East. He opens January 1 at the Academy of Music, New York.

AMEDEO has returned to New York from New England and is being agented by Harold Rosenthal for Loew and indie dates.

LONG TACK SAM, for many years in American vaudeville with his magic and novelty act, writes from Shanghai, China: "Having just completed my tour of Australia for the Union Theaters, Ltd., and after a successful tour of my own country, I am here resting at my home. (See VAUDEVILLE NOTES on page 54)

DANNY DUNCAN

IN

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LYONS AND SNYDER

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Direction—O. L. OZ, MORRIS & OZ OFFICE

COMPLIMENTS OF THE SEASON

MAE WYNN

WITH

WALLY and ZELLA AND BUDDY

This Week, Dec. 26—Loew's State, New York
Week Jan. 2—Loew's 46th St., Brooklyn, and
Yonkers, Yonkers, N. Y.

Direction—Ind., JOHNNY HYDE, WILLIAM MORRIS OFFICE
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Loop-End, Chicago*(Reviewed Saturday Afternoon, Dec. 26)*

The Loop-End deviated from the vaudeville course this week and substituted a sort of musical comedy or revue, titled *New Year's Follies*, with excellent results judging by the crowds that attended the show Saturday and the way they received the various numbers.

The *Follies* is a series of specialties, blackouts and ensemble numbers. Show was produced by Johnny Jones as an experiment, and if it hits the public's fancy the revue policy may be continued. Settings are very good, the 16 girls in line are good lookers, well trained and nicely costumed, and the specialties offered by various acts all registered very well. As none of the acts was billed, it was not possible to easily identify them, but included in the lineup were DeBell and Ruff, Mario Fiorella, Reno and Renette, Estelle Fratus, Pauline Bleau, Iris Monahan, Bobby Morris, Johnny Cook, Frazier Brothers, Freddy Gordon and Brady and Wells.

One of the best specialties was that by Brady and Wells, who did a song and instrumental routine that registered strong. The feminine member of the team, with an attractive auburn thatch, sang *River, Stay Away From My Door*, and several other numbers to heavy applause, the male half of the duo accompanying on uke, guitar and piano.

The sailor boy team got a flock of laughs with their comedy chatter predicated on the old misunderstanding gag, and more laughs from "Headlines," one of the boys quoting a supposed headline and the other coming back with another that fits in with it. An attractive blonde sang *Who's Your Little Whoosie?*, then let loose a clog dance that brought her a big hand, and there were other song-and-dance specialties, including a mixed dance team that executed a graceful and entertaining routine. Of the various ensemble numbers, all of them good, one stood out as particularly beautiful and gorgeous. This was the *Love Parade*, and it evoked unstinted applause.

All told, *New Year's Follies* is a very entertaining revue. NAT GREEN.

St. Louis Theater, St. Louis*(Reviewed Saturday Evening, Dec. 26)*

A splendidly balanced vaudeville lineup is the attraction for Christmas week here, with the comedy talkie of Wheeler and Woolsey, *Peach o' Reno*, rounding out the holiday program to a nicety. The house was packed to the door jams at this show.

When the curtain went up it disclosed Frank Panus and his orchestra of 20 on the stage before a very attractive setting. For a fitting overture they played Christmas carols, closing with an unbilled female soloist singing *Holy Night*.

B. and B. Harris, assisted by Loretta Allen, have a corking good dance turn which set a fast pace in the opening spot. The two boys are a great pair of youthful steppers and acrobats and in conjunction with their partner, who excels in an acrobatic dance specialty, have a splendid routine. They were given a great sendoff.

Charles (Slim) Timblin, in blackface, gave his well-known takeoff of a colored minister, his "sermon" containing many laughs. The last half of his turn is given over to a bride and bridegroom bit, in which Timblin is assisted by an unbilled couple, also in blackface.

Irene Rich, the charming and attractive, as well as accomplished, artist, appears in a short playlet which really does not give her ample ability to show her histrionic qualities. A stronger vehicle would set off her dramatic ability far better. She is assisted by two unbilled males. She received an ovation on her entry and thunderous applause at the close of her sketch, necessitating a "thank you."

Hal Jerome, assisted by Gloria Gray Jerome, is an A-1 comedian and had them howling through. In addition to his matter-of-fact comedy he ad libs aplenty. He also plays the piano and fiddle equally well, and his bit with the orchestra is best in his repertoire. The attractive Miss Gray makes him an able partner.

Nina Olivette and her Cheer Leaders. It is an unusual pleasure to see eight young men sing and dance as do the Cheer Leaders in Miss Olivette's turn. They harmonize nicely in their songs and do their ensemble dancing in tip-top fashion. Miss Olivette is a clever comedienne and a knockout when it comes to burlesque and comedy dancing. Hers is a dandy vaudeville offering. FRANK B. JOERLING.

E. F. Albee, Cincinnati*(Reviewed Saturday Afternoon, Dec. 26)*

Manager Al Lever's vaudevog was packed to a lobby stand-out for the first show. Best all-round layout in weeks, with not a single weak link. Helen Kane hung up a decisive show-stop, with the other four turns all pulling rousing get-aways. Lee Erwin, Albee organ manipulator, and Hal Saunders and his pit crew put the first-show mob in a good mood with their preliminary carry-ings on.

Bernice and Emily, comely hoofers, stood the crowd on its head with a nifty well-dressed dance offering. Girls contribute three routines, majoring in high-kicking acrobatics, and breezed to merry handclapping each time. Two lads assist. One contributes a drunk bit on the stairs a la Leon Errol to good results. Other boy sings fair and does better with a snake-hips routine. Quartet bowed to a solid hand.

Fred (Pansy) Sanborn, assisted by Judson Cole, magish, made number two a laugh festival. Comedy in the first part originated with Cole doing small magic, with Sanborn breaking in with frequent interruptions. About halfway Sanborn jumps to the xylophone for more horseplay. Also does several numbers legitimately, and to a whacking hand. Jud Cole gives bang-up assist throughout. A girl plant has a small part. Sanborn tripped off to a wow mitt.

Helen Kane, booper of the first boop, booped her way to an unmistakable show-stop. Totes a swell song rep, and how she sells the ditties. Was forced out for two encores, and her get-away hand ran into Eddie Stanley's act in the next stanza, forcing him to quit. Helen's piano accompanist knows his business.

Eddie Stanley experienced little trouble in getting over in number four. Eddie tells stories, toots occasionally on the clarinet and indulges in crossfire with a looker, Bonnie Poe. Latter also does a Helen Kane in fair style. Comedy material, for the most part, is ace high, although Stanley resorts frequently to a Joe Miller, but, as he explains it, they are inserted only to test the memory. Stanley crammed in plenty of laughs and anked off to a sock hand.

Pepito, Spanish clown, held 'em in to a man. He totes a big bag of novelties and displays a high degree of versatility. There's something bright and fresh and clean about the act that gets you. Pepito is among the best, if not the best, in his line. A blond damsel contributes a neat bit of contortionistics, and a male assist handles the props. Bowed to loud handspanking. BILL SACHS.

Nixon's Grand, Phila.*(Reviewed Saturday Afternoon, Dec. 26)*

The crowd at the first show filled the house to near capacity. The feature of the bill was Belle Baker, and she upheld her reputation as one of the best in vaudeville.

Marion Wilkins and Boys opened, introducing some clever dance numbers, especially the finishing one, a unique step dance. Went off strong. Several bows.

Charles Singer and Company, with clever comedy and dancing, brought out the laughs and finished very well.

Frank and Peter Trado, twins, had a unique offering. Singing and dancing was interspersed with comedy patter and it sent them into favor. They closed to recalls and bows.

Belle Baker came on to a big reception and had the house with her from the moment she appeared. Every song and saying brought out applause, and finally they had to stop the show for her to make a little talk of appreciation. Plenty of bows and encores.

Babe Eagan and her Hollywood Red-heads closed the show with plenty of music and novelty that brought out the specialties of a number of the members. Act finished strong to big applause. B. H. PATRICK.

Earle, Philadelphia*(Reviewed Saturday Afternoon, Dec. 26)*

This house reopened with vaudeville today after several months' darkness. The first show was packed to the ceiling. Heading the bill were Trixie Friganza and Jane and Katherine Lee.

Monge Troupe opened with some excellent aerial gymnastic work. Found great favor with the audience. Went off to nice hand. Three Small Brothers introduced novel

hoofing and intricate steps and finished to good applause and several bows.

Bob Ripa opened a box of juggling that showed him to be expert in all he does. He caught on from the start with his clever work. Closed with a fine hand and bows.

Jane and Katherine Lee managed to introduce songs with patter and light comedy that seemed to please. Fair hand at the finish.

Arthur and Morton Havel were the first to start the real comedy of the bill, and with their elaborate stage setting and the assistance of two females and a male brought out many laughs during their stay on the stage. The finish, however, is rather quiet for a comedy act. Went off to several bows.

Trixie Friganza, along in age, but still full of pep, came on with a quick step and soon had the audience with her. She sang, danced and handed out comedy bits until she had to beg off, with many bows.

Mills, Kirk and Martin broke out in comedy of the kind that suits audiences. Many laughs came forth as they went from one bit into another. Finished strong and with an encore.

Gautier's Toy Shop closed. As usual, the act went off to a big hand. Some clever animals and novel settings. B. H. PATRICK.

Main Street, Kansas City*(Reviewed Saturday Afternoon, Dec. 26)*

Earl, Jack and Betty, two males and a girl, opened with a fast novelties skating turn. They are nicely dressed and the winter resort mounting is noticeably attractive. Nice hand.

Traver and Gray, in the deuce spot, merely filled in the time. Their hokum was dull and boresome with the exception of their adagio version, which brought some applause. The balance of the time was pitiful, and the auditors' boresome look must have been punishment for the team.

Roxy's Gang, in next to closing, took all applause honors. John Griffin, Della Samoloff, Harold Clyde Wright and Adelaide Delocco, with Allen Tarado at the piano, gave the audience something unusual. These four favorites made an excellent impression with the crowd. Their routine of solos was nicely presented and likewise drew healthy applause. The Victor Herbert finale should have been a show-stop, but the Gang was satisfied with numerous bows.

Artie Lewis and Peggy Ames closed with chatter and gags. The team provided the bill with the necessary comedy and had easy sailing. They might be more original, but their delivery brought results. The auditors rewarded them nicely with continuous laughter and much handclapping. At the close they bring on Henry Mullins, a giant stooge, which assured the big getaway hand.

As an added feature for the holiday season *Kiddie Revue*, from Marie Kelley's local school, occupied about 45 minutes with singing and dancing specialties by the youngsters, ranging in age from 3 to 15 years and numbering approximately 50 future stage stars. The kiddies were given nice applause, and were deserving of it. GREGG WELLINGHOFF.

Hippodrome, New York*(Reviewed Saturday Afternoon, Dec. 26)*

The current layout, sizing up the acts individually, is quite a good one, but at this first show it looked like an awful flop. This was due to the mess made by the musicians, stage crew and booth men of music and light cues. For the last several weeks now this has been the case at every first show. Bill (Coke) be improved a bit by a rearranging of spotting. It runs an hour and 33 minutes. Film feature is *Men of Chance*. Business was very big, with the lower floor packed.

Four Wileys had a tough time in the hello spot with their novelty turn. The quartet of girls work with giant gymnastic hoops, which are bulky things to prop around a stage easily. The act is different but needs a better presentation and more speed. Returns were mild.

Jerome and Marsh got fair applause for their acro dance efforts. The mixed team are really capable leggers, but their sock stuff is dulled by poor showmanship.

Nell Kelly, assisted by a male pianist, failed to get the show out of the rut with all her hoking and dynamic selling. She's not for this big house. Her work is strong, but her voice doesn't carry here. Her dancing finish served to get her an okeh sendoff.

May Wirth, back again with her equestrian turn, did nicely. She does

her usual good work on the horses, and further neat riding is contributed by two other girls and two men. One of the latter gets in a nice amount of laughs for his constant clowning.

Paul Mall, black-faced singer, finally got the audience to sit up and take notice. He socked his work across to prolonged plaudits that merited the several encores. One of the encores was the *Roll On, Interborough*, a special that Milton Berle's been using a lot. Mall is a great seller of songs and has a nifty voice.

Twelve Blue Moon Girls and Bobby Tremaine shape up as an effective flash, but a 22-minute running time is too long. The act is dressed and staged nicely, and the girls are capable. Miss Tremaine does well in her work, as does Marion Kaye. Fared well.

Collette Lyons and George Snyder managed to get a good amount of laughs and applause for their comedy, singing and dancing efforts. Miss Lyons has the act practically to herself and she's capable enough to handle the job. Snyder does straight.

Four Ortons are an enlivening closer with their familiar wire act. Two men and a girl do neat stunting on the tight wire, while another male member of the turn provides a flock of laughs with sure-fire clown bits. SIDNEY HARRIS.

Loew's State, New York*(Reviewed Saturday Afternoon, Dec. 26)*

A strong show on stage and screen this week, the former in the way of six well-playing acts and the latter in *Possessed*, with Joan Crawford and Clark Gable. Altho just completing a two-week run at the Capitol, the picture gets credit for the major part in drawing a capacity house to the first matinee, with standees four deep on the orchestra floor. The vaude portion is an example of one of the better booking jobs at this age Loew theater. As fast as it is playing now, tho, it could be speeded even more, without a cut in time, by reversing the second and third acts to break up the run of chatter in three, four and five. Stage show took up 81 minutes this afternoon.

Mae Wynn, sharing stage cards with Wally Zella and Buddy, pleased all the way in the 14-minute all-hoofing opening session. Dancing by this mixed quartet is topnotch, but at times repetitious. Miss Wynn is a sock in her solos, especially in the military tap routine on a drum prop atop a wide staircase. The boys and other red-headed girl join her on the latter for a fast and intricate routine. They encores to a big hand.

Five Sepia Nephews of Ben Bernie, who worked with the "Old Maestro" in his last appearance at the Paramount, smashed in the deuce frame with their coon shouting, banjo-uke playing and the hoofing by the kid baton wielder. A fast, entertaining and sure-fire act for any house. This crowd loved them.

Sol Gould and Company are somewhat of a letdown following the speed of the first two acts with a slow comedy act. Gould's Dutch dialect, delivered like a Jack Pearl, didn't get any too much in the way of laughs, probably because of the familiar tinge of most of his gags. A good femme straight and a lanky white-faced stooge are with him.

Vox and Walters were given a terrific reception for their ventriloquist efforts. The mixed team of voice throwers, putting good gags into the mouths of the boy and girl dummies, got everything possible out of the large audience. And all that was needed was the baby-crying bit to bring the house 100 per cent their way.

George Price came on to a mild hand and walked off with the second show-stop in succession. His singing, and not his gags, did it, with capable "Dumb Dora" and acro high kicking assist from Lorraine Manners, a good-looking red-head. She makes number three of the letter class in the show. Price is doing imitations of Eddie Cantor and George Jessel which can't help being plugs for the show at the Palace. State management should demand that the RKO house pay all, or at least half, of Price's salary.

Six Galenos, running thru a sock assortment of Risley, hand-to-hand and teeterboard stunts, wound the show up to big applause. The all-male troupe did not miss any of their thrilling somersaults, ending up in one and two-high shoulder, chair and Risley catches.

The highly appreciative reaction from this crowd to almost every act was a record for a first-matinee audience at the State. JOE SCHOENFELD.

Jefferson, New York

(Reviewed Saturday Afternoon, Dec. 26)

Usual seven-act layout reduced to six acts, but with Johnny Perkins on for 30 minutes and stretching the show to an hour and a half. Perkins introduced the Neal Sisters' act and appeared to be all set for the emcee job, but did not show up again until his own closing spot. The four-show schedule probably did not allow time for emceeing. Bill, as a whole, shaped up well and supported the Pathe film, *Suicide Fleet*. Business at the first show was very big, with a lobby hold-out outside.

Francois and Densmore and Company, evenly mixed quartet, opened nicely with an odd hodgepodge of acrobatics, dancing, comedy, juggling and trained dog bits. A good novelty act that held interest all the way.

The Neal Sisters, three blondes, offered three harmony numbers and closed to a light hand. They have appearance and harmonized pops pleasantly enough, but somehow do not click. Their voices are small and perhaps their dignity was too much for this audience.

Harry J. Conley's brand of comedy found a soft spot here. His skit about the small-town dandy is a pip and gives him a good chance to show his talents. Two men and a girl song-and-dancer give fair assistance.

Nan Halperin went over big. She did three song-stories, each one put over with showmanship and finesse. Her routine is well balanced in comedy and melodrama. Won the audience from the start.

Paul and Nino Ghezzi walloped over their familiar routine of acrobatics and hand-to-hand floor work. Stunts are good and sold cleverly. Did an upside-down black bottom for an encore and closed big.

Johnny Perkins' act held interest all the time. He is one of those genial and beaming fat boys, whose smile alone goes a long way in covering any weakness in material. Perkins has a load of smart gags, altho a bit longwinded, and a colored boy warbler, a charming blues singer and the three Neal Sisters on for specialties and comedy bits.

PAUL DEJERENIS.

RKO Intact No. 77

(Reviewed at the Chester, Bronx, Wednesday Evening, December 23)

There's much missing in this intact, which headlines Don Zelaya, and it has four acts. The acts do o. k. individually, with Zelaya socking as usual, but on the whole the 58-minute show doesn't seem to be sufficient in quality and quantity of entertainment. Troublesome part of the show is the deucer, occupied by Eddie Parks and Martha Morton, and faulty because it wields a lot of comedy that isn't effective. The unit tries to provide further laughs via a brief afterpiece, but all that happens is a blackout that meets with deathlike silence on the part of the audience.

Business was way off at this show, and it can probably be alibed with the old Christmas shopping excuse. Screen had a Sherlock Holmes film, *The Speckled Band*, and its weirdness wasn't a part of the Yuletide spirit.

The Orantors (three males) do a nice job in the hello spot with their perch novelty. They have a neat assortment of stunts and handle them in such a way as to double their effectiveness. Under-stander of the trio has considerable strength and it is evidenced best in his one-shoulder support of a perch that holds his two partners. Fared to good returns.

Eddie Parks and Martha Morton, vets in vaude and capable, are unconvincing in the deucer with their act which is heavy on comedy. The material at hand is mostly unfunny and at the same time is hard to handle. While not doing so well with the gab, they make some impression with their song-dance efforts.

Don Zelaya was known here, evidenced by the applause on his entrance, and he showed his worthiness of that honor by batting out a big laugh score and a prolonged reception. He's a splendid performer and his act is novel and packed with entertainment. His accent lends much to his gab and his ivory tickling is an applause puller in itself. He had to curtain spiel.

Living Jewelry, eight-people flash, is a classy closer. The producer conceived a real clever idea when he got this act up, let more production background could be effectively employed. Hoover and Camp, featured, are excellent dancers, and sock with thrilling adagio routines. Other specialties are contributed by a singing mixed team who have splendid

voices. Four girls work in back in posing bits.

Zelaya and Parks work in with *Living Jewelry* at its finish, and manage to squeeze out laughs. The whole thing goes for naught, tho, as a result of the weak blackout. SIDNEY HARRIS.

Academy, New York

(Reviewed Tuesday Evening, Dec. 22)

Another six-act layout that looks better on paper than it really ran. The mild response to this show was not so much the blame of the acts themselves as it was of the audience. The last vaude show went on at 9:48, winding up past 11 p.m. and playing to a fast-emptying house. With a steady flow of customers leaving the theater all the way thru the vaude show, the acts could hardly be expected to have shown up better. Vic Oliver and the Diamond Boys headlined this show, as against Al Trahan and *The Gloomchasers* at the RKO opposition, the Jefferson. Film feature was *Sporting Chance* (Peerless).

Seven Davillas followed a special routine and song slides appropriate for Christmas week. Five men and two girls go thru a varied and smooth routine of balancing, acrobatics and teeterboard work. A good opener.

Amanda Randolph, colored singing comedienne, clicked easily. She has a robust voice and knows how to use it for popular and comedy numbers, besides having an individualistic delivery and a flair for comedy.

Rome and Gaut put on their familiar tall-and-short comedy and managed to get by. Gaut's long-limbed comedy dancing and pansy bits work in nicely with Rome's comedy dancing and gestures. The Mut-and-Jeff angle is the basis for most of the comedy.

Challenge Revue, which was recently part of a two-act combo sponsored by Harry Carroll, showed up much better here than it did at the Jefferson two months ago. It has been speeded up considerably, due to the dropping out of the comedian, altho it still remains a mild affair. The Crosby Brothers are outstanding, with the Modern Sisters, Mills and Pola, Frances Black, Sylvia Carol and Eileen Healy contributing good specialties and comprising the ensemble.

Vic Oliver found it difficult to thaw out the laughs at the beginning, but once he got them started they came easy. Oliver has a surefire line of intimate chatter and gets laughs from impromptu situations. Margot Crangle came on for the getaway and helped pile up a good hand.

Diamond Boys closed and had to work before a small audience. They offer a delightful brand of clowning interspersed with short bits of singing and dancing and went over nicely here. The three boys work with enthusiasm and gusto and have some clever material.

PAUL DEJERENIS.

RKO 86th Street, N. Y.

(Reviewed Wednesday Evening, Dec. 23)

After running along a smooth and satisfactory track in the first three acts this show suddenly took it on the chin in the fourth and last turn when the 14 girls in the flash stayed on for 24 minutes in sundry dance efforts. So much hoofing is bound to drive people out of a theater and speak in other than complimentary terms of a show which really has merit. Its entire running time was 58 minutes. This house, in direct competition to Loew's Orpheum a block away, has reverted to four-act bills after a try with five. An economy measure which most showmen consider just the opposite and eventual suicide. Average vaude shows are just getting started at the fourth act. Here and in a great many other RKO houses the start is also the finish. Pre-Xmas depression held biz here down to half a house.

Speckled Band (Warner) on the screen. Johnny Dove, an excellent tumbler on roller skates, gave the bill a good novelty opening with a mixed trio of stunt skaters working on a mat behind him. Presentation of this act is something new and enjoyable for a skating turn. Applause big for the work of Dove and the two boys and girl.

Healy and Cross fared nicely in the deuce frame with their straight and character singing. Probably the closest and strongest replacement of the Van and Schenck team now around. The soloist's cold, however, didn't do his session a bit of good. Together they are plenty strong.

Clara Barry and Orval Whitledge insured each other to a fare-thee-well and a show-stop in number three. Could easily have encored, but didn't, and the manager would not have done so bad in

asking them to add a couple of minutes and slicing the same amount and more off the closing turn. On smartness and subtlety of material, Barry and Whitledge rate as close to the top as mixed teams go. And it is this smartness that sometimes causes them to take a brodie in certain neighborhood houses.

Bobby Tremaine and *Twelve Blue Moon Girls* closed with a large assortment of dancing, some of it good and a good part of it mediocre. Miss Tremaine is in a spot formerly held by a male hooper and does better than he did as pacer. She's topnotch on talent. A 12-girl line, which has a number of specialists in it, a so-so Oriental dancer, Lala, and a good acro dancer make up the rest of the cast. Act should be cut about eight minutes.

JOE SCHOENFELD.

RKO Franklin, New York

(Reviewed Monday Evening, December 21)

Spotting of this show was in reverse so far as the opening and closing acts were concerned, with the result that the show never seemed to get fully underway. Giving vaude a fresh slant by freakish spotting is okeh when there is proper material. In this case there was, but the judgment was wrong. Biz here, good over the week-end, was way off even for a Monday, with this seemingly the case most every week. The house has shown signs for a long time of being badly in need of a tonic, with this necessarily coming from the stage end. Pictures, as a rule, as in other RKO houses, are decidedly weak. Vaude ran 80 minutes this evening, with *His Woman* (Paramount), starring Gary Cooper and Claudette Colbert, following on the screen.

Rodrigo and Lila, Spanish dance team, opened flanked by the five-piece Royal Balalaika Orchestra under a Roman canopy. This international mixture just doesn't go, and how the producer of this turn could have figured Russian instrumentalists with Spanish dancers must remain a mystery. Team is fair in waltz, tango and apache routines, putting the dramatics on extra heavy for the latter. Taking everything into consideration, they got an exceptionally good hand.

Berton and Carney made a nice impression in the deuce frame with pop and special songs. The two men should stick to the duo vocalizing and drop the one solo indulged in by the blond member of the act. Other male stays seated at the piano.

Hilton and Garon should have a wholly good comedy act with some tightening of their present material. As it stands now, there are plenty of gaps between laughs. Maude Hilton and partner do one of those "100 per cent fighting" turns, with some good gags sprung during the girls' quarrelling.

George McKay followed with a slight dash of comedy and four beaut girls, three of whom dance and the fourth, Ann Boland, sings. Miss Boland, a redhead, may be the same one who headed her own flash a year or so ago. McKay paces the act nicely, gagging between and during the specialties and uncorking an easy soft-shoe routine at the closing. Turn has more guts than the average flash.

Harry Green, billed here as "the kibitzer, himself," fared nicely in the next-to-closing frame. McKay is on for an old bit with the screen "name" right at the opening, with Green from then on all alone and making the grade with a fair variety of jokes. Got his biggest laughs with the treader bit from one of his pictures. A Hebe character comedian, Green was glove-fit for this neighb.

Three Aces gave the bill a fast closing with their stunt roller skating. Boy and girl stick to the octagon mat, while the second boy hoofs on the rollers and on the boards. They could have helped this bill considerably by opening instead of closing the show. JOE SCHOENFELD.

Loew's Orpheum, N. Y.

(Reviewed Wednesday Evening, Dec. 23)

One of those bills with no outstanding acts and one that moves smoothly, clicking all the way. Ran an hour flat and was preceded by an excellent overture by Earl Carpenter's boys in the pit. Business was naturally off, due to Christmas shopping. *Local Boy Makes Good* (War-

ner) was the film feature. The presentation of the vaude show was immensely improved by the new lighting system which eliminated white footlights and strips and replaced them with red and blue lights.

Falls, Reading and Boyce were a strong opener. Two boys and a girl romp thru a fast routine of dancing, floor stunts, balancing and acrobatics. The trio work with vigor and put over each number with showmanship.

"Sugar" Marcelle, an eye-filling blonde, deuced with an entertaining broadside of songs. She knows how to sell pops and story warbles, besides weaving in a bit of melodramatics. For an encore she did one of those double-meaning songs, but they loved it here.

Angus and Searle offered their familiar sketch built around the mistaken identity theme. Act concerns a grand mixup of twin wives and husbands in a Pullman car, with plenty of hoke situations thrown in. A male as a porter assists the quartet. Act is fast and moves to a punchy climax.

Welsh and Hills, two men, next-to-closed with an all-talk act that has its slow moments, but that manages to amuse. The water bit by the comedian is the act's brightest spot, and the clowning with the pit band is also effective. The comedy is built up laboriously and should be speeded up to keep the laughs from lagging.

Roy and Romero, two boys, are assisted by four charming girls in a corking flash that is well staged, lighted and embellished, besides having a talented cast. The boys and girls team off in various formations for singing and dancing numbers, which weave smoothly into a well-knit flash. Act is above average. PAUL DEJERENIS.

Keith's Fordham, N. Y.

(Reviewed Monday Evening, Dec. 21)

The Fordham played a peach of a four-acter this half, and it was backed by a good film, *His Woman*, which features Gary Cooper and Claudette Colbert. Still there wasn't much business tonight, with the reason probably due to Christmas shopping. The four turns were all good, with the last half a humdinger. It comprised a radio "name" and that surefire comedy duo, DeVito and Denny. The bill is rattled off in very fast time, clocked at 43 minutes. Not enough of a stage show for the neighbors.

Mangean's Internationals did a lot for the opening spot, as usual, with their acrobatic novelty. The septet do a flock of teeter-board leaps into shoulder and chair catches, and manage to pull good applause. They'd make their earlier efforts stronger if they would inject some of the harder stunts during that time. Took their leave to a big hand.

Will and Gladys Ahern, aided by Brother Dan, handled the deucer all right with their gab, singing, dancing and rope-spinning. They polled healthy returns, Will's hocking encore did it, and he should do some of the legwork during the act. All three work well for many laughs.

"Singin' Sam," who has built up quite a radio rep, and is none other than Harry Frankel, formerly of Frankel and Dunlevy, fared big all the way in the next-to-closing spot. Here's one radio act that's a cinch for vaude. Frankel has a honey of a voice, thrown out by amplifiers, and sings the songs liked by the average audience. He got big applause coming and going.

Al DeVito and Russ Denny, aided by Dot Stevens and a couple of plants, were a riot in the bye-bye frame. These boys are great hoke purveyors, and for each bit of nonsense get a hearty laugh. They certainly mess up a stage, but it's all in the spirit of fun and gets results. It took about 10 minutes before the stage could be cleaned up to let the screen down for the showing of the film. SIDNEY HARRIS.

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NEW ACTS

Reviewed in New York

Al Abbott

Reviewed at the 86th Street. Style—Character comedian. Setting—In one. Time—Fifteen minutes.

Al Abbott rates a new act, notice since his last review in these columns was in 1925. At that time the reviewer had nothing but praise for him. His act is practically the same, and as far as its appeal is concerned that too remains the same. When reviewed here his comedy characterizations hit it off big with the audience, who gave him the biggest hand of the show. And that's something considering that Kate Smith was on the bill.

The single done by Abbott is different from the general run, and is the kind that holds much appeal to neighborhood audiences. He does hick characterizations, giving imitations of town-hall entertainers. To go with his clever numbers, he has a delightful delivery and a good singing and talking voice. His characters comprise a Chinese laundryman doing a song; Wilbur, the harmonica player; Rudolph, the yodeler; town's songwriter, and the village constable as the m. c. S. H.

Harry Green

Reviewed at the Franklin, Bronx. Style—Personal appearance. Setting—In one. Time—Sixteen minutes.

Harry Green as a performer goes for pleasant entertainment, but on drawing power he appears to be nil. A Hebe character comedian, who has been shot close to the "name" class thru picture work, Green was glovefit for this neighborhood. Biz, according to the management, was good over Saturday and Sunday, but on Monday evening the house had slipped to much less than half of capacity. This in spite of a fairly good screen feature and five other acts to complete the bargain for patrons.

Green does not try to palm his act off for anything more than just a personal appearance. After one much-used panhandler bit with George McKay, who worked in the spot up ahead, Green resorted to gags, none of them very strong, and closed with a hoke toreador bit from one of his pictures. He got his biggest laughs on this and walked off to a near show-stop.

Quite different from other picture people who have entered the vaude ranks from time to time, Green sticks to his screen character to a fairly good degree. He doesn't, however, resort to dialect as much as he might. Works in a dark suit up until the bullfighter spasm, at that time changing the upper portion of his dress to fit the character in full view of the audience.

Next-to-closed this bill. Received a fair measure of recognition applause on his entrance. J. S.

Tucker, Smith and Sibley

Reviewed at the Jefferson. Style—Singing and comedy. Setting—In one. Time—Eighteen minutes.

Al Tucker and Manny Smith, who have been teamed this past season, have merged with Olive Sibley, former warbling single. The trio form an act that ought to be surefire after the routine has been smoothed out. Act is built around Tucker, as a pale-face pantomimic violinist, attempting to deliver a violin solo and being constantly interrupted by Smith at the piano and Miss Sibley coming on for warbles.

Tucker holds a dead-pan face thruout and does all his comedy with a white violin. He plays it both straight and comedy and also does a trick number in which the bow is held stationary between his knees. Smith is at the piano, clowning and delivering chatter to offset the pantomime of Tucker, while Miss Sibley comes on for torch warbles and a bit of clowning with Tucker. She has s. a. and dresses well and knows how to deliver torch numbers. She strengthens the act considerably, each warble being walloped over and holding up the pace of the act. For an encore she sang *You Call It Madness*, the trio bowing off to a heavy hand in the next-to-closing spot here.

Act did well even tho it was handicapped by following a load of singing and music in the preceding acts.

P. D.

Nina Olivette

Reviewed at the Jefferson. Style—Comedy flash. Setting—Full stage (special). Time—Eighteen minutes.

Nina Olivette, last seen in Broadway musical comedy in *Hold Everything*, is back in vaude with a new comedy flash. Formerly doing a 13-people act, she is now out with a 10-people flash that starts slowly, but winds up a sure winner. The whole act is, of course, Nina Olivette, with the nine boys on mostly as background. The running time could be cut without hurting the act, but otherwise the act is okeh.

Act is in full stage, the set representing a college campus. The eight chorus boys open the act with a bit of fair harmonizing which introduces Miss Olivette as the campus belle. From then on she grabs the spotlight and enters—

(See NEW ACTS on page 57)

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More Changes on the Wheel; 2 Houses and Show Drop Off

Irving Place, New York, and Plaza, Worcester, bow off, while "Froivolities of 1932" is asked to close—pre-holiday business very poor—stock for Irving Place

NEW YORK, Dec. 28.—The New Columbia Circuit still is undergoing a lot of changes in its route, and late last week it was announced that two more houses and a show will bow off the circuit. The houses are the Irving Place, in town, and the Plaza, Worcester, and the show to suffer from their leaving will be Al Singer's *Froivolities of 1932*. The current week is the last one of New Columbia shows at the Irving Place, with *Nite Life in Paris* its last show. A bad run of business at the theater prompted I. H. Herk to pass up the circuit shows in favor of a stock policy. The stock company will open January 4, with Charlie Burns super-adding.

Plaza, Worcester, will drop the circuit shows after next week. This house, too, has been badly hit by poor business and the operator will attempt to hold down expenses by playing a straight picture policy. Last show there will be *Sugar Babies*.

As a result of these houses dropping out, Al Singer was asked to take his show, *Froivolities of 1932*, off the wheel. It will close January 9 at the Howard, Boston.

These latest changes on the New Columbia Circuit follow the changes recorded in last week's issue. The Empress, Cincinnati, and Garrick, St. Louis, went off the wheel, while three other houses were added, and they were the Orpheum, Paterson; Empire, Toledo, and Empire, Toronto.

The standing of the circuit is still uncertain, with business never consistent but constantly varying from bad to good. The past two weeks have been very bad ones and accounted for by the fact they are usually bad ones for theaters inasmuch as patronage is kept away by Christmas shopping.

License Commish Flays Burly Men

NEW YORK, Dec. 26.—The burlesque houses around town, most of them located in Brooklyn, were given a talking to on Monday when their representatives appeared before the License Bureau in answer to summonses received. It concerned the alleged "dirt" existing in the theaters, and the commissioner of the bureau let it be known that the department would not tolerate such conditions any longer and unless it was remedied the licenses would be revoked.

The commissioner's talk to the operators of the burly houses was a very nice one, but behind the pleasantness there was an indication that drastic action would be taken if steps for "cleaning house" were not taken. They were told that the License Bureau had no desire to close their houses and wipe out their large investments, as well as deprive many performers of a livelihood. Still the commissioner told them that "dirt" in theaters had to be banished, and the revocation of licenses would be the only way out when operators are obstinate.

It was admitted at the License Bureau that this action was taken as a result of its recent observation, but most of all because of complaints registered by various organizations and the campaign conducted by one of the local morning tabs. Such complaints demand immediate attention and the bureau cannot proceed slowly when they come in.

The hearing at the License Bureau Monday concerned all of the Brooklyn theaters and about two or three in town. About the first week of the new year all of the other theaters in town will be called before the commissioner and given a similar talking to.

BENNY BERNARD is out in sunny California, and some of the burly folks he visited while there were Billy Mossey, Harry Seymour, Reggie White, Gene Darby, Roy Dalton, Doc Lyle and Charlie Alphin. He expects to return east in March.

Address all Burlesque news items and communications to M. H. Shapiro, The Billboard, 251 West 42d street, New York City.

Principals Being Signed For Irving Place Stock

NEW YORK, Dec. 26.—The principals set so far for the return of burly stock at the Irving Place, which will be January 4, are Russell Trent, Lillian Murray, Jack Greeman and Zonia DuVal.

Lillian Dixon, with the *Big Revue* on the New Columbia Circuit, will be added attraction for the opening week, inasmuch as this former wheel stand is now a layoff. Otherwise Miss Murray is featured woman.

Placements

SCHUSTER BOOKING AGENCY, Chicago, Milt Schuster, manager.

Buffalo, Palace Theater—Flo Whitney, Smiles.

Chicago, Haymarket Theater—Frances Smiley, Bill (Boob) Reed and wife.

Chicago, Woods Theater—Al Reynolds, Sally Gardier, Jeanette Lane, McIntosh Sisters.

Milwaukee, Gayety Theater—Dixie Lee, Dorcas Edna, Gene Allan, George Leon.

Los Angeles, Follies Theater—Jimmie Dugan, Gladys Clark.

Chicago, Academy Theater—Carrie Kane, Jean Bergman.

Chicago, Mir-a-Mar Cafe—Irene Kelly, Gladys Beville, Cleo Hyland, Helen Mullin.

Minneapolis, Gayety Theater—Evans and Babette, Lew White, Jack Kelley.

Chicago, State-Congress—Dicksey McKowan.

Cincinnati, Empress Theater—Watson and Cohan.

NAT MORTAN AGENCY, New York, Eve Schurik, general manager.

Paterson, Orpheum Theater—Delores Cordova and Dodo Leslie opened December 20.

New York, Republic Theater—Neryda opened December 21.

New York, Irving Place Theater—Helen Clark and Marcella Newberry opened December 21.

Philadelphia, Bijou Theater—June Kennedy opened December 21.

NAT MORTAN AGENCY, New York, Eve Schurik, general manager.

Philadelphia, Bijou Theater—June Kennedy.

New York, Republic Theater—Jean Schuler, Peggy Wilson and Charlie Harris.

New York, Apollo Theater—Radianna.

New York, Irving Place Theater—Helen Clark.

NEW COLUMBIA BOOKING OFFICE, New York, Ike Weber, general manager.

Brooklyn, Star Theater—Nora Ford, added attraction, opened December 28.

Cincinnati, Empress Theater—Gordon and Walker, added attraction, opened December 28.

New York, Apollo Theater—John Grant, Sam Raynor, Eleanor Walent and Lela Pierce, added attractions, opened December 28.

New York, Irving Place Theater—Zonia DuVal, added attraction, opened December 28.

New York, Republic Theater—Lou Devine, Hazel Miller and Mae Brown, added attractions, opened December 28.

Toronto, Empire Theater—Billy Arlington and Company, added attraction, opened December 28.

Washington, Gayety Theater—Wanda DeVon, added attraction, opened December 28.

SCHUSTER BOOKING AGENCY, Chicago, Milt Schuster, manager.

Milwaukee, Gayety Theater—Willie Gordon, Billy Kent, Gene Allan, McIntosh Sisters, Mason Sisters, Billie Miller, Alford Sisters, Don Roberto and Valerie Jerri McCawley, Margie Carney and Bertha Willis.

Chicago, Academy Theater—Vie Buckley and Helen Willard.

Chicago, Woods Theater—George Broadhurst.

Minneapolis, Gayety Theater—Jack Kelley.

Cincinnati, Empress Theater—Will Kraemer, Billie Fowler, Claude Matthis and Al Pharr.

Indianapolis, Mutual Theater—Jessie Davis and Nina Vale, Vic Gesele, Jack Gordon and wife.

Chicago, State-Congress Theater—Matt Kolb.

St. Louis, Garrick Theater—Four Merry-makers, Freeman and Hert.

Chicago, Loop-End Theater—Johnny Cook.

Circuit Review

Lillian Dixon and Her Big Revue

(Reviewed Saturday Evening, Dec. 26, at the Central Theater, New York)

As a burlesque producer, Henry Dixon is probably the senior of all the clan, and considering the limitations and restrictions necessary these days, he has turned out a real fine show, entertaining thruout and clean as anyone would want a burlesque show to be. Needless to say, Dixon knows how to pick talent, and he has a great set of comics. Daughter, Lillian, heads the show and feminine principals, proving herself a vivacious, talented girl who is versatile, to say the least, whether it is singing, dancing or strip numbers. A brunet of unusual charm.

Bob Startzman heads the comics, and along with Charlie Cole and George Murray, we find an unmatched trio of eccentrics. Harry Beasley is straight man. Without double entendre, it would not be burlesque, but Dixon, in staging the show, reveals an experienced hand in handling such material, and instead of the additional word or phrase which may displease some patrons who dislike smut, he has his comics put their stuff over by cleverness, rather than the untalented manner of springing raw lines. Thus, we have a good dozen funny scenes and for once nearly all are out of the overworked class of bits.

Along with Miss Dixon are three more clever and pretty damsels in Dorothy Kelly, blonde; Evelyn Duboise, brunet, and Buddy Nichols, platinum blonde. Vincent Scanlon offers singing that puts numbers over, doing unusually well in the role of juvenile. The numbers put on by Frank Brian are flashy and full of pep. The girls of the line are good dancers and seem to be of the type that are not new to burlesque and know their stuff. Altogether, Dixon has a fine cast of the type that there are not enough to go around these days.

Stock company this week has Russell Trent, straight man, doing the emcee business, with the captivating Jean Williams and Jean Jordan doing the strip specialties. Gould and Keller, exceptional male singers, help with the big numbers, while Mason and Booker, colored act, gathered many laughs with their comedy, singing and dancing. SHAP.

Mercedes Is Working After Long Layoff

CHICAGO, Dec. 26. — Mercedes and Mlle. Stantone, mentalists, are working again in the Midwest after having laid off for 10 months, due to injuries suffered by Mlle. Stantone last winter when her clothing caught in the mechanism of a movable stage and she was badly hurt before she could be released.

The act opened last week at the Loop-End Theater and will play other dates thru Illinois, Wisconsin and other Midwestern States. It is now working very smoothly and going over great.

Frank J. Lee, who was with Mercedes when he had his *Revue of Wonders* on the road, is handling publicity for the act.

Vaude Loses Out in Seattle

SEATTLE, Dec. 28. — Vaudeville has been discontinued at the Venetian and the Bagdad theaters here, due to the operators' differences with the musicians' union. Houses revert to straight pictures.

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Wanted, Burlesque People

In all lines. Send photos and lowest salary. Also good-looking chorus girls. Vaudeville acts can break your jump here. MAURICE E. CAIN, Manager, Gayety Theatre, Kansas City, Mo.

St. Louis Cast With Others

ST. LOUIS, Dec. 26.—Quite a few of the performers who were left "holding the bag" when the Gayety suddenly folded its burly stock policy recently have been fortunate enough to secure work elsewhere. Johnny Cook, straight man, opened today at the Loop-End, Chicago, with a Balaban & Katz unit; Ralph Poe opened with the Mary Hart Dramatic Players at the Orpheum here; George Leon and Billy Kent went to the Gayety, Milwaukee; Helen Willard replaced Leona White at the Academy, Chicago; Dicksey McGowan opened at the State-Congress, Chicago, and Sidney Fields, Marie Collins and Frankie Ralston opened at the Empire, Toledo, for Sam Micals.

Burly Briefs

CHARLIE GOLDIE, comic at the Empire, Brooklyn, is an accomplished landscape painter, working at that line between scenes. And you should see those paintings.

"PEACHES" BROWNING has turned to the burlesque field. She was booked last week by Emmett Callahan, of New Columbia, to open January 11 as added attraction for the week at the Gayety, Washington.

BOZO SNYDER, Gertie Hayes Jr. and Bert Hunter, who have been in Harry Abbott's stock in Brooklyn, left the big city this week and headed for Kansas City. They will join Morris Kane's stock outfit at the Gayety in that city.

ANN CORIO, after added attraction of the week of January 11 at the Howard, Boston, will finally stick with the New Columbia show, *Girls in Blue*. She will play the Western route, starting in Cleveland.

BUDDY ABBOTT, of the Empire, Brooklyn, is the kind of a guy who buys toys for kids and then plays with them himself. He did it with some Christmas tree fittings he bought for his sister's children.

JIM SUTHERLAND, former manager of the Empire Theater, Newark, is now managing the Orpheum Theater, Paterson, which recently changed its policy from stock to circuit shows.

GYPSY ROSE LEE closed at the Republic, New York, December 27 to indulge in a complete rest prior to her opening with a Ziegfeld show.

VIRGINIA JONES opened at the Eltings, New York, December 25 as added attraction.

MILDRED CLARK has closed a long engagement at the Star and Gayety theaters, Brooklyn, and opened December 28 at the Academy, Pittsburgh, as added attraction to circuit shows.

LOLA PIERCE, former featured fem of *Bare Facts*, opened at the Republic, New York, last week.

NADJA, who recently finished two weeks as added attraction at the Academy, Pittsburgh, opens for a week January 1 at the Academy, Chicago. From there she will go to the Garrick, St. Louis, for three weeks.

ED SIGN DALY and wife postcard from Reading, Pa., that they are still alive and kicking, and the same is applicable to their prize-winning dog.

LEGITIMATE

Conducted by EUGENE BURR—Communications to 251 W. 42d Street, New York City.

Closed Shop for Managers Suggested by W. A. Brady

Meeting of producers votes unanimously in favor of proposal to enforce membership in League—how to enforce is the question—not a “retaliatory” move

NEW YORK, Dec. 26.—At a meeting of New York producers and managers, held Tuesday in the offices of the League of New York Theaters, William A. Brady made the suggestion, unanimously agreed to by the rest of the meeting, that the managers create a closed shop, similar to those carried on by the people whom the managers employ. Meeting, which was called primarily to discuss ways and means of fighting the proposed Mellon revision on admissions tax, was attended by both members and nonmembers of the League. Brady, who is not a League member himself, suggested that the constitution and by-laws of the League be amended along the lines of Actors' Equity or the various theatrical labor unions, making membership of producers and managers compulsory. This would mean that the League would become an all-inclusive organization, covering the entire legit field, and able to fight with a united front to ameliorate conditions both within and without the industry. Final and definite action on the recommendation was left to the board of governors of the League.

It is a foregone conclusion that the board of governors will enthusiastically take action on the recommendation—providing that some way can be found of enforcing the ruling. It was brought out that Equity and similar organizations could enforce membership because acting depended on more people than one in a single enterprise, and membership could be forced by the simple expedient of not allowing members to play with nonmembers. But a manager produces alone, dependent on no other managers, and it would therefore be difficult to control him unless he voluntarily agreed.

Dr. Henry Moskowitz, adviser to the League, and other League officials are now considering the question of enforcement. In any case, there will be no final decision until the next meeting of the board of governors, which will not come until after the holidays.

Dr. Moskowitz today was emphatic in stating that the proposal was in no measure a “retaliatory” move, based on Equity's refusal to accept the League's proposal for Sunday shows. The retaliatory motive had been stressed in a published report of the meeting. “The managers are now the underdogs in the theater,” said Dr. Moskowitz, “and the only way they can protect themselves is by 100 per cent organization. The conditions which are now complained of are in a great measure the result of the weakness and greed of individual managers. Organization is necessary in their own self-interest, and only by organization can they get conditions favorable to themselves.”

Frank Gillmore, president of Equity, said that Equity has always stood for a good managerial organization, and always will. “The theater is mistreated,” he said, “unless the managers and the actors are a homogeneous group.”

Difficulty of enforcing closed managerial shop is unsolvable, according to current Broadway opinion, except thru the bookers—by having the bookers refuse theaters to any manager not in the League. There are Indies in New York that such producers might be able to work thru, but by the bookers refusing routes, some headway might be made.

Only drawback to that is that houses are now starving, and it is extremely unlikely that any of them would refuse a promising engagement, no matter who happened to be producing the show.

Lubin Suit Not Thru Yet

NEW YORK, Dec. 26.—Erroneous reports that Arthur Lubin had settled his claim with the Ray-Miner Corporation for \$750 were emphatically denied by him. Lubin says that counsel for both himself and Ray-Miner are still discussing terms of settlement, and he expects that the amount decided upon will be in the neighborhood of \$1,500.



BILLY ROSE, who has shown the way to legit managers with his circus ballyhoo for the tour of “Crazy Quilt,” now cleaning up on road.

London Legit Has Fair Year

Revue way off—well-known authors silent—tough for West End vaude

LONDON, Dec. 21.—Legitimate stage here was hard hit during 1931, as all other industries, by world-wide financial crisis. Some new lows for modern times were reached in salaries paid to chorus people and actors, but on the whole year was far better than that in New York, according to transatlantic reports. London had good crop of shows during summer, when New York list was down to rock bottom.

Undoubted hits of the year were led by *The Barretts of Wimpole Street*, which is at present longest run show in both London and New York. Others were J. B. Priestley's *The Good Companions*, put on in New York by Lee Shubert with no startling success; Jack Buchanan's musical, *Stand Up and Sing*; J. B. Fagan's *The Improper Duchess*; Noel's Coward massive historical pageant, *Cavalcade*, and Dode Smith's *Autumn Crocus*, the New York production of which has been postponed until next year.

Revue in general had a particularly lean year, but Central European plays (many of them musicals) were adapted for the English stage with remarkable success. Among them were *White Horse Inn*, *Waltzes From Vienna*, *Elizabeth of England*, *Viktorina* and *Her Hussar*, and *Grand Hotel*.

One of the most remarkable features of the year was the failure of some of the best-known playwrights to give the theater any new plays. George Bernard Shaw's *Too True To Be Good* still waits presentation, Frederick Lonsdale was unrepresented, and John Galsworthy had only two revivals to his credit. Somerset Maugham offered a dramatization of one of his novels, *The Painted Veil*, and a revival of *The Circle*. Alfred Sutro was unrepresented, and Sir James Barrie's only contribution was the annual revival of *Peter Pan*. Even Edgar Wallace was not as active as usual.

John Van Druten led the field. He had three plays, *London Wall*, *After All* and *There's Always Juliet*, and he collaborated on two others.

West End vaudeville had a tempestuous time of it, with only the London Palladium and the Holborn Empire playing thruout the year. The Victoria Palace played eight weeks of vaudeville, the Alhambra six weeks, the London Coliseum eleven weeks, the Palace four weeks and the Dominion two weeks.

Wanger Lining Up Revue

NEW YORK, Dec. 26.—Walter Wanger is on the hunt for writing talent in an effort to get material for his contemplated musical show, which, as far as can be learned, will be a revue. Wanger is said to have contacted almost every skit, lyric and songwriter in town, but so far has not acquired any material. Reported angel for the opus is said to be A. C. Blumenthal, who so far this season has financed Edgar Selwyn's *Fast Service* and is backing William Brandt's *Society Girl*, which opens at the Booth next week. Ernst Lubitsch, of picture fame, is slated to stage the show.

NEW YORK, Dec. 26.—By arrangement with Thomas Kilpatrick, who produced the opus last season, Equity is collecting on sale of stock rights to *In the Best of Families*. Collection is for a salary claim over alleged deficiency in amount of dough handed to players. About 25 per cent of claim oken so far.

cial squabbling between cast and producers didn't help chances. *The Silver Cord*, with Laura Hope Crews, folded in its second week. *Precedent*, which had plenty of ballyhoo, opened to expected success and then went under in quick time to a 16 grand loss. These are typical

Anyhow, It's a Worm

NEW YORK, Dec. 26.—Movie producers are getting hot under the collar over the digs that stage shows like “Once in a Lifetime” and “Wonder Boy” have been handing them. Theatrical producers got the following letter from the Warners for the opening of their “Manhattan Parade” on Christmas Eve:

“Please accept our invitation to see ‘Manhattan Parade.’ The story is about Broadway and the theater. You are supposed to have a sense of humor. That is, you probably had one until this season. The worm has turned!”

Erskin To Sign With MGM

NEW YORK, Dec. 26.—Chester Erskin has finally reached an agreement with MGM in regard to his contract to direct pictures for them on the West Coast. Deal had been pending for several months, with Erskin at various times denying that he would accept. Evidently new deal allows him time off to return to New York for a fling at legit producing. Understood that Erskin will not leave for the Coast until the early part of February, as by that time Sidney Salkow, his assistant, who is to accompany him, will be thru with his first solo directorial effort, *The Black Tower*.

Erskin at present is lending a helping hand to Robert Sparks in the staging of Sparks' production of *Never No More*, an all-colored play which Erskin was first slated to direct. Assignment fell to Howard Lindsay, who flew from the Coast to do the job and then took suddenly ill.

Plenty of Factors Combine in Making L. A. Poor Legit Spot

LOS ANGELES, Dec. 26.—The last two months have found legitimate activity in Los Angeles and Hollywood in a fairly bustling state so far as the number of productions are concerned. From a trade standpoint, tho, you can chalk up most of the shows in the red.

There are several factors which tend to keep this town, the largest city west of Chicago, from being one of the best legit towns in the country. For one thing, the city is too picture-conscious, taking its celluloid personalities and studio activities more seriously than Broadway takes its show world. A play on the boards running more than a month considers itself a smash hit. Most road shows come in for two weeks at the most, and are lucky if they stay for a third.

Broadway “names,” at least those of current renown, mean practically nothing; while drawing personalities of past seasons still pull them in. Exception to this, however, was the case of Helen Gahagan in *Tonight or Never*. She won as great a personal success as any other ever has playing the local legit houses, but she achieved it on the merits of her artistry and not on her reputation back East. As it was, play ran three weeks only.

France Has Own Ticket Tax Fight

PARIS, Dec. 26.—Paris is faced with the immediate closing of all legit houses and music halls, unless the government reconsiders its decision to establish an additional tax on entertainment. The Federation of Theater and Music Hall Proprietors, which controls the majority of houses in Paris, has called several meetings among its members and an ultimatum was sent to the legislature that if the measure was passed they would close all the theaters.

Taxation already is so high that the managers assert that they cannot exist at the present scale, and instead of the increase the government is contemplating, the managers are asking that the present rate be diminished. The movies have as yet taken no part in the movement for the lowering of the tax rate, but have tilted their admission prices.

“Farmer's Wife” Revival

LONDON, Dec. 26.—*The Farmer's Wife*, by Eden Philpotts, which enjoyed a long run here three years ago, will be revived by Sir Barry Jackson at the Queen's Theater January 4, with nine members of the original company, including Cedric Hardwicke.



By Eugene Burr

IT BEING Yuletide and the season of give and take, of presents and good will and thank yous, this corner wants to take the opportunity of thanking various players who, by excellent acting and sterling performances, have made it a bit easier the entirely thankless task of play reviewing. In a weary, stale and unprofitable season they've come as a welcome relief—and the surprising part of it is that they've come quite often. Managers and producers in this time of terror can never say that the acting contingent let them down. It's been quite the reverse in the great majority of productions.

Of course, only those are to be thanked whom this reporter has seen. Jack Mehler is reviewing the others in his own column.

THANKS, then, honest and sincere, go to Donald Meek and Ross Alexander, who, in *After Tomorrow*, produced in the first week of Broadway's balmy semester, gave a first taste of the highest acting standard that was to follow; to Thomas Mitchell, for hilarious clowning in *Cloudy With Showers*, which he co-authored and which deserved more of a run than it got, and to Rachel Hartwell, making her Broadway debut in the same opus, for a farce performance of charm and intelligence; to Paul Kelly, for his sturdy and sincere portrayal of the young laundryman in Owen Davis' sentimental saga of the shirt destroyers, *Just to Remind You*, and to a quartet in Mr. White's 11th and best *Scandals*, still packing them in at the Apollo Theater; Willy Howard, who is funnier than ever; Everett Marshall, who with immense effect brings a grand opera voice to musical comedy; Ray Bolger, who mixes satire with dancing, and Rudy Vallee, who is infinitely pleasanter than his sappy admirers would have you believe.

TO FRANK WILSON, for a soul-tearing performance as the fear-wracked young murderer of *Singin' the Blues*; to Walter Abel, for pleasantly loving an actress in the pleasant Buda-Pesth comedy on which Mr. Chester Erskin went sanctimonious; to Neeka Shaw, a charming little tan-skin sprite who did what she could in *Fast and Furious*, a colored revue that completely failed to live up to its title; to Charles Laughton, who lumbered out of England and across the gymnasium stage, to spread terror, pity and contempt as the bloated, bank-clerk murderer of *Payment Deferred*, and to Percy Oates, who turned in the best performance of the season as his wife; to Ray Wray, a deliciously dumb *Nikki*; to

Horrors!

NEW YORK, Dec. 26.—In a quandary as to what would be a good box-office title for the horror show that is being produced by Ben Stein, his production staff took a hand in the construction of titles.

After long discussions as to the pros and cons of various titles submitted, the young director of the piece harkened back to the huge success of another opus, and suggested that the play be called "Ben-niestein; the Cousin of Frankenstein," but it was no go with the producer, who figured that his many friends would be kept from attending the opus, believing that he was being featured.

Robert Loraine, who did grand old-fashioned acting (and it was acting) in Strindberg's *The Father*, and to Dorothy Dix and Haldee Wright, who ably abetted him in the same play; to George Meader, the second gift of the Metropolitan to musical comedy, for making Mr. Jerome Kern's lovely music even lovelier in *The Cat and the Fiddle*, and to Doris Carson for her delightful dancing in the same show.

TO RUTH GORDON, who, single-handed, makes *A Church Mouse* what it is today; to Alla Nazimova, for reaching almost unbelievable heights in *Mourning Becomes Electra*, Maestro O'Neill's greatly overwritten marathon at the Guild Theater, and to Alice Brady, for her *Electra* in the same circus; to Colin Keith-Johnston, who should have had the title role of Norman-Bel Geddes' *Hamlet*, and to Celia Johnson, the first lovely, intelligent and thoroughly believable Ophelia these eyes have ever seen; to Bobby Clark, for almost making *Here Goes the Bride* seem funny; to Paul Muni—who is one of our few real actors—for his splendid work in *Counselor-at-Law*; to Ethel Barrymore, still the youngest and most charming of our stars, and to Harry Plimmer, for real trouping in her support in *The School for Scandal*.

TO CORNELIA OTIS SKINNER, for her breath-taking solo performance; to Tyrone Power, for his calm, intelligent and excellent Brutus in the Chicago Civic Shakespeare Society's *Julius Caesar*; to Aline McMahon, for a glamorous and lovely portrayal in *If I Were Wore All*, which deserved a much better fate than it got; to Alfred Lunt, for some gusty farce acting in *Reunion in Vienna*; to Helen Hayes and Walter Connolly, who show what an acting tradition should be in Mr. Gilbert Miller's silk-and-gossamer production of Molnar's *The Good Fairy*; to Morris Carnovsky and Franchot Tone for fine performances in the Group Theater's *The House of Connelly*, and to the latter for an even better performance in the same outfit's puppet-and-propaganda opus, *1931*; to Joanna Roos, who made something touching and beautiful out of the awful death scene in *Little Women*, and to Lesli Banks and Nigel Bruce, who in *Lean Harvest* and that howling farce, *Springtime for Henry*, proved the two best possible arguments against the exclusion of alien actors.

Sincere thanks to them, every one!

CAST ENGAGEMENTS

Rudolph Badaloni, Patricia Calvert, Fred Stewart, Leo Needham, Milton LeRoy, Sheila Barrett for *Experience Unnecessary* (Shuberts).
 Madeline Lane, Marion Swayne, Miriam Battista, James Norris, Henry Buchler, Hal Clarendon and William Castle for *Angels Don't Kiss* (Walter Campbell).
 Sylvia Field, Eric Dressler, Victor Kilian, Arthur C. Morris, Ernest Pollock, Ralph Urmay and Alonzo Thayer for *Adam's Wife* (W. H. Brady).
 Charles Dalton for *Wolves* (Maurice Schwartz).
 Claire Trevor, Arthur Vinton, Edward Arnold, Ralph Theodore, John S. Irwin and Helen Mehrman for *The Perfect Crime* (Alexander McKaig).
 Hugh O'Connell, Gna Munson and Jack Whiting for the new Berlin-Hart-Ryskind musical show (Sam H. Harris).
 Thomas B. Findlay, John Ravold, Leo Curley, William Lawson and Josephine Morse for *Distant Drums* (Guthrie McClintic).
 Charles Waldron, Joyce Carey, Eric Dressler for *Electra* (R. Henderson).
 Al Raymond for *Half a Life* (Charles Rowe).
 Stella Unger and Bert Wittly for *Papa-vert* (Joe Zell).

Universal in Legit With Sturges Play

NEW YORK, Dec. 26.—Universal Picture Corporation is contemplating a legit production of Preston Sturges' play, *Child of Manhattan*, which was recently held by William Harris Jr., and released by him when he could not reach an agreement with the author regarding changes in script.

David Werner, in charge of stories for Universal, is understood to be in charge of the legit activities for the company and is now arranging for an early production of the show. Play requires an unusually large number of settings, which is one of the reasons legit producers have shied away from it.

Sturges is the author of *Strictly Dishonorable*, smash hit of two seasons ago, which was made as a picture by Universal. The company has at various times announced that it would enter the legit field, but plans had always fallen thru.

Portland's First in Year

PORTLAND, Me., Dec. 26.—*The Student Prince*, which closed recently in Boston, has been booked into the Jefferson for the week of January 4. Gertrude Lang and George Hassell head the company. This is the first road show that has played Portland since *Journey's End* more than a year ago, and the first musical show since *Hit the Deck*, nearly three years ago.

London Can Lose 'Em, Too

LONDON, Dec. 26.—*Little Catherine*, the elaborate and expensively cast historical play starring Marie Tempest and Madeline Carroll, which opened at the Phoenix Theater November 12, was withdrawn after a four months' run. The producers, Frank Vernon and Jose Levy, figure they have lost approximately \$85,000 on the show.

PRESS RELEASES

(The more important managerial announcements sent out to the press during the week)

Because of the illness of Howard Lindsay, Robert Sparks is directing *Never No More*, formerly known as *Flame*, which opens at the Hudson, New York, January 7.

Albert R. Johnson has been engaged by Sam H. Harris to design the settings for the forthcoming Irving Berlin-Moss Hart-Morris Ryskind musical comedy, the cast of which has not yet been completed.

The Group Theater's production of *The House of Connelly*, which reopened at the Mansfield Theater, December 25, will begin a road tour in Philadelphia, January 4, under auspices of the Theater Guild. During the tour, which will include Baltimore, Washington and Boston, the Group will rehearse another play for presentation in New York later this season.

Katharine Cornell has decided on two of the three plays which she intends to present next season under her own management. She has obtained the American rights to the French success, *The Rape of Lucrece*, and has recently purchased a new play by Sidney Howard, *Alten Corn*. She is also considering an appearance in Rostand's *L'Aiglon*, altho this is still uncertain. These plays will not be acted in repertoire, but will be produced in succession.

Joe Zell's production of *Papa-vert* will introduce to America for the first time the German invention of "telescope scenery," which will expedite the quick moving of the five sets.

The Selwyn Theater has been secured by Robert Henderson for Blanche Yurka's appearance at four special matinees shortly after New Year's in the title role of the Sophocles *Electra*.

CAST CHANGES

Anthony Hughes has joined the cast of *Coastwise Annie*, now at the Belmont. Anna Duncean for Martha Graham and Mrs. Patrick Campbell for Aline McMahon in *Electra*, now rehearsing for a series of four matinees at the Selwyn Theater, beginning January 8.

TRYOUTS

The Devil Passes (Arch Selwyn), Philadelphia.
Smiling Faces (Shuberts), Boston.

New Plays on Page 17

Stage Whispers

By JACK MEHLER

Reported that the new producing firm of Doran, Ray & Hewes, Inc., was organized to take over the reins of the defunct Ray-Miner Corporation, which was financed originally by Paramount-Public last season for the production of legit plays. Paramount dropped the idea soon after its inception, and new combo is out to prove to the big picture moguls that they have the stuff to make good as producers of legit plays with movie possibilities. D. A. Doran, who heads the new firm, is also a member of the Paramount editorial staff, altho P.-P. has no financial interest in the show now in rehearsal, *Wild Waves*.

Arch Selwyn's *The Devil Passes*, which looks like a hit, was kicking around looking for a producer for three years before it found a home. . . . Gyp ticket specs pulled a swell battle in the lobby of the Apollo Theater when "Able" started to undersell the other lads. . . . Joan Hathaway returned from the Coast to play a role in *When the Bough Breaks*. . . . Barbara Sheldon has a great big secret. . . . Don Hartman is writing songs for Helen Kane. . . . Walter Hart can take time off from Columbia Pictures to direct legit shows. . . . Joe Fitzula is spending Xmas week in Montreal. . . . William Sauters is now doing legit scenery designing. . . . Henry Dreyfus is leaving for Europe very soon. . . . Harry Moses is looking for a director for his new show. . . . Lester Laning is now back in the Charles Hopkins office after ailing plenty. . . . Boris Kaplan is the father of a bouncing baby girl. . . . Nick Holde is managing *Sentinel*. . . . Ben Stein is all thru with his bout with his dentist. . . . Joe Gates' office was deluged with Xmas cards. . . . George Auerbach is still trying to decide whether or not to go to Los Angeles. . . . Marion Gering is in town from Hollywood for Xmas week. . . . Terrific demand for opening night tickets for *Of Thee I Sing*. . . . The bank roll for *Sugar Hill* was about \$600, if that. . . . A happy and successful New Year to the legit industry in general and everybody in particular.

Following the time-worn habit which seems to get into the blood around this time of the year, this department will in its own humble way proceed to give a few laurel wreaths to the performers who have contributed their bit toward making the daily stint of theatergoing more of a pleasure than it is usually. The first wreath goes to that admirable English actress, Edith Evans, for her beautiful performance in *The Lady With a Lamp*. Two other individual thanks are to Adrienne Allen and George Carney, of *Cynara* and *Good Companions*, respectively, which takes care of the English importations. To Ed Wynn, all for himself, I should like to extend my gratitude for affording a most delightful evening of perfect foolishness in *The Laugh Parade*. To Romney Brent, as Badger, in the revival of *The Streets of New York*, another debt of gratitude is paid herewith. Many thanks, of course, to that greatest of moralists, Mae West, for writing and acting in her own imitable way in *The Constant Sinner*, which was supposed to be a crusade against vice. And to Spring Byington, who managed to make a great deal out of nothing in *Ladies of Creation*; to Lee Tracy for his invigorating performance as the harried publicity man in *Louder, Please*; to the beautiful Carlotta King for her clear diction and exquisite harmony as Fiametta in the ill-fated comic opera, *Boccaccio*; to Ernest Glendinning for his well-fought battle to retain his bachelorhood in *The Widow in Green*; to Frances Williams for her welcome clowning and refreshing singing in *Everybody's Welcome*; to Constance McKay for an especially convincing performance as the down but not out wife in that not-to-be-mentioned-in-polite-company play, *Washington Heights*, which got what it deserved; to Edward Pawley for again gaining the esteem of his profession for his splendid portrayal of the steel riveter in *Two Seconds*; to Harry Mervis, a comparative newcomer, who astounded with his suave acting in support of Maurice Schwartz, who also deserves many thanks for his characterization of an old man in *If I Were You*; to the entire cast, and particularly Humphrey Bogart and Margaret Perry, for the splendid performances they wasted on the undeserving play, *After All*, and last, but not least, to the guy who thinks up all the names for the burlesque show at the Republic.

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Berkell Tries Indianapolis

Old Keith Theater, renovated, becomes the home of resident company

INDIANAPOLIS, Dec. 28.—After a long term of musty seclusion, Keith's Theater was reopened with a blare of trumpets tonight as the home of a resident stock company, the Berkell Players. Berkell has inaugurated a low price policy consistent with the times and is confident that patrons of the legitimate theater will amply support the new venture.

Henry K. Burton is said to be Berkell's chief sponsor in the enterprise. Prices range from 25 to 60 cents for evening performances and 25 and 35 for matinees. There is already a liberal response to the call to make season reservations.

Opening offering is *Rebound*. Milton Byron is directing and the cast includes Margery Williams, leading woman; Edward Brown, Bob Fay, Beatrice Lieblee, William Pollard, James Leroy, Margaret O'Brien, Rose Philliber, William J. Maloney and others.



ALEXANDER CARR, of "Potash and Perlmutter" fame, who is heading the cast of the Auditorium Players, with Arthur Ross, at the Auditorium Theater, Rochester, N. Y., for the opening week of the new year.

Lorene Lane, George Barnes Head Salt Lake City Stock

SALT LAKE CITY, Dec. 28.—Salt Lake City has always been noted as a town where high-class dramatic stock goes over big. With this idea in mind Huron L. Blyden, director of the National Players, who opened the Playhouse Saturday, decided to give Utah a chance again. He has interested a prominent Denver man in the proposition.

As *Husbands Go* is the opening play. The plan is to present a play each week, giving a Sunday matinee and matinees Thursday and Saturday. Top price is 50 cents, and Eddie Diamond, veteran theater manager, acts as manager. A new plan of an 8:15 curtain may be experimented with. This will help out-of-town business so people can take railroads home.

George Barnes is leading man. He is well known in Salt Lake City, having played there before and in Denver. He is a Utah boy and also has relatives here. The leading woman is Lorene Lane, who has played on the Coast. She is a new face to Salt Lake City audiences. Other new faces in the cast are Howard MacNear, Albert Stephens, Marie Gray and Helen Audifred. Old faces returning are Clair Sinclair, Arthur Loft, Richard Tracy, Huron L. Blyden, director, and Willard Jensen, stage manager. Jack E. Medland is scenic artist.

A New Year's Day matinee is announced. Orchestra will be union and play 15-minute concert previous to curtain. This also is welcome to the stage employees' union.

Peggy West Leads Stock

PORTLAND, Ore., Dec. 26.—Peggy West, young actress, recently in stock in St. Paul, has been signed as leading woman for the new Dufwin Players, which opened here Christmas night in a *Modern Virgin*. Formerly she was with Mrs. Fiske in *Ladies of the Jury* and with Violet Heming, in *Ladies All*.

Woodward Opens in K. C.

KANSAS CITY, Dec. 28.—O. D. Woodward Players inaugurated a stock season at the Orpheum Theater December 26. As *Husbands Go* was the opener. Don Burroughs and Hazel Whitmore are the leads. Woodward is playing to a 75-cent top. Matinees Sunday, Thursday and Saturday.

Jessie Bonstelle's Annual

DETROIT, Dec. 26.—For Christmas week Jessie Bonstelle revived *Little Women*, with the attendant annual holiday festivities. Preceding each performance at the Civic the Bonstelle School of the Dance presented its annual Christmas fantasy, titled this year *Mother Goose Revue*. *Streets of New York* will be revived for New Year's week.

Warners Quit Stock in Red

Experimental season at Oklahoma City gives film magnates cold feet

OKLAHOMA CITY, Dec. 28.—Warner Bros., having decided that their experiment with dramatic stock here is a failure, folded with the production of *Night Stock*. Warner Theater now goes back to pictures, or what have you?

There is mourning among the followers of the living, speaking drama, who gave loyal support to the resident company during the five weeks of the experiment. But they were not numerous enough to justify the maintenance of a first-class stock and the Warners will have no other.

Close of the stock season was not unexpected. It was apparent that the box-office support was not sufficient and the members of the company were prepared for the worst. Company includes such well-known players as Grandon Rhodes, Helen Louise Lewis, Foster Williams, Carol March, Harry Fischer, Flora Maud Gade and Addison Pitt, with Charles Squires as scenic artist. Addison Pitt's direction was generally commended.

Productions scenically were rated the best ever offered here in stock, company was artistically excellent and the most plausible explanation for the failure is general business conditions. Artist Squires left for Washington, where he will spend the Christmas season, then go to New York. He was for many years identified with the National Theater Players in that city.

It was the intention of the Warners, in the event that stock proved a success here, to install resident companies in other Warner houses, but it is evident that this plan will not be further pursued.

Arthur Casey Players Off To Good Start in Cincinnati

CINCINNATI, Dec. 28.—Flattering reception by press and public was that given the artistic Arthur Casey and his new company of stock players at the Cox Theater December 25. Tremendous advance sale assured a packed house some days in advance and the start of his latest venture was all that the heart of Casey could desire.

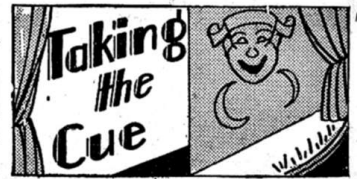
Guy Bates Post as guest star, heading the cast, was surrounded by a company which included several players whose individual popularity was established in Cincinnati during the many years when the Cox was an all-year-round home of stock. Among them are Russell Hicks, Helen Wallace, Carl Brickert and Freddie Sherman. Other familiar faces were Larry Fletcher and George Taylor. Opening bill is *The Play's the Thing*.

Direction is in the competent hands of Cyril Raymond, who has been long associated with Arthur Casey's productions in the stock field. While there is a local group interested in the proposed organization of a company to be known as National Civic Productions now looking into prospects here, nothing tangible has developed, and it is likely that the stock at the Cox will have a clear field thru the winter.

Film and Flesh Drama Wed

MADISON, Wis., Dec. 28.—After 12 weeks at the Eastwood Theater, local neighborhood house, the Mack Bybee Players are continuing instead of terminating their stand, according to F. J. McWilliams, operator of the theater. The players have been featured in connection with a combination photoplay and stock policy, which has proved quite successful. A slight increase in admission prices has been announced by the theater.

MARY HART'S CHRISTMAS offering at the Orpheum, St. Louis, *Unexpected Husband*, was a good draw thru the week, with Pierre Watkin and Dorothea Chard in the leads.



By Robert Golden

IT'S a sad story, mates, but the tendency toward lower prices is made more apparent with the opening of the flock of new stocks you have seen taking to the field in the last two weeks. When shrewd and seasoned entrepreneurs like O. D. Woodward find it expedient to lower the top to 75 cents, as Woodward has done at Kansas City, an extraordinary condition exists which must be met.

Look them over, the stocks that have been operating since last summer with profit. Some that opened later, which are still carrying on are, in most instances, playing to 75, 60 or 50-cent top prices. In the majority of these cases the resident company obtained substantial wage concessions from the mechanical forces, liberal treatment from the theater owner or lessee and whole-hearted co-operation of the actors, who are content with lower salaries than they received last season. Resident companies now in action must face the inevitable and meet conditions confronting them as the New Year dawns. If the dollars are fewer their purchasing power is greater. And the man who has invested his capital and brains in a stock operation is entitled to respectful consideration. Give the producing stock manager a break and he will speed the restoration of the stock theater in America.

STOCK actor who had been notified that his salary would be cut from \$100 to \$75 after the Christmas holidays, presented himself in the manager's office and protested:

"I say, old chap, this doesn't seem exactly right. You know very well that for two seasons before I signed with you I never worked under a hundred and a quarter. I've got to live, you know. That's absolutely necessary. You can't deny that."

"But I do deny it," quoth the boss grimly. "As a matter of fact, I can't believe that it is necessary to the welfare of humanity and the well-being of the world that you should live. However, I want to be reasonable and give you a break. Come back here tomorrow and show me proof that it is absolutely necessary to the rest of us poor mortals that you should live and we will let your salary figure stand as it is."

STAGEHANDS and musicians are contributing substantially to the opening of stock theaters. Latest notable instances of this admirable spirit of co-operation are in evidence at Cincinnati, Salt Lake City and Canton, O. It was the concessions made by the union men that enabled the reopening of the stocks in the two cities. At Canton an agreement between the union stagehands and musicians and the actors makes it worth while for the Edith Amber Players to carry on. At Canton the weekly gross has increased steadily for several weeks. Which goes to show that the give-and-take policy is practicable and acceptable in large and small cities alike.

IF THE experiment of the Warners at Oklahoma City was really to determine whether or not the film magnates should expand their activities in the stock field, the adverse report proves nothing conclusively. Oklahoma City is not and never was a suitable location to test the demand for the living, speaking stage in the Southwestern country. Dallas, Houston or Fort Worth is more representative of the culture of the Southwest. Just why Oklahoma City was selected as the spot to demonstrate whether the Southwest preferred legitimate play to the film drama is another of those mysteries.

CAMERON MATTHEWS PLAYERS, who closed a few weeks ago in Toronto after a run of 11 weeks, will open for an indefinite season at Montclair, N. J., at the beginning of the new year.

Scenery
TIFFIN
Scenic Studios
TIFFIN, OHIO

Stock Celebs From East Active on Pacific Coast

HOLLYWOOD, Dec. 28.—Hazel Baker and Milton Goodhand, well known in Eastern stock circles, are finding much to occupy them on the West Coast during the theatrical siesta. Their first venture was the Bradley Hotel, Santa Monica, which they operated for six months and then sold. Their next endeavor was in the beauty business. After becoming graduate operators they opened a shop in Hollywood, and soon turned it over and bought the Selma Hotel, Hollywood, and resold it while the deal was still in escrow.

At the present time they are operating a circulating library, which they took over some weeks ago. Regular callers from the East are George Roberson, O. H. Johnstone, Stanley Price, Al Jackson, Oscar Frather and Francis Sayles. George Sweet expected soon.

George Roberson, in association with Dixon Morgan, local impresario, is deep in the throes of a production of *Lysistrata*, which will go on at the Fox Carthy Circle. The Fox firm promises a gala premiere, with the usual lights, cordons of police, attendance of celebs and everything.

When the bill was being cast one might have thought he was in Bennett's or Johnstone's in Chicago. Looked as tho all the Midwesterners were on hand.

"Canaries Sing" at Pasadena

PASADENA, Calif., Dec. 28.—Santa Claus found the Pasadena Community Playhouse staging an opening on Christmas Eve. Old St. Nicholas had a chance to take a glimpse at the first Western production of Frederick Lonsdale's new comedy, *Canaries Sometimes Sing*, in which Harrison Ford, stage and screen personality, plays the leading role for a run from December 24 to January 2. Florence Britton plays the leading feminine role opposite Harrison Ford. Making her initial Playhouse appearance, Barbara Pierce plays the other wife in the comedy. Charles Levison plays the other husband. During the run of *Canaries Sometimes Sing* he is also playing the role of Tyllette, the Cat, in the Playhouse revival of Maurice Maeterlinck's *The Blue Bird*, presented in a series of matinee performances from December 28 to January 1.

STOCK NOTES

TWO IMPORTANT CHANGES have been made in the cast of the Players' Guild, at the Hartman Theater, Columbus, O., according to announcement of Manager W. C. Walsh. Lyle Talbot, leading man, and Jean Fullerton, ingenue, left the company December 19, accepting a contract in the East. Guild suspended shows during the Christmas week, December 21-27, after a successful showing of Channing Pollock's melodrama, *The Sign on the Door*.

JEAN MAY, leading woman with the Players in Portland, Me., has returned to New York following the closing of the Playhouse. Butler Hixon, lead, also returned to Broadway, but planned to spend the holiday with friends at Norfolk, Va. Kathryn Mesky, second woman, returned to her home in Somerville, Mass., for the holiday with her parents. Kenneth Stoner, juvenile, left for New York. Audrey Berry, ingenue, is to spend the holiday with friends in Auburn, Me. Kathryn Sheldon, character woman; Albert Hickey, character man, and Edward Poland are to remain in Portland.

WALTER AMBLER PLAYERS, Canton, O., contributed their bit to the theater campaign for the unemployed. On December 18, afternoon, company offered a special Santa Claus matinee, to which kiddies were admitted for a can of fruit or vegetables or a glass of jelly. Canned goods were turned over to the citizens' relief committee. Ambler headed a special vaudeville bill which ran for more than an hour.

RUPERT LABELLE has withdrawn from the stock company at the Empress Theater, Danbury, Conn. Company, however, is remaining intact and carrying on under a co-operative basis. Name has been changed from Rupert LaBelle Players to Empress Players.

MOORE THEATER STOCK at Seattle, Wash., switched from *Sis Hopkins* to *Little Jessie James* for Christmas Day, with musical numbers interpolated, to continue over New Year's Day, with a special midnight matinee December 31.

THE NEW PLAYS ON BROADWAY

CORT

Beginning Wednesday Evening, Dec. 23, 1931

COLD IN SABLES

A comedy by Doris Anderson and Joseph Jackson. Settings by P. Dodd Ackerman. Produced and staged by Arthur Greville Collins.

John Hammond.....Taylor Holmes
Victoria Hammond.....Olive Reeves-Smith
Julia.....Dorothy Lord
Grace.....Jessamine Newcombe
Janet.....Kate Roemer
Lilly La Mar.....Dorothy Mackaye
Douglas West.....Brandon Peters
Mabella.....Frances Grant
Detective.....William Green
ACT I—Living-Room of the Hammond Apartment in New York. Sunday Morning in Late September. ACT II—Lilly La Mar's Apartment. One Week Later. ACT III—Same as Act I. Three Weeks Later. (Leased to New Tenant.)

If one is in search of an exceedingly dull evening at the theater he may wander in the direction of the Cort Theater, where *Cold in Sables* is holding forth. There he would see and hear a cast of valiant actors and actresses bravely attempting to drag some humor out of a play that attempts to be risque and humorous (which combination very often makes for good fun). But in this instance a more pitiful attempt at comedy writing could hardly be imagined.

The story, which is told in a highly complicated manner, concerns a middle-aged couple who are quite bored with each other in a polite modernistic way. The husband, of course, has an affair with a showgirl of gold-grabbing tendencies. The wife does not mind his infidelity, as it leaves her free for her own indiscretions; that is, if the husband does not squander too much of the family fortune on the fair charmer. But the husband does overstep financial bounds and the wife sets out to break up the affair. She finds out that friend husband has bought the girl an expensive sable coat, and she insists that he also furnish his legal wife with one. She calls on the fair charmer and convinces her by some womanly trickery that it would be in her best interests to give up her husband. This the Dillah agrees to do, figuring that she has an ace up her sleeve in the person of a rich and personable young polo player. But in that move she makes her mistake, for the wife is out for a little escapade herself and she annexes the polo player for her own purposes. This makes the young lady (who, by the way, is excellently played by Dorothy Mackaye) very angry, as she feels that she has been treated very shabbily, besides having the means of luxurious support taken from her. So she sets out to prove to friend husband, who was her lover and chief support, that his wife is being untrue to him with the personable young and rich polo player.

Finally it all ends up quite suddenly—but not suddenly enough—when friend husband proves himself to be the sort of chump that a husband should be in this sort of play. He lets his wife pull the wool completely over his eyes, but the audience felt that the authors were trying to pull something over on it.

Staging by the producer is nothing to rave about, altho he is supposed to have an English and West Coast reputation, but at that it could not have helped very much. Taylor Holmes, as the husband, was as one expects Holmes to be; Olive Reeves-Smith spoke her lines in very correct English, but could not do much with them; Brandon Peters looked very handsome; but Frances Grant, as the colored maid, got the only real laugh in the show. JACK MEHLER.

BILTMORE

Beginning Friday Evening, December 25, 1931

SENTINELS

A play by Lula Vollmer. Directed by Priestly Morrison. Settings by Cleon Throckmorton. Presented by Walter Batchelor, Daniel M. Dare and Louise Garpenher.
John Hathaway.....Burke Clark
Sara Hathaway.....Katherine Tracy
Mallie.....Laura Bowman
Hester.....Bashli Norwood
George Hathaway.....Ben Smith
Tom Hathaway.....Owen Davis Jr.
Thunder.....Wayland Rudd
Edith Redfern.....Elizabeth Love
The Reverend Doctor Carroll.....Sayre Crawley
Abbey Howe.....Virginia Howell
Officer.....Milene Tilden
James Stanley.....Orrin Burke
The Action of the Play Takes Place in the Home of the Hathaway Family in a Southern City. ACT I—Scene 1: Memorial Day. Scene 2: Late Afternoon of the Same Day. ACT II—After Dinner of the Same Day. ACT III—Scene 1: Early Morning of the Following Day. Scene 2: A Few Hours Later.

Sentinels took a long, long time to get started, but finally found itself in the third act, which partially made up for the two innocuous stanzas preceding. Furthermore, the locale of the play, with which Lula Vollmer may be fully acquainted, is unfamiliar here, and when the play asks us to believe that a colored mother who is devoted to her son would send him off to meet a possible end at the hands of lynchers, that seems a bit too much to swallow. And there are uncommonly few people in these Northern parts who will be able to grasp the "reverse English" mother-love that Miss Vollmer would have us believe is the case with those venerable mammys who have so long been the subject of "mammy songs."

Mallie, the old colored servant for the aristocratic Hathaway family, has reared their two sons, George and Tom, with all the love and affection that she has bestowed upon her own son, Thunder. George murders his employer when he is discovered rifling the safe in order to destroy some evidence against his brother's fiancée. Mallie in her loyalty to the Hathaways prevails upon Thunder to take the blame for the murder. He agrees, but shortly before he is about to make a run for it the officers enter and Thunder, in his fear, blurts out enough to convince the officers that he is the guilty party. Mallie is still loyal to the Hathaways, and rather than see them dishonored is willing to let her son take the blame, which down South is tantamount to a quick death at the hands of the mob. Just as the crowd is milling about the jail in an effort to lynch Thunder, George confesses that he committed the crime, but refuses to save himself by dragging his brother's fiancée into a confession by which, we are given to understand, he would be enabled to avoid the consequences of the crime.

All this, if it had been condensed into one act, would have been very effective, but as it stood, it proved to be quite a trial to suffer thru two acts while the author very slowly and at great pains furnished us with details of the code and creed of the slowly vanishing South, in which, frankly, no one seemed to be interested. The cast, which included three colored actors, was more than adequate, and the colored contingent was a good deal more than adequate. Laura Bowman, as Mallie, gave one of the best performances seen hereabouts this season, and she was ably abetted by Wayland Rudd, who, as Thunder, gave an excellent account of himself. Ben Smith, as the chivalrous lad who committed the murder, about held his own with the colored members of the cast, handicapped as he was with a stilted role. Owen Davis Jr. was himself. Elizabeth Love, as the fiancée with a past, seemed oddly out of place with her natural Southern accent in a play which was laid in the South, but in which almost everyone except herself spoke pure New England. Staging by Priestly Morrison cannot call for any praise because of spotty pacing. Sets by Cleon Throckmorton were slightly too modernized to fit in with atmosphere an audience would expect in the locale. Picture rights, as this department sees it, are nil, and that also goes for its chances on the Rialto.

JACK MEHLER.

NEW YORKER

Beginning Thursday Evening, Dec. 24, 1931

IT NEVER RAINS

(Revival)

A play by Aurania Rouverol, featuring Carl Julius. Staged by J. J. White. Scenery designed by P. Dodd Ackerman and constructed by William Mensching Studios, Inc. Presented by Lionel and Jack Hyman.

Mabel Rogers.....Elwyn Harvey
Savannah.....Beatrice White
Henry Rogers.....Jack Bennett
Jimmy Rogers.....Carl Julius
Norman Sears.....Marjorie Warfield
Clara Donovan.....Annabelle Williams
Walter Donovan.....James Kelso
Dorothy Donovan.....Julie Hornady
Dane Lawson.....Abram Gillette
Gale.....Beatrice White
Margaret.....Dorothy Lawson
Mary.....Ivy Keith
And Other College Girls and Boys.

The Action Takes Place in the Living-Room of the Rogers' Bungalow, Just Outside Los Angeles, Calif. ACT I—Late Afternoon. ACT II—Evening. One Week Later. ACT III—The Following Tuesday Night.

While Santa Claus was climbing down the chimneys of the world on Christmas Eve the Hyman's revival of Aurania Rouverol's *It Never Rains* was climbing down the chimney of the New Yorker (See *NEW PLAYS* on page 18)

Friedlander Kicks At Equity Claim

NEW YORK, Dec. 26. — William B. Friedlander, thru his attorney, Irving Rosman, announces his intention of fighting the two-grand salary claim that Equity is trying to collect from him. Claim is hangover from Friedlander's production of *Nikki*, which he incorporated as Harrison Hall.

Baker, Scudder, put up the dough, including salary bond which was withdrawn on termination of play; altho back salary was still owed to the star, Fay Wray. Miss Wray, however, at time of opening, was not an Equity member, which was in violation of Equity rule. She joined subsequently, and demanded the week due her. It was awarded.

Miss Wray, leaving for California, got the two grand from Scudder on an assignment of her claim against Friedlander and Harrison Hall. Then Scudder tried to collect from Friedlander. Friedlander is kicking because Paul Turner, Scudder's lawyer, is also lawyer for Equity, and because of the withdrawal of the bond before the Wray salary claim.

Manhattan Definitely Youmans

NEW YORK, Dec. 26.—Vincent Youmans has finally concluded negotiations with the Manufacturers' Trust Company for the booking of his new musical show, *Smilin' Thru*, into the Manhattan Theater, of which the trust company came into possession thru the default of mortgage payments of Arthur Hammerstein. Theater has been a flop ever since it has been opened and has never housed a hit, altho considered one of the best legit spots in town. Schwab & Mandel, who occupied the house early this season, tried to break the jinx with two musicals, *Free for All* and *East Wind*, but were forced to close both after short disastrous engagements.

Another Reason Road Declines

SPRINGFIELD, Ill., Dec. 26.—Bad acoustics made it almost impossible for most of the audience to appreciate *The Apple Cart*, which was presented here by Arthur M. Oberfelder under the direction of Paul Irving. Show, which is on transcontinental tour by arrangement with the Theater Guild, includes Ann Berryman, Chappel Dossett, Douglas Walton, Brown Nossen, Norman Fusier, Ruth Belmore, Richard Lancaster, George Gerwing, Paul Irving, F. Morris Foster, Florence Hart, Nellie Strong, Daisy Belmore, Henry Hall, Frank Wilson and Raymond Cox.

Erlanger Trial Postponed

NEW YORK, Dec. 26.—The suit against the Erlanger estate, which was brought by Miss Charlotte Pixel in an attempt to establish her as the common-law wife of the late magnate, has been postponed until after the holidays. The trial was adjourned early this week to enable the chief defendants to attend the burial services of Mrs. Ray Erlanger, sister to A. L. Erlanger, and one of the chief beneficiaries under the terms of the will.

Carroll Answers Dinosaur Howls

NEW YORK, Dec. 26. — Earl Carroll, like in ye olden times, has set forth to give battle to those who do say and accuse him with poaching the trade secret pertaining to the manufacture and operation of dinosaurs—if that is the correct plural of dinosaur. Carroll found it necessary to throw his hat in the legal ring because of a suit filed against him by Messrs. Messmore and Kendall, who swear that the mighty dino used in the *Vanities* is the spit and image of a patented prehistoric monster that they had previously made.

Carroll's legal representatives have been in round-table conferences with Messmore and Kendall's legal aids for the past four months in an effort to reach an agreement ament a satisfactory settlement of the claim that Carroll pilated their pet dino. Evidently Messrs. Messmore and Kendall couldn't see it Carroll's way and vice versa, and now they want the sum of \$7,500 settled upon them to save their injured feelings. Furthermore, they will insist that Lucille Page, who has been enjoying nightly rides in the mouth of the papier mache monster, be deprived of her steed. Carroll's attorneys have thru the courts asked Messrs. Messmore and Kendall for more particulars in their bill of complaint.

"Sooky"(PARAMOUNT)
At the Rivoli

Producer's footage, 7,380. Time, 82 minutes.

(Release date, December 26)

Those lovable characters Skippy and Sooky come to the screen again in this one, and as usual are portrayed by that greatest of all kid actors, Jackie Cooper, in his original role, and little Bobby Cooagan, supported by Willard Robertson and Enid Bennett in the roles of Skippy's parents, and Jackie Searle, as the pesky, snobbish youngster that everybody hates.

While the picture has plenty of audience value and has been most capably directed by Norman Taurog, it lacks the punch of the first of the series, *Skippy*. However, this one is far above the average program and will hold the interest of young and old alike. There is something so real about these Percy Crosby characters that they seem to step from everyday life.

This one has more tears than laughs and it is played to a fare-you-well by the entire cast. It deals with Skippy being invited to join Jackie Searle's scout company, but who turns down the invitation when he does not invite his ragamuffin pal, Sooky. As in the other picture, all of Skippy's sympathy is centered in the other kid, and when Sooky's mother dies, leaving Skippy to inform his own dad so they can keep Sooky from seeing her or learning the truth, it is really a thoroughly pathetic scene.

You won't go wrong on this one, plugging it for both young and old.

"The Secret Witness"(COLUMBIA)
At Warners

Producer's footage, 6,150. Time, 68 minutes.

(Release date, December 12)

A rather interesting murder mystery-detective story that is well acted by Una Merkel, William Collier Jr., Raif Harolde, Clyde Cook, June Clijder and Purnell Pratt. The picture is based on the story *Murder in the Gilded Cage* and has been nicely directed by Thornton Freeland.

Most of the action takes place in a handsome apartment where a married man, unscrupulous in his loves with other women, is murdered. The murder is so planned that there are several suspects; a girl who is encointe; her brother who seeks revenge; the man's jealous wife and a butler who had stolen cash from the boss. Of course, the finger does not point to the real culprit, Raif Harolde, who comes into the picture at the start and again near the finish. Add to this an ape, who has been nicely trained and who is willing to hold a gun and for a time believed to have fired the murderous shot.

William Collier Jr. has the role of the girl's brother, who is the chief suspect, while Miss Merkel, as the commissioner's daughter, turns amateur sleuth and unravels the mystery because she has fallen in love with the boy. She unmasks the culprit by having the inspector listen in on a conversation while the telephone is off the hook. There is plenty of action, a few laughs and an interestingly constructed story that will please those who go in for murder-mystery thrillers.

"Hell Divers"(METRO-GOLDWYN-MAYER)
At the Astor

Producer's footage, 10,170. Time, 110 minutes.

(Release date, January 16)

With the aid of the U. S. Naval Aviation Department, Metro-Goldwyn-Mayer

Motion Picture Reviews

By H. DAVID STRAUSS

has turned out an effective drama, that during its first-half running time takes on the semblance of a glorified newsreel. Many of the shots, tho effectively photographed, are similar to those seen in newsreels during the past year.

However, with Wallace Beery, Clark Gable, Conrad Nagel and John Miljan (the latter for once not a villain), the picture takes on greater story value than it possesses. That is a credit to the playing of these four. Marjorie Rambeau, Dorothy Jordan and Marie Prevost have the feminine roles, but they are so small that they are lost in the suffle.

The story of *Hell Divers*, by Lieutenant-Commander Wead, U. S. N., Retired, is similar to all the others dealing with the army and navy that have gone before. They remind you of the Edmund Lowe-Victor McLaglen Fox pictures, and also of the Jack Holt-Ralph Graves vehicles thru Columbia that dealt with two scrapping friends in the U. S. forces, one finally dying to save the other.

Wallace Beery, as Windy, a dumb, drunken, hard-fisted half-wit, is admirable. Beery has developed into one of the finest character portrayals on the talking screen. His portrayal takes this picture out of the ordinary, but it still is not \$2 fare, in spite of its aerial combats, hazardous flying and beautiful photography. Clark Gable makes a conventional juvenile role convincing, while Miljan is excellent in the role of an officer, who loses an arm in the service.

"Husband's Holiday"(PARAMOUNT)
At the Paramount

Producer's footage, 6,159. Time, 68 minutes.

(Release date, December 19)

Based on Ernest Pascal's novel and play, *The Marriage Bed*, this is a slow-moving story of divorce and illicit love, in which a husband tries to get his wife to divorce him so he can marry a new flame, only to find, when she gives her consent, that the other woman has been gun to pull on him and that it is the wife he really loves. The wife at first is adamant in refusing a divorce, as her parents were divorced, the mother standing for righteousness against heartbreak, even tho she still loved her husband. This causes the daughter to take the opposite attitude, until she finds her sister loves a married man, and that she is met with the same futility as her husband's new interest. Then she consents to a divorce.

Clive Brook plays the husband, Vivienne Osborne, the wife; Juliette Compton, the other woman; Dorothy Tree, the sister; Charles Winninger, the wife's father, and Elizabeth Patterson, the mother, with Charles Ruggles, married to another sister of the family, as the amusing brother-in-law. Robert Milton's direction is good, but the story is purely adult entertainment, and rather an odd selection for the holiday week.

"Peach o' Reno"(RKO-PATHE)
At the Majfair

Producer's footage, 5,645. Time, 63 minutes.

(Release date, January 1)

In spite of the fact that many of the gags are archaic, and one has answered the punchline long before it is delivered on the screen, this turns out to be a fairly amusing comedy for the Robert Woolsey and Bert Wheeler fans.

The story, as the title tells, has its locale in Reno, where Woolsey and Wheeler have the roles of lawyers, whose chief aim is severing the tie that binds. Their day law offices, by a few electrical and mechanical appliances, become a first-class night club and gambling house at night.

The chief case they have to handle is that of a couple, who go into a tantrum at their silver wedding anniversary and hie to Reno. These characters are played by Joseph Cawthorn and Cora Witherspoon. Woolsey squires the elderly lady

about, while Wheeler does a female impersonation so as to become the correspondent of the husband. This female characterization is surefire. It also gives the opportunity for Wheeler and Woolsey to offer a dancing specialty that is one of the best bits of the picture.

Dorothy Lee and Zelma O'Neal handle the ingenue roles, having little to do, but doing that capably. William A. Seiter directed and has done a good piece of work. The story is by Tim Whelan, and the dialog by Ralph Spence. Mr. Spence went back to the old files for many of the gags.

"Delicious"(FOX MOVIE-TONE)
At the Roxy

Producer's footage, 9,000. Time, 100 minutes.

(Release date, December 22)

They are going to have to do better for Janet Gaynor and Charles Farrell on stories or these two are sure to lose what popularity they have left. This one is based on an original story by Guy Bolton and Sonya Levien, with music by George Gershwin. It turns out to be an infantile affair, with a weak musical comedy libretto and numerous repetitions that become so boring that one almost wishes the immigration authorities had found the little alien and deported her and gotten the whole thing over with.

The characters of the leads are ordinary. It is just another weak twist of the usual Cinderella story, with Miss Gaynor appearing as a little Scotch lassie coming to this country. She steals into first-class, where she meets Farrell, a very rich man, returning from abroad. Trying to evade an officer, she stumbles into the rich youth's polo stable on shipboard, and there is the usual romance. She is denied admission to the United States, but gets back to the stable and escapes when the horse is taken out of the hold, hiding herself under his blanket. The rest of the film is taken up with the immigration authorities trying to locate her, some Russians finally palming her off as one of their number, while Farrell tries to aid her. Just as she is deported, he rushes to the boat to marry her.

El Brendel garners a few laughs as Farrell's valet, while David Butler's direction is good. A couple of musical numbers are featured, one of them being expertly staged.

"Manhattan Parade"(FIRST NATIONAL)
At the Winter Garden

Producer's footage, 6,950. Time, 77 minutes.

(Release date, January 16)

Hollywood and the motion picture business have been kidded so much in a satirical way on the legitimate stage that the picture people have turned about in this one and made an effort to kid the Broadway producers, but without the finesse in construction that was shown in *Once in a Lifetime* or even its weaker running mate, *Wonder Boy*.

There are several funny sequences in this picture to those who are familiar with the Broadway producing racket, but it is doubtful if those uninitiated to the Broadway show world will find much that is humorous in it.

The cast includes Winnie Lightner, for the first time playing a straight role, that of part owner, with her husband, of a costume company. Miss Lightner is effective in the role. Smith and Dale are the Delman Brothers, Broadway producers. If someone will make an effort to get these two Jewish comics roles that do not follow along same argumentative types the two popular players will find themselves better off. Luis Alberni is excellent as a lunatic who is hired by the producers as the wonder director of the age. All of the real comedy centers around this character. The heart interest is in Miss Lightner's husband proving a no-good somebody and eloping with his wife's secretary.

name draws, augmented by Cab Calloway and his Cotton Club Orchestra.

The production, titled *Cheerio*, has had nice staging by Boris Petroff, with the other specialty artists, including Barto and Mann, Dick and Edith Barstow, Frances Faye and a Dave Gould Ensemble of 16 girls and 8 boys, who offer several nicely set dance routines.

Miss Faye is the first specialty artist to appear. She registered a genuine knock-out, playing her own accompaniments to several popular numbers. She opens with *Doing the New York* and then offers *You Can't Stop Me From Loving You* to excellent returns. She was forced to a third number before she was permitted to retire.

Dick and Edith Barstow are introduced by the Dave Gould Girls and then proceed to register a hit with their double toe dancing. The boy's Russian stuff up and down a staircase for finish sent them off to an enormous hand.

Bing Crosby held the next position, doing his first number, *Too Late*, with a special set, in which a story is told in pantomime by members of the chorus. Miss Faye then returned to accompany him on the piano in *Why Did It Have to Be?*, with the pianist coming in for a few catch lines. The final number was *Sleepy Time Down South*.

Barto and Mann rang the comedy bell with their excellent divertissement, practically stopping the show with individual dances and comedy.

Cab Calloway closed the show and registered as heavily as he did the first time at this house. His program included *I'll Be Glad When You're Dead, You Rascal, You*; *Minnie, the Moocher*, and *Tiger Rag* for a finish, leading into the finale bringing on the group dancers.

H. DAVID STRAUSS.

Roxy, New York

Ruth Etting is held over for the second week, with the other feature name being the Mills Brothers, radio favorites, who were seen at the Paramount for a couple of weeks a little while back.

It has been the custom in the past for the Roxy to give a spectacular stage show on Christmas. This year, however, the production cost has been curtailed, with the two names drawing the big money.

The program is started with the orchestra's rendition of *Silent Night*, in which the singing ensemble appears together with the Roxyettes and ballet grouped about a pyramidal platform to lend the idea of an immense church choir.

After a Mickey Mouse subject, held over for a second week, the ballet corps presents a neatly routined and beautifully costumed number, titled *Poinsettias*, with Patricia Bowman as the solo dancer. Miss Etting follows, offering first *Home* to an excellent hand, followed by *Falling in Love Again*. Her third number was *I'm Funny That Way*. Her reception was so strong that she was forced to sing *Harvest Moon*, her opening number of her initial week, as an encore.

The Roxyettes followed in *The Parade of the Wooden Soldiers*, a number that was first introduced by them shortly after the opening of the Roxy and one that they have repeated on numerous times, always to good returns. The number, not having been presented for six months, proved show-stopping and the big hit of the entire revue.

The Mills Brothers closed the show with a routine of fast numbers, all of which registered heavily. Their program included *Nobody's Sweetheart Now*, *Some of These Days* and *Tiger Rag* as an encore.

H. D. S.

NEW PLAYS

(Continued from page 17)

Theater and spreading itself about on the stage. It would have been just as well for everybody concerned if it had stuck halfway.

The reasons for reviving the opus of the oddly named Aurania (who also wrote that other saga of the stock companies, *Skidding*) are, to say the least, obscure. When the show was put on at the Republic a couple of years ago, before Billy Minsky filled that house with babes and runways, it was no great shakes either artistically or financially. There is no possible reason for thinking that it would be any better in those mid-depression days.

In fact, even so fundamentally aged a piece of hack writing as this one has managed to age in the months between. The story of California and its real estate, and weather and sororities seems even staler than it did on the occasion of its first presentation.

The cast includes various troupers who were with the piece when it was here

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DE LUXE SHOWS**Paramount, New York**

Plenty of good talent on the bill at the Paramount this week, with Bing Crosby held over as one of the chief

before, notably Carl Julius, who, for some reason or other, finds himself with featured billing. It was a good stock performance on all parts and from all hands. But it's no Christmas present for anybody. EUGENE BURR.

44TH STREET

Beginning Monday Evening, December 21, 1931

JACK AND THE BEANSTALK

(Limited Engagement) A fairy opera for the childlike in three acts and twelve scenes. Book by John Erskine. Music by Louis Gruenberg. Settings by Margaret Linley. Constructed and painted by Cleon Throckmorton. Presented by George Bye for the Juilliard School of Music.

Jack... *Mary Katherine Akins, *Alma Milstead... *Beatrice Heft, *Marion Selzer... *Pearl Besner, *Ruby Mercede... *Roderic C. George Newton... *Raymond Middleton, *Julius Huehn... *William Young... *Roy Nichols, *Mordecai Bauman... *John Barr... *Roland Farbridge... *Tuesday and Wednesday Evenings—Friday and Saturday Matinees.

ACT I—Scene 1: Outside Jack's House. Scene 2: On the Road to the Castle. Scene 3: The Country Market. Scene 4: On the Road Home. Scene 5: Same as Scene 1. ACT II—Scene 1: Country Near Giant's Castle. Scene 2: Kitchen in Giant's Castle. Scene 3: Same as Scene 1. Scene 4: Same as Scene 2. Scene 5: Same as Scene 1. ACT III—Scene 1: Outside Jack's House.

This show could hardly be considered in the light of an everyday Broadway offering and it makes no pretension of being such. Rushed downtown for a try it a slice of the holiday business, it bids fair to get some part of it, strictly on the reputation of the author and the publicity the show received when it was first produced several weeks ago at the Tecksher Theater.

From the standpoint of an opera the music was not particularly inspiring, and the book of John Erskine was exceedingly unambitious. Intended chiefly to amuse the kiddies, and as the program states the "childlike," it failed to keep an interest in adventures of Jack. The fault lies mainly with the author, who among other things did not succeed in drawing his characters clearly.

The cast consisted wholly of members of the Juilliard School, who performed with gusto if not with precision. They were handicapped by a production which might have been suitable for a smaller theater, and were evidently unaccustomed to performing in such a large house. JACK MEHLER.

FORREST

Beginning Friday Evening, December 25, 1931

SUGAR HILL

A musical in two acts, starring Miller and Lyles. Book by Charles Townwell. Lyrics by Joe Trotter. Music by Jimmy Johnson. Scenery by Theodore Kahn. Costumes by Mahieu. Presented by Moving Day Company, Inc.

Miller Huff... Carrie Huff... fatida Small... Marguerite Lee... Steve Jenkins... Flournoy Miller... Sam Peck... Aubrey Lyles... Junita Stinette... Chappy Chapelle... Gyp Penrose... Broadway Jones... Albert Chester... Kay Mason... Edna Moten... Tressa Mitchell... Harrison Blackburn... Andrew Copeland... Ina Duncan... J. Louis Johnson... ENSEMBLE—Girls: Lela Brogden, Laura Duncan, Jennie Day, Edna Ellington, Aurora Edwards, Thelma Green, Inez Gray, May Laygood, Josephine Heathman, Alberta Lowry, Cathrine Nolte, Gustie Williams, Boby Smith, Charlie Downs, Noma Alderotte, Boys: Joe Loomis, Maurice Ellis, Pedro Turner, Hale Howard, E. A. Middleton, Adolph Henderson, George Mason, James Moses, Richard Shopsis, Dewitt Davis, Alfred Anderson and "Sammy" Mule. ACT I—Sugar Hill. A Twenty-Four-Hour Day. ACT II—Sugar Hill. Next Day!

Sugar Hill, a colored tune-fest, which broke the Christmas peace of the Forrest Theater, will be no hill of sugar for anybody concerned. It has its moments, his musical meller of upper-class Harlem—especially in the singing and dancing interludes—but it never manages to fall into a consistent and entertaining whole. What high spots there are are often lost in the surrounding murk of bad arrangement and shabby production. Miller and Lyles, the hilarious team

chiefly remembered for Shuffle Along, will add nothing to their reputations by their participation in the Forrest's Christmas carol. Funny they undoubtedly are, but their talents are reined and hog-tied by the stale and terrific materials which the authors have given them. And they will add nothing to their pocketbooks by being the Moving Day Company, Inc. (and please, Mr. Proofreader, keep that "e" in "Moving"), which produced the piece.

The story—if it matters—concerns itself with Loucinda, who is in love with the inevitable leader of the inevitable jazz band. Gyp Penrose, the "numbers" king, also wants her, and arranges a party during the course of which he can shoot the budding jazz king. He shoots, but misses, and the bullet hits a baby who is standing near by. It was all quite like the big bottle scene from Ten Nights in a Barroom, wherein little Mary gets a cracked dome from the gin-jug aimed by her father at the nefarious Simon Slade.

The second act (if it is a second act) tells of nothing but the capture of Gyp Penrose by a pair of janitor-icemen, who—to save the customers from utter annihilation—are providentially played by Miller and Lyles.

The score abounds with plenty of hot numbers, and the stage resounds to excellent hoofing. But the continuity of the numbers and the way they are dragged feet foremost into the show tend to spoil the otherwise grand effect that they might have created.

The cast performs capably in the hot Harlem manner, with the exception of Junita Stinette, as Loucinda, for whom no excuse could be found. She had neither looks, voice nor dancing ability. Edna Moten did a couple of singing assignments well, Broadway Jones was sufficiently heavy as Gyp, and the rest were capable. One dark-skinned little girl and a team of boys danced sensationally—but they are kept from getting due credit by an insufficient program. So far as may be seen, they are not even listed. But that fact failed to keep them from being eminently deserving show-stoppers. Albert Chester played a bit part convincingly.

The starring pair were as grand as they could be under the circumstances, the slightly wistful Mr. Lyles, especially, being an artist of the first water. But, in spite of catchy numbers, some grand ensemble singing, splendid dancing and other individual merits, it was no evening's entertainment. The fun was constantly tripping over the terrible book, very bad blackouts were injected for no reason, and the wisecracks were as stale as those in the recent revivals that Milton Aborn has been doing. Maybe it should have been a revue. EUGENE BURR.

Models "Star Dust" High Mark

NEW YORK, Dec. 26.—E. Ray Goetz's long-awaited and still-promised production of Cole Porter's musical comedy, Star Dust, may really come to pass some day. Henry Dreyfuss, who was commissioned to design the sets, has already completed the models and color charts for the show, but to date that is as far as the production has advanced.

Another German Show Due?

NEW YORK, Dec. 26.—George Auerbach is interested in a play from the German called Dance of the Fools, by Joseph Birneski. Show has received an American adaptation by Joseph Henty.

Deny Schenk's in "Robbery"

NEW YORK, Dec. 26.—John Brennan, general manager for Crosby Galge, denied reports to the effect that Joseph Schenk, president of United Artists, is financially interested in the Paul Streger-Crosby Galge production of The Jewel Robbery.

Auerbach's Coast Offers

NEW YORK, Dec. 26.—George Auerbach, formerly general manager for Sidney Ross, is considering a proposition to transfer his production activities to the West Coast. Auerbach says he has received some very advantageous offers from West Coast house managers.

Bloch Staging Streger Show

NEW YORK, Dec. 26.—It is reported that Paul Streger is out as director of The Jewel Robbery, which he is producing in association with Crosby Galge and Arch Selwyn, altho Streger will present the show under his own name. Reported that Streger stepped out after disagreement with his leads and that Bertram Bloch, who adapted the play, is now doing the actual staging.

Brown-Henderson's Ziggy Book

NEW YORK, Dec. 26.—Lew Brown and Ray Henderson have left for Atlantic City, where they intend to finish the score of the as yet untitled musical play they are writing for Ziegfeld and which will star Bert Lahr. Original idea for the book, which was furnished by H. S. Kraft, is understood to have been dropped by the song-writing team, who have instead concentrated on the material supplied by Mark Hellinger. Show is expected to open at the Ziegfeld Theater shortly before the Easter holidays.

CHICAGO CHAT

(Continued from page 5)

grapefruit via rail and not, like Vallee, via air. . . Tom Johnson, attorney of Showmen's League fame and husband of Frances Kennedy, vaude headliner, has teamed up with Larry Jacobs. . . Costumers worked until three a.m. Friday morning to get ready for the show that followed Girl Crazy into the Oriental. Five tri-motored planes circled over the new B. & K. Southtown and pelted the house with flowers on Christmas Day, while Bill Hollander, Bill Pine and other B. & K. staff men gladdened the more-or-less notables who attended the opening. . . Those green daylight fireworks shells used for the national Christmas tree celebration on the White House grounds in Washington were furnished by J. Saunders Gordon, of Chi. . . John Gilbert "secretly" passed thru Chi bound N'Yawkward, but somehow all the local rags knew about it. . . B. & K. made plenty of jack on Girl Crazy in spite of little extras like stagehands, orchestra, et cetera. . . The grotesque figures that have decorated (?) State street for a month may be sold to some amusement park if such a purchaser can be found. . . Edna and John Torrence, pop dance team, go into the Oriental this week. . . Doris Robbins, late of Whoopee, has been nominated "Queen of the Radio-Its," an organization formed by Chi ork leaders who are out to select the best looking girls singing on the air. . . Dot Gulman has learned she can't operate a razor as well as she can an Underwood, and the darn things are no respecters of ankles. . . Don't let that cherubic expression on Sam Gerson's phiz fool you! He can be hard as nails when he wants to. . . Jack Lavin tendered farewell dinner by local music men, of whom he used to be one, on eve of his departure on a vaude tour with the Whiteman entourage. . . Maurie Sherman and his boys are now comfortably installed at the Via Lago Cafe on the North Side. . . "Beautiful Thoughts" program will have a new Chi outlet, WMAQ, starting January 4. . . Elsie-John, the half-and-half lady—or gent, as you prefer—is holding forth in the amusement arcade on Madison. . . Doug Fairbanks stopped long enuf to tell the folks here he had bought a Rolls Royce for Mary's Christmas present. . . Jack Brancel's wife, son and daughter are on their first visit to Chi and having the time of their lives. . . January 17 is the date of the Cantor-Jessel arrival in the Windy City.

Not many "original" Christmas cards in the scores received this year. But there were some. Madeline (Great States) Woods, for instance, had one showing a caricature of Madeline's ample figure comfortably reclining in an office chair, feet on table; Dorothy Mall, her sec, t'other side of desk, and "Millie the Mooch" and the rest of her rodent family nosing around, and the inscription was: "Dear Santa—Bring all my friends everything they want for Christmas. In return I shall give you a trailer on all our screens. Sincerely, Madeline Woods." And then this P. S.: "Of course, you will have to pay the trailer costs." And Al (NBC) Williamson sent out a sheet of copy with three or four greetings started and scratched

Theatrical Mutual Assn. By DAVID L. DONALDSON Grand Secretary-Treasurer

NEW YORK LODGE No. 1 at its regular meeting, December 6, elected the following officers for 1932: Joseph P. McCarthy, president; William Noon, vice-president; William Weil, financial secretary; Joseph Gehman, recording secretary; Edward W. Otto, treasurer; A. M. Ruland, marshal; R. C. Brown, sergeant at arms; Charles O'Leary, J. C. Vermylea, Jack Watt, trustees; Charles Fagen, outer guard; Paul Schmidt, chaplain. Arrangements for the annual benefit to be held at the Erlanger Theater, New York, Sunday evening, January 31, 1932, are well under way.

BOSTON LODGE No. 2 is being reorganized and is away to a new start. At the last meeting 20 members were suspended for nonpayment of dues. Every reasonable effort was made to collect from these members to no avail. The lodge decided to cut out the dead-wood and has started anew with 70 good members.

The following officers were elected for 1932: George Knight, president; George Lee, vice-president; James Duffy, recording secretary; Leslie Lockwood, financial secretary; Edward A. Coady, treasurer; James O'Rourke, marshal; Louis Lampert, sentinel; Edward Broom, Edward Barry, William N. Meagher, trustees; Dr. A. W. Gwinell, physician. The officers will be installed at the next meeting in January by Thomas Callahan, district deputy, and a charter member.

Plans are being made for the annual benefit to be held at a local theater some time in January.

Thomas McKnabb died November 13. Boston Lodge has lost an old faithful member.

William Brown, for many years at the Tremont Theater, was discharged from the hospital last week. He is now confined to his home, where he is doing very well.

John Donovan, one of our old-time members, is confined to his home with eye trouble. He is nearly blind.

Thomas Gerroughy is still a patient at the Elks' Home in Bedford, Va.

Jim Duffy, recording secretary, last year operated a one-man benefit and turned in \$500 to the lodge. What will he do this year, with 50 members to help him?

If you are in Boston the second Sunday in January come up to 3 Boylston place, where Boston Lodge will install its officers.

HAMILTON LODGE No. 25 at its last meeting elected the following officers for 1932: W. H. Shaw, president; George Phillips and Stanley Carter, vice-presidents; Harry Stroud, financial secretary; Alex Anderson, treasurer; F. C. Mills, P. W. Timmons, C. Holmes, trustees; Alex Haver, chaplain; D. M. Harris, marshal; Frank Nelson, sergeant at arms; Dr. G. Lunnis, physician. Preparations are being made to hold a benefit in the near future.

out, then finally: "Aw, h—! Why can't I think of some new and clever way of saying that old cheer—A Merry Christmas and Happy New Year. Al." Fritz (American) Block sent one which had in a corner "ISOD," which, being interpreted, means "in spite of depression." Swami Bhagwan Bissessar very appropriately selected a card bearing a futuristic design that might give one an idea of what he sees in the mystic crystal.

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New Programs For New Year

CBS has 22 bands set and NBC works in a commercial as well

NEW YORK, Dec. 28.—The co-ordinating of Paul Whiteman's orchestral music in Chicago and the singing voice of Bebe Daniels in Los Angeles will be the feature of NBC's first all-night program New Year's Eve. The Whiteman-Daniels stunt will go on during the Oldsmobile Hour on New Year's Day at 3 p.m. and will be broadcast over a nation-wide NBC-WJZ network. This will involve an engineering problem in synchronization and will be the first experiment of its kind in network broadcasting.

The NBC all-night broadcast for New Year's will start at 3 p.m. Thursday and wind up at 4:45 p.m. the next day. A feature will be "the race with time" across the country and back by dance orchestras in 12 cities. This program will begin here at 11:30 p.m. New Year's Eve, hop by stages to the Coast and return in eight hours. Another feature will be the third broadcast from the Metropolitan Opera House on New Year's Day.

In the dance band feature, orchestras will broadcast from New York, Cleveland, Montreal, Chicago, St. Louis, Kansas City, Denver, Salt Lake City, Hollywood, San Francisco, Los Angeles and Seattle. There will also be special All-McDowell programs in honor of the late composer, besides vocal and organ programs.

NEW YORK, Dec. 28.—CBS has readied an all-night program for New Year's Eve in which the reception of the new year in six different cities at different times will be broadcast, as well as a dance program in which 22 bands will be heard from 13 cities.

New Year's receptions will be heard from Heidelberg, Germany; London, New York, Chicago, Denver and Los Angeles. These programs will pick up the noise of the street crowds celebrating the new year.

The orchestras on the CBS New Year's Eve schedule, picked up from the East are Leon Belasco and Embassy Club Orchestra; Don Redman and Connie's Inn Orchestra, George Hall and Central Park Casino Orchestra, Romanelli and King Edward Hotel Orchestra, Eric Madrignera's Biltmore Orchestra, George Oly and Club Richman Orchestra, Guy Lombardo's Royal Canadians, Noble Sisele and Park Central Orchestra, Phil Fisher and Ten Eyck Hotel Orchestra and Harold Stern and St. Moritz Hotel Orchestra. Ben Bernie and College Inn Orchestra, Isham Jones and Hotel Gibson Orchestra; Louis Panico and Guyon's Paradise Ballroom Orchestra, Ben Pollack and Hotel Lory Orchestra, from Midwest; Johnny Johnson and Cosmopolitan Hotel Orchestra, Denver; Art Krueger and Wisconsin Roof Orchestra; Val Valente and band; Don Bigelow and Yoeng's Orchestra, New York; Hal Greyson and Roosevelt Orchestra; Anson Weeks' Band, Joseph Sampletro Band and Johnny Robinson Band, all on the Coast.

CBS Signs Vaughn De Leath

NEW YORK, Dec. 28. — Vaughn De Leath has signed with CBS, which will handle her exclusively for radio. She will broadcast Mondays and Fridays, assisted by a two-piano team, Shapiro and Shefter, recently musical comedy. Miss De Leath is known as the "Original Radio Girl," being the first woman to broadcast.

Gene and Glenn Set Record

CHICAGO, Dec. 26.—All known records for a continuous broadcast were broken Sunday, December 20, when Gene and Glenn, NBC Quaker Oats entertainers, were on the air from WTAM in Cleveland for more than seven hours in the interest of the Cleveland Christmas Fund program.

CBS Largest Network; Now Has 90 Stations

NEW YORK, Dec. 28.—The Columbia Broadcasting System will begin the new year with 90 member stations, which is the largest number of member stations gathered in one network, according to CBS's own statistics.

The latest station to join the system is WMBD, of Peoria, Ill., while two others joined the network earlier this month, WODX, of Mobile, Ala., and WSFA, of Montgomery, Ala.

Music Men Get a Break On New CBS Commercial

NEW YORK, Dec. 28.—The Chesterfield commercial over the CBS network will introduce a plug for songwriters beginning next month. Leading songwriters will have new numbers especially for the program, the songs to be introduced one a month and released to the public at the end of each month. Alexander Gray and Nat Shilkret's Orchestra will present the new songs.

Irving Berlin will offer a waltz number in January and De Sylva, Brown & Henderson will follow with a special in February.

First Met. Opera on Air

NEW YORK, Dec. 28.—The first opera ever broadcast from the Metropolitan Opera House went on the air Christmas Day at 1:45 p.m. over the Coast-to-Coast NBC network. The whole of Humperdinck's fairy-tale fantasy, *Hansel and Gretel*, was broadcast, with Deems Taylor as narrator for the performance. In the first performance were Gustav Schützendorf, Henriette Wakefield, Editha Fleischer, Queena Mario, Dorothea Manski, Dorothea Flexer and Pearl Besuner, with Karl Reldel conducting.

On Saturday the last two acts of Bellini's *Norma* were broadcast over WEAJ and had Rosa Ponselle, Giacomo Lauri-Volpi, Ezio Pinza, Gladys Swarthout, Minnie Egner and Angela Bada, with Tullio Serafin conducting. The third opera broadcast will go on the air New Year's Day.

Salter for New Commercial

NEW YORK, Dec. 28.—A new CBS commercial series sponsored by Harold F. Ritchie & Company will make its debut January 4 over WABC. The program will be called the Frostilla Broadcast Rehearsals and will offer a picture of backstage in the broadcasting studios. Harry Salter will direct an orchestra and Mildred Hunt will head a cast portraying the various characters of the broadcasting studios.

Melograms

BUDDY ROGERS has definitely signed with the NBC Artists' Service and will start broadcasting within two weeks. Rogers has organized an orchestra which he leads and has already turned down many offers to play in local hotels. He is breaking in his band in vaudeville.

ALWYN E. W. BACH, winner of the 1930 diction award, has been appointed announcer on the new Davey Hour, which began Sunday over an NBC-WEAF network. On the program are Chandler Goldthwaite, Arcadie Birkenholz, Muriel Wilson, Paula Heminghaus, Henry Shope, Walter Preston, James Stanley and Martin L. Davey.

PHIL COOK will continue in his new morning programs for one year, according to his new contract with Quaker Oats. He recently switched from an evening schedule.

J. P. McEVOY'S latest story, *Are You Listening?*, has been bought by MGM, which has wired East ordering shots to be made of the Village Grove Nut Club, which is involved in the story.

CARROLL CARROLL joins CBS the first of the new year. He has been in the publicity department of Tobis Films.

JACK BERTELL staged the floor show of the new Stroller's Club, New York, which opened December 23. In the show are Nan Blackstone, Joey Ray, Maurice and Cordova and Capps and Knight.

THE CALIFORNIA NIGHTEAWKS Band has been reorganized, with Joe Rea dropping out as leader. The band has just completed a series of radio dates for CBS in Philadelphia and may come to New York soon.

THE MOUNTAIN ECHOANS ORCHESTRA, directed by Claire Redick, is rounding out a long string of weekly broadcasts from Altoona, Pa., and may accept an offer to switch to a New York station. It is an all-girl local band.

GREENWICH VILLAGE NUT CLUB has a new show headed by Enoch Light and Orchestra, and including La Belle Rose, Nutsy Fagan, Eton Boys, Jerry Bergen, Arthur Wilson, Al Parker and Helen Manning. It continues to broadcast nightly.

FORBES RANDOLPH has organized a new 17-piece band unit which he will personally lead. The band has 14 pieces and three specialty people: a soprano, a crooner and a tenor.

DAVE ABRAMS ORCHESTRA heads the show at the Village Barn, Greenwich Village, which consists of Luther and Nell, Riley and Comfort, Fred Byron, Hollywood Horse, Josh Medders, Paul Miller, Barney Grant, Arthur Rogers and Chester Gunnells.

BOBBIE GRICE and her 14 Bricktops Orchestra have quit vaude for a dance tour thru Ohio and Pennsylvania, booked out of the Frank Fishman office, Harrisburg, Pa.

PETER DIXON, author of the NBC-WJZ daily series, *Raising Junior*, has landed a renewal of his contract which assures his program well into 1932. The series is a commercial sponsored by Wheateana Corporation.

IRVING ALBERT, baritone, and Jack Gould, pianist, have started a series of Tuesday afternoon sustaining programs over WOV.

Jack Payne Breaks Record

LONDON, Dec. 19. — Jack Payne's broadcasting band broke the house attendance record by a big margin at the Paramount Theater, Manchester, largest de luxe house in North England, last week. Sixty-five thousand paid admissions.



TEXAS GUINAN and her "Too Hot for Paris" Gang as they appeared on their transcontinental tour. They are now holding forth at the Planet Mars, Chicago, for what looks like a winter's engagement.

New Air Features

CHICAGO, Dec. 26.—A new series of programs featuring Lew White in dual organ concerts, and a novel brass ensemble under direction of Louis Kazman, made its bow over an NBC-WJZ network December 23. A vocal trio composed of Henry Shope, Claude Reese and Walter Preston also will appear on the program, to be accompanied by William Wirges, pianist and director. Program is sponsored by Brown Shoe Company.

New stars and 13 more stations are to be added to the present series of Willys. Overland programs which are to continue for another 13 weeks over an NBC network from the Chicago studios each Sunday. Retting and Platt, piano duo, will be heard for the first time December 27, supplementing the entertainment of Tom, Dick and Harry, and Harold Stokes and his orchestra offering popular classics and current hits.

David Gulon, American cowboy composer, will direct his own orchestra in a series of concerts over an NBC-WEAF network on Wednesday evenings beginning January 6.

Cantor Temporarily Off Air

CHICAGO, Dec. 26.—Eddie Cantor will temporarily retire from the air after the Chase & Sanborn broadcast January 3 in order to return to the making of a number of pictures. He will return some time next spring. In the interim various guest stars will appear on the Chase & Sanborn program.

Jack Cramer Convicted On Song Sheet Charges

CHICAGO, Dec. 26. — The efforts of John H. McFarland, investigator for the American Society of Composers, Authors and Publishers, has resulted in the conviction in Federal Court here, before Judge Barnes, of Jack Cramer on three counts in connection with the sale of song sheets.

Cramer was given 30 days on the first count and six months on the second and third. He must serve 30 days, in lieu of the other term he will be placed on probation for two years.

The ASCAP is making a determined national fight to stop the sale of pirated song sheets.

Jacques Renard on Cafe Job

NEW YORK, Dec. 28.—Jacques Renard and his orchestra will open New Year's Eve at the Cafe de la Paix for an extended engagement. Renard directs the Camel Hour Orchestra. He will broadcast thrice weekly over a CBS hookup and will have Arthur Tracy (*The Street Singer*) as featured entertainer with the band.

Husk O'Hare in Cleveland

CLEVELAND, Dec. 26.—Husk O'Hare's band has opened at the Crystal Slipper, following Charles Dornberger's Orchestra. Crystal Slipper was recently reorganized, with Phil Selznick in charge.

Obbligatos

ALTHO there have been secret meetings, or meetings supposedly so, by the Songwriters' Protective Association Council, nothing has been thought of in the way of another proposition to bring before the publishers. So far they have contented themselves to some extent in disparaging the answer of the MPPA, saying in substance that its legal verbiage was doubtful. The publishers never intended that their answer should be taken in the light of a legal document, altho it was partly prepared by no less an authority than Nathan Burkan. Consensus of opinion is that the writers and their leaders at the present moment are somewhat flabbergasted.

Perhaps some significance should be attached to the fact that Billy Rose, president of SPA and head of the executive council, was seen earnestly in conversation with Johnny O'Connor of a recent early morning hour. Maybe they were just having a cup of coffee and met accidentally. On the other hand, maybe Johnny has some ideas on how the SPA can put the thing over. Since writing his book, *Broadway Racketeers*, O'Connor, a former newspaperman, has been quietly going about his business of representative for some name acts, including Waring's Pennsylvanians. Some years ago he gained a reputation as an organizer and has had something to do with actors' strikes. He was one of those who helped organize the MPPA, but that bureau gradually grew away from those who originally planned it and their purposes.

No doubt, if Johnny had the SPA reins in his hands from the start he would have gone at it differently. At least, we think so. It is quite possible, of course, that Johnny is not at all interested in the matter beyond having his ear bent a little. Developments during the next week or two will tell.

RADIO City, it seems, is only a working title after all, and the name of Rockefeller will be eventually incorporated in the formal moniker. It is surprising to note how much resentment there is against the title now being used, possibly because it suggests too much of a Coney Island, and possibly because many people simply do not like the name in question and believe it really misleading. However, like every other public institution, such as a bridge, tunnel or even an office building, the public tags on its own particular nickname, and it sticks, oftentimes to the point where it is formally adopted.

AS TO broadcasting along stunt lines, both of the country's large radio chains plan to outdo themselves on the New Year's Eve broadcasts. NBC has been fortunate in selling part of its Coast-to-Coast stuff as a commercial, using Chicago as the central point, and the business of the Paul Whiteman Band accompanying Bebe Daniels, who will be singing from Hollywood.

CBS, on the other hand, is starting a broadcast that really originates overseas and eventually, during the evening, manages to bring in about every band affiliated with the chain, 22 in all. In one night there is an opportunity to hear that many of the better outfits doing their stuff, get a line on their arrangements, their selections and whatnot. Once upon a time it would have required 22 records at 75 cents apiece and then only two selections on a record. On this particular night each will be playing a varied assortment of their wares. It is not a bad education for many aspiring musicians to listen to a lot of band music all in one sitting.

DECORATIONS and equipment of the new Earl Carroll night club, located in the basement under the theater of that name, are going forward at a rapid pace and are scheduled to be finished early this month. Cost is said to be \$250,000. There will be a stage at one end of the club, with access to dressing (See OBBLIGATOS on page 23)

Aylesworth-Gershwin To Be on Commercial

NEW YORK, Dec. 28.—M. H. Aylesworth, president of NBC, will give a brief address on the Mobiloil hour Wednesday, celebrating the 150th program of the series. George Gershwin will be a guest artist, playing his own *Rhapsody in Blue*. Gladys Rice, Douglas Stanbury and Nathaniel Shilkret's Orchestra will be on the program as usual.

MPPA Answers Songwriters On Minimum Basic Agreement

(Continued from last week)

The publisher receives bank and commercial credits and ratings upon his ownership of or interest in copyrights. He needs borrowed capital, like all business men, to prosecute his advertising and exploitation campaigns. Is it proposed to impair the publisher's ability to manage, conduct and operate his business by making it impossible to obtain bank loans and commercial credit? How shall the publisher treat with the irresponsible song writer who may mortgage, sell or otherwise dispose of his copyright?

The American Society in the early years of its activities was forced by an amendment to its by-laws (Article 20, Section 3) to protect improvident song writers against the disposition, sale and pledge of their royalties by declaring royalties not to be the subject of hypothecation, sale or other disposition, or liable to seizure on execution of transfer to a receiver or trustee in bankruptcy.

If the improvident song writer cannot safely be entrusted with the handling of his own royalties, how can such a song writer be entrusted with the copyright which is by law the subject of voluntary sale, pledge, disposition and liable to seizure and sale on execution, or transfer to a receiver, assignee or trustee in insolvency, creditors and bankruptcy proceedings?

Despite the recital that the copyright shall be held in trust by the composer "for the persons, firms or corporations to whom or to which he shall license and/or grant rights to use the material" (Section 9), the publisher could secure no protection under such a copyright without the initiative and co-operation of the composer.

Furthermore, the copyright law does not provide for the recordation of such an instrument (Copyright Law, Section 44), and the protection afforded by recording and assignment of copyright is not accorded to the publisher. Besides, the publisher could be estopped from claiming any rights under the copyright against creditors, assignees, etc., of the composer because the agreement compels the publisher "to publish and announce on all copies of the song, in all printed and advertising matter and in all announcements relating thereto the name of the composer and/or composers as the sole composer and/or composers and copyright owner and/or owners of the song." (Section 8).

That these criticisms are well founded is proven by the provision in the agreement that the copyright "nor any part thereof shall be sold, assigned or disposed of, nor shall the composer release his title therein so long as he retains any interest by way of royalty or otherwise in the song or composition without the consent of the Association." (Section 9).

The natural and ordinary way in which such prohibition should have been framed is "without the consent of the beneficiaries, licensees and grantees for whose benefit such copyright is held by the composer in trust." But the composer has been distrusted and it evidently occurred to the draftsman that the consent of the association might act *in terrorem* on the composer.

Past performances and experiences are, however, directly to the contrary. Composers have been and are in violation of the articles of Association and by-laws of the American Society, mortgaging and selling their royalties long before they have accrued. They did so when they assigned their royalties to your Association, and you aided and abetted such violation by exacting from your members such assignment.

Be that as it may, no responsible music publisher can afford to risk his capital, labor and investment in a song upon such a tenuous and slender thread. Safe and conservative business practices would not permit such a hazardous speculation based upon a composer's compliance with your by-laws, which may or may not endure.

Section 12. Recording Rights. By this provision, synchronization, recording television and/or radio rights (except those vesting in the Society till December 31, 1925) are assigned to you. License or grant thereof shall be made to the publisher by the association "only on condition that the association shall receive for the benefit of its members not less than 50 per cent of all moneys derived from the exploitation of such rights by the publisher and/or his

agents, trustees and representatives, and on the further condition that the association shall be a party to any contract or license relating to such rights by the publisher, his agents, trustees and/or representatives." The section shall apply to Erpi and similar rights.

As we have previously pointed out, despite the fact that Erpi uses are accounted for under a point system based upon specified songs or parts thereof, so that what is actually due each composer can be readily ascertained, you exact from your members an assignment of such rights, so that you may distribute the royalties collected from the exercise of such rights under a classification scheme which is very unreliable. However, that provision is a snare and a delusion. You are not obligated to give the publisher a license in respect of such rights, and even if you are disposed to do so, the terms and conditions may be so unfair, oppressive, unjust and burdensome as to make it unprofitable for the publisher to negotiate for the same. If this basic agreement is to be a criterion we can vision clearly the sort of a deal to expect. While you fix the minimum that you shall receive for such rights at not less than 50 per cent of the revenue from that source, you do not state the maximum that you may demand. Besides you must be a party to any contract or license between the publisher and the user of the music. That means you may exercise a veto upon all negotiations and prevent their successful consummation. The provision puts the publisher at the complete mercy of your association with respect to the most important, profitable and valuable rights that there are in a song.

After January 1, 1936, all these rights would vest in you and would virtually give you the control of the American Society insofar as catalogs of numbers published after the basic agreement becomes operative.

What has been stated applies in a great measure to Section 20 relating to contracts for foreign rights. No contract for the disposition of foreign rights can be made without the written prior approval of the association, and a contract when once approved may not be changed without similar approval. This gives you a veto power over all negotiations for foreign sales, and the power to stifle all foreign sales. You may exact unconscionable or ludicrous conditions and terms. You may unduly delay your decisions as to whether the foreign terms are acceptable.

Unlike the theatrical producing business, the music industry is not concentrated in New York. Music publishing houses are located as well in Boston, Philadelphia, Chicago, San Francisco, Los Angeles and at other places. Negotiations for foreign sales cannot await your conclusion of long drawn out correspondence, meetings of your council, counter-proposals, etc. Business cannot be conducted that way. It is just a hampering and an interference with the channels of trade.

The contract betrays a great urge on the part of your association to become the banker for the composer.

Under Section 12, the association, and not the composer, collects synchronization and Erpi moneys, recording moneys, television moneys, radio moneys. Under Section 20, the publisher must pay not to the composer but to your association one-half of all foreign advances and guarantees.

Under Section 21, the publisher must pay not to the composer, but to your association, a sum not less than 20 per cent of the marked retail or listed price of each copy of a folio edition.

Under Section 22 "the (your) association . . . may require that all moneys payable by the publisher to the composer under any contract concerning a song or musical composition (other than advances paid upon the signing of the contract) to be paid to it (you) or its (your) nominees." Thereafter, all statements shall be sent and all payments shall be made to your association, or to such person, firm or corporation as your association may designate. Your association can practically collect every penny of royalty that may accrue to the composer upon any and all of his works.

Returning to Section 20. Contract for Foreign Rights: The Section recites: Foreign sales must be made at not less than the usual or customary royalties, nor shall the publisher in consideration of greater advances make any concessions not customary in the trade, either in price or of any other character, and one-half of the foreign advances must be paid over to the association.

The agreement fails to take cognizance that in making a foreign trade so many factors enter that it is utterly impossible to make terms in advance of the negotiations. Nor can terms be restricted and reduced to a fixed formula. It is but another instance of interference and

(See MPPA ANSWERS on page 54)

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Lazone Show In Quick Fold

*First and only stand a flop
—“suicide to continue,”
manager says*

JACKSONVILLE, Fla., Dec. 26.—Elmer Lazone's passion play company, *Christus*, in process of formation here for the last two months, finally got under way, but it didn't last long. Company inaugurated what was to have been an indefinite tour at Valdosta, Ga., Thursday night of last week, under the auspices of the Valdosta American Legion post, but so poor was business that Manager Lazone deemed it best to close at once rather than to continue in the face of certain failure.

Business at the opening stand was nothing short of terrible. According to one report, only 11 season tickets were sold at \$3 each. Disgusted with the turn of things, Manager Lazone presented both the second and third episodes on Friday night, after which the show was dismantled and all equipment shipped back to Jacksonville. All of the folks were paid for their two days' work in Valdosta.

William F. Rogge and Harold Loring were in advance, and after three weeks spent in looking over the territory found conditions such that it was impossible to secure auspices willing to sponsor the show. It is Lazone's intention to make many changes in the presentation and reopen early in the spring.

"It is a regrettable affair," Lazone states, "but it would have been suicide to continue on with the promotion I had ahead. Of course, I will be severely criticized for the quick close, no doubt, but there were so many things wrong that there was nothing else to do but close. Not a cent is owed to anyone, but at the same time it is a regrettable and unfortunate closing for all concerned."

The chief sufferers of the sudden closing are those members of the ill-fated company who paid their way in here and who were forced to pay their own expenses during the several weeks of preparations and rehearsals here. However, according to Lazone, most of the members of the company were over-drawn.

Among the members of the company still in Jacksonville as a result of the closing are Rev. Shannon Butler, Roy Delano, Bruce Rinaldo and wife, Bunny Leonard and wife, Jimmy Parrish, William F. Rogge and H. T. Miles.

New Faces Are Added To Leslie Kell Lineup

HOUSTON, Dec. 28.—Leslie E. (Skeeter) Kell and his Gang have entered their fourth week of an indefinite engagement in their modern tent theater pitched at McKinney and Crawford streets. Altho rainy and cold weather has interfered to a great extent with the Kell engagement, the show is carrying on in a satisfactory manner.

New additions to the Kell Comedians include Eloise and Dutch Mahan, who recently put their own show away for the winter in the Rio Grande Valley. Jimmy Rodgers, blues yodeler of radio and recording fame, also has joined the Kell organization as an added feature attraction.

Show is sporting a Christmas tree, and a merry yuletide party was held after the show Christmas Eve.

Altho there is no closing date in sight for the Houston engagement, arrangements practically have been completed for the Kell outfit to move to Beaumont, Tex., soon for an unlimited stay.

SID KINGDON PLAYERS are working rotary stock in Missouri, with headquarters at Breckenridge, Mo. Oscar Howland, who recently closed with the Cauffman Players, is with the company.



ETHEL SNOW, leading woman with the Harley Sadler company, playing an indefinite stock engagement under canvas in Waco, Tex.

Ray Short in Philly; Freak Show Tour Off

PHILADELPHIA, Dec. 26.—Ray Short, of the Short-Carroll Comedians, who recently was forced to fold his attraction, due to bad business, is in Philadelphia. Short was arranging a show of freaks here for a tour, but he has been forced to call it off on account of the lack of funds and the refusal of the banks to extend his notes. Short says that there undoubtedly will be three shows of good equipment for sale by the bank, or operated by the bankers, as he no longer is the owner of the equipment.

Short further says that Jimmie Shafer and Max Marion in no way were connected with his business. His show, Short says, was a rep show and all members were rep performers. All people who had been engaged for his Ten-in-One show have been agreeably settled with, Short reports. His equipment has been seized by the bank because of unpaid notes and not due to legal proceedings, as recently reported, he says.

Heffners at Home in Cincy

CINCINNATI, Dec. 26.—Ben Heffner and wife, formerly with the Heffner-Vinson Show, and the past season on tour with the Bud Hawkins Players, arrived at their home here this week to spend the holidays. Ben has been piloting an air circus since the closing of the Hawkins show, but closed recently in the Southland due to too much rainy weather. After the first of the year, he contemplates taking a dare-devil stunt flyer into Cuba for the balance of the winter.

Billroy Show Briefs

SARASOTA, Fla., Dec. 26.—Ft. Myers last week, and what a time. Weather fine, sports great and business—well, that's Manager Wehle's business.

Seen and heard on the fishing pier last week—Cal West hooking a 10-pound snook, trying to make everyone on the pier to get out his way and betting \$10 he could land it.

Somewhere in the Gulf of Mexico, on the good ship Hootenanny, with Billy Wehle, Wayne Bartlett, Fred Kilgore, Cal West and the writer. The biggest catch of the season, with Kilgore walking away with the honors.

It was voted tonight by the entire show that Billy Wehle cut the old gag about "the best looking man making the announcements."

Palmetto next week, with Lake Wales to follow. TOM HUTCHISON.

Hollywood Owner Sued Over "Showboat" Song

NASHVILLE, Dec. 26.—Gene Buck, president of American Society of Composers, Authors and Publishers, has filed suit here in the U. S. District Court against J. W. Menke, captain and owner of the Hollywood Showboat, and Andy Lightfoot, member of the showboat cast, for alleged copyright violation on the song *Here Comes the Showboat*. Hollywood boat is playing a stock engagement here.

The declaration sets forth that Billy Rose wrote the words and Maceo Pinkard composed the music to *Here Comes the Showboat*, the same being published by Shapiro, Bernstein & Company, Inc., and by them duly copyrighted July 25, 1927. All non-dramatic rights were assigned January 1, 1931, to the American Society for a term of five years. Minimum damages of \$250 are asked from the Hollywood for having given non-dramatic performances of this song without having first made proper arrangements with the copyright owners.

Benton-Clarke Rep Resumes

HACKETTSTOWN, N. J., Dec. 26.—The Benton & Clarke Players, who have been playing to good results in Pennsylvania and New York for the last three weeks, spent Christmas week here. Show will resume its New York State tour Monday. In the cast are Mae Clarke, Bobbie Shaw, Billy Clark and Elwood Benton. Norman A. Whitesel is pianist. Members of the company spent five pleasant days with Mr. and Mrs. Robert La Londe while playing the Farman Theater, Warsaw, N. Y., recently.

AUSTIN RUSH and wife, Babe Malcolm, are in Minneapolis, after 37 weeks with the Christy Obrecht Company. They are playing a bit of vaudeville out of Minneapolis.

Toby Wilson Players Give New Mario Play

PHOENIX, Ariz., Dec. 26.—Fred (Toby) Wilson Players, filling an indefinite stock engagement at the East Van Buren Street Theater here, this week gave a premiere performance of Don Q. Mario's new play, *The 13th Juror*. The new play, written by the author in one week, proved good fare and went over well with the local theatergoers. This is the second premiere the company has given to a Don Mario vehicle. The other, *The One-Way Ticket*, was presented a month ago and clicked so well that he was asked to write another.

In the Toby Wilson cast are Jimmy Malone, Don Q. Mario, Gordon Hayes, Maudena Hubbard, Irene Bennett, Mercedes Lowery, Fred (Toby) Wilson, George Fairry and Wallace Anderson.

Irene Bennett (Mrs. Jimmy Malone) returned to the cast this week after a several weeks' absence.

Johnston at Tulsa Club; Opens in Fox Houses Soon

TULSA, Okla., Dec. 28.—Mac Johnston, who recently finished a successful season with the Harley Sadler Show in Texas, is now at the Topaz Night Club in the Hotel Tulsa here, where he is producing line numbers and doing specialties. La Vern Dunbar, of the Four Dumbars, has charge of the floor show at the Topaz. Show features La Vern Dunbar, the Cannon Sisters, Esther Ann Beinfuhr, Fern Gregg, Julia Walker and Mac Johnston. Sunny Clapp's 11-piece orchestra furnishes the dance and show music.

The Cannon Sisters and Mac Johnston open on a string of Fox houses after the first of the year, which will keep them busy for the balance of the winter. Johnston, who has appeared in vaudeville and presentations for the last two years, speaks highly of the Sadler rep., and describes Harley Sadler as "the prince of show business."

Rep Rattles

LOOK THRU the Letter List. Hundreds of holiday cards uncalled for.

JOHN LAWRENCE is operating a stock at the Rialto Theater, Vincennes, Ind.

BOB HANZLICK is at present in Chicago, having forsaken his old "hangouts" around Kansas City for the winter.

DICK PENNEY and Doc Cuning passed thru Kansas City, last week, en route to Denver.

HARRY AND BILLIE CLARK are in Kansas City, after vaudeville engagements in St. Louis.

HUGH ETTINGER left Kansas City last week to spend the holiday season with his folks in Boone, Ia.

JACK AND MONA RAPIER advise from London, Ont., that they are spending a pleasant holiday season with relatives.

RAYMOND COX, popular in Midwest rep circles, is playing in *Apple Cart*, at the Shubert Theater, Kansas City, this week.

THE ARTHUR COMEDIANS are playing rep under canvas thru Southern Texas, under the management of Cummings & Graves.

THE DRAYTON VODVIL SHOW has moved to Joplin, Mo., after three weeks in the Crawford Theater, Wichita, Kan. Pittsburg, Kan., follows Joplin.

MR. AND MRS. L. C. ZELLEN are leaving Kansas City after the holidays for the West Coast. They will make the trip by motor and expect to visit friends along the route.

JIMMIE HULL'S COMEDIANS recently were given a royal reception in Carthage, Tex., Hull's home town. The local band met the Comedians upon their entry into the city and staged a parade the opening night. Several of the leading

Looking Back a Decade

(Issue of December 31, 1921)

After 12 years spent as a tent show agent, Foster W. Egner announces a partnership with Leo F. Harrison. "We will attempt to present one of the largest and, if possible, the best shows in the tent repertoire field next season," Egner advises. . . . Capt. Ralph Emerson is going to bring the band back again next season as a feature with his Golden Rod Showboat. It has been four years since he abandoned the music. . . . Paul Brown and Ralph Davis are operating the Interstate Producing Company in Newark, O., during the winter months. . . . George S. White is making preparations for the opening early in the spring of a repertoire show to play week stands in West Virginia, Kentucky and Indiana. John Griffin will have the band. Mabel McDonald and Nan Gordon and her orchestra also have been engaged. . . . Craig Bros' Tent Show will not go out next season, for the reason that Arthur Craig, junior member, is going into the automobile business. Merton Craig, however, will take out the show under a different title. . . . The Great Norma (Norma Lee), mentalist, has been spending the holidays at her home in Cincinnati. . . . After a four-week vacation, the Curtis-Shankland Stock Company has reopened the winter season for a tour of Illinois and Missouri. In the roster are Mr. and Mrs. Rex Shankland, Mr. and Mrs. George Curtis, Mr. and Mrs. Lane Shankland, Bertha Natino, Thomas Willis and wife, Frank Smith, James Walker, Norman Gray, Frank Anderson, H. V. Darr, John Dalziel and Billy Caldwell. . . . Mrs. Violet Bryant, of the Bryant Showboat, pens from Bristol, England, that she has found the theatrical business on the wane in Europe. . . . Billy and Flo Wandas spent a few days in Cincinnati, last week, en route to Chicago, where they are slated to break in a new vaude act, written by Paul Gerard Smith. . . . With the Lola Vinal Players, on tour thru Canada, are Lola Vinal, Hazel Stevenson, Helen Blake, Barry Donnelly, Russell Whenes, Walt Williams, Arthur Herbert, Ray Mack and Howard (Doc) Murdock.

citizens spoke from the stage at the opening performance. To top it off, the localities entertained the company Christmas Eve with a dance in the town hall.

MARGIE MASON, who recently returned to Kansas City from the East, is in a Kansas City hospital, having undergone a major operation early last week.

THE MUSICAL LAYNES arrived in Kansas City recently, after a season of vaudeville dates in the Southwest. The Laynes are booked in and around Kansas City for vaudeville and clubs.

B. (SKEETS) CONNON, comedian and dancer, is confined at the National Military Home, Dayton, O., due to poor health. Connon is feeling pretty low, due to his inability to appear before the footlights, and mail from theatrical friends would do much to cheer him up. Drop him a line to P. O. Box 418, in care the above hospital.

HARRY O. BROWN shoots from Minneapolis: "Just to let you know that the old reliable Brown Comedy Company is still in existence. The last season was off about half, but we are not complaining. Our roster for the season was Ed Hieme Tilman, Mr. and Mrs. George Kieber, Mr. and Mrs. Ray Roach, John Omally, Norma Olson, Walter Letsgow, Pat Lyons, Jack Brown, Bill Brown and Harry O. and the Mrs. We have built a storage place for the outfit on my farm at Cushing, Wis., and will open there about May 10. At present, the Mrs., Jack and myself are resting at our home here."

OBBLIGATOS

(Continued from page 21)
rooms of the theater above. The large dance floor in the center of the room is surrounded by four tiers of table space, with a seating capacity of 500. This makes for plenty of elbow room, yet in an intimate atmosphere.

As in the theater, not a light fixture is in evidence and the secret light channels also contain air-conditioning devices. The design is by an Hungarian authority.

Carroll had the idea for the night club before the new theater was started and mentioned various policies, including a no cover, and an exclusive one with a \$5 tap. Many bands have been mentioned in the past, but whether or not one has been actually signed is a question.

Busse Back to Cincy; Chatterbox Reopening

CINCINNATI, Dec. 28.—Henry Busse and his orchestra, immensely popular with the locals, will begin a two weeks' engagement at the Netherland Plaza here on New Year's Eve. Band comes here after 12 weeks at Suburban Gardens, New Orleans. Busse originally was slated to stay at the Gardens until March, but he asked to be released from the contract, and the Suburban management acceded to his request.

The Sinton-St. Nicholas Hotel, John L. Horgan, manager, resumes its dance policy New Year's Eve, when it opens its new Club Chatterbox, with Max Fisher's orchestra as the feature attraction.

Musicians' Relief Under Way

NEW YORK, Dec. 28.—The campaign to raise \$300,000 for unemployed musicians was opened last week when the proceeds of the annual dinner of the Bohemians, musicians' club, were contributed to the fund. A committee headed by Walter Damrosch is handling the drive to raise the \$300,000, which will be administered by the Musicians' Foundation.

NBC To Air GOP Convention

CHICAGO, Dec. 26.—National Broadcasting Company officials have already begun preparations to handle the Republican national convention which will be held in the Chicago Stadium next June. While NBC holds the sole broadcasting privileges of the Stadium, it is probable that arrangements will be made whereby the Republican convention will be broadcast over both the NBC and CBS chains.

TWO NUMBERS from the pens of Marjory Anderson and Vincent L. Shannon, the Dixie songbirds, are being featured by Fred Fitzgerald, the "Phantom Tenor," over W.L.H. Brooklyn. Ditties are *Blue Missouri Moon* and *Down Paradise Lane*. Herb Heuer's Vagabonds are featuring the girls' *Imogene* over WOC, Davenport, Ia.

"Minor" Actress Proves To Be 23 Years of Age

BOSTON, Dec. 26.—Paula Lorma, of the dance team Lorma and Carr, rejoined the floor show at the Palais d'Or here after Miss Lorma had to prove to the authorities that she was not a minor. Miss Lorma was taken out of the floor show on the ground she was a minor, and was not allowed to return until she showed her birth certificate, proving she was 23 years old.

Small Percentage Pass As Radio Announcers

NEW YORK, Dec. 26.—Only 10 out of the 2,500 men who took the NBC test for radio announcers the last two years passed and are now working for NBC. With few exceptions, all applicants stammered or "whistled" on tackling the first sentence in the test script. "The seething sea ceaseth and thus the seething sea sufficeth us."

NBC is dropping the first sentence from its future tests. So it won't do an applicant any good to rehearse it in advance. Another stumbling block for would-be announcers is the names of foreign composers. Because so few persons meet the requirements, NBC is now giving auditions to those who can speak one or more foreign languages and who have a broad musical education.

The 10 announcers who passed the NBC test during the last two years are: John Holbrook, prize winner; Edward K. Jewett, Ray Winters, Howard Petrie, Bennett Grauer, William Warner Lindell, Ezra McIntosh, Allan Kent, Daniel Russell and Charles O'Connor.

Musicians Elect

NEW ORLEANS, Dec. 26.—All officers of the Musicians' Mutual Protective Union, Local 174, A. F. of M., were re-elected for the coming year. The officers are John DeDroit, president; G. Pipitone, vice-president and business representative; R. L. Chabao, secretary-treasurer; W. B. Miller, sergeant at arms. Directors, C. E. Boehler, E. Fontana, Jack Weber, W. J. Dinkel, R. Agullera Sr., C. F. Hartman, Charles Fischbein, Robert Hoffman, A. A. Levy, George Peterson, Leon Hirsch and A. Brookhoven. John DeDroit and G. Pipitone were named delegates to the national convention.

WASHINGTON, Dec. 26.—A. C. Hayden this week was elected president of the Musicians' Protective Union, Local 161, AFM, for the 25th consecutive year. Other officers re-elected included Richard E. Ashby, vice-president; John E. Birdsell, secretary, and Harry C. Manville, treasurer. Ralph Fox, J. L. Van Poucke, Lou Bates, Jack and Powers and Stanley Hertzman were selected as new directors.

EAST LIVERPOOL, O., Dec. 26.—Henry F. Schenkel was re-elected president of the Musicians' Union No. 172, AFM, at a recent meeting. Other officers are: Vice-president, Byron Whitehill; secretary-treasurer, Howard Cochran; sergeant at arms, Thomas Sayre; executive board members, Charles Schenkel, Homer Hoskinson, Albert Evans, Edwin McGraw and Harry Kinsey.

118 Weeks at WPG Is Record

NEW YORK, Dec. 26.—Margaret M. Murphy, the "ukulele lady" of WPG, Atlantic City, celebrated her 118th week on that station last Friday—at 11:30 a.m. to be exact.

Rubinoff Renews Contract

NEW YORK, Dec. 26.—Dave Rubinoff, who joined the Chase & Sanborn NBC commercial hour last January, has signed to continue as musical director of that program for another year. Rubinoff doubles from the local Paramount Theater.

Robert E. Lee in Beaumont

BEAUMONT, Tex., Dec. 28.—Robert E. Lee and his Confederates, 11-piece orchestra, is now engaged at the Edison Hotel in Beaumont for an indefinite period. Orchestra is playing lunch and dinner engagements in the "Cave" and dances on Saturday nights. Outfit is under the management of Jimmie Clark, and broadcasts twice daily over KFDM, owned and operated by the Magnolia Petroleum Company.

Agnew at Edgewater Beach

CHICAGO, Dec. 26.—Charlie Agnew and his orchestra will open at the Edgewater Beach Hotel January 2, replacing Paul Whiteman, who leaves for an RKO vaudeville tour. Agnew will first play at the tea dance the opening day. With him will be Irene Taylor, beautiful black-haired crooner. Agnew, booked thru NBC artists' service, will remain at the Edgewater Beach thruout the winter.

Cummins Goes to Milwaukee

CHICAGO, Dec. 26.—Bernie Cummins and his orchestra, last heard over WLW from the Netherland Plaza Hotel, Cincinnati, are in Chicago again replacing Wayne King for a week at the Aragon Ballroom and broadcasting from WGN. Cummins is scheduled to follow King into the Schroeder Hotel, Milwaukee.

Ballroom Notes

AKRON, O., Dec. 26.—Semler's Tavern has been reopened. The Whistling Troubadors, of Cleveland, are playing nightly.

PORTLAND, Ore., Dec. 26.—Del Milne and his orchestra have been pulling the crowds at De Honey's Grand Ballroom here.

CANTON, O., Dec. 26.—Carl Sinclair, manager Moonlight Ballroom, Meyers Lake Park, announces that, starting this week, park-plan dancing will supplant social plan. Moonlight Ballroom, which has been open Tuesday, Thursday and Saturday nights, will also offer dancing Sunday nights, starting December 27. Under the new policy admission to the ballroom will be free, with 5 cents a dance or a charge of 50 cents a person for an identification tag, which will permit them to dance the entire evening session.

CANTON, O., Dec. 26.—Reb Russell's Barn is Canton's newest dance place. It is located in the Castamall Recreation Building, the entire downstairs having been converted into a ballroom in the guise of a barn. The Arcadians have been installed for dancing, and there will be a floor show nightly, including Sunday. Opening week's bill includes Mike Porazzo, accordionist; Eileen McCauley, dancer, and Buzzy Mitchell, acrobatic dancer. Jess Norcia is master of ceremonies.

Musical Musings

HYMAN MAURICE is conductor of the Worth Theater Orchestra, Ft. Worth, Tex. House inaugurated its new flesh policy December 27.

LOY B. HAYS and his Red Coats formally opened Ye Tavern, Springfield, Ill., December 19. Bonnie Lou is featured blues singer with the outfit. Aimee J. Bidwell is Ye Tavern owner.

MEL SOBER'S Musical Aces are playing one-nighters in Pennsylvania. On the Sober payroll are Don Hower, "Mick" Vought, John Matthews, "Lonely" Akers, Guy Klinger, "Baldy" Tobias, H. Pratt, Delbert Reed, Gurney Troxell and Mel Sober.

THE VAGABONDS ORCHESTRA, under management of Charles Vagabond, playing around Chicago, is featuring a "mystery hour" at all of its engagements. During the last hour each night various picturesque and grotesque features are injected into the program, something different being sprung each night. It has proved a popular feature. The Vagabonds carry 11 men.

BEN BLACK, who wrote the music for *Moonlight and Roses*, now heads and is producer of Fanchon & Marco's *Hollywood Relations* Idea. Another of his popular numbers was *Hold Me*, used in

the *Follies*. He is a partner in the Villa-Moret Publishing Company, of San Francisco.

LILLIAN SCOTT (Nuwana her Indian name) recently joined the Indian Reservation Band and is working with it thru the East. Miss Scott is an accomplished blues singer.

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T A B L O I D S

Conducted by BILL SACHS—Communications to 25 Opera Place, Cincinnati, O.

Stilwell Tab In Southeast

Company draws big—playing for Arthur Lucas—more Publix time follows

MACON, Ga., Dec. 26.—Fresh from its triumphs in the Publix and affiliated houses in Texas, Louisiana and Mississippi, Lillie Stilwell's *Hollywood Scandals* is proving a healthy box-office draw in the Southeast, judging from the reception accorded the show in Macon and Savannah, Ga.

The Stilwell show concluded a week's engagement at the Ritz, a Lucas-Publix 1,000 seater here last Saturday, playing to big business each night and matinee. The show has 22 people and has a running time of 50 minutes, playing in conjunction with picture programs at no increase in admission.

The *Hollywood Scandals* is playing nearly all of the theaters controlled by the Arthur Lucas interests. At the Bijou, Savannah, week of December 7, business was so big the show was booked for a return engagement this week. From Savannah the Stilwell show goes to Columbus, Ga. More time is to follow in Publix theaters in Alabama, the Carolinas and return dates in the Southwest. Manager Stilwell says that he has been offered a route to the Coast.

Both Macon dailies gave the show flattering reviews and commented upon the big attendance.

Principals are Ollie DeBrow, Red Mack, Leon Harvey, Owen Bennett, Rosehead Langdon, Dixie Mayo and Lillian Mitchell. Jeff Riddick's Beverly Hills Orchestra, six pieces, is a featured stage attraction. Girls in line are Eunice Chavin, Althea Treadway, Ellen Richey, Flo D'Aquan, Evelyn Schaffer, Nell Hester, Doris Tarr, LaVerne Bodaner, Libby Beattie and Peggy Walsh.

It is reported that a return date is being negotiated for Macon.

Earl Martin Company At Savoy, Louisville

LOUISVILLE, Ky., Dec. 26.—The Savoy Theater, this city, has returned to its old policy of tab stock and pictures. Earl Martin's *Merry Melodists* are in their second week at the house and are carded to hold over indefinitely. William Carrell is Savoy manager.

In the Martin organization are Roy (Hi, Elmer) Cowen, featured comedian; Ruth LaPoint, character comedienne; Billie Lee, soubret; Earl Martin, manager and straight; Lee Parks, juvenile, and Richard Brown, general business. A feature is the Dixie Quartet, comprised of Martin, tenor; Brown, lead; Parks, baritone, and Cowen, bass.

In the line are the Saunderson Sisters, Rose and Mary; Lois Thompson, Florence Graves, Evelyn Reccus, Dorothy Sebastian, Margie Jones and Pauline Larue.

Elmer Gutterman leads the five-piece orchestra. Ruth LaPoint is in charge of the chorus; Virgel Williams, the wardrobe, and Jim Dawson is responsible for the settings.

American, Chattanooga, To Reopen Next Month

CHATTANOOGA, Tenn., Dec. 26.—The American Theater has been remodeled and will reopen next month with its former policy of films and stage shows. The opening bill will probably have a tabloid revue.

The theater, an 1,100-seater, was damaged last August by fire. The interior has been rebuilt, the process being supervised by Sam H. Borisky, vice-president of Independent Theaters, Inc., which controls the house.

HOSKINS (DUD) DETERYL, trombonist with the Ches Davis *Chicago Follies*, is spending the holiday season with his parents in Natchez, Miss. He will rejoin the Davis show in Winston-Salem, N. C., December 31, to start a new season.

Misrepresentation Is Charged

DAVENPORT, Ia., Dec. 26.—A miniature musical comedy, billed as *Fads and Fancies*, and with which several former Broadway stars were announced to appear, took a decided "brody" at the Grand Theater here last Friday, where the outfit showed under the auspices of the Davenport Central Turner Drum and Bugle Corps. Local press "sat down" on the troupe, and one of the critics reviewed it as "A few cheap vaudeville acts, augmented by a chorus of girls who could neither sing nor dance. According to members of the drum corps, the show had been misrepresented to them by advance agents. Only two acts were branded as worthy of mention. They were a quartet of kiddies, billed as the Frankenberg Juveniles, and Dale and Meyers, acrobats. The show was poorly staged, and instead of a cast of 75, as was advertised, only about 30 took part.

Grand, Peoria, Continues To Click With New Policy

PEORIA, Ill., Dec. 26.—The Grand Theater here, operated by Messrs. Dikos and Patterson, continues to get satisfactory business with its tab-burlesque and picture policy. The house is looking to even bigger things after the first of the year, when several large factories in this section are slated to reopen.

Megs Lexing, who played the Grand for 15 consecutive months in the past, and who has been vacationing Chicago, joined the company this week for the rest of the season. The O'Brien Sisters, singers and dancers, also are new features. Bobbette Eckard will be the feature woman for the next two weeks.

Outside of the feature attractions, there are five men and 14 girls in the Grand lineup. Virg Downard continues as producer, and is getting results.

Messrs. Dikos and Patterson are getting much additional business by giving away a \$100 radio each week.

Ray Marr Revue on Publix

BOSTON, Dec. 28.—Ray Marr's *Revue* of 25 people, with Don Healey's stage band, is playing the New England Publix theaters. Company is currently in Maine, and shortly after the first of the year will begin a swing thru Western Massachusetts. F. A. Brewer, of the Brewer Amusement Company, this city, is piloting the turn.

Arthur Hawk Heads North

LEXINGTON, N. C., Dec. 26.—Arthur Hawk's *Sunshine Revue* is heading back north after completing a bang-up two weeks' engagement at the Savannah Theater, Savannah, Ga. Company played the Carolina Theater here this week and pulled nice crowds, considering that it is Christmas week. Manager Hawk is carrying 20 people, including a girls' stage band.

Hap Ray Revue In Sioux City

SIoux CITY, Ia., Dec. 26.—Happy Ray's *Revue*, with H. E. (Happy) Ray as featured comedian, has opened a return engagement of unlimited duration at the World Theater, this city. Business is on the upgrade, and the Ray troupe has an excellent chance of being held here all winter.

Happy's present cast includes many faces that were with him on his six-year stay at the Savoy in Louisville, Ky. In the lineup are Helen Walters, leads; Muriel Murray, second business and characters; Edith Zane, soubret; J. C. Williams, leads; Mal Murray, heavies and characters; Blair Camp, juveniles; Happy Ray, featured comedian, and the Three Boys From Harmony Land.

Chorus, under the direction of Clara Barstow, comprises Rosemary Brady, Jary Jane, Babe Ferris, Babe Ferguson, Rita Brady and Nell Munroe.

In a communication to the Cincinnati office of *The Billboard*, H. E. (Happy) Ray asks to be distinguished from another Happy Ray, who has made his appearance in the field recently. Writing from Sioux City, he says: "I fully realize that there can be another Happy Ray in show business. That is okay. But there is only one Happy Ray that stayed at the Savoy in Louisville, Ky., and that one is me. I am not in Pittsburgh, as per your last issue."

New Roxy, Toronto, Opens With Tabloids

TORONTO, Dec. 26.—The opening of the new Roxy Theater Christmas Eve was an auspicious event. A capacity house was present. Built on the site of the old Globe Theater, the house is entirely fireproof and equipped with up-to-date equipment. Billy Good is again the orchestra leader, assisted by Norval Robinson, drums; Sydney Winston, sax; Jerry Levine, trumpet, and Jim Patton and brother, accordions.

Too Hot for Paris, by the *Roxy Follies*, was the opening bill. Tommy Burns is featured comic and producer, with "Slim" Kerns, second comic; Herb Leipzig, straight man; Pearl Wilson, featured soubret, and Hilda Palmer, ingenue. Chorines are Inez Murray, Lucy Litherland, Helen Bero, Ina Benson, Lillian Patterson, Diana Warwick, Irene Fox, Billy Brown and Audrey Richards, with Hilda Palmer as chorus producer and featured dancer.

Fred Piton, formerly at the Globe, is house manager.

BABBETT DE FRONCH, dancer, has opened a dance studio in Knoxville. She has the ballroom in the Stratford Hotel, that city, where her girls' band is a nightly feature. Combo also broadcasts at WROL.

Looking Back

(Issue of December 31, 1921)

Dixie Winters will open his *Follies* of 1922 the first week in January. George (Blackie) Blackburn, in tabs for the last 10 years, has purchased the Olden Theater, Huntington, W. Va. . . . Victor V. Vernon and Margaret E. Cook, of the *Buster Brown* Company, were married December 24. T. Timmer was best man, and Mabel Spencer, bridesmaid. . . . Jimmie Elliott is in his 22d week as straight and character man with Bert Humphreys' *Dancing Buddies*. . . . Lew Hershey, frog man, is working with Jim Bova's No. 2 company in and around Cincinnati. . . . Larry Hyatt has added Pittman & Abbott's new house in Beaumont, Tex., and the Holton Theater, Fort Worth, to his tabloid wheel. . . . Bert Smith's *Ragtime Wonders* are playing an eight weeks' engagement for Ensley Barbour in the Southwest. Arlene Melvin and Helen Curtis are featured. . . . Harry (Ike) Evans and his *Rainbow Girls* are booked indefinitely at the Grand, Minot, N. D. Roster includes, besides Evans, Glen McCord, Walter Harmon, Lillian Edbrooke, Donna Lee, Helen Ferguson, Nellie Ferguson, Juanita Pine, Jeane Helgerson, Dorothy Durrell and Claudia Evans. . . . With Tommy Seymour's *Saucy Babies* at the Capitol, Denver, are Tommy Seymour, Leona Remington, Iva Sanders, Jimmy Williams, Lewis Alvis, Helen McGrath, Frank Sherwood, Lillie Downing, Alma Edwards, Alice Stewart, Evelyn Evans, Bobby Stewart, Cleo Vennice, Lucille Peters, Doris and Dorothy Rae. . . . Kirk Bennett and Jimmie DeForrest are handling the comedy and straight, respectively, with Milt Frankford's *Song and Dance Revue*. . . . Oh! *Frenchy Musical Revue* began a tour of New England at the Auditorium, Taunton, Mass., December 12. In the personnel are George (Izzy) Rubin, Al (Bozo) Brooks, Alice N. Melvin, Tom Anderson, Arthur Brooks, Lillie Rubin, Tom McAnama, Billy Haviland, Mona Kelly, Margaret Francis, May Wyman, Margie Rose, Tiny Ramsey, Margie Maige, Gladys Seaman and Jennie Ellis. . . . Chick Brimont, straight man, for the last five seasons in burlesque, has returned to the tabloid field and now is with Nat Fields.

The Chatterbox

By Bill Sachs

OCCASIONALLY you'll hear a house manager say: "I don't know whatin-ell's wrong with business. I've tried straight talkies and can't get 'em, and now I've put in a stage attraction with the pictures and still can't net an extra dime on the week. What's show business comin' to, anyway?"

Whenever a theater operator adds a stage show to his regular film fare and can't get a bigger profit for himself on the week, there's something radically wrong. Occasionally, it might be blamed onto a poor "flesh" attraction, but more often the blame can be laid directly to poor showmanship on someone's part.

A good example of this was brought to our attention last week. A prominent tabloid attraction recently played four weeks for a well-known chain outfit in Virginia and West Virginia. The houses had been playing straight pictures, and when the stage show was brought in, somebody made a glaring faux pas in showmanship by jacking up the admission prices from 15 to 25 cents above the regular fee. As a result, each of the four houses did only fair business with the "flesh" attraction. The extra ante on admissions served to drive away the extra business that the stage show naturally would draw. The same tabloid moved on, and at the next two stands more than doubled the business done by the pictures alone. On the latter stands, however, the admission prices were kept at the usual level.

A stage show, when brought in to augment the regular movie fare with the hopes of bettering business, becomes part of the regular program, and thus should play at no more than the regular admission prices. It is unreasonable for a house manager to expect a stage attraction to pull full houses under the handicap of playing to an increase of from 50 to 100 per cent in admission prices. Common horse sense tells you it can't be done.

PERSONAL PIFFLE—Bob Hope, one of the funniest comics on RKO, formerly did juveniles on one of Fred Hurley's tabs. . . . Raynor Lehr's middle name is Beverly. . . . for more than six years Billy Kane hasn't touched anything stronger than beer. . . . We recently listed Fred Hurley's real name as Fred Funkhauser. His first name isn't Fred or Frederick—it's Jasper. . . . Homer Neer is devoting only a few months out the year to the Sun office. The balance of his time he is giving to his soft-drink business in Springfield, O.

. . . Art Longbrake, manager of the Band Box, Springfield, O., is a crack shot with the firearms. And so's the wife. . . . Gus Sun went to school under the name of Gustave Klotz. . . . The Sun office or Milt Schuster does not have a tieup with Western Union. . . . Hal Hoyt was formerly a big name in vaudeville as a comedian. And he still has a million laughs in his system. . . . Willie Horner is now known to burlesque patrons as Wilma. . . . Bill Leicht is a whale at crab fishing, and the wife, Margie Wright, can fix them into a dozen tasty dishes. . . . For a laugh, Fred Hurley once sent Bob Shaw a collect telegram, reading: "Can use you and the wife, bring the guitar." Bob read it, but refused to pay for the message.

Red Wilhoite, tabloid tenor, claims the distinction of being the original and only singing candy butcher. He now is working one of the burly houses in Indianapolis. While making the rounds the other night, a house patron chirped to Red: "Here's hoping the candy's better'n your singing." Red burned, but broke into a toothy smile when the heckler tossed him a bit of silver for a box of the tasty sweetmeats. What money will do.

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45 West 47th Street, New York.
 Capitol Building, Chicago.
 Theo. Hale, 369 Pine Street, San Francisco.
 6636 Hollywood Boulevard, Los Angeles.

Cushman Club Sells Home

The Charlotte Cushman Club at 1910 Spruce street, Philadelphia, the parent club of the group bearing that name and for nearly 25 years an oasis in the wilderness of road hotels, has sold its clubhouse and will no longer offer food and lodging to the women of the theater who are playing in Philadelphia.

The club has not, however, gone out of existence and will maintain offices at the Hotel Bellevue-Stratford, from which it will continue to aid actresses who may require it.

In the last year the number of actresses staying at the club has been so small its governors did not consider that the service could be maintained. The clubhouse has been sold to the Jefferson Hospital, which will use it as a nurses' home. Equity learns of this step with great regret, for the work of this organization has always been considered of great importance. But it is confident that the sponsors of the club have not lost their interest in the people of the theater and will, as they have done in the past, continue to do all that seems to be indicated for the women of the theatrical profession in Philadelphia.

Clarence Handysides Dead

Equity has been informed by A. S. Bates of the death of the veteran actor, Clarence Handysides, in the Edwin Forrest Home, Philadelphia, December 20. He had been a guest of that home since his retirement from the stage. Death came to him of paralysis at the age of 73. To all his family Equity extends its most sincere condolences.

"Vanities" Matinee Helps Fund

Equity learns that the benefit matinee of the Earl Carroll Vanities in Chicago grossed \$755.50 for the Actors' Fund of America.

Furnishes Women's Wardrobe

Despite the fact that it is one of the oldest provisions of the Equity contract, the association occasionally encounters a producing manager who tries to make the actresses in his cast provide their own costumes.

It is never permitted, and members who are asked to do so should notify the association. All articles of stage apparel must be furnished by the manager.

Notice: This Is That Play Jury

For several years the Actors' Equity Association has had a clause in all its contracts to the effect that its members would be bound by the decision of any jury authorized by the American Theater Board or, failing that, any jury recognized by Equity.

The American Theater Board failed to materialize, but this year Equity has inducted the system of play juries set up

NOTICE TO DISENGAGED DRAMATIC ARTISTS

It may be of interest to those in the profession to know that a group of Artists meet at Dorothy Deer Horn's Studio, 637 Madison Avenue, New York, and read the works of new playwrights, while the prospective producer listens in. This affords an opportunity to those to show the Broadway Producers and Managers the type of work that they do.

by the League of New York Theaters, Inc., with the assistance of Equity and the support of the American Arbitration Association. And so, at a recent meeting of the Council the following resolution was adopted for forwarding to every producer in New York City:

"It was moved, seconded and carried that the Actors' Equity Association approve all juries chosen and to be chosen by or thru the American Arbitration Association in accordance with plans approved by the Conference Board of the Theater, composed of the League of New York Theaters and the Actors' Equity Association, and such approval is hereby certified to; and it is further

"Resolved, That the Managers' Protective Association and all independent managers should be notified to this effect; and it is further

"Resolved, That the president or executive secretary of the Actors' Equity Association is hereby authorized to certify such approval by Equity of particular juries coming within the purview of the above resolution and that such particular juries so certified shall be and shall be deemed to be juries having the approval of the Actors' Equity Association in the various clauses in the various employment contracts relating thereto."

Critics Didn't Like Criticism

The editorial in the December issue of *The Equity Magazine*, entitled "Dramatic Critics Thru the Actors' Eyes," was read with a good deal of interest and widely quoted.

Altho Equity named no names, was quite courteous to the majority of critics, and spoke with heat only of those whose exhibitionistic impulses have gotten the better of their judgments, the critical reaction was, to say the least, cool.

And yet none of those critics who murmured "How absurd," were willing to say where Equity was absurd, or why the official spokesman for the Actors' Association should not protest at critical practices which sacrificed the work of its members to a clever line. Nor was Equity ever arguing against cleverness or amusing writing in reviewing, but only at the determination to be clever at all costs—when those costs were partly the work and the reputation of its members.

Unfortunately, those who might take this editorial to heart probably didn't particularly need it, and those who should have heeded will not be touched.

Who Doesn't Want Tent Shows?

From time to time Equity has noted that opposition to tent dramatic shows was apt to be headed by motion picture distributors and exhibitors. These gentlemen do not always admit the credit is theirs and profess to believe that Equity was talking thru its symbolical hat. Not that the point needs any proving, but just for instance, we quote from the December 17 issue of *The Film Daily*, a semi-official film spokesman. And here is what appears under a Jacksonville, Fla., date line:

"Florida theaters, with co-operation from chambers of commerce, merchants' associations, newspapers, etc., are waging their biggest battle with various forms of tent shows which are invading the State in greater numbers than ever this year, due to a bad season the past summer.

"In Orlando the mayor and city commission have denied tent shows a license on the ground that they do not comply with the city building code, and this action is being followed up by other communities.

"E. J. Sparks, of Consolidated Theaters, is one of the leading factors in the fight against the itinerant attractions, and, as a result of the unfavorable light being thrown on these shows, many organizations which formerly sponsored them under their auspices are now reluctant to have any connection with them."

The building code for tent shows! Throw down that sling, David! Goliath has only a sword and shield and buckler!

ACTORS' EQUITY ASSOCIATION.

Chorus Equity Assn.

DOROTHY BRYANT, Executive Secretary.

The Council and the executive committee of the Chorus Equity wish all our members a happy and prosperous New Year.

We are holding checks in settlement of claims for Peter Alexis, Albert Birk, Helen Bowers, Arthur C. Budd, Iva Butenka, Louis Brown, Charlotte Davis, Sonia Desiatoff, Nell Gerley, Doris Grant, Gladys Harris, Marge Hylan, Marion Hylan, Elizabeth Huyler, Roderick Howard, Fred Holmes, Olla Hohloff, Ruth

Jewel, Josef Jankorsky, Innocent Jilin, Olga Lubomudroff, Marion E. Phillips, Nadia Pomocheff, Robert Rochford, Alexander Romanoff, Albert Schwab, Hazel St. Amant, Neida Snow, Philip Tiltman, Nicholas Tochinsky, Alexis Vassilieff and Pania Vassilieff.

Twenty-seven new members joined the Chorus Equity in the past week. Al Bloom is understudying Fred Stone in *Smiling Faces*.

On January 19, 1932, all mail received in the Chorus Equity office prior to July 15, 1931, will be returned to the Post Office. A portion of the mail held here will be listed alphabetically each week. Mail is forwarded on the request of the member only. If you cannot call at the Chorus Equity office for your mail write and ask that it be forwarded.

We are holding mail for Marynia Apel, James Artell, Avis Adaire, Jane Alden, Selma Altham, Harold Ames, Mary Almonte, Jack Andrews, Jeann Baldwin, W. Burdee, Frances Baldwin, Dudley D. Brewer, Teddy Bayer, Jack Bedford, Jack Barnes, True Brown, Greta Bleckman, Joseph Burke, Emily Burton, Gloria Beaumont, Dolores Bard, Edward Bird, Jack Baker, Roger Buckley, Marie Bordeaux, Evelyn Booth, Betty Benton, Nina Bennett, Ruth Barry, Mary Brown, Louise Barrett, Dorothy Burnside, W. Butler, Garry Bannister, Fred Bush, May Carmichael, Don Cortez, Charles Conklin, Michael Cavanaugh, Bud Carpenter, Frances Conway, Diane Curzon, Irving Carter, K. Curl, Amita Cassanova, Jerry Cummins, Helena Casanova, John Cameron, Grace Coyne, Gertrude Connors, Ruth Cannon, Cyrilla Casey, Constance Cappe, Thomas C. Connor, Gordon Davis, Dell Daven, Frankie DeFoe, Joanne Douglass, Jack Donahue, Peggy Dalton, Florence Dale, Roger Davis, Joan D'Arcy, Norma Daly, Drede Durand, Helen Dean, Robert DeVineria or Veria, Helen Dove, Gene DuPont, Mary Dolan, Jack Duncette, Val DeMarr, Clark Eggleston, Mildred Espy, Miss Foley, Alice Fischells, Gloria Faine, Robert Farnsworth, Anna Favalli, Irving Finn, Alys Fitzgerald, Marie Ferguson, Betty Foy, Alice Fields, Harriet Gottlieb, Jean Gibson, Francis Guinan, Robert Garcia, Zola Grey, Clara Greenwood, Lauretta Goss, Nanette Grenier, Judy Geary, W. Greenough, Lillian Griffith, Al Greenfield, Claire Hooper, Ken Huntington, Sylvia Highton, Eddie Hackett, Yvonne Hughes, Daniel Harrington, Lee Harris, Diana Hamilton, Margie Henley, Theo. Holley, Muriel Harrison, Barton Hall, Genevieve Hughes, Owen Hervey and Virginia Hawkins.

Every member of the Chorus Equity is asked to report at the Chorus Equity office the day that he begins rehearsal and is also asked to sign in the rehearsal book. This ruling protects you in several different ways. In the first place, when you report at the office you find out whether or not your company is bonded. In signing in the rehearsal book you establish the length of your rehearsals. This point is important in case you are dismissed after the seven days of probationary period has elapsed and in case the management claims that you have rehearsed less than seven days.

In case the company rehearses more than the 28 days of free rehearsal your signature is necessary to establish the length of time you have rehearsed.

Only a small percentage of our members remember to sign the rehearsal book. It is most important.

DOROTHY BRYANT,
 Executive Secretary.

Musicians Back In Pittsburgh

PITTSBURGH, Dec. 26.—With a compromise agreement reached between theater men and representatives of the Pittsburgh Musical Society, nearly 300 Pittsburgh theater musicians returned to work Christmas Day and stage attractions were resumed in the houses which had dropped them when the musicians walked out last September 21.

Details of the agreement were not made public either by theater managers or M. E. Johnson, president of the Musical Society, but both admitted that 150 musicians would be employed instead of the 65 employed last year. The musicians, when they quit work, had demanded that each theater employ 25 men at a basic wage of \$83. The theater men at that time held out for hiring only 18 men at the \$83 basis or 25 men on a lower basis.

Meeting at which the compromise was effected was attended by Johnson; John H. Harris, acting for the theater managers; Michael Cullen, manager of the Penn, and J. O. Hooley, manager of the Sheridan Square.

Little Theaters

By JOSEPHINE M. BENNETT

NEW YORK ASSOCIATION

Various members have asked for a detailed account of the plans of the playlet contest planned at the last meeting. So that all may have a clear idea, we present the following:

All member groups are eligible to enter and those wishing to participate will prepare a one-act play, running time about 30 minutes. For the preliminary showing it will not be necessary to present the play in costume or with scenery. These performances will be presented before the jury, to be selected shortly. From the preliminaries will be selected four and maybe five to take part in the finals, which will be presented in costume and with sets.

Those wishing to enter are asked to let headquarters know their play selections as quickly as possible. The preliminary showing is set for January 31.

NEW MEMBERS

Ingeborg Torrup, well known for her splendid work as Walter Hampden's leading woman, as well as a concert dancer and singer, has volunteered her help to the New York Association of Little Theaters. Miss Torrup will serve on the technical staff.

COMMITTEES

The following standing committees have been established: Membership, Mildred Davis and Stella Wilhelms, of the Meeting House Theater, and Marion Dunne, of the Monticello Players; program, Lucile Vandiver, of the Riverside Guild; Theadora Irvine, of the Irvine Players, and Rosalind Florenz; social, Theodore Colombo, of the Meeting House Theater; Mimosa Fejos, of the Florenz Playreaders, and William Hennessy, of the Monticello Players; publicity, George P. Buttery, of the Brooklyn Neighborhood Players; Mrs. Goodman, of the Theratette Players, and Benn Hall; business, Mrs. W. M. C. Buntin, of the Staten Island Little Theater; Mrs. Maurice Goldman, of the Town Club Players, and Hazel Ranahan, of the Kittredge Players; budget, John Grove, of the Monticello Players; N. Irving Lewis, of the Staten Island Little Theater, and Mrs. Frank Mitchell, of the Impromptu Theater; place, Louis Hallett, of the Three Arts Repertory Players; Rosalind Florenz, of the Florenz Playreaders, and Gladys Howard, of the Theratette Players.

Letters from various Little Theater groups about the country indicate that the New York Association can set the pace for other similar associations. The present contest and its fulfillment may serve as an idea for reviving new interest in Little Theater activities.

Any helpful ideas will be welcomed, not only from New York groups, but Little Theaters outside of New York.

National Notes

The Southern League of Little Theaters is greatly interested in the activities of the New York Association. Reports show some excellent work taking place below the Mason-Dixon line.

During December the Little Theater of Nashville, Tenn., presented *A Noble Outcast*, a drama of the "curse you!" school, vintage of Benjamin Harrison's administration.

Little Theater people have found old decorations a big addition to their performances, and many of them are adding musical and dancing renditions to their regular programs. Audiences, they claim, always show a keener interest with the vaudeville trimmings.

Besides the four-act meller, the Nashville Players presented a male quartet composed of Sam Tarpley, Dr. H. B. Schermerhorn, Charlie Roberts and Edwin Keeble.

Julian Rochelle is director for the Nashville Little Theater, and Mrs. B. Kirk Rankin is president.

Harrison Ford, of stage and screen, is appearing at the Pasadena Community Playhouse in the first Western production of Frederick Lonsdale's comedy, *Carnaries Sometimes Sing*. Florence Britton will play the leading feminine role opposite Ford. Miss Britton, under contract to Samuel Goldwyn, has played many interesting roles on the screen in the past year.

Maurice Maeterlinck's *The Blue Bird* was presented with a cast of 75 recently and offers a suggestion for Little Theater groups with large acting membership.

— CHIC — — CHATS —

By JOSEPHINE M. BENNETT (New York Office)

Beauty Revue

Caring for Colors

We've been telling you, these last weeks, that color is the keynote of new styles. All signs point to the most colorful season yet known, so far as millady's wardrobe is concerned. Even the colifure must be made colorful, as we told you last week. Spring footwear will be featured in the gayest of new shades.

Both Paris and Fifth avenue emphasize not only such brilliant new shades as rust and parrot greens and the bright jewel tones replacing 1930's pastels, but new combinations—for example, gray coat, rust-red dress; deep blue with ripe corn yellow; a sash of green and Chinese rose on an evening dress of midnight blue.

Never have colors been more gorgeous in all types of fabrics—woolens as well as chiffons and silks. But today, more than ever, the smart woman will study her own type and take special pains to select the colors that are just right for her. The right colors can make a plain woman lovely, a beauty simply ravishing. The wrong color can be quite fatal. Texture is important, too. A rough, dull surface is becoming to certain types, while the sheen of satin or taffeta is better for other types.

Remember that even a slight difference in tone or texture may mean the difference between an unbecoming and a becoming dress. Here is your big chance to experiment and discover just what colors are best suited to your individual type.

Keep Your Colors

We peek into this brilliant color season with some misgivings. The original lovely tint of the blouse or frock you bought because you just couldn't resist its tempting, luscious shade, may soon be entirely lost all because it has not been properly taken care of. You can keep even the most delicate tint if care is taken in washing.

The girl who is traveling must take extra precautions in washing her bits of lingerie, hankies, frocks and blouses. She hasn't all the gadgets and facilities that exist in the well-ordered home and she cannot trust her precocious dainty articles to an unknown laundry or cleaner. But her problem is solved by manufacturers who prepare pure and safe soap flakes especially to preserve the color and finish of fine fabrics.

Fortified with these kindly soap flakes, which take care of your white hands and delicately manicured nails, the girl on the road has just a few simple rules to follow in washing and she can keep her pretty pastels and bright colors, as well as the sheen and texture of the fabrics.

Just the other day we visited a glorified one in her dressing room. She was knitting brows and lamenting because she wanted to wear a navy-rose chiffon frock to an after-theater party and just wouldn't have time to send it to the cleaner. Therefore she couldn't wear it, so she thought. But we showed her how to tub that filmy frock herself in just a few minutes. Her eyes fairly gleamed with surprise and delight. She

London Chorus Claims Record for Fast Kicks

LONDON, Dec. 21.—Girls in the Sherman Fisher troupe at the Palladium have successfully topped the world's record for high kicking claimed by Constance Evans, of the Fanchon & Marco "Stage Door" unit, now playing in America.

Miss Evans claimed the record by averaging 43 kicks in 30 seconds every show. One of the Palladium girls did 49 high kicks in 30 seconds, while two others did 85 waist-high kicks in 30 seconds. The girls worked before a big audience at the Monday show.

Shopping Headliners

Gray Hair? Here's Help

People guess your age by glancing at your hair. If it is gray they think of you as getting old. Why not keep it youthful and attractive when it is so easy? Nothing adds the appearance of old age to a woman's looks so perceptibly as gray hair.

If your hair is turning gray you can quickly and effectively change its color and restore it to youthful loveliness with the use of a safe preparation. A sample will be sent free to have you become acquainted with its splendid qualities and effectiveness. Please designate whether for light, medium or dark hair. If in doubt as to the exact shade send a lock of your freshly shampooed hair.

Stop Falling Hair

While we are on the subject of hair youth we want to stress the importance of taking the thinning hair problem in hand early. Many cases of baldness could have been prevented if the person had started good treatments when the hair first showed signs of thinning.

If your hair is beginning to fall and show signs of bald spots start in massaging and brushing. Use a recognized hair grower which will stimulate the scalp and start new hair growing. If you do not know of a reliable hair grower we will be glad to recommend some.

One in particular will make new hair grow on thin and bald-appearing spots where the hair follicle is not dead. It is especially helpful for thin spots which come above the temples and on the crown of the head. Price is \$1.25.

This Helps Lots

When you start in the good work of fighting off baldness and falling hair do it thoroughly. The scalp should be massaged and invigorated and dandruff should be eliminated. The makers of the hair grower are hair and scalp specialists. They feature also a special curry comb to be used with the hair grower for quickest results.

This comb invigorates the scalp and loosens dandruff so that it may easily be brushed off. Used daily with the hair grower it will stimulate the scalp and promote a new growth of hair. Price of the comb is \$3.

Maybe She Isn't Cross!

But she certainly looks that way. We mean the girl with that constant frown upon her face. Spoils her whole expression, doesn't it? There is absolutely no need for this girl or any other to wear those two exasperating perpendicular lines right down the middle of her forehead. How will she get rid of them? So easy.

Just get a package of appliques, made especially for the purpose of chasing that frown away. Apply the applique, safe, sane and medicated, and watch the lines disappear. Don't let any ugly frown spoil your serene, sweet expression. A package of the appliques can be purchased for \$1, and it's worth a hundred times that to be able to permanently give the air to those pesky and disastrous frown lines.

saved time, disappointment and her pennies thru that experience, all of which has inspired us to write this article for girls everywhere.

In washing fine fabrics use lukewarm water, wash quickly, dry quickly in the shade. Never let contrasting colors touch each other when wet. In washing soft fabrics, such as angora, wrap in towels and pat dry. Never hang them up while they are wet.

Always make a suds of the soap flakes and wash gently, squeezing out the surplus water rather than wringing.

By following these rules you can wash many of this season's colorful fabrics and have them look charmingly new all season thru. Taking care of your own dainty blouses, frocks and so on will be a pleasure when you discover how simple it is and how you can keep the original gay colors. And don't forget, me lass, that you are saving real dollars while you are having all the fun.

Learn Magic

Saw three clever boys recently, each acting as master of ceremonies in vaudeville and unit programs. Each one was a magician and held the interest of the audience from start to finish. A bit of magic and a bit of comedy help any m. c. acting on any occasion.

A world-famous magician and illusionist has written a book which teaches more than 30 new and up-to-date tricks. This book also contains new revise charts which show you how to read your own and others' characters. Costs but 50 cents and well worth it.

Can't Do Without Them

A girl in Hollywood writes us that she thinks artificial eyelashes one of the best things our shopping department has suggested. "I've grown so used to them," she writes, "that I couldn't get along without them. Besides using them in picture work I find them a necessity for a beautiful evening makeup." She has even worn them for afternoon events.

The artificial eyelashes are always imperceptible and can hardly be told from your very own. Come in four shades, blond, brown, dark brown and black, and cost \$1 a pair.

Better Hurry

If you want to get in on this offer. We mentioned in last week's issue that a free sample of a precious new velvet makeup would be sent to readers of *The Billboard*. This offer is for a very short time and first requests will receive the prize.

Saranac Lake

The Christmas holidays have arrived. Piles of packages and mail pouring in. The lounge looks beautiful. Mike Murphy and the boys deserve lots of credit. A large tree stands in the center of the room, and the big old-fashioned fire place blazes away with big birch logs.

Ida Howard received a visit from her sister and brother-in-law, Mrs. and Mr. Herbert Arndt, of Cleveland. Ida is doing nicely.

Frank Smith, burlesque comic, is visiting his wife, Allie Bagly Smith. Frank is in stock at the Gayety, Philadelphia.

Fred Rith, Tommy Abbott and Gladys Palmer have left to spend the holidays at home.

Eddy Voss is a "Lonesome Annie" since he lost his roommate. Was seen wandering from room to room in the infirmary.

Allie Bagly received a box of Philadelphia scrapple and many Philadelphians had a real treat here. Allie hasn't been feeling well.

Helen Antalek, who left the lodge a few months ago, writes that she is doing very well.

Bobby Hatz, recently at the Lodge, writes from his home in Brooklyn that everything is "jake."

Toni Temple is now an up patient and getting along dandy.

Frisco Devere received enough packages to open a department store. Frisco is feeling much better after a little rest. Dan Astella up for meals now and working mornings in the lab.

Several evenings a week Lawrence McCarthy and Happy Benway give concerts in the lounge. John Dempsey helps out with the singing.

Helen O'Reilly, Kitty Flynn, Fred Buck and Lawrence McCarthy are walking away with the bridge honors.

Write your sick friends at Saranac Lake, N. Y., care NVA Lodge.

When Ordering

All articles mentioned in this column and in the Beauty Box may be ordered thru *The Billboard* Shopping Service. Remittances should be in the form of money orders or certified checks. Please do not send personal checks or stamps. Address correspondence to *The Billboard* Shopping Service, 251 W. 42d street, New York.

Footlight Fashions

Spangles Dangle Allover

Theater fashions follow the current trend and are expressed in frocks and costumes in newer shows and acts. Beads, crystals, strass and rhinestones gleam everywhere, and spangles dangle even on simple wool frocks. One little transparent wool frock worn in a Broadway production is of deep blue, which gives a marvelous background to the red-gold hair of the actress. The frock is simply, but individually cut, almost severely tailored, but lo and behold, 'tis made supremely glorious by a glittering silver-spangled belt and buttons to match.

A Paramount revue features ice-pink and ice-blue satin costumes that are alive with shimmering spangles. One-half the ensemble is in pink the other in blue with contrasting slippers in silver and gold.

Bead trinkets adorn the new hats. The newest hats fit well down on the head, they are soft, usually in velvet or crushable felt and certainly are more kind to the profile than the now completely out "Eugenie."

The "after-dark" chapeau has taken the scintillating adornment very seriously and lavishly. A white satin turban, for instance, is trimmed with black jet grapes, the center of which is studded with a flashing rhinestone. Another model may be a Venetian tricorne bordered in pearls and rhinestones, and many of the turbans wear rolls of strass and rhinestone adornments clear around the crown edge.

While on the subject of hats we might tell you about an interesting angle. Fashion has always whispered, and in no uncertain terms, that a lady must not wear her veil after the sun goes down. Now we find many of the evening turbans, berets and caps carry tiny veils which may cover just the eyes or include the tip of the nose. Looks like an okeh on the veil after dark.

Evening bags of lustrous velvet take on the sparkling vogue as well. Clasps and other trimmings are in marquise, tiny rhinestones and pearls. There are numerous combinations of pearls and rhinestones and decidedly new effects are won in the combination of glass beads and rhinestones.

A New York costumer has just finished a most seductive gown designed especially for a blond and beautiful actress. The sheer black velvet skirt is long and tight, extremely tight about the hips, and it starts to flare a trifle at the knees and billows out slightly at ankle length. Not as full as many of the other long tight skirts we have seen, but it sure is captivating. The velvet comes to an extremely high waist, where the bodice takes its place in pearly sequins and glistening beads. The waistline is even higher than the regulation high waist. A narrow velvet belt ties itself into a small bow.

The most interesting detail of this siren costume is the wrist scheme. The gown is, of course, strictly formal and sleeveless. The adorable little muff wristlets are very small, and the center trimming is sequins and beads to match the bodice.

You can add an exquisite and very new touch to your costume by making these diminutive muff wristlets to match your color scheme.

Short Velvet Capes

Velvet will be more popular than ever this season, if that is possible. It was last season's favored fabric, and from all appearances will continue to hold its place for the present and into the future as far as we can see.

Tiny little capes are chic with evening gowns and costumes. Small bits of things that barely drape the shoulders. Most of them are trimmed in ermine. Imagine these picturesque little capes in plaid velvet. They have 'em—we saw 'em.



By BILL SACHS
(Cincinnati Office)

AKRON, (O.) MAGICIANS extended their support to a benefit magic show, sponsored by *The Akron Beacon Journal*, at Loew's Theater the morning of December 24. William K. Longacre, president of Zeppelin Ring No. 38, IBM, and Horace Marshall appeared on the program.

DR. JOHN BUELL, of Detroit, IBM member No. 3,259, has mailed to IBM members throughout the country a questionnaire containing 39 pertinent questions concerning the operation in general of the International Brotherhood of Magicians, of which W. W. Durbin is president. Dr. Buell lists a number of questions which have been asked from time to time, both in print and by word of mouth, but which, to our knowledge, never have been answered by those at the helm of the IBM. The questionnaire which Dr. Buell is circulating is similar to the one which the St. Louis Ring of the IBM framed and published in its own little pamphlet about two years ago. The St. Louis boys carried the thing along for several weeks, and then for some unknown reason dropped the questionnaire idea as quickly as they started it. Regarding the questions, Dr. Buell says: "I have tabulated these and am sending them to you to get your viewpoint on these questions. Will you, at your early convenience, let me have your answers to such of the questions as you are able to answer? Let me have your solution of the problems presented, and, above all else, let me have your candid opinion." Following are Dr. Buell's questions:

1. Do you know how many members there are within the IBM?
2. How many active Rings remain within the IBM?
3. Why isn't the IBM incorporated?
4. Why is the office of president confined to one man?
5. Who tabulates the nominating and elective ballots?
6. Who has access to the returned ballots outside of the president?
7. Why does Francis Durbin supervise the election returns?
8. Is Francis Durbin a member of the IBM?
9. Why does the ballot committee hold a secret count?
10. Why are nonmembers and visitors permitted to vote at convention?
11. Why isn't the number of ballots cast announced?
12. Why are Negroes permitted within the organization?
13. Does the executive committee function in business matters?
14. Who audits the finances?
15. Is the treasurer under bond? How much?
16. Who controls the finances and where are they deposited?
17. What interest has the president in the depositories?
18. What interest has the president in the official magazine?
19. Why does the 1930 report of the president show a discrepancy of \$5,785.98

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for dues and \$1,326.45 for new members?
20. Why is free advertising permitted in the columns of *The Linking Ring*?
21. Do you know of large sums of money received by members of the executive committee of which no account was made?

22. Where is the IBM library and who controls it?

23. Why was Fred Hurd busted from office?

24. Why were Paul Noffke and "Dom" removed from office on the editorial staff?

25. Why does President Durbin keep Blackstone, Dorny, Noffke, "Dom" and others out of the ranks of the IBM?

26. Why is filth permitted to appear in the columns of *The Linking Ring*?

27. Do you know the inner details of the Fort Wayne \$1,000 gift to Durbin?

28. Did you ever see an editorial from the pen of President Durbin in *The Linking Ring*, who is presumably its editor?

29. What becomes of the prizes contributed to the amateur contest?

30. Who is the secretary of the IBM?

31. Why is the executive committee hand-picked?

32. Why isn't Inez Blackstone chairman of the executive committee if she received the highest number of votes? Or did she?

33. Does anyone outside of President Durbin have any voice in the matter of business of the IBM? If not, why?

34. Why does the president assume the power to ostracize a member or Ring from the organization without a hearing?

35. Why are ballots sent to Kenton, O.?

36. Why does the president announce a false membership?

37. Do you know that certain acts are paid while others are told that none are paid, at the convention shows?

38. Do you know that nonmembers have been paid to appear at convention shows?

39. Why does Francis Durbin pay performers and members of the executive committee?

GENE GORDON is spending the holiday season in Nashville.

WILLIAM REESE, president of the Gus A. Doeright Ring, IBM, Youngstown, O., won the conjuring contest staged by the organization recently at the YMCA, that city. He titled his trick the "Blue Phantom," in which some large colored discs placed under a cylinder were made to change places in a mysterious manner. Second prize went to Harry Tutter, who presented a baffling mental effect in which he predicted what words would be chosen from one of a dozen books freely selected by the audience. Other participants included Harry Norton, Peter Kondela, Frank Zaccane, Charles A. Leedy, Arthur Bush, Everett Duncan, Mike Kuzma and Dan De Cicco. Leedy and Bush served as judges.

JOHN ELICSON, member of the Gus A. Doeright Ring, IBM, Youngstown, O., recently joined the Blackstone company as special mechanic. Rudolph Schlosser, who recently went to Youngstown, O., from New York to establish a magic factory, has made a number of new effects for the Blackstone show.

LAMBIE THE MAGICIAN (Magic Mike), who was engaged to give a show for the kids at the Hudson Bay Company department store, Vancouver, B. C., last August 15, is still at the store, and has been contracted to remain until early in the spring. He also has been working club dates in Vancouver on the side. "Plenty of competition here—same all over these days, I suppose," Lambie writes.

RICHARD KENNY reports that the year just ended has been the most successful he ever has enjoyed. He is booked up until late in March in New York City.

HOWARD THURSTON opened at the Eastman Theater, Rochester, N. Y., Christmas Day. John Northern Hilliard, Thurston's eminent "putcha pitcha ina paper" man, has arranged with Elmer Eckam for an amateur contest to be held during Thurston's stay in that city. Ralph and Rosalie Pence, of the Thurston opsy, were in town a week ahead of the show, and spent many pleasant moments knocking around with Elmer Eckam and wife and other local magic bugs.

MYSTERIOUS SMITH writes from Warrenville, Ill.: "We have returned home for the holidays after a 10 weeks' tour without one day off. Closed for Public at Duluth, Minn., December 19. We will reopen January 3 and head south." (See *MAGIC NOTES* on page 40)



By BOB EMMET
(Cincinnati Office)

UNDER DIRECTION of Captain Joseph Cassard, veteran trouper, more than 50 police officers are holding rehearsals preparatory to the presentation of an old-time minstrel show, to be given under auspices of the New Orleans Police Department the week of January 24 to January 31 at the Dauphine Theater. The show will open Sunday night, January 24. Entire proceeds are to be turned over to the Police Widows and Orphans' Fund.

JIMMY KENNEDY advises that he is sticking to vaude these days. He writes: "Saw Bob McLaughlin's note in the minstrel column and it recalled the great time we had with Guy Brothers' Minstrels and the ride from Medford to Owen Sound in Canada. Don't see many of the old bunch any more."

ED PAUL, who signed to go ahead of the R. & B. edition of the Al G. Field Minstrels last summer, then read the signs aright and dropped out at the opening, is now a Cincinnati theater manager. He handled the Park Hall Theater, Oakley suburban house, for a few weeks, putting it on its feet, then went over to take charge of the New Metropolitan, Central avenue and 15th street, for a company of which Morris White is president and Joseph Shakespeare secretary.

RESPONDING to a recent inquiry concerning the early editions of the famous Primrose & West Minstrels, Harry W. Cole writes from Detroit: "Primrose & West's Minstrel opened their 1892-'93 season at Detroit July 20, playing two nights. They gave an illuminated parade the night before the first performance, which created a great deal of enthusiasm with its miniature Fourth of July exhibition, members of this company carrying colored lights and Roman candles being used. Streets were crowded and many people first labored under the impression that Barnum & Bailey's Circus (billed for the following Monday) must have arrived prematurely, so great was the confusion. Say, did you know that the minstrel parade idea was just borrowed from the circus?"

THREE MUSKETEERS of minstrelsy are Ed Levasseur, Hugh B. Campbell and John W. Trehwela, who hail from Missoula, Mont. Trehwela writes that they will be featured in the 1932 Elks' Minstrels in that town. They have appeared in previous performances in Missoula and are strong favorites there and in other cities of the State.

BILLY STRANG, formerly of the minstrel stage and still an ardent fan of the rockological stage, recalls that he was trouping with Lucien Famous Minstrels in 1904-'05. Trouped thru Maine that season and it was a hard winter. "Company visited the fox ranches at Dover-Foxcroft one Sunday and our walk thru deep snow was well repaid by the sight of the beautiful silver foxes," he says.

MINISTRY AND MINSTRELSY were closely interlocked at the Temple Theater, Birmingham, Ala., December 18 and 19, when the Jubilee Minstrels played to excellent houses. The minstrel show was given as a benefit to aid the Christmas tree of Rev. J. A. Bryan. Cast was made up of 50 people, with some former members of the Evans, Dockstader and Field shows doing their bits.

LEGION POST NO. 306, Veterans' Home, Napa, Calif., repeated December 9 a minstrel show put on at the home November 30. Captain S. L. Dunmire, treasurer of the home and head of the Legion post, had charge. Harry Seeds was director. Cast consisted of 21 members. This second appearance was before a house of 1,500 at Sonoma, Calif. Mrs. Alice Roberts was at the piano, with Franklin Berto as violinist.

JAMES D. WINNE writes from Marlon, Va.: "I would certainly like to enter that bass drum contest which Fred Leslie is promoting at the Elks' Home, Bedford, Va. I have played bass drum and doubled" (See *MINSTRELSY* on page 33)



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38th YEAR

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Vol. XLIV.

JANUARY 2, 1932.

No. 1

Bleak Broadway Christmas Season Has Some Fairly Cheerful Angles

SAY "Happy New Year" to most any actor roaming Broadway these days and he'll probably turn around and bite you. Broadway, always given to extremes, is feeling the depression even more than the rest of the country. It took the depression longer to sink in around the environs of Longacre and Times squares, but once it did arrive it arrived with a vengeance.

There is reason for feeling depressed—and, much as the other branches of show business have suffered, an especial reason for feeling depressed if you happen to be connected with the legitimate. The sparse handful of shows now running in what should be the theater's boom season stand out like desert—very desert—islands in the deep blue surrounding sea of empty houses. About three years ago the present lineup would have looked weak in midsummer.

It is hard to take a broad view of the situation when suffering and hardship are so widespread. And yet, if we can take it—regarding the theater as an institution rather than as a conglomerate of individuals—a few brighter spots appear on the horizon. They are not really bright spots, by any means, but at least they are slightly more cheerful than the ultra-ultramarine of the surrounding atmosphere.

The theater in the last few years was undoubtedly suffering from huge over-inflation. For one thing, it failed to realize that the movies had drained off a huge section of its public, that it no longer had to produce for that section of the public and that its consequent chances to go ahead unburdened by the necessity for huge mass appeal might have been the springboard for the creation of the theater as an effective and universally accepted force in the lives of thinking people. It also forgot that, as

such a creative force, it would have to be smaller and more select than it had been.

Now, by force of the outside depression, it has been made smaller and more select. The theater has become a prime example of the survival of the fittest. Actors who in the boom days could get jobs merely because there were no other actors available don't get them now. Playwrights whose wares were snapped up because of sex appeal calculated to lure the money-logged dummkopf are now back to writing for the bootleg pulp sheets. Shoestringers who took chances with an angel's cash may now take neither the cash nor the chances, and the boards are thus cleared of a welter of garbage. And only better houses are now getting bookings.

There are, of course, exceptions, but general cleaning up is the usual thing in these depression days. It is only natural that it should be. And the great legitimate public—the public which has never liked the movies, but which has stayed away from legitimate because of the average quality of the over-inflated wares—may again have its confidence restored and, once the money shortage is over, come trooping back.

And if that ever happens the worthy actors, authors, managers and theaters will again reach their rightful place in the life of modern America, cleared of the competition and stigma of inferior stuff; a smaller theater, perhaps, but a firmly founded one that would hold infinite potentialities.

It may not come true, of course. But, if it does, it may even be worth the present harrowing failures. There has never yet been a firm and worthy institution that was not founded on the infinite heartaches of its true supporters.

London Band on U. S. Commercial Radio Program Is Significant

RECENTLY an orchestra from London via short-wave length took part in a commercial broadcast. From the viewpoint of the company sponsoring the program, it was a very good stunt, beneficial to the company's business both here and abroad. To the average musician in this country such a radio hookup should be of vital importance.

The possibilities of procuring such talent are terrific. What if the local musicians go on strike? What if the price of bands is cheaper across the sea? What if short-wave broadcasting reaches the point where it is as perfect as a near-by pickup, and it begins to be no novelty for foreign outfits to share in the commercial accounts?

If the A. F. of M. sanctioned the stunt because the sponsor has been a large buyer of musical talent during the past few years and it is being looked upon purely as such, all well and good. If the organization looking after the interests of musicians was powerless to stop the broadcast of an orchestra whose entry into this country has been refused, then radio has become the means of at least one faction standing off the strength of organized labor.

Perhaps the officials of A. F. of M. were not consulted about the matter and did not know about it. Perhaps they merely agreed to let the stunt ride the one time, or once in awhile, just for the blast as to publicity and public interest. But regardless of any of these, it is a beginning that can do the American musician no good. As a means of cementing cordial relations, it is one thing; no one argues against the good faith of such procedure. But as a means of making an initial demonstration against the regular hired hands, it takes on unusual significance.

Find Depression Problem Solution In New Ideas and Better Advertising

ASK any outdoor amusement man what the most important question facing him today is and he will tell you, without fail, it is how to increase his profits next season, or how to keep from again "going in the red." Anybody who could solve each individual's problem would be nothing short of a wiz. We have the publicity and advertising men who are supposed to be doctors of business ills, but it takes more than these men to turn failures into successes. Publicity and advertising, no matter how expertly handled, will not do the trick if the park, fair, circus, carnival, etc., are not of the type that possess public appeal or haven't the proper management to back up what the doctors of business ills pass out.

Parks, fairs, circuses, carnivals, etc., that go along year after year, altho dressing up a bit here and there, but not offering anything different, sensational or at least out of the ordinary, are finding the road the roughest to travel. Those whose policies are the opposite have proved winners in the majority if not entirely. Who can dispute the statement that the basis of every successful sale is the desirability of the goods? And amusement is goods the same as any other commodity. Of course, the degree of success hinges upon the number of people informed as to the superior quality, and in these times low price of the product.

The number of outside business concerns forging ahead during the depression is far from small, and there is no reason that this should not be the case in the outdoor amusement world. In many instances these firms show that new ideas, changes in product or advertising are producing good results. Let's quote a few of these.

A woven labels firm reports: "By research it was found that the market was still there, but it had shifted to camps and American summer resorts. New advertising media were used." Typewriter concern: "This year to overcome the depression the company introduced a sterling silver model. It is being used as the basis of the company's advertising and promotion campaign." Radio company: "Total sales in 1930 were 100 per cent over 1929, due largely to introduction of new model, consistent national and local advertising and unusual sales promotion." Oil burner organization: "Gross sales in 1930 fully 56 per cent larger than those of 1929, and up to October, 1931, sales 37 per cent larger than those of last year for same period. In both 1930 and 1931 advertising investment was increased over preceding year." Washing machine company: "By producing and advertising a \$60 machine company was able to make 1931 its biggest year." Women's wear company: "By using advertising continuously and increasing advertising at the time when competitors advertise less, the company was able to increase sales in 1930 over 1929, and the first six months of 1931 beat that period of 1930 by 28 per cent."

In consideration of all of this, it would seem the best advice to outdoor amusement purveyors is to give the public something different along with the usual better grade offerings—something that will really warrant the engagement of a press agent; bring down the prices to fit the purses of the masses, and last, but not least, advertise as much if not more than during the years when dollars were spent as freely as 10 and 25-cent pieces are today.

Acknowledgment

It is with deep appreciation that this acknowledgment is made of the receipt of hundreds of holiday greeting messages by The Billboard and members of its staff.

Happy Days in Retrospect

Editor *The Billboard*:

In the recent issue of *The Billboard* I read that Dave Lewis is out of the business and located somewhere in the Southwest. Have known Dave almost 50 years. We were with the Wambold Show in '83, Dave, Jess and myself. Aside from George Peck, Dave and I are probably the only members of that troupe living. He was always a clean-cut, capable, energetic hustler and a gentleman. We had a feature with the show, *A Slide for Life* (a novelty 48 years ago), from the bale ring to the menagerie connection, at Moodus, Conn. The girl who did the act was ill; Jess went on in her place and that was the time the wire broke. Jess got a nasty fall and I ran for the doctor.

Lot of water over the dam since '83. Where are they all—The Aymars, the Stowes, the Kinkalds, the Lowandes, Duttons, Devines, De Almas, Demotts, Hollands, Maynards, Cornelligs and Antonios? Who remembers Alex Greenwood, one-legged hurricane hurdle rider; Tommy Biat, dwarf pad rider; George Dartus, Johnny Glenroy (father of Mrs. Sam Tuck); Bob Stickney, Willie Marks, Luke Rivers, Pete Jenkins act, Andy Showers and Tom Samuels, Dog and Monkey acts, and the old-time clowns, Lee Powell, Hi Day, Charley Lee, Johnny Purvis, Bob Hunting, Pete Conklin, Sam Stickney, John Lowlow, Bill Ashe; the Bogus Lowandes, the Bogus Kinkalds and those wonderful women, Madam Dockrill, Mollie Brown, Minnie Marks, Josie Demott and the old-time troupes in the late '70s and early '80s, King Franklin and Burk, Hilliard and Hunting, Main and Sargent, Cooper and Jackson, Lee and Scribner, Pogy O'Brien, Boyd and Peters, Leon Washburn, Miller Okey and Freeman, Forepaugh and Samuels, Miles Orton, Batchelor and Doris, John Stowe, Doc Tayer, Alex Robinson, Mabury, Pullman and Hamilton, Harris, Nickel Plate, etc. (I am omitting the big ones—everyone knows them).

Do you recall Leona Dare, gymnast, who had a separate dressing tent, with her name over the entrance, and Annie Worland, Addie O'Brien, Millie La Tour, who married Woody Cook—and the agent of those days—Bill Gardner, Mott Sage, Crete Pulver, Louie Cooke, Frank Kelch, Tom Davis, Giles Pullman and George Aiken?

Remember under the kid show top, the sand joint, the head grabber and the eight-die jewelry case, the knucks and shells and the privilege man? Ed Kohl, Wood Campbell, Hager, Henshaw, Jimmie Hutch, Frank Drew, Bill Dorts, Ed Albee, Pop Wiggins, Ed Sackett, George Fursman and the butchers? Oh, boy! the butchers—Canada Jack, Eddie Mines, Steve Clancy, Johnny Keating, Dave Lewis, showmen, every one of them, real, regular showmen. Could drive a six-horse team, drive a stake or drive a good bargain among the "guys and gills from over the hills," whether at the outside ticket stand, on the blue seats, or in the menagerie connection.

And those old-time grooms, Black Horse Whitey, One-Eyed Kise, Arkansas Gyp, Crummy Dick, Big Slim, Eight-Horse Eddie, Red, Dutch, Peg or Star. Who remembers the pack-up breakfasts at 11 p.m., the telegraph wagon with its bag of sawdust (first wagon of the lot) laying out the route to the next town with a line of sawdust across the road "you don't take." Never drive over sawdust and you are always on the right road. The concert people always rode in the telegraph wagon, also the boss canvasman and his assistant, with the layout pins and tape rule. Baggage train leaves at 12, cage train and led stock at 2, passenger hacks, band wagon, freak wagon at 2, 3 or 4, according to the length of the jump, and all get together five or six miles from the town and parade going in. Ever in the bottom of the band wagon, half asleep, and hear some driver a mile or so up the line holler "Whoa! Whoa! Whoa!" Coming down the line towards you, your driver says "Whoa!" The driver behind him says "Whoa!" and the driver of the freak wagon (last in line) says "What's the matter?" And up the line it goes. "What's the matter?" Back she comes again. Canvas wagon upset. All hands ahead. Canvas wagon upset. All hands ahead, etc. You climb out and wade in mud up to there. The canvas wagon is down over a bank. Maybe a horse with a broken leg, etc., and you help unload the wagon. Push it back on the road and carry the canvas up. Load 'er up, shoot the horse, and on your way. Oh, boy! Those were the happy days, and all hands from the main guy to the pony boy were all seasoned old-time showmen. If there were any dry weather showmen in the spring, they washed off the lot on the first rainy day.
New York. SAM A. SCRIBNER.

THE FORUM

Circus History Errata

Editor *The Billboard*:

It is hard to decide which is the most confusing in the casual contributions of circus history, the presumed veracious account of jumbled facts and errors in the average newspaper writeup in which the writer evidently depends upon his imagination to mix facts with myths—or the account of a trouper who presumes to write accurately from memory because he remembers so many things.

These reflections are induced by the account of George F. Bailey in *The Danbury* (Conn.) *News*, February 25, 1908, which states that Mr. Bailey was the original Bailey of the Barnum & Bailey Circus, his alliance with the prince of showmen having been formed early in his career. My melancholy musings are still further stirred by the brief article on "Zazel, the Original Human Cannon Ball," in the Christmas *Billboard*, by Will Delavoie. Bob Sherwood, in his slight mention of Zazel in *McCall's Magazine*, September, 1930, had her passing her final days in a sanitarium, a victim of her dangerous work, altho Zazel (better known as Mrs. D. C. Loughlin) died in Henderson, N. C., in October, 1929, where she had resided after her retirement from the ring more than 20 years previously. Her father's name was Wallett, and she came to this country and performed her act when a 17-year-old girl.

My friend John P. Grace's route book of the Barnum Show for 1880 informs that Charles Gaylor, D. A. Thomas and Charles E. Mitchell were the press agents on the show that season. But, regardless of that fact, Zazel married D. C. Loughlin that same year; he was a circus performer and she was only married once. She was on the Forepaugh Show in 1891, featured as Zazel, but doing a fire jump, doubtless, a riding act, in the concert.

This department of *The Billboard* is conducted as a clearing house, where readers may express their personal views concerning amusement matters. Opinions regarding particular shows or acts will not be considered. Neither will attention be given on this page to communications in which personal problems are discussed. Letters must be signed with the full name and address of the writer, must not exceed 300 words, and should be written on one side of the paper. Send communications to *The Forum*, *The Billboard*, Box 372, Cincinnati, O.

Her husband, D. C. Loughlin Castello, was a rider with that show. Miss Starr was featured on the high wire at the same time. And at no time did a handsome young press agent named Starr figure in Zazel's young life. All of this reminds me that Frank Buck, an animal catcher of some present renown, whose series of stories are running in a well-known weekly magazine, feels called upon to tell the only true white elephant story, because, forsooth, he helped to bring over Pa Wa for Mr. John Ringling, which qualified him as a veracious narrator of the facts which make circus history at once as amusing as it is entertaining, and which prevents it from having the dullness of the average printed history. HARRY W. COLE.
Detroit, Mich.

Identifying Mr. Murray

Editor *The Billboard*:

Under date of November 7, caption "Curtain Long Down on These," in my article of the repertoire of other days I mentioned the fact that John Murray, of the Murray-Mackey Company, lived in Warren, O., and was manager of the theater there and died there. Under date of November 21 along comes Mr. Frank Algood, who boldly states that Swafford, of that town of Plymouth, N. H., was wrong. He says Mr. Murray died in St. Petersburg, Fla., and that he lived in Cincinnati; also says he could mention a few things regarding other shows he has named. I inclose a letter from the mayor of Warren, O., dated at that city December 1, 1931, which I ask to have printed in *The Billboard* under this part of the article. Mrs. Florence Murray still lives in Warren, O., and requests me to write her, as she remembers us well. Here is the letter of Mayor Lynn:
"Mr. J. B. Swafford—I have your letter of November 20 in regard to your old friend, Mr. John Murray. I inquired of Mrs. Murray in regard to some of the questions which you asked and she wished me to say that she would be glad to hear from you, as she remembered you well. Mr. Murray lived in Warren

for 22 years and was manager of the theater in Warren for 20 years. He was a member of the local Elks' organization and died on February 18, 1923. Mr. Murray did run for mayor of our city at one time and was defeated by but three votes. Mrs. Murray lives at 148 Monroe street, Warren, O.
(Signed) "W. A. LYNN."
As in other shows mentioned in that article, if Mr. Algood can find any more faults I will find a way to verify my statements, which *The Clipper* and *The Billboard* will find in their files.

I also want to thank Mr. T. Dwight Pepple for his article of December 12, which is correct. He has mentioned quite a few that missed my memory, and when recalled I remember quite well.
Plymouth, N. H. J. B. SWAFFORD.

Back to Old Circus Days

Editor *The Billboard*:

The Christmas number of *The Billboard* gave me great pleasure. I don't know how a real showman could do without it. If some of the showmen would take some points out of it they could play more red ones. Why don't some of the oldtimers write about some of the small shows—Harris' Nickel Plate, Walter L. Main's Fashion Plate Wagon Shows, Bob Hunting's R. R. Show, when he wintered on Church street, Norfolk, Va.; Hurlbart, Hunting & Miller Shows; Campbell Bros.' Shows, Lon Hargrave's, Tom Humphrieville's Wagon Shows, Mollie Bailey's and Leets Bros.?

Who remembers when M. L. Clark's elephant went thru the bridge with a wagon? Does anyone remember the John O'Brien Show when he wintered in Frankford, Pa., and stored a new steam calliope in the barn, and workmen stole all the whistles and brass off the boiler

few of them will ever reach the top. They lack the same essentials the hundreds of mindreaders that are still using the simple little 10-word code that was brought out 40 years ago. That is as far as they will ever get.

I have always felt that the exposure of magic, illusions or any act of mystery is all wrong. When it is done the commercial value of it is destroyed forever, and the performer suffers. "Live and let live" is my motto, and always will be. But it seems like jealousy, envy and greed pop out just so often, to the detriment of our profession, to make it all the harder to meet the landlord Monday morning. Cut it all out, boys. It will get you nowhere.
St. Paul. CAPT. BILLY AMENT.

Co-Operation

Editor *The Billboard*:

In today's cleanup of my desk I find a newspaper from our neighboring town of Farmington, which announces by a large special edition the opening of their new talkie theater. Among the 50 congratulatory ads filling the two center pages is one from the Christy Obrecht Show, which the representative, Arthur E. Bitters, had contributed. Here is his greeting: "Congratulations, Mr. Warweg! We extend our hand in welcome to you on the completion of your marvelous new theater."

That's what I call co-operation of the first order. Farmington has long been a good town for Christy, and this well-expressed spirit of co-operation will tend to keep it so for many seasons to come.
HARRY L. DIXSON.
Northfield, Minn.

Woman Astrologer's View

Editor *The Billboard*:

Re "Astrolite's" comments in November 28 *Billboard*, it is to be regretted that anyone finds time to "slam some more." The Wickershaw report and others have said plenty about "racketeers," etc., and put all (both true and false) under one head.

How could they be expected to be lenient when astrologers themselves slam right and left? You do not say, "Astrolite," you are a member of the NAA. Well, I am, and also a senior charter member of the Massachusetts State Association and a recognized speaker, teacher and practitioner of astrology—one who does work for pay. Why slam radio astrologers? I know at least three who are either NAA members or members of the Academy or Guild, or State associations. They most certainly do know "What it is all about."

With others, I talked over KDX in Los Angeles (from the ranks of the Rosicrucians and Brotherhood of Light, etc.). Solar horoscopes, if not misrepresented, are helpful and interesting. So why the "sour grapes" talk?

Astrology is a true key to religion and symbolism and those who know this never take pay for their work. Those who do should tread carefully and be very tolerant and charitable, at least with words. Law (as we can easily learn from the daily news) is very much exploited in these days. We need to be careful and not throw mud at anyone. You show between the lines that you ought to know better, and you are not the only respectable astrologer who knows something about astrology "on the air." Try to "get a new angle" yourself. Brother Astrologer.

Thurston, the eminent magician and member of SAM, had a most helpful letter in a previous issue of *The Billboard*. I recommend it to you.
Boston. GRACE C. BOYCE.

The Original Bluey Bluey

Editor *The Billboard*:

Barnum never copyrighted anything. Neither have I. In Barnum's day no one pilfered or tampered with or used his original ideas. In this day and time I find what's mine is being used. In a recent issue of *The Billboard* on the Forum page, where museums were extolling their features and wares, three different shows had "Bluey Bluey," one spelling it "Blule Bluey."

The facts: In 1910 dear, good Ed Evans (I thank him for all he did for me) started me on my career as "Bluey Bluey" on the old Wortham-Allen Show. I've been the true, genuine "Bluey Bluey" ever since. My birthname is signed below. I was born in Chicago. At present am with the Peter Kortez-Doc Waddell Wonderland. Yes, I'm the original "Bluey Bluey."
W. F. TROYK.

"Cut It All Out, Boys"

Editor *The Billboard*:

It has been quite amusing to me in a way, but deplorable as well, to read the slams pro and con about mental acts and fortune tellers. We have had fortune tellers ever since the world began and always will.

No doubt the Parent Assembly of SAM means well, but it only stirs up ill-feeling and creates a lot of enemies. Just like a well-known magician did a few years ago exposing spiritualists. The public gloats over it. The newspapers make capital of it. In the end the professional people are the only ones to suffer.

To present an up-to-date mental act, with the many silent systems, it requires an artist with intelligence, personality and showmanship far above the average performers who have taken up this line of amusement. But many of them are obliged to work with traveling shows without salary and depend on the sale of horoscopes or telling fortunes to make a living. They would be foolish to deprive themselves of that opportunity. A clever fortune teller, if he knows his business, is in a position to do a lot of good to humanity by cheering people up and lifting a load of worry from their minds. I have often seen it done. We have an army of amateur magicians today trying to break into the game, but

C I R C U S E S

Conducted by CHARLES WIRTH—Communications to 25 Opera Place, Cincinnati, O.

Branson With Downie Bros.

Signs as general agent of Charles Sparks' outfit—Tony Ballenger is ill

CINCINNATI, Dec. 26.—Word has come from Charles Sparks, owner of Downie Bros.' Motorized Circus, that P. N. Branson has been engaged as general agent. For the last three seasons he has been with Fred Buchanan's Robbins Bros.' Circus.

Branson was previously connected with Mr. Sparks, having been with him for seven seasons prior to his going with Mr. Buchanan.

Tony Ballenger, general agent of the Downie Show the past season, has been ill for some time.

Ira Millette in Europe

CINCINNATI, Dec. 26. — Ira Millette, Ringling-Barnum performer, closed an engagement at Palais d'Ete, Brussels, Belgium, and opened yesterday at Circus Busch, Berlin, Germany, where he will remain until end of January. Will be at Cirque d'Hiver, Paris, France, in February.

Haag in Lecompte, La.

LECOMPTE, La., Dec. 26.—Mighty Haag Show, which closed December 17, returned to its old home here, where outfit wintered 37 years ago. Season was very good with exception of last two months.

Tusko Again in Limelight

PORTLAND, Ore., Dec. 26.—Tusko broke thru his barnlike quarters yesterday, threw off most of the chains, hurled keepers and all obstacles from his path and tore shelter place to pieces. Police shotgun squad and Chief Jenkins called council of war after Owners O'Grady and Gray had fled, declaring they were unable to calm the beast, but at a late hour madness had subsided and Tusko was temporarily tided.

Rodgers at Chicago Fair

CINCINNATI, Dec. 26.—Nat D. Rodgers, formerly operator of a fraternal circus, will be at Chicago World's Fair in 1933. Will be in charge of technical medical exhibits, applied science and industry division, department of exhibits. He will be located in Administration Building.

Zack Miller Loses

NEWKIRK, Okla., Dec. 26.—Judgment for \$32,677 was given by Judge John S. Burger in Kay County District Court on Monday against Zack T. Miller, and in favor of National Printing and Engraving Company, of Chicago, on contract which Mr. Miller signed as guarantor in purchasing paper for 1930 season of 101 Ranch Show.

Ben Holmes Back Home

WILLIAMSPORT, Pa., Dec. 26.—Ben Holmes, after a season of 30 weeks, 21 ahead of Allen Bros.' Wild West and 9 in advance of W. J. Bunts Shows, has returned to his home here. While in Tampa, Fla., he visited Charles X. Allen, and met Charles Bernard in Savannah, Ga.

Folkers at Fisher Quarters

JACKSON, Mich., Dec. 26.—E. K. Folker and wife have arrived at quarters of Fisher Bros.' Circus and will start to overhaul all equipment shortly after first of year. Folker will superintend show when it takes to road. Trainer will break two new dog and pony acts. Outfit is to have new canvas.



THE AERIAL SHELLEYS, who have been with various circuses, played parks and fairs the past season.

Circus Hunting Big Success

PARIS, Dec. 16.—The "deer hunt" produced at Cirque d'Hiver, featuring Mona Palva, Fratellini, Mackenzie Ballet, Truzzi, 60 horses, 50 pigeons, hunting dogs, wild boars and a large supporting cast, has gone across big. To obtain the forest effect a large circular decorated gauze drop is lowered around the ring; with audience lights extinguished the 40 powerful spots at top of drop give the forest illusion. Hunting scene runs about 60 minutes thru a well-worked story.

Eddie Keck Has Dance Act

ALLENTOWN, Pa., Dec. 26.—Eddie Keck last two seasons with Hagenbeck-Wallace, last year in clown alley, is heading his own six-people dance flash act called *A Scrapbook Revue*. Act will open shortly in New York. Included in cast are Mickey (Mildred) Clewell, Josephine Schuler, Victoria (Billy) Fry, Bud Evrard, Tommy Sweeney. Later tumbles over backs of entire company.

Dal Paos for Mills Circus

LONDON, Dec. 19.—The Dal Paos, Mexican cowboy and trick-riding act, have been added to Bertram Mills' Olympia Circus, opening here Tuesday.

Looking Back Thru The Billboard

25 Years Ago

(Issue of December 29, 1906)

Tybell Sisters again will be with Sells-Floto next season. . . . Eddie Arlington has signed as general agent of Pawnee Bill Wild West. . . . Charles Scott, of Forepaugh-Sells Shows, was badly injured in street car accident in Columbus, O., December 18. . . . Campbell Bros.' Shows, opening in Fairbury, Neb., April 28, and closing at Mansfield, La., November 23, had a very good season. Show covered 16,300 miles. Was 27-car outfit. . . . Both the Gentry shows have been sold to M. W. Savage, of Minneapolis, Minn. The Savage is the buyer, Ike Spears will have active management of shows. . . . John P. Fagin, railroad contracting agent for Barnum & Bailey, is home for holidays and will return to New York first of year. . . . Ralph Peckham, excursion manager of Ringling Shows, is home for winter at San Jose, Calif. . . . W. J. Langer has been re-engaged with Cole Bros.' Show to do his bounding wire act and also clown. . . . F. J. Frink has been re-engaged as general agent of Al F. Wheeler's New Model Shows, making his third season with Mr. Wheeler.

10 Years Ago

(Issue of December 31, 1921)

May Wirth, with Phil and the Wirths, will play fairs next season under direction of United Fairs Booking Association. . . . Palmer Bros.' Animal Circus was sold to M. E. Golden and M. B. Runkle. Will be enlarged from 10 to 15 cars. . . . Great Keystone Show, Sam Dock, manager, arrived in quarters at Whaleyville, Va., December 8. . . . Russell Bros.' Shows, which were not on road this season, will tour coming season under name of Russell's Virginia Show, managed by E. L. Russell. . . . Damm Bros., comedy acrobats with John Robinson Circus, are now playing Keith vaudeville houses. . . . Albert Sigsbee has signed as general agent with Lindeman Bros.' Motor Circus for 1922 season. . . . General Agent Murray Pennock will be general manager of Al G. Barnes Circus next season and will also route show. W. E. Haines will be railroad agent. . . . Mrs. Minnie Thompson (Green) has entirely recovered from her accident of last summer when she was attacked by a Sparks elephant. . . . Announced by Fred C. Gollmar that Gollmar Bros. would have 25-car circus on road next year.

Buck Taylor Has Show

READING, Pa., Dec. 26.—Buck Taylor is presenting a unit, the Pet Show, which is going over in all spots. Show is sponsored by newspapers and humane societies. Capt. John W. Berry is handling the advance, and 36 people are back with outfit. Gives as free attraction 11 circus acts, consisting of small elephants, camels, horses, ponies and local entries—dogs, cats, bears, pigeons, ducks, chickens and birds.

West Coast Jottings

VENICE, Calif., Dec. 26.—George Tipton, steward of Barnes Circus, purchased a new home in Culver City, Calif. John Backman, of Barnes Circus, has completed an engine with a walking beam done in glass that will operate by steam. It is an object of art.

Earl (Bullhook) Jackson and wife have moved into Bert Dennis' home in Venice to take care of their two children till they return from Texas, where they are playing some dates with Christy's circus acts.

Curle Phillips, clown, is having new dog props made for his dog walkarounds. At present working stores and indoor dates on Coast. Charles Post, producing clown of Barnes Circus, is writing music at his home in Los Angeles. Was formerly bandmaster of Cole Bros.

Boston Rowe, formerly with Ringling Bros.' Circus as porter of bosses' car, is a daily visitor to home of the writer. He has retired from circus field.

George Tipton, Mr. and Mrs. John Backman, Curle Phillips, Blossom Robinson, Jack McAfee and wife and Tom and Lela Plank were guests of George Hines, manager of Ambassador Theater, at Ambassador Hotel last week.

Milt Taylor's mother arrived here last week from Oregon and has purchased a service station in Los Angeles. The Taylors have been with Barnes Circus last few seasons.

There will be no clown bands on Venice Pier New Year's Eve, but Bill Star will have his loud-speaking unit on a special-built car at entrance of Pier.

MGM studios at Culver City have started to film circus story, *Polly of the Circus*. Quite a few circus people are working in film.

Recent visitors to the "Town Pump" were Lee McDonald, Skinny and Bertha Matlock, John Backman and wife, John (Nig) Dobbey; Nels Lawson, wife and sister; George Tipton, Scotty Thomas, Curle Phillips, Jack and Irene McAfee, Blossom Robinson, Pete Peterson, Willard Beeson, Charles Cook, Pony Cook and wife, Charles Hout, "Heavy" Morris and writer and wife. TOM PLANK.

Six Indoors For England

Olympia, Crystal, Kelvin, Dominion, Agricultural Hall and Bellevue Gardens

LONDON, Dec. 19.—In addition to Bertram Mills' annual Olympia Circus, December 22 to January 27, the usual Crystal Palace Circus and Kelvin Hall Circus, Glasgow, there will be three more offered indoors in England this year. Stanley Wathon will provide circuses at Dominion Theater (50-50 show, with premiere of Eddie Cantor's *Palmy Days*), Agricultural Hall, London, and Bellevue Gardens, Manchester.

Lineup for Agricultural Hall: Caesar De Jonge's Horses; the Andereggs, perch act; John Morcardy, fancy roper; Stephenson Family of Jockeys; Fiery Jack, clown; Les Olwars, comedy trapeze; Lucescu Sisters, gymnasts; Ida May's Troupe of women trapeze artists, and Rob Cimse, comedy novelty.

Bellevue Gardens, opening week from today and running five weeks, two days, will have Stassburger's 12 Liberty Horses and Pony Troupe; Four Phillips, juggling equilibrist; Paul Sandor's comedy animals; Sylvia Dash, vaulting act; Lopez Trio, with Clown Fratellini, comedy trapezists; Three Manleys, clowns; Seven Fredysons, springboard and Risley acrobats; Three Prontos, English clown act; Catalini, cyclist on revolving platform; Erik Hubert, equestrian act; Rob Daymar, musical clown; Pintoro's Three Chimpanzees and Warro Humdotz Troupe.

Kelvin Hall, booked by Gus Bostock, will offer Albert Carre and his 40 Horses, South China Troupe, Dolly Yelding, Three Flying Volkens, Five Fellers, Baker Boys and Girls, Pepinos Miniature Circus, Leonard Trio, Sioan Trio, Memphis-topheles, Frilli Troupe, Koffee and Koko, Harry Coady, Scarsion and Company and Harry Carroll.

Ends North Dakota Tour

CINCINNATI, Dec. 26.—W. J. Fee, of Alberts Animal Circus, advises that show ended its North Dakota tour at Jamestown December 18, will play a few dates in Minnesota, then into South Dakota for several weeks and finish indoor season in Montana approximately April 1. Outfit has been drawing good crowds.

Oldest Man in London Circus

LONDON, Dec. 22.—Zaro Agha, the 166-year-old Turk, reputed to be the world's oldest inhabitant, is being exhibited as an additional attraction in Bertram Mills' Olympia Circus.

Milton Holland Circus

CINCINNATI, Dec. 26.—After finishing successful engagements at Portland, Ore., and Seattle, Wash., Milton Holland Circus Company will open the new year with a seven-day engagement at Corvallis, Ore., January 2, under auspices of Elks, according to Kay Murray. McKeone family has gone to Portland for holidays, and B. C. Davenport troupe, with Everett Conway's Band, is sojourning in Vancouver during layoff. Milton Holland and wife, with Esther Wolf and Louis Stern, left for San Francisco to spend the holidays there, while Walter A. Higgins and wife have returned to Centralia, Wash., for a two weeks' stay.

General Agent Irv J. Polack has been busy past month signing up big dates in California.

By adding two new trucks, Mr. Holland has a fleet of five motors to transport his show overland.

GEORGE W. PAIGE informs that he will be one of the general advertising managers on programs for the Ringling shows and will commence his duties January 2.



By Charles Wirth

NOT satisfied to run continuous performances seven days a week, 365 days a year, it seems that some motion picture theater managers do not want to let a legitimate attraction such as the circus (all-flesh entertainment) get a break for even ONE day in a year. It would not at all be a bad idea if movie "magnates" adopted the "live-and-let-live" policy.

As an illustration we reprint herewith an article which appeared in Fox house organ, *The Last Word*, and which tells to what length a movie manager went last season to give opposition to a circus. It follows:

"Gone are the days when circuses paraded. But their competition is still a pretty live problem. In Santa Ana, Calif., City Manager Norman Sprowl found the Al G. Barnes Circus on his hands the same night he had planned on doing a wonderful business with *Seas Beneath*. When the circus posted its paper Sprowl knew he had to get busy. He knew that unless he did something special every amusement-goer would be out at the circus grounds.

"One big thing loomed up. The circus wouldn't parade. But the theater could have a parade. The picture was ideal for tieups with every type of military and naval organization. So, constituting himself chief marshal, Sprowl rounded up his paraders. He visited every organization he could. His own American Legion post came first. It agreed to parade and also furnish its drum corps. With so much of a start the rest was easy. Besides the Legion other organizations were in line.

"Plenty of advertising announced the event. And when Sprowl advertised that the crack drum corps would put on a special drill he knew he would have a house full of patrons. Whether or not the circus suffered any dent in its take is not known, but the West Coast theater enjoyed one of its best nights in months."

Now in contrast to this, note what a motion picture theater in Lancaster, O., did when Downie Bros. Circus showed there last season. It ran a special feature in a newsreel on show day of scenes taken at winter quarters of this circus at Macon, Ga. This manager wasn't a bit afraid of opposition or competition from a circus; in fact, we are of the opinion that both the theater and show capitalized on this move. He not only was helping his house, but the circus as well, and must be given credit.

Here is another. In Lock Haven, Pa., a rather unusual event took place which might well be copied by other theater managers. Oscar Stiefel, manager of the Roxy Theater, instead of putting obstacles in the path of the coming of the circus (as a great many do), gave the Downie Show free advertising in his theater, and on show day was host to a number of poor children of the city. He paid their admission, placed them in reserved seats and had ice cream and cake served. All of the expense was assumed by him.

Here and there you will find a theater manager who is not opposed to an outdoor attraction when one comes along.

Circus Saints and Sinners

Harry (Pep) Chipman, v.-p. for California, writes from Hollywood: "The representatives of Edward Shipp Tent, C.S.S.A., just returned from the unveiling of monument and services of our departed friend of the circus world, Lillian Letzel Codona, at Inglewood (Calif.) Cemetery. Monument is a masterpiece and sermon by Rev. Perry G. M. Austin was most impressive. He referred to the Big Top wherein the deceased had performed and then referred to the Big Top of God, with whom she is now starring. Saints J. Sky Clark, Harry F. Wertz, Bert J. Chipman, Mildred Beckwith and myself drove to Inglewood to the services." Harry sends the writer many California papers and a picture of monument in *Los Angeles Herald Express* is a fine contribution to Lillian. Ashes of Lillian were placed in a silver urn beneath monument. The statue is of Carrara marble and rises 17 feet from the green-sward of the cemetery.

First renewal of membership in for 1932 was that of Sol S. Solinsky. He is secretary-manager of Retail Merchants' Association and a great lover of the circus. Sol doesn't say very much, but, oh, boys, what a hustler he is.

Frank (Bring 'Em Back Alive) Buck, of P. T. Barnum Tent, is now the proud father of a bouncing baby girl. Congratulations.

Earl Chapin May stopped into New York Tent on a recent Thursday, chatted about his forthcoming book and told some interesting circus stories. On same night Will Osborne, famous crooner, told about how he first got "on the air."

Bill Homburg, secretary of W. W. Workman Tent, is perhaps the busiest florist in Richmond, Va., yet Bill always has time to welcome a visiting trouper.

In comic strip, Ella Cinders, which appears in *New York Evening Journal*, the C.S.S.A. was mentioned. Thanks.

A committee, consisting of Chal Pancoast and Warner Purdy, has been appointed to work out a plan by which the commemoration of the bringing of "Jumbo" to America 50 years ago by P. T. Barnum can be worked up in some way in connection with convention in New York City next April 9, 1882.

Mr. and Mrs. Gene Enos recently spent a pleasant evening at P. T. Barnum Tent and everyone enjoyed their stories of the circus. Mrs. Enos recalled her first days with the Big Show in Madison Square Garden. She was at that time one of the Yllerom Sisters, doing an acrobatic globe act. Gene recalled his early days on double traps.

Tom Brennie likes C.S.S.A. so much he is going to give over his morning hour to the club. We want to say, Tom, that the "gang" likes you, too. Brennie was brought from the West and is the greatest one-man show now on NBC sustaining hours. He is able to take off 17 characters without a single switch being detected by listeners.

C.S.S.A. extends a happy New Year to its membership and to its thousands of friends on circuses. F. P. FITZGER, National Secretary, 41 Woodlawn Avenue, Jersey City, N. J.

Colorful Group at Christmas Meet of Saints and Sinners

NEW YORK, Dec. 26.—Handshaking, pranks, food and general excitement broke loose and threatened the peace of the theatrical districts as Circus Saints and Sinners' Club, P. T. Barnum Tent, held its Yuletide luncheon at Sardi's Restaurant Wednesday evening. Initial disorder came when Frank Buck, the literary explorer and big game catcher, kissed Mrs. C. Harry Feshling, mate of club's treasurer, as Mrs. F. entered arena for inaugural pageant without benefit of howdahs, spangles or caparisons. Mr. Feshling filed a short affidavit for divorce. Mrs. Buck could not see reporters for statement, as she was engaged in teaching one-week-old Barbara Buck the art of tiger training. Fred P. Pitzer wound up an animal wagon, with a quartet of dens, which sped down banquet table into lap of Bill (Radio) Steinke. Steinke, preoccupied with slumber, began to recite "The Daring Young Man on the Flying Trapeze." Thus it was that a full chorus joined in, to the perturbation of F. Darius Benham, whose Hohenzollernic mustache impeded his possibilities for vocal recognition.

By this time Bela Loblov adapted himself to the atmosphere by offering *Ode to Spring* to the solo dancing of Frank Baldwin, Jr., who previously was the central figure in a huddle listening to his

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explanations on banking accounts, if any. Loblov dashed madly off to continue his virtuosity in *Reunion in Vienna*, with Arvid (Actor) Paulson pleading with him to miss the curtain like a good trouper.

Ray McCarney Sr., brought assembly back to order by telling of a bull fight in Chicago, which was conspicuous for absence of bull. A couple of the boys solved the problem by obtaining a cow from a slaughter house. Cow, grateful for continuance of its life, dropped dead from apoplexy, so a wild Brahma steer was substituted. Will Osborne was skeptical.

Mr. Buck threw over the tables when relating his experiences with tigers and cobras on the Malayan Peninsula, his being a realistic account.

These were present: Mr. and Mrs. F. Darius Benham, Mrs. Marion and daughter Locherty, Mr. and Mrs. C. Harry Feshling, Fred P. Pitzer and son Mel, Frank Buck, Bill Steinke, Will Osborne, Warner Purdy, Arvid Paulson, Betty Summerly, Bob Sherwood, Ray McCarney Sr. and Jr., Josephine LaChune, Cora Geesey, Frank Baldwin Jr., Leonard Traube, Walter Young, George Gaydona, Lewin Crewe Jr., Warren Costello, Jack Curran, Dr. and Mrs. James Matthews and Albert A. Cobb.

Along about midnight some others entered the tournament. Because of the lateness of the hour and the circumstances obtaining, they would not disclose their names to reporters.

With the Circus Fans
By **THE RINGMASTER**
President: H. HERTZBERG, 607 Brady Bldg., San Antonio, Tex.
Secretary: W. M. BUCKINGHAM, Thames Bank, Norwich, Conn.
Editor: K. K. KNECHT, Box 276, Evansville, Ind.

Happy New Year. May '32 be good to you. The editor of *White Tops* wants to thank all who sent fine Christmas cards, many unique. President Hertzberg's was a nifty. Many from circuses and circus folk, too.

Let 'em come—the season isn't far off and plans should be announced soon now.

When Harper Joy and wife, of Spokane, were in Washington, D. C., they were royally entertained by Marshall L. King. Sightseeing, then luncheon at the Racquet Club, and dinner in the evening at Congressional Country Club, where, in addition, Mr. King had as guests with the Joys Dr. and Mrs. Elwin Schneider, Bertha K. Allison, Frances Jones, Mr. and Mrs. Charles W. King, Mr. and Mrs. M. D. Hildreth and Mr. and Mrs. Yates.

Sells Bros.' Top To Meet At New Philadelphia, O.

NEW PHILADELPHIA, O., Dec. 26.—Midwinter meeting of Sells Bros.' Top, Ohio Circus Fans, will be held here January 9 and 10. Active in arrangements for event are Jess L. Springer, State chairman of top; State Senator W. G. Nickles, John S. Hare, K. C. DeLong, Oliver J. Sorg and Sheridan S. Maler. Two-day session will open with registration at Hotel Reeves from 1 till 9 p.m. on Saturday. At 9 p.m. there will be a meeting in "Privilege Car," a unique feature arranged by Senator Nickles. Breakfast will be served from 8 till 10 Sunday morning, followed by a parade, which is scheduled for 10 o'clock. Members of association in attendance will be guests of Senator Nickles at dinner at

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Hotel Reeves at 1 p.m. This will be followed by inspection of famous scrap books at 2:30 at Elks' Club. There will be a business meeting at Elks' Club at 3 o'clock.

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Under the Marquee

By CIRCUS SOLLY

STANLEY WHITE played "Santa Claus" in a big way at the Boston Store, Providence, R. I.

WILLIS HALL, at one time with Sun Bros.' Circus, is now located in Milford, Del. Is leader of the Boys' Band.

CHARLES P. FARRINGTON, former circus agent, and wife, of Brooklyn, are on their way to Miami Beach. Will also go to Havana.

CLARENCE AUSKINGS spent a few days with George W. Christy at South Houston, Tex. A number of men are working around winter quarters.

GEORGE E. ENGESSE's Schell Bros.' Circus is in quarters at San Antonio, Tex., and not Los Angeles, as mentioned in a marriage notice in last week's issue.

FRED LEDGETT passed thru Dallas last week en route to West Coast. Visited Robbins Circus, which is in quarters at Fair Park there.

JACK HARRIS, clown, living in Terre Haute, Ind., recently was struck by an auto, but fortunately was not slightly bruised. Will be with a big top coming season.

AL H. BAILEY and Company had a successful two-day engagement at Istrione Theater, Jackson, Miss., with a roping turn. Bailey family is spending holidays in that city.

VIC SHEPHERD has been clowning at Goldblatt department store in Chicago during the holidays. Vic formerly was with Ringling-Barnum and was a member of the Bob Eugene Troupe of aerial bar artists.

LEO DARCY, former aerialist and acrobat with Ringling-Barnum and Sells-Floto, has joined faculty of Ruth Laird's dance school in Dallas as physical culture instructor. For last five years he has been on West Coast.

BOB FISHER, of Five Fearless Flyers, while playing Cirque Medrano, Paris, renewed old acquaintances with Albert Powell and Ira Millette, playing at Cirque d'HiVer. Were together on Ringling Circus for many years.

"CHECKERS" **MALONE**, who did such good work in the billing of Col Johnson's Rodeo at the Boston (Mass.) Garden, is in complete charge of the Garden's billing and outdoor advertising. Was engaged by Manager Dick Dunn. Malone has been with Ringling-Barnum.

C. V. HICKS closed with Mighty Haag at Lecompte, La., December 15 and left for Charleston, W. Va. Will be with Montgomery Ward & Company there for winter. States that next season he will have charge of commissary department and play trombone in band with Haag.

SHOWFOLK in Kansas City this winter, stopping at Hotel Missouri, include Jerry Dean and Marvel, Slim Brown, Bobbie Brown, Paul Barton, Helen Johnson, Billie Graves, Mr. and Mrs. Robert Gow, Pat Kling, Milton Woodward, Tom Murray, Roy Mapes, Irma Lee, Alla Mae and Billie Niquette; Irish Bigelow, Beulah Marshall, Ethel Lewis, Roy Smith and John Delmar.

AMONG GUESTS at recent wedding of Vates Engesser and Bernard Unrath at San Antonio were Harry Hertzberg, F. Woodhull, Simms Potts, P. J. and Tom Scaperlanda, Murray Maverick, Jack Pitluk, Walter Loughridge, Fred Sullivan, Julius Barclay, Doc and Mrs. C. F. Zeiger, Mr. and Mrs. Jack Lucas, Frank Capps and Mr. and Mrs. Carl Devere. Couple will reside in Los Angeles.

HENRY BROS.' CIRCUS had a number of acts at Post Enquirer Christmas Party at Oakland (Calif.) Auditorium December 12. Henry Show also played at Princess Theater, San Francisco, and has several other dates to follow. Trainers are breaking new dog and pony act at winter quarters, El Cerrito, Calif. Spud Redrick, of Al G. Barnes, was a recent visitor.

A. B. HANDY, of Danville, Ill., pens that a number of circus and ex-circus men wintering in that city are staying at National Soldiers' Home and that most of them are employed. W. B. Graham,

former back doorman of Ringling-Barnum, is there, and Handy says that Graham aids in landing jobs for the circus folk. Latter had charge of recent Moose ticket sale.

MERLE EVANS, the stalwart bandmaster for Ringling-Barnum, is leading the house orchestras with Fred Bradna's circus unit playing metropolitan New York vaudeville. He says it's a cinch compared to batoning on the Big Show. Unit broke the house record at the Triboro, Astoria, a recent Sunday, giving four shows and seating in what passes in vaude for the "straw." Evans will be back with R.-B. next season.

JOHN F. DUSCH still has the band at the N. & W. Shops in Portsmouth, O. With the exception of a few men who died, he has the same musicians as when he organized the band in 1926, the majority of them, being ex-troupers. Accompanied by W. E. Reinhard, one of his men, John ran into Cincinnati a few days ago, and both paid *The Billboard* a visit, as usual. Incidentally, W. E. is mourning the loss of his nephew, Dr. Harold Reinhard, physician and surgeon, of Portsmouth, who passed away recently.

IN LOOKING thru his date books, Bert R. Wheeler, of Wheeler Posting Service, St. Paul, came across roster of Car No. 1 of Buffalo Bill's Wild West, season 1900. Henry Hedges was manager; Frank O'Donnell, publicity man; William Alberts, boss billposter; Ed Hanson, Lew Curry, George Baldwin, William Franklin, Bert (Kid) Wheeler, Zeke Inman, Jim Gorden, Frank Burton, Kid Hodges, George Frazier, Bennie Miller, Frenchy Perault, Oliver Lester, Jack Dempsey, John Baker, Clyde Fitch, Henry Moss and, Frank Snyder, billposters; Charles (Pink) Hayes, Steve Dwyer, James Powers and Victor Cooke, lithographers; John Lewis, programmer; English Joe, chef; John Lawton, waiter, and Tom Casey, porter.

BEN BENO, internationally known aerialist, dropped into the Chicago office of *The Billboard* a few days ago to show a letter he just received from Jerry Mugivan, late American Circus Corporation magnate, the day before Christmas. Mugivan wrote the letter in the fall of 1929 while Beno was touring Europe. The letter was forwarded to L. C. Zelleno at Kansas City and in some manner was mislaid. Zelleno came across it a couple of weeks ago and sent it along to Beno in Chicago. In his letter Mugivan said, among other things: "Our shows have had a very good season considering the cold weather we had in the spring of this year and we are pleased with the business. The shows are a great deal changed from the one when you were with us and you should drop by if ever in this locality and see the fine winter quarters we have here."

H. C. INGRAHAM, late manager of Chicago Stadium and who is well known in the circus field, sent out a novel Christmas card in the form of poetry. It is captioned, May Your Christmas Be a Circus Day, and reads:

Life may be somber and dull and gray,
But there's always sometime, a circus day;
A day set apart from all the rest,
Full of light and laughter and merry jest,
With a calloppe's strain and a painted clown,
Balloons, and a girl in a gaudy gown;
Horses, in spangled accouterments grand,
A fine parade and a big brass band.
The day passes quickly, and all too soon
On its slender string bursts the gay balloon,
But the melody of some lilting song
Down thru the years re-echos long.
The glittering horses no more are seen,
The big parade and the gorgeous queen;
The colors fade, and the band is still,
And there's nothing to set the heart
a-thrill;
Yet there's never a life so dull and gray,
But it has, sometime, its circus day.

Where Are You Wintering?

Kindly give the information on this blank and mail to *The Billboard*, Cincinnati, O., for our records of circuses, carnivals and tent shows in winter quarters:

Name of Show

Name of Prop. or Mgr.

Address of Winter Quarters

(Give address of offices here if you have any)

An Outsider Views the Circus

By STANWOOD N. ROGERS

STAR ACTS

Watching several headline acts at a circus recently, I doubted whether they were being built up to the extent that acts of this caliber deserved. One of them was "The Great Peters," who dropped head first into a hangman's noose. Here was an act, to my mind, as spectacular as any I have seen presented at a circus. Here was this man doing a thing which was almost beyond the understanding of the average person, and yet, save for a half-hearted announcement over the loudspeaker and the attendant roll of drums, little was done to set it off and emphasize the extremely dangerous nature of his act. I thought that it was not built up to the point that such an act deserved.

I would like to have seen the early part of his act separated from the final plunge. To have had him appear twice, once in the lesser part and again in the leap, would not have taken away from the spectacular nature of the final part as it did to see him do the seemingly simple part just before the final plunge. His billing showed the show's appreciation of the nature of the act, but it seemed to me that the showmanship connected with its presentation was rather thin.

I would suggest his appearance in at least four places in the hippodrome track or on the stages and rings with a leather-lunged orator explaining the terribly dangerous nature of his act. Let the people see him closely, this wonder man who defies hangman's nooses. Let him carry a noosed rope so that everyone can see it at close range. Let the announcer rave over him. Perhaps he might be brought around the track on a flat wagon like Goliath, the sea monster, was carried on in the Ringling Show. In short, make the people think he is somebody.

Let all the prop men and the ushers and attendants motion for silence as he ascends to his perch. Let them all stand with hands raised and palms down to indicate quiet on everyone's part. Then the roll of the drums—and—the final plunge. Build up the act by surrounding it with everything the show can give Peters. That is showmanship.

A little of the same sort of thing might help Miss Ward's act and several others. Tom Mix was handled in an entirely different manner and a very effective one, I thought. More of this all thru the circus program would help matters a lot.

Next week's subject will be *Announcements*.

Old-Time Showmen

By CHARLES BERNARD

Echo from that misty past, circus season of 1882, is an interesting reminder that just 50 years ago there was an active, energetic and ambitious lot of owners, agents, performers and working people looking forward to opening of a circus season which gave promise of plenty of white tops being seen thruout the United States during that year. As it is the purpose of the writer to give in ensuing numbers of the *Old-Time Showmen* series some 50th anniversary history of circus people who were entertaining the public in 1882, it will be appropriate to now mention some of the circuses that were perfecting their organizations, planning their openings and starting their agents on the season's itinerary.

The Adam Forepaugh aggregation made early announcement of its opening date, naming Washington, D. C., for April 6 and had contracts made for May 1 to 6 in Union Park, Allegheny City, Pa. W. C. Coup's Shows were also among the list of early openings; their first stand was at Augusta, Ga., April 8. Batcheller & Doris made their announcement for season's opening to take place at West Chester, Pa., April 8. The W. W. Cole Circus, with Louis E. Cooke, general agent, and E. C. Campbell, contract agent, had Utica, N. Y., heavily billed far in advance for April 22 as the opening. Cooper, Jackson & Company, organized in St. Louis and announced to open season there April 12. Among their advertised feature acts, Robert Stickney, as star rider, and Zazel, the Human Cannon Ball, were given much publicity. John Robinson's World's Exposition was given early billing for a Cincinnati opening April 8.

One of the evidences of unusual preparations for a big year among circuses was the increase of capacity in plant of James Martin & Son, manufacturers of canvas for circuses and side shows; their floor room was increased by 5,000 square feet at Boston factory. Many large orders for new canvas kept the Martin plant at full capacity thru winter months; small, as well as large shows, were investing in new equipment and increasing size of tents.

The Miles Orton Show called its people for rehearsal at McConnellsville, O., April 17. Maybury, Pullman & Hamilton Show wintered in Louisville, Ky., and opened season there April 7 and 8. Opening date for Main's International Show was April 19 at Trumbull, O. Frank A. Robbins' Zoological and Equestrian Exposition had all plans perfected for opening season at Newport, N. Y., April 19. Hyatt Frost called people engaged for Van Amburg, Frost & Stone Circus to report at Amenia, N. Y., April 18, for opening at Kent, Conn. Anna Carroll, who became a favorite equestrienne with Barnum & Bailey in later years, was the 1832 star of Van Amburg Show. Sells Brothers announced their opening date for April 19 at Columbus, O. In their preparations for the '82 season, the Sells Brothers evidently anticipated hot opposition and engaged such a galaxy of artists for their ring performance that they could safely compete with any "aggregation." Charles W. Fish, Adelaide Cordona, Lottie Aymar, Orrin Hollis, Willie Sells, Charles and Jennie Ewers, Viola Rivers, Tom Ward, "Little All-Right" and many others of the well-known favorites constituted a roster of performers that the public would surely welcome.

The Barnum & London Circus with its opening date fixed for March 13 at Madison Square Garden was exploited by every conceivable method of advertising; new adjectives were in demand to emphasize the startling attractions that were in readiness for presentation by P. T. Barnum's Greatest Show on Earth, in union with the Great London Circus. Also P. T. Barnum's Great Roman Hippodrome, presenting "All the Sports of Ancient Rome." The amazing announcements of new wonders to be exhibited at the many season openings seemed to enthrall the editorial ranks. Frank Queen gave first-page comment on "The Circus Season." In a summary of its merits, he said: "The circus is everybody's show; it is cosmopolitan, perennial, eternal. There may have been some vague and cheerless age of the past in which the sawdust ring was unknown, but it is extremely remote, so chillingly cheerless that it is not wise even to recall it." May the editors of this age perpetuate that thought; it is hoped they will.

LOUIS HEMINWAY, promoter and contracting press agent of Schell Bros., is in Kansas City.

The Corral

By ROWDY WADDY

HAPPY, PROSPEROUS New Year to EVERYBODY!

PALMER AND WORTH MORRIS reported framing a 10-act unit to play special events in Southwest next season.

STANLEY COX among others saying "howdy, folks," in the Ardmore, Okla., section.

BERT HIGGINS, roper, recently returned to Hollywood, Calif., after spending several months in Arizona.

G. C. GOSSAGE promoted a Christmas week engagement, under United Charity auspices, for Texas Ted Lewis' Wild West Show at Valdosta, Ga.

FRANK MOORE, who has been prominently connected with Madison Square Garden Rodeo, New York, stopped off in Chicago a few weeks while on his way east from Los Angeles, where he had been on a rodeo promotion mission.

MONTIE MONTANA, trick roper, recently went from Los Angeles to Palm Springs to entertain winter guests at hotels. Josephine Wicks, trick rider, of Colorado, also at Palm Springs, teaching tourists at the winter resort to ride.

AT LAST REPORT, Lillie Allen, who was severely injured at Madison Square Garden (New York) Rodeo, when a horse bucked with her in the chutes, was out of hospital and expected to spend some time in the Big City before returning to California.

MOUNT VICTORY, O.—Col. and Mrs. Jack W. King had guests at Slashed Ear Ranch here recently, Mrs. H. W. Van Tull and E. W. Van Tull, mother and brother of Mrs. King; also Pickhandle and Anna Butler, of Hagenbeck-Wallace Circus. Col. King and his aids are industriously preparing the outfits for next season's tour of King Bros.' Rodeo Company.

AMONG greeting cards received by this editor were a crackerjack special drawing, with photos, of Ted and Jackie Lewis, expert rifle and pistol shots, sent from New York; a varicolored nifty one of Skeeter Bill and Dorothy Robbins, from Hoot Gibson Ranch, Saugus, Calif.; and a two-color job of Jack Hughes Attractions, from Pahokee, Fla.

LAST SPRING people attending the annual rodeo in connection with the Fat Stock Show at Fort Worth, Tex., witnessed a succession of thrilling performances—and contestants a "run for their money." A better than a repeater is being prepared for next March and Verne Elliott and Eddie McCarty again handling the arena and furnishing stock.

THE NEW YORK EVENING POST of December 19 carried an interesting article, with incorporation of a letter from a range man "way out West," Cecil B. James, addressed to "Editor of the Evening Post," sort of wondering if there might be a lady in the East who "wants to invest in an ex-cowboy," who has had much experience and knows his West—mountains, deserts, prairies—but a victim of "Old Man Depression."

IN DECEMBER 19 issue an error was contained in report of names of folks taking part in Jack King's Rodeo performances at Fat Stock Show, Cleveland, O. Instead of Hughey "Rudolph," should have been Hughey Toomlin, of California, who was one of bronk and steer riders. Incidentally, Hughey and the missus are wintering at Lakewood, suburb of Cleveland, and reported doing engagements with their knife-throwing act in that vicinity.

AT A RECENT meeting of Ski Hi Stampede committee, Monte Vista, Colo., dates for the 1932 event were set for August 3-5, and same filed with Rodeo Association of America. Esther J. God-

CHRISTY BROS. CIRCUS FOR RENT

Complete, 25 Cars, with Tents, Herd Elephants, 30 finely trained Performing Horses and Ponies, big Menagerie of Animals. Everything ready to parade. Finest Parade Wagons on earth. Lease to thoroughly responsible parties only for coming season. SOUTHERN SHOW EQUIPMENT CO., South Houston, Tex.

Wanted, Advance Agent

Circus experience. Drive own car. Write lowest. MARLOW MIGHTY SHOWS, HARRISON, ARK.

frey, secretary Stampede, advises this editor that several changes are being planned, including novel features, and the parade at the grounds changed to portray historical events and scenes of the early West and developments of San Luis Valley.

THE DAILY OKLAHOMAN, Oklahoma City, of recent date carried two human-interest stories relative to some well-known Wild West show and contest folks. One was on Charles H. Tompkins (out of show business late years) to have as his guest at Oklahoma City and El Reno, Guy Weadick—they formerly met and crossed trails many times in show business; the other article pertaining to Lucille and Charlie Mulhall to function conspicuously at a buffalo meat barbecue and rodeo at Mulhall, Okla.

AT HERMOSILLO, Sonora, Mex., Stock Growers' Association recently staged its second annual show. A number of ropers and bronk riders of the United States competed. Earl Thode won bronk riding all three days, with Chick Wilson second in the average. Steer Roping—first day, Chick Wilson (16.3); second day, Wilson (21); third day, Bud Parker (18.2); finals (four-steer average), Homer Ward (68); Bud Parker, second. Bulldogging—first day, Thode (8.2); second day, Everett Bowman (8.2); third day, Hugh Bennett (12); finals, Chick Wilson, Hugh Bennett. Calf Roping—Hugh Bennett, Homer Ward.

FROM PRESCOTT, Ariz.—Preparations are extensively under way for the 1932 Prescott Frontier Days in July; one of the outstanding cowboy sports and old-West-atmosphere events held annually in the United States. In fact, Prescott has staged its cowboy contests for 43 years, and claim is made that by actual record the oldest cowboy contests in America or the entire world. The Prescott Frontier Days is a community affair, its piloting work done by volunteer workers of the Yavapai County Chamber of Commerce. M. B. Hazelton is treasurer, and Grace M. Sparkes, secretary. The 1932 contests will be managed by Mike Stuart, who successfully staged them in 1931, in spite of apparent business depression thruout the country.

FROM LOS ANGELES—A consolation rodeo was held December 6, by Bob Anderson, for contestants who did not win in the finals in the Stock Show Rodeo—same stock, judges, timers, contracted trick riders, ropers, etc. There was a good crowd. Winners: Bronk Riding—Earl Thode, Ray Bartram and Earl West. Bareback Bronk—Ray Mavity, Johnnie Schneider and Ray Bartram. Steer Riding—Shorty Lee, Ray Bartram and Frankie Schneider. Wild Horse Race—Bert Troub, Dave Carnahan and Pinkie Burns. Calf Roping—E. Pardee (23.3), Lloyd Saunders (24), Hugh Strickland (26.3), Bill Potter (28.4). Team Roping—Allan Holder and Hugh Clingman (20.3), Ace and Melvin Gardner (21.2), George Rouff and Sagie Cornett (29.2). Steer Decorating—Johnnie Drayer (5.1), Holloway Grace (7.4), Newt Cottrill (9).

Short Biographies Of People Engaged in Circus Business

Under this heading each week will appear a short biographical sketch of some person active in the circus field.

No. 7—JOHN P. McHALE

Mr. McHale was born at E. St. Louis, Ill., April 23, 1890, making him 41 years of age. His home is in St. Louis, Mo. He has been in the amusement business 22 years, having entered it in 1909. His first connection was with lantern slide show. In 1915 he was at San Francisco Exposition. He has handled independent promotions mostly; occasionally worked as general agent; wrote sheet for several years, and has been operating his one-night motorized circus three years. Six previous years he operated his week-stand circus under auspices. Fraternal organizations of which he is a member are IOOF and K. of C. He also is a member of Mississippi Valley Showmen's Association. His hobbies are fishing and hunting. His wife is Nola Anne McHale, who is active in circus work. His parents are Richard Andrew McHale, sword swallower, and Catherine Elizabeth, of St. Louis.

Bob Morton to Bermuda CINCINNATI, Dec. 26.—Bob Morton wired from Jacksonville, Fla., today that

he is leaving for Miami and Bermuda and will not return to States until after January 1. He received hundreds of replies from performers to his advertisement in *The Billboard*, which will be answered upon his return.

MINSTRELSY (Continued from page 27)

in brass and string with Lew Dockstader's, Honeyboy Evans', Neil O'Brien's, Ted E. Faust's, Leon W. Washburn's and Harry Ward's troupes in past years, so I ought to be able to qualify. Pete Peterson, now at Bedford, will vouch for me. I trouped with him on the Ringling Circus in 1905.

"FELLOW HAS TO DO most anything these days to get by." "Hi-Brown" Bobby Burns remarks from Louisville. "Booked solid on the department store circuit, I finished with Christmas Eve. Had to change my color from black to white. Huh!" Bobby has been clowning for kiddies and grownups in Louisville's biggest store.

NMP&FA Notes By Robert Reed, Secretary

National headquarters calls attention of all members that the best way to keep up with all minstrelsy gossip and minstrel association notes is to make that New Year resolution today and either renew that old or make that new subscription to *The Billboard*. Remember our association has endorsed and recognized *The Billboard* as being the only periodical which carries exclusive weekly minstrel gossip and Minstrel Association notes.

President Sank and Director J. Frank Garry, of the NMP&FA, are busy rehearsing the Eagles' Minstrels and getting all set for a banner show—January 16 and 17, at Columbus, O. Proceeds of these shows will go to maintain the Eagles' food kitchen for the needy.

Annual dues for the year of 1932 are now in order. Members will assist greatly by giving this matter their prompt attention, the amount being only \$1. The second annual convention meeting is not far away and our members will not want to miss this minstrel gathering. Assist your officers in making this event a real success. Give us your every possible support. Columbus, the host city, and our resident members will do their full share, so let us get together and put it across in good style.

Out-of-town members visiting national headquarters, Cleveland, recently, included Paul Donley, the singing fireman from Sharon, Pa.

Some 30 or 40 resident and out-of-town members made whoopee at a Christmas party at national headquarters on the evening of December 26.

Showmen's League of America

CHICAGO, Dec. 25.—The Christmas Fiesta is still on and will not close until the night of the 27th. Those donating their services in the way of entertainment during the past week were Hattie McCabe, Babe Carney, Geddes Trio; Bert Davis, the missus and their son in Cy and Lindy with their rube band; Tad and Jim Clows (Tad Tosky and Jim Snell), Fred and Juanita on the revolving ladder and their children in an acrobatic number, Four Haas Brothers. Bert Davis has been handling the announcing to perfection.

Mr. and Mrs. Felice Bernardi were called to Lake City, Minn., by the death of the mother of Mrs. Bernardi. Wires of regret were forwarded by the League.

Mrs. Harry G. Melville is spending the holidays with Mr. and Mrs. Walter D. Hildreth at their home in Oak Park.

Brother Walter F. Driver will be the official representative of the League at the banquet of the Heart of America Showman's Club December 28.

Past Vice-President L. C. Kelley is back in town for a few days and advises that he is in line for that second prize in the membership drive. He says he expects to have in a few more applications ere January 1, which is the closing date. Better get busy, you competitors.

Earl Taylor is back from a business trip and was seen at the Coliseum attending the Fiesta.

President Sam J. Levy has had his hands full arranging for acts at the Fiesta and expresses appreciation to those who have been kind enough to answer his call.

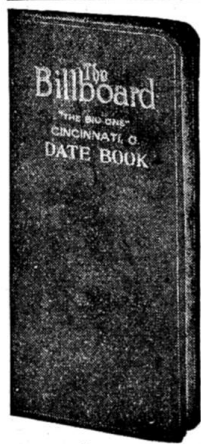
Received a letter from Brother Harry Russell, who is wintering in California. Sure pleased to hear from him and to know that all is well. We will be looking and waiting for your return, Harry.

Visitors at the rooms have been few during the last 10 days. Of course, this is due to the many brothers who make their headquarters at the Coliseum at this time.

Brother Harry Coddington was seen with a pocketful of Christmas cards sent him by his friends. Brother Colonel Owens says the mail has been very heavy up his way also.

The boys are talking of a New Year's party, but no information has been received for publication. It, however, looks like it will be a reality.

The holiday season has not kept some of the brothers from sending in their dues, rather it appears to have been an (See SHOWMEN'S LEAGUE on page 54)



NOW ON SALE The 1931-'32 Date Book Arranged Especially for Your Needs

The most convenient memorandum book for Managers, Agents and Performers in all branches of the show world. Actual size 2 1/2 x 5 1/2 inches — Just fits the vest pocket.

Contains complete calendars for the years 1930, 1931 and 1932, maps, space for recording receipts and disbursements of money, census of the largest cities in the U. S. and much other valuable information.

Dated from July 1, 1931, to September 1, 1932.

Name in gold letters on cover, 15c extra for each line.

PLENTY OF SPACE FOR BOOKINGS, ROUTES, SPECIAL NOTATIONS OR DAILY MEMORANDA.

For sale at all offices of *The Billboard*. Mailed to any part of the world for 25c each.

The Billboard Pub. Co., Cincinnati, O.

FAIRS-EVENTS

Conducted by CLAUDE R. ELLIS — Communications to 25 Opera Place, Cincinnati, O.

Favor Cuts in Time and Gate

Hoosier fair men are to debate short show period and county aid law

INDIANAPOLIS, Dec. 26.—It has been learned that the big question at the annual meeting of Indiana Association of County and District Fairs, to be held here at the Claypool Hotel on January 5, will be that of cutting time of county fairs in Indiana from four to two days and eliminating gate admission charges.

This will meet with some opposition, for there are certain counties in the State, few that they may be, that will hesitate to cut the number of days.

These particular fairs, in spite of the last two years, are either not in the "red" at all or are so little that it is felt that one good year would get them even. Then there are others that annually receive money from county commissioners, and this is keeping them from a deficit. These counties likely will object to any change.

Majority of fairs in Indiana went in debt last season, and these either will vote for a cut to two days or to eliminate their fairs entirely. The question as to whether county fairs are justified in continuing a demand for county aid also will be discussed. There has been discussion on this point since the bill first was introduced in the Legislature.

Midway Is Ousted From Wayne County, O., Event

WOOSTER, O., Dec. 26.—Wayne County's 1932 fair will be the first fair of any consequence ever held in Ohio without a midway. Action to get along without shows, some rides and all game concessions was taken at annual meeting of Wayne County Agricultural Society on December 19 by unanimous vote of directors.

Midway will be supplanted by some sort of home talent entertainment, probably a pageant. Some rides such as Merry-Go-Round and Ferris Wheel may be booked, said directors.

It is claimed revenue from a midway was not satisfactory and that a faction of residents stayed away from the fair because of some shows.

Success at Athol Means Another Event for 1932

ATHOL, Mass., Dec. 26.—Worcester Northwest Agricultural and Mechanical Society voted to hold the 66th annual Athol Fair in 1932. All officers were re-elected, one new director named and three new trustees added. Because of success of this year's fair it was decided to continue exhibitions.

Treasurer Albert N. Ellis showed the 1931 fair made a profit of nearly \$2,100. Total receipts from fair property, including Lakeside pavilion and bathing beach, were \$13,606.29. Nearly 12,000 persons paid admission. Profits allowed for payment of interest on notes and mortgages, fire insurance, repairs, upkeep and some unpaid items of previous years.

Plan 1932 4-H Club Camp

WASHINGTON, Dec. 26.—United States Department of Agriculture will have sixth annual 4-H Club camp assemble in Washington on June 15-21, according to announcement made by the office of Co-Operative Extension Work. Each State and territory may send four 4-H Club members, two boys and two girls, to be accompanied by two extension workers in club supervision. The department will furnish space for camp and meetings. There are 845,000 rural boys and girls members of these clubs in the States and territories.



MRS. V. L. ERICKSON, secretary of Lorimor Agricultural Fair, Lorimor, Ia. Mrs. Erickson is the only woman fair secretary in Iowa and has held her position seven years. She has had a successful fair each year and in 1931 she was able to show a larger balance than in any year since organization of the fair. In addition to being fair secretary, Mrs. Erickson is a 4-H Club leader and member of Iowa Federation of Women's Clubs.

Seneca County To Stage Co-Operative 1932 Show

TIFFIN, O., Dec. 26.—Seneca County will stage a "co-operative" fair next year, returning to the old agricultural show. Directors made this announcement after deciding to continue the annual county fair. Free entertainments and costly displays will be eliminated. Attention will be centered on agricultural displays.

Decision to continue the fair upon that basis was reached unexpectedly by directors who had virtually decided to abandon fair, it was said.

Directors will try to wipe out a debt of \$8,600 for which they are personally obligated and \$13,000 unsecured, Charles B. Stewart, secretary-treasurer, said. They will ask county commissioners to pay the debt and to provide more money for the fair.

"Some Recollections of a Fair Secretary," Given by Hemphill

Paper read by Ralph T. Hemphill, secretary of Oklahoma State Fair, Oklahoma City, and secretary of IAFE, to Iowa State Agricultural convention at Des Moines on December 9.

The fair managers of America have a tremendous responsibility before them today. Their problems now are much more numerous and harder of solution than they have been for several years. Upon the correct solution of these problems largely rests the destiny of this great American institution. It is most important that we face these problems coolly and deliberately and with a firm determination to find their answers. History in the fair world is being made rapidly and the fair that does not meet the present conditions will probably fall by the wayside and its influence be lost to the community it has tried to serve.

I think it is important that we first renew our own faith in fairs, convince ourselves that they still have a place in the educational field and reconsecrate ourselves to the task of putting on the best fair of our lives, and it may be necessary to do this at an expenditure of less money than we have spent in the past.

There are a great many people saying now that the day of the fair is over.

Pick Lampe For Amarillo

Tri-State aide to Hawk advanced to presidency—policies to continue

AMARILLO, Tex., Dec. 26.—W. F. (Bill) Lampe, of Amarillo, was unanimously elected president of Amarillo Tri-State Fair at annual session of directors on December 17. He succeeds Wilbur C. Hawk, who, after being president four years, recently announced that it would be impossible for him to serve again.

Mr. Lampe is familiar with all details of the organization, having been a vice-president under Mr. Hawk, and will carry on the liberal policies that have made Tri-State Fair a success, even to declaring a profit during 1931.

Four vice-presidents were chosen to aid Mr. Lampe, and he was given authority to choose 11 men or women from among directors to serve as an executive committee.

Ross Rogers, Amarillo, as vice-president, will have charge of all amusement features. Roy Cullum, Amarillo, is head of implement, agriculture and automobile section. W. A. McSpadden is manager of live-stock division, and Herbert Lytle has charge of buildings and grounds.

Amarillo Tri-State Fair history shows that when Mr. Hawk took office debts totaled \$33,000. In four years bonds amounting to \$12,500 have been paid off, all other debts paid, improvements on grounds have cost \$25,000 and are paid for, and there is between \$5,000 and \$10,000 in bank. All directors who served during 1931 were re-elected.

AMARILLO, Tex., Dec. 26.—Bill Lampe, new president of Amarillo Tri-State Fair Association, announced appointment of Avery Rush, Amarillo, as secretary-manager of the fair.

Mr. Rush, former banker of the city, is a well-known civic worker and has wide acquaintance over the trade territory of Tri-State Fair.

Offices of the association have been moved to the Chamber of Commerce, where both Mr. Rush and Mr. Lampe are located. Former Secretary O. L. Taylor plans to open a printing business in Amarillo.

Lean Years Behind

"We have banked 13 years of prosperity and checked out only two years of depression. Counting by years, we have a substantial balance. Behind us are the lean years. The worst is over. It is left to us as individuals, working thru this organization, to embrace opportunities now within our reach and ride the waves of prosperity thru years of success. You may measure the benefit derived from your membership by the service you render your organization."—Virginia Association of Fairs, 15 years old.

Minnesota Reports Nice Cash Reserve

MINNEAPOLIS, Dec. 26.—Altho receipts in 1931 showed a decrease, Minnesota State Fair closed its 1931 fiscal year with a cash reserve of \$25,683.25, according to annual report of the State Agricultural Society filed with Governor Floyd B. Olson.

The report set dates of the 1932 fair as September 3-10.

Receipts from all sources were \$448,814.75. Secretary Raymond A. Lee reported. Disbursements totaled \$423,190.90. The fair's resources, including grounds, buildings and equipment, are valued at \$2,547,578.

"Despite the fact that the educational program was presented on a greater scale than formerly and that new records for entries were reported in nearly all departments, the management, by wise planning and effecting economies in all departments, was able to reduce operation costs \$36,453 under the 1930 figure," Mr. Lee said.

"While actual operation of the 1931 fair shows a deficit, average profit for the last 20 years is \$47,000. In this time, more than \$1,000,000 has been taken from earnings and reinvested in physical plant."

In closing his report, Mr. Lee expressed appreciation for co-operation given by Breeders' organizations, University Farm, Minnesota Farm Bureau Federation, State and city officials, Minneapolis Civic and Commerce Association, St. Paul Association of Commerce and newspapers.

Meade Succeeds Van Atta As President of Carthage

CINCINNATI, Dec. 26.—Dr. C. C. Meade has been elected president of Hamilton County Agricultural Society. He succeeds D. R. Van Atta, who held the office three years, but declined renomination because of other business. Frank Roudebush, Harrison, was elected vice-president; D. L. Sampson, secretary; Mildred Hartke, assistant secretary, and George K. Foster, treasurer.

The 77th annual Carthage Fair will be held August 10-13. Secretary Sampson was instructed to attend winter meeting of Ohio Fair Managers' Association in Columbus January 12, 13, and dispose of concessions for the coming fair.

Annual report showed that Carthage Fair last summer was one of few fairs in the Middle West that operated at a profit. Confidence was expressed that conditions are improving and that there is every prospect of a successful fair next summer.

Dr. Meade has been a member five years. He formerly owned a farm, but discontinued it during the World War because of difficulty in getting help. For many years he has owned race horses, and his interest in the fair is based upon his interest in agriculture and in track events. With Secretary Sampson he has been in charge of speed events at the fair.

ing piece of machinery that will be representative and will deliver when fair time comes. There is little that the management can do to add to the success of the fair after the gates swing open.

Since time began people have attended fairs and they have come down thru (See SOME RECOLLECTIONS page 40)



By Claude R. Ellis

WHILE it probably presents an isolated case, we predict that Wayne County (O.) Fair directors will regret their action in banning a midway in 1932. Fairs of like size without number long have depended upon gayety and novelty of whirling rides and colorful side shows as crowd drawers and providers of holiday spirit so necessary to a fair. Exhibits and educational features all play their part in a successful fair. But they are pretty humdrum, at that, for a large proportion of present-day fairgoers. We do not believe that home talent entertainments or historical pageants can take the place entirely of the "gladways" and "hames of laughter," so dear to young and old on these naturally festive occasions. In any ordinary community patrons attracted by the fair midway greatly outnumber any who choose to become party-at-homes because they cannot partake of what the midway has to offer. Of course, Wayne County directors are presumed to know their public and would not purposely act in error. Maybe local pageants, tableaux, charades or what have you, will bring out larger, livelier and more generously spending crowds than would modern thrilling rides, time-honored freaks and scintillating lights. But we have our doubts, and so have you. Somehow it is reminiscent of the feller who finally was lugged to church for the first and only time because his kiddies were taking part in a children's day program.

HE HAS been taking to task amusement men, particularly fair secretaries, for handling the truth carelessly. Says he occasionally does so himself. But what we are going to say now does not need to be taken with the proverbial grain of salt. He is Secretary J. W. Russwurm, of Tennessee State Fair at Nashville, and we know of some things he has done and is doing. And we can tell them with all faith in their gospel veracity.

Instead of retrenching, his administration will attempt bigger things for 1932. A "name" band and spec of 75 people have been contracted, and a new stage will be built in front of the grand stand, which, with wings, will be more than 100 feet in length. Grand-stand seats will be free, as usual. Tennessee State is the only big fair in this country that does not charge for its grand-stand seats. It goes even farther and gives away more than 5,000 free seats in the live-stock pavilion for a big horse show with added free acts. Only charge is for a few reserved seats and boxes numbering about 100. All attendants with cattle, agricultural exhibits, poultry; in fact, with exhibits of every nature, are admitted free. Any person paying admission in the front gate can see everything, free acts, horse racing, night horse show, fireworks and all exhibits, everything except the midway attractions, without any charge.

How do they do it? A natural question. It is done because the County of Davidson has a tax which produces the needed revenue. All property owners in the county are taxed, and this small levy gives a big show. Of course, the fair makes no money. It does not always break even. But a great educational institution has been built up and is growing, not only for Davidson County, but for the whole South as well.

AS AN extra added fair feature this year there was held the Regional Jersey Show, with more than 700 Jersey cattle on the grounds and entered for premiums. It was thought to be the greatest number of quality animals ever assembled for one exhibit. On November 10-11 the 1,000-pound baby beef show was held. This is part of the fair, but it is carried over each year, as there is not sufficient space for it during fair week. There were more than 1,000 head of baby beeves and boys and girls from 43 counties. Cattle were fed by more than 400 boys and girls. The youngsters were fed and housed on the grounds, slept on cots and had blankets from the Capitol, occupying the big dance hall, cabins and other buildings. Many were grouped by counties. Cattle were weighed on Monday, judged on Tuesday and sold on Wednesday, realizing more than \$65,000 for the boys and girls. Premium

money, \$2,500, was furnished by the State, and this sum was augmented by the fair. So none can blame "Russ" for occasionally tooting the horn of Tennessee State Fair.

TAKING time by the forelock, State Fair of Texas officials already are preparing for a centennial event in 1936. After putting over a winning two weeks' fair this year, after bad weather had blanked the first week, President T. E. Jackson was given carte blanche to prepare for the big innovation, about which *The Dallas News* has this to say: "The logic of a Centennial State Fair for 1936 has been such that the project has been officially adopted by the fair association and plans to reshape the grounds to that end are already being considered. Something of the scale contemplated can be seen from the prospect offered of a single great building to house separate exhibits from each of the 254 counties of Texas.

"The fair holds its jubilee along with the centennial of the State, so that there is every reason to put the big pot in the little one and stage a real celebration. The vitality of the fair this year, despite obstacles apparent to all, has astonished even its friends. Instead of losing a small amount of money this year, as was expected, it cleared a highly satisfactory profit of \$32,064.

"The Centennial State Fair will be in every sense State wide in its purview. The hospitable way in which leading citizens of other great Texas cities have responded to the proposal shows that co-operation will not be withheld by any part of Texas. Dallas, however, must be prepared to shoulder a large part of the financial burden involved. That is no more than is proper when all things are weighed. Outside of the displays which sections and cities will bring here to represent their own part in the progress of Texas during the hundred years commemorated Dallas men and money will have to understand as never before. It is a big undertaking, it challenges the best that is in us."

FERGUS FALLS, Minn.—Directors of Otter Tall County Fair Association re-elected A. W. Tomhave, Fergus Falls, secretary. Otter Tall County Farm Bureau offered to take over supervision of the fair, but directors rejected the proposal.

COLUMBIA, S. C.—Executive committee of South Carolina State Fair re-elected Paul V. Moore, secretary, and Wilbur V. Sutherland, treasurer, and adopted resolutions commending these officials. Other officers, including President D. D. Witcover, Darlington, were re-elected at annual meeting of shareholders in October.

ARTHUR, Ill.—O. R. Fleming has been elected president of Arthur Fair Association, and other officers are V. H. McDonald, vice-president; E. W. Boyd, secretary; H. E. Hood, treasurer; directors, Joe Woods, Walter Edwards, J. D. Eads, Dr. A. L. Vollborn, Frank Stevens, George Bradford, Charles Dick, O. M. Clay and Charles Hamilton. Annual report showed a balance of about \$2,500. Dates for 1932 fair have not been set.

HAMILTON, O.—Officers of Butler County Agricultural Society were re-elected, with Upton Moorhead, president; Maurice Murray, vice-president; William M. Brown, secretary, and James M. Noes, treasurer.

WOOSTER, O.—Wayne County Agricultural Society re-elected Walter Erwin, Bowdill, president; Russell Rice, vice-president, and Walter J. Buss, secretary. William Harris was elected treasurer to succeed J. B. Flickinger. Fair dates are September 26-29. Superintendents of departments were re-appointed as follows: Horses, W. S. Keeney; cattle, George W. Miller; sheep, J. H. Villard; swine, Frank Heckman; poultry, S. G. Case; agriculture, P. F. Swinehart; vocational agriculture, H. C. James; home economics, E. E. McConnell; education, C. A. Gibbens; club work, G. A. Dustman; speed, E. A. Rickabaugh, and grand stand, J. F. Rehm.

INDIANOLA, Ia.—Victor Felter was re-elected president of Warren County Fair Association; Raymond Sayre, vice-president; Stoddard Robinson, treasurer, and E. J. Anderson, secretary and manager. In addition to officers executive board will comprise Bert Bales, Ben King and John Houghtaling. Warren County

Dunn on Visits Prior to New England States Fair

BOSTON, Dec. 26.—New England States Fair to be staged by Boston Madison Square Garden Corporation at Rockingham Park, just across the New Hampshire line, last week in June and early July, is being pretentiously planned.

Manager Dick Dunn will visit South Florida Fair at Tampa in February to look over Johnny J. Jones Exposition Shows and acts and spectacles, before proceeding to Sarasota for a brief visit with John Ringling. He plans to book a big circus for one day at the fair.

Class A Meet January 18

SASKATOON, Sask., Dec. 26.—Midway contract will be allotted and attractions for the five fairs in the circuit will be selected at a meeting of Western Canada Association of Exhibitions at Royal Alexandra Hotel in Winnipeg, Man., on January 18-20. It was announced by S. W. Johns, secretary-treasurer of the association.

Looks Dark at Albion

ALBION, N. Y., Dec. 26.—Faced by darkest financial picture in its history, directors of Orleans County Fair last week expressed little hope of continuing in the face of \$31,000 debt. With \$6,000 State aid due for premiums, directors did not expect to wring \$675 more from county supervisors to make up deficit in that item alone. Secretary Charles W. Howard has received only \$100 of his \$600 salary, and most labor and clerical work is unpaid. Archie Chapman refused to be a candidate for re-election as president. Officers elected, in possibility of a 1932 fair, were: Harry M. Nesbitt, president; Howard Hill, vice-president; William Curtis, treasurer, and E. Howard, secretary.

Fair Elections

Fair was one of few in Iowa that did not lose money in 1931. A program of economy will be maintained for the next fair, August 17-20.

MARION, O.—Marion County Agricultural Society is proceeding with plans for the annual fair in 1932, despite proposals that it be discontinued because of deficits. These officers were elected: H. G. Kramer, president; James Dugan, vice-president; Charles G. Ritzler, secretary, and A. W. Kette, secretary.

SHREVEPORT, La.—Stockholders of Louisiana State Fair Association re-elected eight directors to serve from 1932 to 1935, and added Harry Ehrlich to the board of directors. Mr. Ehrlich succeeds Dr. W. R. Dodson, who moved to Jeanerette, and was unable to serve because of distance from Shreveport. Directors re-elected for three-year term were S. H. Bolinger, Sam Dreyfuss, W. W. Campbell, E. A. Frost, J. D. Ewing, S. B. Simon, G. E. Gilmer and Douglas Attaway. George Freeman, president, acted as chairman, and Secretary-Manager William R. Hirsch as secretary. Mr. Hirsch announced the 1932 fair would be October 22-30. Application for these dates, he said, would be made when the International Association of Fairs and Exposition meets in February in Chicago.

ATHENS, O.—A. N. Ward, Nelsonville, was elected president of Athens County Agricultural Society, which conducts the annual fair. John McLaughlin was elected vice-president; S. F. Beveridge was re-elected treasurer, and Frank Biddle was re-elected secretary. This will make 10th consecutive year for Biddle as secretary.

KENDALLVILLE, Ind.—Eastern Indiana Agricultural Association elected as follows: President, John H. Schermerhorn; vice-president, B. F. Haines; secretary, U. C. Brouse; treasurer, Dr. H. O. Williams; general superintendent, Harold Thomas, and assistant superintendent, Claude Smith. It was unanimously agreed to sell season tickets at \$1. and good for admission for two people every day. Single tickets probably will remain at 50 cents. Next year will mark 50th anniversary of the fair.

CALEDONIA, N. Y.—Charles A. Place was elected president of Tri-County Fair Association, one of most successful shows

in Western New York. Other officers named: Vice-presidents, F. B. Booth, J. C. Mitchell; honorary vice-president, Donald Woodward; secretary and treasurer, A. Miner Wellman; assistant treasurer, Charles S. Peshamus, and race secretary, Frank J. O'Brien. Fair this year had \$25,734 receipts and \$22,575 expenses.

FAIRMOUNT, Ind.—At annual meeting of Grant County Agricultural Fair Association it was shown by John B. Little, secretary, that after all expenses had been paid \$540 was applied on indebtedness, which was cleared this year. This is one of the few Indiana fairs that made money the past season. All that remains is a mortgage against building and grounds, assumed when the organization took charge. These officers were elected: J. E. Carter, president; Oren Felton, vice-president; John R. Little, secretary, and John Scott, treasurer.

Notable Talkers To Appear At Massachusetts Meeting

SPRINGFIELD, Mass., Dec. 26.—At 12th annual meeting of Massachusetts Agricultural Fairs Association here at Hotel Kimball on January 21-22, there will be among speakers: Joseph W. Hiscox, chief, Office of Exhibits, United States Department of Agriculture, Washington; George Pellitter, assistant city editor, *Springfield Republican*, Springfield; William B. Boothby, general manager, Rochester Fair, Rochester, N. Y., and Henry L. Rapp, director, Brockton Fair, Brockton.

There will be special reports by Ralph H. Gaskill, chairman, committee on George Washington Bicentennial, and John H. Gilbody, chairman of committee on racing.

As banquet speakers Lieutenant General Alfred F. Foote, commissioner of Public Safety, Massachusetts; President Roscoe W. Thatcher, Massachusetts State College; Dr. Arthur W. Gilbert, commissioner of agriculture, Massachusetts, and Hon. John W. Haigis, Greenfield, have been secured. Hon. Dwight W. Winter, mayor of Springfield, will extend greetings. On Friday, January 22, committees will report and routine business will be transacted.

Expect Biggest Truck Show At Road Builders' Exhibits

WASHINGTON, Dec. 26.—Largest motor truck show ever held is promised by officials of American Road Builders' Association for annual exposition of that organization at Detroit on January 11-15, in Municipal Airport building, 1,000 feet long and 200 feet wide for exhibit space. An attendance is expected of 25,000 truck owners and road builders from this country, South America and Europe. In addition to trucks accessories will be displayed, with all road building equipment.

One day will be devoted to motor freighting, and at a meeting of Truck Association Executives of America on January 11-12, subjects to be considered include truck taxation, utility of highways, co-ordination of highway and railroad transportation, insurance, vehicle tires and social and industrial features of motor freighting.

Governors of nearly every State have appointed delegates to the exposition and convention, these personal representatives including 600 from Michigan. From Tennessee, 200 will be present, and others from different States will number several thousand.

DONALDSONVILLE, La.—South Louisiana State Fair directors were elected to serve during 1932. The new board will hold its first meeting on January 10 to elect officers and discuss plans regarding 20th annual fair. A resolution by stockholders recommended to the new directors that dates for the 1932 fair be set for October 9-16.

WELDON WILLIAMS & LICK
"The Big Show" of TICKET PRINTERS
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Virginia Men To Talk Shop

Old Dominion fair people will discuss problems soon in Richmond session

STAUNTON, Va., Dec. 26.—Program for the 15th annual meeting of Virginia Association of Fairs has been announced by Secretary Charles B. Ralston, of Staunton. Sessions will be in the Hotel John Marshall in Richmond on January 11 and 12.

Monday morning, January 11, will be devoted to committee appointments, a welcome to Richmond by Mayor F. Fulmer Bright; response by Secretary C. R. Adair, Giles County Fair, Pearisburg; annual address by President H. B. Watkins, secretary of Danville Fair; *A Message From North Carolina Fair Boys*, by Secretary T. B. Smith, North Carolina State Fair, Raleigh; *Relationship of Fairs*, Col. Gilbert T. Wood, industrial and agricultural agent Norfolk & Western Railroad, Roanoke, and *Our State Fair*, Robert Alport, director of Virginia State Fair.

Open forum subjects are *Problems of County Fair Secretaries*, *How May We Balance Our Budget for This Year's Fair?* and *What Items of Expense Shall We Eliminate?* Leaders in discussion: Secretary H. E. Mears, Eastern Shore Agricultural Fair Association, Keller, and Secretary E. V. Breeden, Orange Fair Association, Orange.

Problem of Stockholders

Monday afternoon *A Message From West Virginia Fairdom* will be given by Secretary W. L. Tabscott, Greenbrier Valley Fair Association, Lewisburg, W. Va. Secretary W. H. Gosher, National Trotting Association, Hartford, Conn., will discuss *The Future of Harness Racing in Connection With Fairs*. Prof. John R. Hutcheson, Blacksburg, has as his subject *Fairs a Clearing House for 4-H Club Work*.

Subjects in an open forum are *What Is the Matter With the Stockholders or the Responsibility of Stockholders Toward the Success of Fairs?* and *New Features for Old Fairs*. Leaders in discussion will be Secretary W. C. Roberson, Greater Galax Fair, Galax; Secretary Willard R. Eanes, Petersburg Fair, Petersburg, and Secretary Thomas Whitehead, Amherst County Fair, Amherst. Business session and election will follow.

For Group Meetings

Social meeting will follow dinner in the banquet hall Monday night. President Watkins will be master of ceremonies. J. J. Wicker, Richmond, will speak. Entertainment will be directed by George Hamid, of Wirth & Hamid. There will be concerts, afternoon and evening, by Bill Strickland's Orchestra, Washington, D. C. Reception committee is W. W. Wilkins, W. L. Tabscott, H. E. Mears, Mrs. Lem P. Jordan and E. V. Breeden. Banquet committee is Thomas B. McCaleb, R. Willard Eanes, Charles A. Somma, W. C. Roberson and C. R. Adair.

At Tuesday's session there will be an open forum, with many subjects to be brought up, and group meetings will be called by the president. Program committee is T. L. Felts, B. M. Garner, H. F. Fralin, H. E. Mears and C. H. Perry. Besides President Watkins, officers of the association are Thomas B. McCaleb, Covington; T. L. Felts, Galax; Mrs. Lem P. Jordan, Suffolk, and Charles A. Somma, Richmond, vice-presidents, and Charles B. Ralston, Staunton, secretary-treasurer.

Paine Is Re-Elected

SACRAMENTO, Calif., Dec. 26.—Charles W. Paine has been re-elected secretary-manager of California State Fair, Sacramento, for the ensuing year. Mr. Paine is the oldest State fair secretary, in point of service, in the country.

Grand-Stand Shows

MANAGER HARRY A. MANLEY of Cumberland (Md.) Fair Association has contracted for the seventh consecutive year with Wirth & Hamid for grand-stand attractions and band at the Cumberland Fair, August 22-27.

TWELVE ACTS will be included in

Fair Meetings

Indiana Association of County and District Fairs, January 5, Indianapolis. E. J. Barker, secretary, Claypool Hotel, Indianapolis.

Western Fairs Association, January 8-9, Hotel Whitcomb, San Francisco. Chas. W. Paine, secretary, Sacramento, Calif.

Virginia Association of Fairs, January 11-12, John Marshall Hotel, Richmond. Charles B. Ralston, secretary, Staunton, Va.

The State Association of Kansas Fairs, January 12-13, Hotel Jayhawk, Topeka. George Harman, secretary-treasurer, Valley Falls, Kan.

Vermont Agricultural Fairs Association, January 12-13, Hotel Vermont, Burlington. Also Green Mountain Circuit. Glenn W. Rublee, secretary, Enosburg Falls, Vt.

Ohio Fair Managers' Association, January 12-14, Deshler-Wallick Hotel, Columbus. Don A. Detrick, executive secretary, Bellefontaine, O.

Minnesota State Agricultural Society, January 13-15, St. Paul Hotel, St. Paul. Raymond A. Lee, secretary, Fairgrounds, St. Paul. Minnesota Federation of County Fairs, January 14, same location. R. F. Hall, secretary, 302 Gorham Building, Minneapolis.

Maine Association of Agricultural Fairs, January 14-15, Norway. J. S. Butler, secretary, Lewiston, Me.

Western Canada Fairs Association, January 18, Royal Alexandra Hotel, Winnipeg, Man. H. Huxley, secretary, Lloydminster, Sask.

Western Canada Association of Exhibitions, January 19-20, Royal Alexandra Hotel, Winnipeg, Man. S. W. Johns, secretary, Saskatoon, Sask.

North Dakota Association of Fairs, January 20-21, Grand Forks. H. L. Finke, secretary, Minot, N. D.

Michigan Association of Fairs, January 20-21, Ft. Shelby Hotel, Detroit, Mich. Chester M. Howell, secretary, Saginaw, Mich.

Massachusetts Agricultural Fairs Association, January 21-22, Hotel Kimball, Springfield, Mass. A. W. Lombard, secretary-treasurer, 136 State House, Boston, Mass.

South Texas Fair Circuit, January 25-26, Traveler Hotel, New Braunfels, Tex. George J. Kempen, secretary, Seguin, Tex.

Pennsylvania Association of County Fairs, January 27-28, Abraham Lincoln Hotel, Reading. J. F. Seldomridge, secretary, Lancaster, Pa.

Wisconsin Association of Fairs, January 27-29, Schroeder Hotel, Milwaukee. J. F. Malone, secretary, Beaver Dam, Wis.

Texas Association of Fairs, January 29-30, Adolphus Hotel, Dallas. Russell S. Rhodes, secretary, Tyler, Tex.

State Association of Tennessee Fairs, February 2-3, Noel Hotel, Nashville. W. F. Barry, secretary, Jackson, Tenn.

Illinois Association of Agricultural Fairs, February 3-4, Hotel Emmerson, Mt. Vernon, Ill. A. W. Grunz, secretary, Breese, Ill.

New York Association of County Agricultural Fair Societies, February 15-16, Hotel Ten Eyck, Albany. G. W. Harrison, secretary, Albany, N. Y.

International Association of Fairs and Expositions, February 15-20 (hotel to be announced), Chicago, Ill. Ralph T. Hemphill, secretary-treasurer, Oklahoma City, Okla.

Louisiana State Association of Fairs, February 26-27, Donaldsonville. R. S. Vickers, secretary, Donaldsonville.

STATE ASSOCIATION SECRETARIES—Send in your winter meeting dates to be included in the above list. Inquiries are being received from interested persons.

Conley's All-Star Grand-Stand Attractions the coming season, announced Fred Conley from Arlington, Tex. Featured will be the Conley Trio on 100-foot swaying poles; Brownie Silverlake Trio, comedy novelty Roman rings; Miss Helen, single trapeze, Spanish web and iron jaw; Schoda Sisters, acrobats; Tom and Jerry, revolving ladder; and Conley's comedy circus, three trained ponies, dogs and monkeys and three circus clowns.

AN ENGAGEMENT of four weeks at a big department store in Detroit has been closed by Whitey Harris for United Booking Exchange. He will continue to work dates for this office in and around Detroit during the winter. He has signed with Gus Sun Exchange for fairs in 1932 as clown policeman and master of ceremonies.

Plan for Changes At Columbia Plant

COLUMBIA, S. C., Dec. 26.—South Carolina 1931 State Fair had a deficit of \$1,900, auditor's report showed at executive committee meeting on December 15. Officials consider this small, since revenue was off in all departments and an unusually excellent program was presented. Dates for 1932 fair were set for October 17-22.

Considering expense of \$1,000 for re-wiring grounds, giving modern electrical connections, and the fact that several buildings have been erected for winter race horse training, all of these buildings built without expense to the fair, but to be used by the fair during exhibition week, it is felt that the fair really finished this year better than last year, so far as assets are concerned.

A two-day racing meeting, horses being furnished by the Buxton stables will be held next spring, proceeds to be used in replacing some unsightly eating booths near center of the fairgrounds. It is planned to put in lunch counters and to build them with regularity. This is a part of a general plan to place the exhibition section on one side and amusements on the other. A building formerly occupied by State department of agriculture will be made into a women's restroom.

Will Slash State Aid

NASHVILLE, Tenn., Dec. 26.—Agricultural fairs will receive State aid in 1932, but amount previously appropriated will be cut 15 per cent. While suggestions had been made that fair appropriations be eliminated altogether, Dr. W. J. Fitts, commissioner of agriculture, said that only a 15 per cent slash would be applied to the \$65,000 previously authorized for next year.

Fair "Grounds"

WINTER HAVEN, Fla.—Construction on the first exhibition hall of fourth annual Florida Orange Festival, to be held here on January 26-30, has been started under personal supervision of H. S. Hedrick, of the Home Builders' Supply Company. Standing in the block between Avenues D and E on Third street, northwest, it will be 50 feet wide and 230 feet long. In addition, there will be an office building, restrooms, fire station and other buildings.

KENTON, O.—Hardin County Farm Bureau directors have laid plans for the annual farm bureau and live-stock indoor picnic and business meeting in the Armory January 9. Willard Holland, Ray Potter and Carl Richards were named to prepare the program. On the table committee are Clarence Domhart, Calvin Hellman and O. C. Powell, Mrs. Harley Shick, Mrs. Ed Hatcher and Mrs. George Dadds.

LOGAN, Utah.—If Cache County cannot appropriate money for the 1932 fair it will be impossible to hold the exhibit, the county commission was told by officers and directors of the fair. Those protesting were George Dunbar, Logan, president; Peter M. Maughan, Wellsville; C. Z. Harris, Richmond, and John T. Quayle, Logan, vice-presidents; M. E. Hovey, Logan, secretary; Oscar F. Rice and LeRoy S. Hill, Logan; Melvin E. Kent, Lewiston; George D. Reeder, Hyde Park, directors; Silvin Petersen, Benson, exhibitor.

HICKSVILLE, O.—Contrary to reports that only two county fairs would be held in Northwestern Ohio next year, A. C. Battershell, secretary of Defiance County Agricultural Society, announced that Defiance County Fair will be staged here again September 20-24. The fair in 1931 proved profitable, and directors expect a more profitable show in 1932. Among other fairs expected to carry on are Henry County, Napoleon; Williams County, Montpelier; Paulding County, Paulding, and Fulton County Fair, Wauseon.

BATAVIA, N. Y.—Hopes for continuance of the 92-year-old Genesee County Fair, biggest outdoor show in Western New York, except Rochester Exposition, bounded upward when county supervisors increased a gift from \$2,500 to \$4,000, enough to pull the society out of its financial hole. Secretary E. A. Martin said the money will be used to pay premiums and current expenses. The fair can get by long enough to float a loan in anticipation of \$6,000 State aid,

They Still Draw

BOSTON, Dec. 26.—Fifty heavy teams and 50 light-weight teams competed in dynamometer contests at eight fairs in Massachusetts in 1931, according to a report by Prof. C. J. Fawcett, Massachusetts State College, who has charge of pulling contests where dynamometer is used. There were in addition 21 single horses and 11 yoke of oxen entered in contests at fairs. Cash prizes of \$1,670 were offered and complete list may be announced at annual meeting of the State Fairs Association.

He Would Centralize Halifax Management

ST. JOHN, N. B., Dec. 26.—H. D. Biden, managing commissioner of annual Halifax (N. S.) Exhibition, reported a deficit of \$14,746 on the 1931 fair of Provincial Exhibition Commission at the Halifax plant. Partly responsible for the loss, according to Mr. Biden, were three days of wet weather. Other factors were increased operating expenses owing to the 1931 fair having been several days longer than usual, and fixed annual charges of \$19,252, out of all proportion to possible revenue and not carried by other fairs. Attendance was 27,000 under what had been estimated. The commissioner, who is also secretary-treasurer of the commission, said a week's show is sufficient to meet the need, and in future it will be advisable to confine the fair to one week, as the experiment of a 10 days' fair was not profitable.

It is the intention to close some ticket gates and reduce number of ticket sellers and collectors and to reduce volume of passes. Mr. Biden believes the Dominion Government should pay \$1 each for season tickets in behalf of persons stationed at government exhibits.

He recommends that affiliation be made by the commission with the Canadian Association of Exhibitions. Mr. Biden suggests that the prize list of \$13,000 be reduced to cut expenses, also that arrangements be made for a bank overdraft of \$30,000 and to defer offering \$50,000 in bonds until conditions improve. He advocates appointment of an executive within the commission to facilitate management of the fair organization, as he claims managing the commission's activities is difficult owing to the dozen members being located in different parts of Nova Scotia. O. P. Goucher, minister of agriculture for Nova Scotia, is president.

Defer Hasler-Taylor Case

CHICAGO, Dec. 26.—The case of H. B. Hasler vs. Earl Taylor, fair booking agent, for money alleged to be due Hasler, has been postponed to January 6.

he said. Genesee County Fair has been running in tougher luck than any show in the section. Four out of five days usually have had bad weather in the last decade.

LISBON, O.—Directors of Columbiana County Agricultural Society will meet before close of the year for the purpose of electing officers. The society sponsors the annual county fair here. J. Howard Sinclair will be named president and H. W. Marsden will continue as secretary.

TORONTO—Toronto Township Agricultural Society decided that Thanksgiving Day henceforth will be the day for the annual exhibition. After a postponement last fall the fair was held on Thanksgiving Day and splendid weather experienced. The fair, always held late in the fall, has had several wet days in successive years and officials think Thanksgiving Day is better. The fair has a balance of more than \$200 over expenses after paying a \$1,200 prize list.

ALEXANDRIA, La.—Candidates for membership in the Legislature are asked to make known their attitude on a proposal to provide an annual appropriation of not less than \$5000 with which to help operate Central Louisiana Fair in a resolution adopted by Alexandria Chamber of Commerce. The resolution was presented by Lamar Polk, chairman of the legislative and taxation division, who declared that South Louisiana Fair at Donaldsonville is receiving such an appropriation, and that other fairs throughout the State also are securing such funds.

Plans Shaping For Fun Zone

Ride manufacturers confer with officials of Century of Progress of 1933

CHICAGO, Dec. 26.—An amusement zone, about a mile in length, has been set aside on the 1933 World's Fair grounds on the lake front. Here amusements, rides, shows and attractions of every legitimate description will make appeal for public favor. It is appreciated that success of amusement attractions depends on their variety, unique character and fun-provoking qualities.

Experts in amusement enterprises the world over are offering the exposition benefit of their experience. Attractions that will appeal to people of all ages and classes will be provided. In addition, pageants on land and water, fireworks and programs of sports, athletic events and music will provide diversion at other points throughout the grounds.

Possibilities for new and thrilling devices for the amusement zone were discussed at a meeting of the Manufacturers' Division of the National Association of Amusement Parks and officials of a Century of Progress Exposition.

Underwriting Is Suggested

Manufacturers attending the meeting included Miss Ida Cohen, Lauthman Brothers, Chicago; George F. Smith Jr., Philadelphia Toboggan Company; Harry G. Traver, Traver Engineering Company, Beaver Falls, Pa.; R. S. Uzzell, R. S. Uzzell Corporation, New York; Richard F. Lusse, Lusse Brothers, Philadelphia; Harry C. Baker, New York, and Frank W. Darling and William E. Mallette, Ploverland, Rye, N. Y.

The manufacturers agreed to make suggestions to a Century of Progress concerning various attractions in the amusement zone. A plan for the manufacturers to organize a company to underwrite installation of various rides and amusements accepted by the fair and to operate them as a concession was suggested.

Arrangements for feeding the millions of exposition visitors are already being made. Installation of 75 sandwich stands to be located throughout the grounds has been provided for thru a concessions application signed by the Crown Food Company, Chicago, and accompanied by a check in full payment in advance.

Fair Pioneer Venture

These stands will conform to architectural scheme of the exposition. Permits for many other concessions, including interior transportation, restaurants, soft drinks, guide books, maps and other commodities, involving initial outlays by concessioners of hundreds of thousands of dollars are now being negotiated.

Location of a Century of Progress Exposition has advantages to public and concessioners alike. The grounds lie within walking distance of the heart of Chicago, convenient to every means of transportation. The site comprises a stretch of lake front from 12th place to 39th street, between Lake Michigan and the Illinois Central tracks. It includes also an island of about 86 acres adjoining the mainland. Wide lagoons separate island from shore.

This 1933 World's Fair will be no mere repetition of previous expositions. It will be a pioneer venture in many ways, breaking new trails in architecture and employing new materials of construction; introducing new methods of exhibit and display; employing illumination and color in novel and startling ways. Its theme is the celebration of mankind's rise in the past century due to his mastery over natural forces—a rise that has wrought amazing improvements in the standards of living.

To Emphasize Animation

Method of exhibition will be fresh and novel. Exhibits will emphasize motion and animation. They will stress processes rather than row upon row of inert, finished products, charts, diagrams or statistics. The exhibits will be in forms that are easily understood, each designed to catch public attention and hold it until the story has been told.

Gates will be thrown open to the public on these spectacles on June 1, 1933. The construction of buildings, the sale

of exhibit space, the participation of many States of the Union and the cooperation of many foreign nations thus far constitute a saga of progress that insures that the fair will be complete in every detail on opening day.

A year and a half before the date of opening seven buildings are either standing or in course of construction. The contemplated structures are the administration building, now housing a force of several hundred workers; the travel and transport building which covers eight acres of ground and introduces some novel architectural departures, including the cable-suspended dome that "breathes with the seasons"; the log-built replica of old Fort Dearborn, which has already been visited by more than 120,000 people.

Four other buildings are under construction and approaching completion; the Hall of Science, in which the story of science's achievements will be unfolded, and the three buildings in the electrical group which will be devoted, respectively, to radio, communications and electricity in all its branches. Several large corporations, including the General Motors Corporation, have contracted for the erection of special buildings of their own. Plans for many other buildings have been made.

Buildings already erected or in course of construction illustrate the 20th century movement toward new ideas of design and new materials of construction. The architecture is frankly modern. It will serve to satisfy the urge of visitors for something new—something different from what they are accustomed to in their home communities. The innovations are not being introduced merely for effect. They have been introduced with a highly practical intent and with an eye on the future. They will provide a distinctive character in the buildings that will house the exhibits.

"Business Outlook," as Told To Fair Men by College Man

Paper presented before Iowa State Agricultural convention at Des Moines on December 9 by G. R. Davies, of the College of Commerce of the State University of Iowa.

If we are to estimate the immediate outlook for business, we must make a survey of the causes of the present situation.

The cause of the present depression is commonly traced back to the war with its aftermath of waste and disarranged industries. This, however, is only a partial explanation. In the first place, it is to be remembered that business prosperity and depression have recurred in business systems ever since we have had adequate records.

They lie in the nature of trade itself, where people freely seek profit, too often without intelligent and conscientious regard for the welfare of society. The more complex the system of markets becomes, the more difficult it is to coordinate the various factors of production, exchange and finance, and the more serious the depressions are likely to be, except as business may learn to act in a public-minded way on the basis of reliable information.

Some Political Loans

Following the war international trade was approaching a fairly satisfactory degree of stabilization. By 1925 European budgets had generally been balanced. Money systems had been more or less stabilized, and industry was reviving. One exception was England, which had mistakenly insisted upon driving the price level down to the old gold par, a course which in effect increased indebtedness and the costs of production and discouraged business.

By 1926 the prospects for international trade were good, and American investment in Europe was going forward at a rapid pace. Loans and investments to Europe have probably totaled many billions. Much of the financing connected with this lending was carelessly done, and money was sometimes advanced for luxuries rather than necessities in countries whose prospects were none too good. Some of the loans had a political aspect, as those to the Mussolini and Pilsudski governments. American industry was generally built up to the expected level of exportation on the assumption of a continuance of such credit extensions. Hence, altho it is true that our foreign trade is not much more than 10 per cent of our total

Financing Is Assured

That interest in the exposition is running high thruout the United States is indicated by the fact that 38 out of the 48 States have already either appropriated money for participation or appointed official State commissions. A number of other States have made it known that they will take action in 1932 to appropriate money for exhibits.

Financing of the 1933 World's Fair has been assured by the successful floating of a \$10,000,000 bond issue. The exposition is financed by leading Chicago citizens and not by any subsidy from the city, State or nation. Up to the present nearly 100 great corporations in the field of manufacturing, transportation, electricity, radio, communication and allied fields have signed contracts for space and most of them have paid for it in full in advance.

Participation of many foreign nations in the 1933 World's Fair is expected greatly to swell the number of tourists from abroad in 1933. President Hoover's invitation, thru diplomatic channels, to the nations of the world to participate in the exposition has met an encouraging response. The records thus far indicate formal acceptance or strong assurances of acceptance from France, Greece, Lithuania, Japan, China, Mexico, Guatemala, Ecuador and Honduras. The site for a building to house the exhibits of Mexico was selected recently. In scores of other countries committees have been formed to investigate the matter of participation and make recommendations to their governments.

In its finished entirety, 18 months hence, A Century of Progress Exposition will present a new conception of a world's fair. As such, it has the prospect of being the most successful exposition in history.

business, yet our credit structure came to be closely entangled with that of Europe.

"Frenzy of Speculation"

The immediate cause of the depression was the speculative orgy in which Americans engaged on the basis of their prospective world leadership. Government, leaders and people alike allowed themselves to be misled. Speculators with billions of dollars under their control drove stock prices up in a frenzy of speculation similar in kind to the early land booms and the recent Florida land boom, but on a much greater scale. Men were buying and selling shares, not on the basis of their real value, but on the expectation that other speculators, more rash than they, would bid prices still higher. The collapse, which was long overdue, came late in 1929 after a mild recession of business activity had begun.

After the depression had proceeded for about a year it seemed possible, as far as industrial conditions in this country were concerned, that a recovery might be made. But we had reckoned without Europe. Europe, with its overcrowded population, has historically been organized as a system of privileged classes owning and controlling the capital wealth, and in most areas is greatly overcrowded. Modern democracy has not changed this system in principle. Hence there are extreme contrasts of luxurious leisure classes on the one hand and squalid poverty on the other. Hence, also, Europe is permeated with radical doctrines varying all the way from mild liberalism to the most radical Communism.

Must Insure Stability

With the coming of the depression, unemployment in Europe and the consequent misery of the masses greatly increased. As a result a great impetus

was given to radical thought. But to re-establish business it is necessary that capital should enjoy the confidence of the public. With radical and even confiscatory measures under consideration, it was difficult to develop this confidence. Hence Europe has been on the verge of bankruptcy. This situation was intensified by the reparations situation, which placed a great strain upon Germany and rendered possible a radical overturn and a repudiation of the war settlement.

Difficult readjustments of European finance are still ahead. What the outcome will be, no one can say. Many are predicting the outbreak of war as a relief to the strain. The situation in the Orient strongly suggests this result. It is, however, possible that America may defer or write off the inevitable loss on her European holdings and proceed on her own account. In this case another era of speculative prosperity might begin next year, but unless measures to insure stability are taken, it is almost certain to break down again.

For Balanced Industry

The situation in which we find ourselves is so irrational that it is hard to conceive of its lasting very long. During our recent period of prosperity we proved ourselves capable of industrial production at a higher level than has ever been achieved on a large scale before. Contrary to general opinion we did not, as a whole, do this by borrowing from the future. On the contrary, we overbuilt most of our industries and at the same time shipped out, largely on credit, great quantities of goods to other parts of the world.

In addition, in our centers of wealth, money was squandered at a reckless rate. Everywhere in private and public business alike waste and inefficiency were common. If under such conditions we still produced so much surplus, what could we not accomplish under orderly and balanced industry where the product was equitably distributed? The country is not forever going to endure starvation in the midst of superabundance. A way out will be found. Then, in reality, we shall be in a new age.

The conditions upon which a return to permanent prosperity hinges cannot be stated by figures on a ledger or lines on a statistical chart. They involve fundamentally the question of confidence in the good intentions of those in positions of power and administration.

In the early days of our history we gave the pledge to the world that we would work out a civilization of the people, by the people and for the people, which would be substantially different from the class privilege system of Europe.

Principles Are Sound

If leaders are to have the confidence of those portions of the world which are likely to become tributary to American capital they must fulfill that pledge. Opportunity for the masses to provide themselves with the necessities and comforts of life thru their own productive efforts must not be restricted as it is being restricted today.

When America gives evidence that she is conscientiously working for the permanent elimination of such conditions as now obtain enthusiastic confidence will be aroused. This is the sort of leadership for which the world is waiting. America has the ideals, the resources, the technical ability and the labor power such as no other nation possesses. She can, if she will, lead the world into a better age.

Meanwhile all we can do is to meet the duties of our immediate situation with resolution supported by the faith that, in spite of personal errors and faults, the principles underlying our Christian democratic civilization are sound and that therefore a better era of more enduring peace and prosperity will at last dawn.

BEN BENO, internationally known aerial act, has signed with Barnes-Carruthers for the 1932 fair season.

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PARKS-POOLS

Conducted by CLAUDE R. ELLIS—Communications to 25 Opera Place, Cincinnati, O.

Van Hoven To Leave Carlin's

Baltimore promoter will handle special features with Jack Curley

BALTIMORE, Dec. 26.—Harry Van Hoven, who has been managing Carlin's Joyland here for the last four seasons, is to go on "his own," centralizing his activities in New York City after January 1, when his annual agreement with John J. Carlin, owner of Carlin's Joyland, will expire.

Mr. Van Hoven, who long has been associated with Jack Curley, wrestling impresario and international attractions promoter, and who will handle special features under Curley's management, occupies a firm position in the amusement field of the Maryland metropolis.

Aside from his connection with Carlin's at various periods he spent five years working directly with J. H. Whitehurst when the latter was president of Whitehurst Theatrical Interests, which once controlled Baltimore's first-run picture theaters; Garden Theater when it was the city's vaudeville gold mine; Century Roof, which before it was made over into a picture house by Loew interests was the largest revue and night club south of New York, and Garden Roof, big downtown dance palace. Mr. Van Hoven operated the Civic Athletic Club in conjunction with his partner in sporting events, J. Aaron George.

To Hold Big Bout

He will not drop any of his other Baltimore connections and plans as his first attraction a boxing show featuring Franta Nekolny, Jack Curley's new European welterweight boxing champion who created a sensation upon his first American appearance in Madison Square Garden on December 11 when he won by a knockout in the fourth round.

It is probable he will stage at least one of the international professional tennis championship matches when Bill Tilden and Vincent Richards both will cross rackets with the cream of Europe's tennis cracks that Jack Curley is bringing across to battle for the world's pro tennis championship title and largest purse ever offered for professional tennis competition.

Plans Civic Features

Second of the Tilden-Kozeluth championship matches was awarded by Curley to Van Hoven last winter. The Baltimore match at Carlin's arena, considered the "plum" match of the series, followed directly after the first match at Madison Square Garden and preceded matches later played in Chicago and Boston.

The Baltimore match established a local record for tennis and secured finest press showing accorded an athletic event in years and set the city as a major league town for future pro-tennis tournaments.

Van Hoven is arranging for Baltimore two big features to be staged in connection with municipal activities during the 1932 season.

Baker Seeks To Retire From Calliope Business

MUSCATINE, Ia., Dec. 26.—Norman Baker, known to amusement people the world over and head of the Tangley Company, will retire from the calliope business.

The firm was established in 1914 in Muscatine and is said to have amassed millions from its sales.

Mr. Baker has been owner and operator of Radio Station KNT since 1924 and because of broadcasts regarding a cancer cure practically was forced into the medical field. Because this has grown to such proportions as to interfere with his other activities Mr. Baker decided to relinquish the instrument business.



HENRY A. GUENTHER, new president of NAAP, elected at December Chicago convention, where he served admirably as chairman of program committee. He is general manager of Olympic Park, Irvington, N. J., and has many constructive ideas for that spot as well as for future well being of the parks and pools organizations.

Excelsior Is Active

EXCELSIOR, Minn., Dec. 26.—Arrangements are complete for the second annual dance, sponsored by Excelsior volunteer fire department, for New Year's Eve, in ballroom of Excelsior Amusement Park. Each year the dance committee has staged a bigger event and this season it will be the most gala evening of any at Excelsior ballroom. Mildred Couch and her Rosebuds, who played during part of the park season, will furnish music. As the old year goes out the committee promises some surprising entertainment features.

"Park Psychology, or How And Why People Are Amused"

Paper read by Harry G. Traver, of Traver Engineering Company, Beaver Falls, Pa., before the National Association of Amusement Parks at the December convention in Chicago.

(Copyright 1931)

(Continued from last week)

Who is it that talks every day to 40,000,000 listeners? Who holds the size audience's attention regularly, millions of whom refuse to miss it? It is that famous team of showmen, "Amos 'n' Andy." No man or pair of men ever pulled off such a stunt before! What is the secret? It is unusual! Amos 'n' Andy are supposed to be black instead of white; they use a peculiar dialect; their ideas are original; they indulge in whimsicalities; they have a sort of human foolishness; they are chock-full of wit and humor; they make spontaneous blunders; they have invented a language of their own. Andy puts a "propolition" to Amos and "imprints" it on his mind. He is "regusted" if it is not accepted; perhaps he is "disregaced." In an extremity he will serve a "happus kappus" on you. What is it all?

It's showmanship—nothing more! And only a few elements, at that!

At the Omaha exposition of 1898 there were many shows, but the most profitable was a little show called *Darkness and Dawn*, by Thompson & Dundy.

It contained coffins, skeletons, clanging chains, groans, shrieks, dark caverns, bones, spooks; it was hell up to date! From one section you were taken up a stairway into another representing heaven. Here there were beautiful lights, shimmering colors, pretty girls, filmy costumes! And the show went over big!

The most successful show at the Buffalo exposition was the *Trip to the*

New Combine Has Two Aims

Ohio-Penna. park men organize on outings and for booking circuit

AKRON, O., Dec. 26.—Carl A. Sinclair, manager of Meyers Lake Park, Canton, was named president of Ohio-Pennsylvania Park Owners at a meeting of Western Pennsylvania and Eastern Ohio park men here. Other officers are C. C. MacDonald, president of Rock Springs Park, Chester, W. Va., vice-president; J. M. McDonald, of Conneaut Lake Park, Pa., secretary, and Charles Deibel, Idora Park, Youngstown, treasurer. The association will be affiliated with National Association of Amusement Parks.

Its purpose, according to Mr. Sinclair, is to standardize booking of picnics and outings to eliminate demands made upon parks of the district by representatives of various organizations before their outings can be booked and to adjust prices on rides, amusements, drinks and other concessions.

The organization also will offer its members an opportunity to present better attractions by offering to acts bookings in all parks included in the organization. According to Mr. Sinclair, the association will meet once a month, next meeting being on January 14 at the City Club in Youngstown, O.

Mr. Sinclair informed *The Billboard* representative that the organization meeting here was well attended and that representatives were present from all major Eastern Ohio and Western Pennsylvania amusement parks.

Atlantic City Will See Rival Water Menageries

ATLANTIC CITY, Dec. 26.—The Steel Pier is going to compete with the Million-Dollar Pier next season in the way of animal exhibits, it was revealed this week when Frank Gravatt wrote several showmen for information on the exhibition of sea cows.

He plans to install a tank like that of the Million-Dollar Pier, where seals have been shown for many years.

The Pacific Coast Whale Exhibit closed after a two years' stay at the pier and is headed for the Coast.

Another Dividend Declared On Cedar Point, O., Stock

SANDUSKY, O., Dec. 26.—Holders of common stock in G. A. Boeckling Company, owning and operating Cedar Point, Lake Erie, amusement resort and convention place near here, have been presented with checks for the usual dividend. While the season ending Labor Day was not one of the best, Cedar Point was operated at a profit, officials said, and the stock never has failed to pay a dividend.

Many conventions and other gatherings have been booked for 1932 and a few for the 1933 season, records kept at the offices of the company show.

Officials have not as yet disclosed plans for next year's improvements. Some new fun features will be added, it is said.

Tells of Proper Colonial Dress for Park Pageants

WASHINGTON, Dec. 26.—United States Bicentennial Commission has published what is said to be the most authentic history available of women's fashions and masculine apparel of the period of George Washington, attention being given also to dress of children in Colonial days.

It deals with suggestions for uniforms of Colonial period pageants and plays, many of which will be held in parks, and is profusely illustrated. The booklet, states the Commission, is in no way interested in sale of costumes, its only desire being to make certain directors of George Washington pageants and plays may have available detailed, authentic information as to proper Colonial costumes. Some references to fashions go back as far as 1700.

Lotus Isle Corporation Wins in Suit by Eslick

PORTLAND, Ore., Dec. 26.—Circuit Judge Tucker directed a verdict for the defendants in a suit in which T. S. Eslick asked judgment for \$7,000 against the Lotus Isle Corporation and others for alleged breach of contract.

Mr. Eslick, promoter of Lotus Isle, local amusement park, charged that certain sums were due him under a retainer contract for erection of buildings at the park.

Defendants claimed that Mr. Eslick wrongfully had held himself to be an architect and that he voided the agreement.

KANSAS CITY—A Midwestern park manager confided to a gathering here that if conditions do not pick up in his territory by spring he will change some signs in his park from "Keep Off the Grass" to "Don't Eat the Grass."

in a circus. He took to vaudeville, got into the movies, hit the front page of the newspapers; he is one of the most successful showmen of our day.

Why? He says things that are unusual; his manners are unique; his remarks are original; his tone is quaint; his grammar is terrible; his gall is astonishing; his sincerity is unquestioned; his bashfulness is charming; his smile is captivating; his drolleries are spontaneous! (See *PARK PSYCHOLOGY* opposite page)

Will Rogers was the "Cherokee Kid"



By Claude R. Ellis

DON'T put your park in moth balls from Labor Day until spring. Some such sentiment was expressed by Richard F. Lusse in being among boosters for winter sports in amusement parks at the recent NAAP convention. This column previously has prodded park owners to take inventory of possibilities for winter activities in their locations, and notes with satisfaction an ever-growing tendency to utilize parks in the off season and during reign of Jack Frost. We believe it will not be so remotely in the future before every park and resort appropriately situated will be taking all possible advantage of an increasing public desire for winter attendance at the same spots at which surcease is sought in humid days. Theaters by cooling systems have brought winter into summer. In parks many joys denied in summer can be offered in winter. Few need to be told that in this generation hockey, skiing, skating, bob-sledding, curling and toboggan slides are becoming more popular all the time. Even coasters, with inclosed cars, are operated in winter in Germany. And they go as big with the public as do the inclosed pools over there. Parks are not necessarily as seasonable as they have been conducted. Winter can serve to enliven and to dignify them.

THAT Eastern Ohio and Western Pennsylvania park managers did a good job of getting together at the Chicago NAAP convention is clearly indicated in the newly formed Ohio-Pennsylvania Parks Owners. The new association, to be affiliated with NAAP, has an aggressive leader in Carl Sinclair and an official roster which promises much. They will try to do, and doubtless will accomplish together, what they learned they could not do as competing individuals. It is to be hoped that stick-up picnic committees now will find a barren field for their speculations in that territory. There are plenty more spots where park men are cutting one another's throats in absurd and unwarranted bidding for outings of doubtful or no value to them. They can follow suit in organizing by districts to the advantage of all members. Such smaller bodies also could be made into booking circuits thru which better acts could be obtained by reason of offering performers more definite and consecutive time.

IT IS doubtful if the unselfish and gratuitous labors of W. F. Mangels, R. S. Uzzell and some of their coworkers in behalf of the American Museum of Public Recreation are fully appreciated. If these men did naught else than leave behind them this institution, no more unique and fitting monument could mark lapse of a lifetime. Few know of the handicaps and rebuffs encountered in acquiring a charter from New York State. Steady collection of objects and subsequent agreement of the city of New York to donate a site for a new building entailed efforts of a highly intelligent and diplomatic type. Soon, it is expected, the founders and sponsors will realize their ambition of a modern edifice with ample space. Therein will be an exhibitional record for posterity of the evolution of amusement devices and of an industry characterized by fizzled failures and by brilliant achievements. All of which will enable artisans far in the future to take the right track, fortified with experience backed by history.

With the Zoos

CINCINNATI. — Problem of how the Zoo is to meet operating expenses between January 1 and primary election in May still is unsolved, even though the Zoo board of directors has debated various suggestions for hours. Robert A. Taft and Walter A. Draper have been appointed and instructed to attend a meeting of Judge John Weld Peck's "Save-the-Zoo" Committee of Twenty-One at the Chamber of Commerce to present the various suggestions that have been made and get the reaction of that body. A petition to amend the city charter to provide purchase of capital stock

of Cincinnati Zoological Park Association for a sum not in excess of debts of the association and not exceeding \$325,000, and to provide an annual tax levy of .06 mill to maintain Zoological Park was filed with L. B. Blakemore, clerk of Council, last week. The verified copy of the initiative petition amending the charter was filed in accordance with State law by those who desire to circulate it for signatures. Those who signed the petition include Charles S. Cowie, Albert S. Bossong, Frank J. Zumstein, August A. Stemon, Dan M. Myers, Carl W. Rich, Frank Malick, C. S. Krumme Jr., Myers Y. Cooper, John H. Hall, E. Ochs, Dr. W. D. Haines, Clarence Mears and John T. Bailey Jr.

The stork has once more visited the Zoo and left a Christmas gift in quarters occupied by the Asiatic axis deer, according to Sol A. Stephan, general manager. The baby deer came in the nature of a surprise, for it is quite out of the ordinary, according to Colonel Stephan, for axis deer to be born at this time of year. Like other species of deer, their young usually arrive in the spring. The lusty infant is a welcome addition to the Zoo collection, regardless of the problem involved in feeding an extra mouth at the present crisis in the Zoo's financial situation. Colonel Stephan said, for Asiatic axis deer are becoming scarce, and the birth of one in captivity is a rare event.

A peculiarity of these deer is that they retain their spots permanently, while other deer, while showing spots for a short time after birth, outgrow them.

ROCHESTER, N. Y.—Zoo population is growing by leaps and bounds, literally, for latest addition is a kangaroo. He or she, as the case may be, was born about 10 days ago, but he or she will not make his or her appearance in the cold, cruel world for about two months. During that time baby kangaroo will be carried in the pouch with which nature has supplied mother kangaroos in lieu of a bassinet or baby carriage. The baby was born some time after the death of its father. The mother and baby are the only kangaroos at Seneca Park Zoo. The two earlier additions to the animal family, whose little noses probably will be quite out of joint because there is a rival to claim attention of Keeper Ed Nacy, also were reported in excellent condition. These are the two lion cubs. Altho only one or two zoo and park officials have seen the youngsters, they are said to be growing stronger and soon may be able to eat off the leg instead of the hand of the man who feeds them. At present the lioness has indicated that she does not care to have her children spoiled by too much attention. Keeper Nacy stated that inasmuch as both cubs are "boys" he will not be able to name one after the lioness who died last year.

Short Biographies Of People Engaged in Park, Beach or Pool Business

Under this heading each week will appear a short biographical sketch of some person active in this field.

No. 6—L. K. CHRISMAN

Mr. Chrisman was born at Schenectady, N. Y., October 11, 1901, making him 30 years of age. His home is at Bridgeport, Conn. He has been in the amusement business 18 years, having entered it in 1912. He is manager of Pleasure Beach Park at Bridgeport. For 14 years he has been with Harry C. Baker, Inc., as engineer, ride and concession operator and park manager. He is a member of Masonic bodies. He acknowledges no hobbies. His wife, Georgia M. Chrisman, is not active in amusement business.

PARK PSYCHOLOGY

(Continued from opposite page)

taneous; his store of humor is inexhaustible and his jokes are timely! Will Rogers is a showman and he uses a dozen of the main elements in the science of showmanship. He has the largest following of any modern humorist. He is a Wild West show, a feature picture, a humorist lecture and a three-ring circus rolled into one.

He is a showman!

Publicity Comes Unsought

Lindbergh has probably been the best known and most spectacular of any one man in recent years. Apparently, he does not want publicity, but he does those things which get it, and this proves something of great importance to us!

If you do unusual things you will get publicity in plenty; you will not need to ask for it. Do the things in your park that are so unusual, so spectacular, so chock-full of human interest that publicity will come without effort or cost on your part.

Baseball is a purely commercialized amusement. The clubs are privately owned; the players are bought and sold like sugar and the games are conducted solely for profit. Professional baseball spends not a cent for advertising, yet it gets very large front-page and inside-page publicity in the newspapers.

You appeal to a larger clientele, to a larger range of ages, you provide a greater diversity of amusements. Your amusement is of a higher character and you furnish it for less money per person. This question of why professional baseball should get this enormous amount of publicity, worth millions of dollars, without spending a cent is worthy of your study. Baseball is a contest between clubs representing cities.

Appeal of Buffalo Bill

Buffalo Bill was not a great cowboy or Indian scout; he was a showman.

Early in life he saw that there was something unusual, something spectacular in the life of the cowboy and Indian of the wild and woolly West. He saw that a racing cowboy, a yelling Indian, a flying stagecoach and the "bang, bang, bang" of gun fire, when put over right, would make a real outdoor show that would win the hearts of men, women and children. There was romantic, thrilling, dashing action in the winning of the West. Buffalo Bill told the story and it went over big.

Buffalo Bill had action, speed, wild riding, excitement. Ask any youngster who was the greatest cowboy and he will invariably answer "Buffalo Bill!"

Parks should press those things that can only be held out of doors. Other amusements cannot throw the human body around in a car to give it a thrill; they cannot immerse it in cool water to cool it off as you can in a pool; they can't give a family a social time with friends at a picnic. Few of them can dance you, ride you, feed you, swim you, drink you and help you to play! You have acres where they have feet. You have the blue sky, the sunshine, fresh air, freedom in the open; you can give them exercise; you have ocean breezes, salt water, lakes, rivers, grass, flowers and trees; make the most of it!

You can get more publicity out of \$100

spent on a special stunt, in some unique way, than you get out of a new \$40,000 coaster or dance hall.

Principle Never Changes

Make every patron to your park peer around everywhere and say, "What's this?" "What's going on here?" "Is this something new?" "How does it work?" "What's the joke?"

I have now analyzed the amusement business. I have shown you how leading men have used the basic elements to win success. Amusements will change, but the basic principle, however, remains the same.

So far as I can find they have not changed in all the years of written history. Most of you can apply these elements to your own use; others, having eyes, they see not, and, ears, they hear not, and hearing, they do not understand! I wish we might have a Moses to lead the park business out of the wilderness into the land of promise. Until such a leader arrives you can use these elements in the best way possible.

"Him that hath ears to hear let him hear!"

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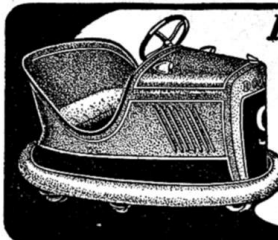
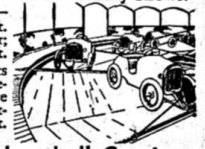
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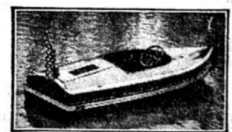
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**Mecca of Yuletiders
Thanking Our Greeters
Holly Berry Tidbits
Merny Mandy's Memoirs**

By **LEONARD TRAUBE**
(New York Office)

WHERE are some outdoor personalities spending the Yuletide season? From previous knowledge of their haunts and habits we'll take a long shot by guessing thus:

Frank (Bernard) Greater Shows) La-Barr and Larry (Frozo) and Patsy O'Dell, Cleveland; Peg (Norumbega Park) Danforth, Waltham, Mass.; Dexter W. (Ringling-Barnum) Fellows, Hartford, Conn.; Fred C. (American Fireworks) Murray, Boston; Sam and Martin Mechanic, Philadelphia; Betty Green, Culver City, Calif.; Mr. and Mrs. F. Percy (Glick Shows) Morency, Norfolk, Va.; Alfredo (Big Show) Codona, Long Beach, Calif.; John T. (Zoologically Yours) Benson, Nashua, N. H.; Bill (Model Shows of America) Hilliar, Montgomery, Ala.; William (Bostock Red) Delorey, India; Billy (Water Circus) Ritchie, Cumberland, Md.; William C. Raiser, Union City, Ind.; Leo Dealla and Juanita Carrell, Miami.

The New York colony and environs should include Mr. and Mrs. Lou C. (Sells-Floto) Delmore, Bert (Publicity) Nevins, Frank C. (Custard) Miller, Mickey (One-Arm Plange) King, E. A. (Thisa and Thata) Kennedy, Bela (Reunion in Vienna) Loblov, Fred (Startle 'Em) Fansher, William E. (Playland) Mallette, Chalmers Lowell and Hazel Thomas (CSSCA) Pancoast, Theodore (Concert) Megaarden Jr., Fred P. (CSSCA) Pitzer, Frank and May Wirth, James R. (Downie Bros.) Gallagher, Hugh Grant (CFA) Rowell, Tom R. (Big Trick) Killilea, Art (Art Lewis Shows) Lewis, Dr. and Mrs. James B. (CSSCA) Locherty, Larry Boyd and Phil Wirth, Frank A. (Ringling-Barnum) Cook, Gypsy Myers-Davidson, Joe (Rodeo-Circus) Knight.

THANKS to all the good people who sent holiday greetings to the custodian of this long and narrow parallelogram. Some of them masterpiece of originality. We wish we had the space to describe them. About a score were so gemlike that it makes us feel very tickled to be so rewarded. All we can say is, "Merry Xmas and divorce New Year's."

HOLLY BERRY Tidbits: One hears that Frances Hanes is developing herself as a wire walker under expert tutelage at Miami. . . . Frank (World Series Rodeo) Moore is in California. . . . And Peter L. and Pearl E. (Drew's Shows) Drew are in Lynn, Mass.

Dorothy (Wirth & Hamid) Packman is bound for Niagara Falls with her mother, and you'd be surprised. . . . Bird Millman is visiting her mother "down on the old home place" in Canon City, Colo., and may spring something sensational soon, according to tipsters.

Her dad is taking in Brooklyn's sunshine. . . . Frank Buck had his baby elephant in Gimbel's Store's Santaland. . . . In the spring his book, *Wild Cargo*, written in collaboration with Edward Anthony, will be published. . . . Harry T. Peters, in his latest tome, *America on Stone*, which traces the history of American old prints and lithos in colors, relates the tale of how General Tom Thumb first sold F. T. Barnum on the idea of photo posing, just coming into vogue in those days and rapidly taking some of the edge off lithographs, which Tom Thumb called "out of date."

Anyhow, lithos are still in use. . . . Mlle. Therese Quadri, French prima donna-comediante, will blossom out as a vocalist at fairs next season, says John C. Jäckel. . . . Mademoiselle is widely known at Rotary clubs, auditoriums, high schools and such.

MERNY MANDY'S Memoirs: I'll ever remember the time my old man and I went "busking" to keep the family from starving. Those were lean days, the time in Lowestoft, England, at the Hip-

podrome, was great. The owner's brother, who was running the picture machine, hollered "fire"! Boy—what a panic! I jumped out before the curtain and assured everybody that the fire was under control; then we went on and worked. One day at the lot in Huntington, Va., I was talking to Poodles Hanneford when Marion Clinas walked up with fire in her eyes. It seems she was hot on the trail of her ex-flame, whom I won't mention by name. When she started to fumble in her pocketbook we knew what was coming. Everybody vanished, including Poodles.

SOME RECOLLECTIONS—

(Continued from page 34)

the ages as a great force in the development of civilization. Their influence has had a marked effect upon the education of all nations. The record of the first fair is in the sixth chapter of the Book of Genesis. It tells that Abel was a keeper of sheep, but Cain was a tiller of the ground, and in process of time it came to pass that Cain brought of the fruit of the ground an offering unto the Lord, and Abel also brought of the first things of his flock and of the fat thereof, and the Lord had respect unto Abel and to his offering, but unto Cain and his offering he had not respect, and Cain was wroth and his countenance fell. He was not satisfied with the judge. And then follows a description of the first fight among the exhibitors, a thing that sometimes happens, I understand, at some of our present-day well-organized fairs. So thruout all the ages human nature has remained much the same. At this first fair there were represented but two lines of human activities, the farm products and the live stock. Since then civilization has become more complex and the process of the division of labor has created many different lines of activities and there has been added to the farm products and live-stock departments many other activities.

Good Business Barometers

I think probably that, at a great many fairs too few lines of endeavor are emphasized. I am convinced that the successful fair of tomorrow will have added to its curriculum a large number of interests, thus opening a wide field for its appeal for attendance.

To the man who says that the day of the fair is over, I would answer Yes—possibly for you but not for the generation that is coming on and for those that are yet to come, and, if he says that people are not interested in fairs any more and do not attend, I would answer that all the people do not attend church, and it has been found necessary to pass laws to compel some people to send their children to school. I would tell him that a recent survey made a year or so ago by the International Association of Fairs shows that approximately 40,000,000 people annually attend the 2,300 fairs on the American Continent and that about \$8,500,000 is paid out annually for premiums.

But the fairs all lost money this last year. Yes, and so did every other line of business. Fairs are good barometers of the business conditions of the country.

And so, I say we should not sit back with a feeling that the fairs have slipped, but let us fight, fight, fight for an institution in whose behalf we have spent our lives, fight for an institution that has served humanity all thru the ages and will continue to serve, and I am sure that if we will do our best we will be rewarded with a successful fair.

Budget Measuring Stick

To my mind one of the things we are going to be forced to do is to pay more attention to our expenditures. We must learn to live within our budgets. I should like to talk for a while about budgets. I want to give you my recollections of a budget. A fair is a business just the same as a railroad or a packing plant. It is not a retail store, it is a wholesale distributor of education and entertainment. It appeals to sentiment, public pride and development, but when the end of the year comes the question "how much?" is of very great importance. It is operated on a margin of profit that is so small that oftentimes one unfavorable day spells disaster. Then we should scrutinize the cost carefully in order to reduce the gamble to a minimum.

There should be a definite degree of relationship between the proposed expense of operating any business and the reasonable estimate of what its returns may bring in the way of revenue. This is using business sense and is just as applicable to the operation of a State

fair as it is to a manufacturing plant, a mercantile establishment or a college. The budget is the measuring stick with which expenditures are apportioned and approximated with a more or less certain degree of accuracy. The most important thing facing the management of a fair is to put on a show, the best possible with the means at hand, and a budget is a rule and guide of conduct that should be adhered to as long as possible, but must be abandoned at times to care for situations that arise and that are usually beyond our control—neither should we sacrifice the fair because we have made a bad guess in our budget.

Any discussion of the subject here must necessarily be in a general way. It is not possible to work out a budget that would apply to any number of fairs because of the vastly different conditions under which they operate. We have worked out, in a general way, a skeleton budget on which is shown percentage deductions which, we believe, any fair could adapt to its conditions to make it fit its type of ownership and organization and which, we think, if followed reasonably close would result in the building of a well-balanced fair.

To Eliminate Gamble

The income of any fair is to a certain extent an unknown quantity, and all of the sources of income might be called variable. We have divided the different sources of income into two groups: No. 1, fixed income, and No. 2, variable income. Under group No. 1 we place building-space rentals, ground-space rentals, fixed-ticket receipts, such as vehicle tickets, exhibitors' tickets, etc., and entry fees, stall and pen rentals and appropriations for operating expenses. They are called fixed income because they are practically fixed on the day the fair opens and they are a type of income that is wholly different from the others in that they are not changed by the weather conditions and other agencies that play so important a part in the week of the fair.

Group No. 2, variable income, includes front-gate and grand-stand receipts, percentage of shows. There is more of a measure of stability in the income of any institution in the classes designated as fixed income than in the ones under the heading of variable income. I take it to be fundamental that the nearer the receipts from group 1 approaches the amount of total expenditures the less gamble there is in the operations of the fair.

The items of fixed income play an important part in the operation of a fair and deserve at the secretary's hand a very careful consideration. They should have a great deal more consideration than most of us have given them. It does not seem advisable to hazard a guess as to what per cent is derived from that source. In looking over the statistical data, I note a very wide range in the class of income.

The matter of deciding on a budget must needs take into consideration a careful review of possibilities of income together with an analysis of the general economic conditions of the country and especially as it affects the territory that the fair serves. The question of employment of labor, crop prospects, the relation of value of total agricultural in the territory to previous years must all be considered.

Profit Not Considered

After considering all these things and arriving at what you think can reasonably be spent on the operation of a fair, you are ready for the budget. The question of profit is not to be considered in this discussion. Neither should this budget include expenditures for permanent improvements. Consideration here should be confined to charges that are purely operating expenditures. As stated before, the following budget is submitted, not with the feeling that it will fit all cases, but that it is an average budget which if applied to any fair would result in a well-balanced institution. Purposely, we have left out of both receipts and expenditures the item of the paid attractions operated by the fair itself, since these enterprises are supposed to pay their way and, since a great many fairs do not have them, it is not necessary to discuss them here.

The following table of figures give what I have worked out in percentages of what I think would be the percentage that would apply to a well-balanced fair:

INCOME

1. Fixed Income.
1. Building-space rental.
2. Ground-space rental.
3. Fixed-ticket receipts.
4. Entry fees.
5. Stall and pen rental.

6. Appropriations for operating expenses.

2. Variable Income.

1. Front-gate receipts.
2. Grand-stand receipts.
3. Percentage shows.

EXPENSES

Premiums	20 per cent
Purses	7 "
Music and attractions..	17 "
Advertising	8 "
Departmental expense ..	23 "
Maintenance	17 "
Miscellaneous	8 "

I am deeply grateful for the opportunity of appearing before you and wish to assure you I have enjoyed my visit very much.

Boulevard Fair Opening

PARIS, Dec. 16.—Despite efforts to cut number of and time allowed to countless shops put up along the Paris Grand Boulevards during Christmas and New Year's, Paris authorities have decided to accord the same privileges as in the past, in view of business depression and unemployment. So Paris will again have the "Boulevard Fair" from Saturday before Christmas until Saturday after New Year's.

Senate Starts Observance

WASHINGTON, Dec. 26.—Senators Simeon D. Fess, Ohio; Arthur Capper, Kansas, and Carter Glass, Virginia, have been appointed by Vice-President Curtis as members on the part of the Senate of a committee to make arrangements for a celebration in the House of Representatives on February 22 of the 200th anniversary of the birth of George Washington, which event will inaugurate the bicentennial celebrations.

MAGIC NOTES—

(Continued from page 27)

west for the balance of the season. Business has been way above expectations. All Wisconsin towns big, and our first stand in Iowa, the Cecil Theater, Mason City, was SRO at every performance. It was our sixth engagement there in 10 years. Admission prices have been lowered in practically every theater we have played, but the attendance increased 40 per cent over last year."

ROYAL L. VILAS, of Easton, Conn., secretary of the Parent Assembly of the Society of American Magicians and an official of the town of Easton, was signally honored last week when he was elected secretary of the Association of Municipal Officials of Fairfield County at its organization meeting in Danbury.

L. J. HOFFMAN, of Calumet City, Ill., has just finished playing six weeks in and around Rochester, N. Y.

LESTA, who has been playing schools in and around Rochester, N. Y., for the last two months, has left for parts unknown—perhaps California. He recently laid in a large stock of new magic, and is contemplating a transcontinental tour.

JACK HARGARTHER, who a few years ago traveled the country under the name of Buck Hart, escape artist, is in Florida for his health.

ELMER EOKAM, Rochester (N. Y.) magish, has been so busy with entertainments in recent weeks that he has been forced to pass some of them over to the other Rochester boys.

LEE TELLER, magician and vent artist, has just concluded his ninth consecutive holiday season at the Weinstock-Lubin Company, Sacramento, Calif.

With the Mentalists

ALLA RAGEH is at present working his mental act thru Canada and reports that he is doing quite well. "I note that Dr. Kurl, mentalist, has been exposing magic thru the Southwest," Rageh pens. "I am carrying \$500 worth of magic and if the magicians ever attempt to break up my performance, as they did with Doc Irving and Princess Yvonne, I shall immediately start exposing."

THE GREAT RAMO is now working the Mid-States chain of houses thru Arkansas and Oklahoma. However, things in that section are not so good, he reports. With Ramo are Bill (Snitz) Davis, manager and advance; Bessie Stuart, Evelyn Hause, George Hause. Company will shortly move into Oklahoma and Texas for the Griffith Brothers.



By CLAUDE R. ELLIS
(Cincinnati Office)

ICE SKATING and hockey are being featured at Bathurst (N. B.) Rink, one of the largest skating surfaces in Canada, owned by Bathurst Rink Company. R. H. McLean is president. This rink was established by the late Angus McLean, president of Bathurst Power and Paper Company, about 12 years ago.

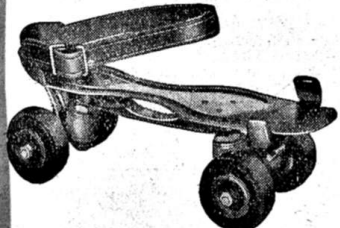
WOLLASTON BEACH Rollerway at Wollaston Beach, Mass., probably will be rebuilt after being in fire ruins more than a year. Original rink was of brick, and entrance was from boulevard fronting the beach, body of the rink being somewhat in the rear. Popularity of roller skating at Revere Beach is responsible for the tentative plan to rebuild Wollaston rink on the original site.

ENTRIES ARE BEING received by Manager Eddie Baumelster for annual amateur city championship races next month at Roller Palace Rink in Rochester, N. Y. These races will consist of a one-mile open for men and a 1/2-mile open for ladies. The Palace also will conduct novice races. All races will be in charge of Neale Koster, floor manager. The Crystal Trio were frequent visitors at the rink during their act at the RKO Palace, Rochester.

ON THE NEW Stadium Rink in Moncton, N. B. has been placed \$87,000 fire insurance by the city council in behalf of the city of Moncton, owner of the new rink. This is the same amount carried on the first Stadium, destroyed by fire on October 3, and immediately rebuilt. Moncton Exhibition Company has a three-year lease on the new rink and held lease on the burned rink for less than a year it was in operation.

HAROLD H. KEETLE, who in winter operates Armory rinks at Norwalk and Ashland, O., and during summer Coliseum Rink at Cedar Point, Sandusky, O., is not satisfied with Earl Woodward's rating of rinks as to size. "You forgot one of the best rinks in the country," writes Keetle in an open letter, "and that is a big money getter every year, is operated cleanly and does not have to run attractions, but always has the crowds. That is Euclid Beach Rink at Cleveland, and I am sure it is as large or larger than some of the rinks you mentioned and some of the rinks that I do not know about. But the rink at Indianapolis I know is not as large as that at Cedar Point; in fact, is not any

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Don't talk hard times; get in the money-getting business with one of our "NEW SELF-LOCKING PORTABLE FLOORS." Just as good inside over other floors as outside under canvas. Write us for particulars. **TRAMILL PORTABLE SKATING RINK CO.**, 18th and College, Kansas City, Mo.

larger than Land o' Dance Rink at Canton, O., that I operated two seasons. As to Cloni's rink in New York, previous news in *The Billboard* of races held there does not prove your statistics right, according to track size. No hard feelings, old top; I am just trying to find out dimensions of the largest rink so I can answer questions of my patrons."

THAT ATTENTION must be given to leasing of Forum Rink, owned by the Halifax (N. S.) Exhibition Commission, has been reported to the commission by H. D. Biden, manager-secretary-treasurer of the commission. Mr. Biden said present lease on the rink would expire this winter, the current lessee, P. L. Clancy, having rented the rink since it was opened four years ago. Mr. Biden claimed ice-making machines had been neglected and this created necessity of an overhauling by engineers from the manufacturers. He announced that a horse show held in the rink had no damaging effects on refrigerating pipes on the rink floor. The intention is to focus more interest on roller skating during the period the rink is not used for ice skating, hockey and for the annual fair, and also to make the rink popular for concerts and musicales.

BOBBY McLEAN, well-known skater and an outstanding figure in speed-skating records in the United States, is performing at the Howland Company, Bridgeport, Conn. The ex-skating champ is giving three exhibitions daily and is drawing enormous crowds, who remember him when he was in his prime.

ARNOLD BINNS, Hebden Bridge, Yorkshire, England, has cabled that, unassisted, he has made a non-stop record of 83 hours, 16 minutes, on roller skates. His friends in this country consider this remarkable for a man 48 years of age and weighing 196 pounds. It breaks his former record of 70 hours, 14 minutes, made on October 2. He advised friends here that he would attempt a new record at South Shields Rink, and his message indicates that he has been successful. It is believed that this also constitutes a world's record.

M. A. BOYER and Earl Hodges, formerly rink operators at Wichita, Kan., have purchased the Billie Burton portable roller rink and are now operating in a large building in Little Rock, Ark. They report patronage as being good, with great interest in ladies' polo and men's roller hockey games. The rink is considered one of the finest and the second largest portable in the country.

REGARDING WHAT may have been a wrong impression as to whether there is only one roller rink in Detroit, Peter J. Shea writes that his statement was concerning the only rink in Detroit for colored people. He has been laying out plans and promoting the project for the owner and says that the building offers 80,000 square feet, all under one roof, on which a variety of sports, dancing in a large ballroom and skating in the arena, which also will be used for boxing and other athletics, will be presented. "For many years I had the leading rinks in Detroit," says Mr. Shea, "and they were numbered among the most modern and successful in America. I believe, speaking modestly, that I was among the first, if not the first, to introduce the double checking system. Of late years I have followed amusement parks and leading ballrooms in the Middle West and have drifted away from the sport I enjoyed and the success that went with it."

H. H. BUNKERS, Colman, S. D., business man, has opened a roller skating rink there for the winter. Wednesday and Saturday night sessions featured, with dancing Friday nights.

MAKING HIS SKATING DEBUT at the age of 16 months, Donald Jean Gallagan, Columbus, O., is thought to hold the record for infants on the rollers. He is a son of Mr. and Mrs. D. C. Gallagan and made his debut on the night of his birthday anniversary at Smith's Roller Rink in Columbus on December 12. He is now a pupil of Mrs. Emmet L. Bibler, who is holding amateur racing and fancy skating titles at the Smith rink. Donald's initiation is told about in the following by Robert N. English in *The Columbus Dispatch*: A glance at record books reveals the rather astounding fact that roller skating was originated by the Dutch in the 18th century. One of the creative Hollanders, who couldn't do without ice skating in the good old summer time, put together a pair of crude roller skates by nailing strips of wood onto each shoe to which large wooden

spools were attached. But the sport really began to flourish in the year of 1863, when J. I. Plimpton, of New York, designed a skate with four little wooden wheels. They were made of boxwood. This later led to another style of skate with pin bearings, which was followed by still another, which was known as the Richardson ball bearing skate, in the late '80s. Roller skating became immensely popular in North America and Europe with the introduction of the ball bearing variety and in the last few years it has leaped into such favoritism that countless thousands are now going for fancy, speed or the roller polo type. That children of today are taking considerable interest in the sport was noted when 16-month-old Donald Gallagan, son of Mr. and Mrs. Donald C. Gallagan, 2293 Lexington avenue, accompanied his parents to Smith's rink. The occasion was the night of the joint get-together of the Bucket and Dipper and Chimes, junior honorary organizations on the Ohio State campus. While all were making merry, young Donald started squirming on his mother's lap and in his own manner of mumbling made known the fact that he did not wish to be outdone. In a few minutes' time a pair of skates small enough to fit his little shoes was found and soon he was out at the edge of the pavilion attempting to glide along like the rest of those in attendance. He was soon the center of attraction. He wanted to make "whoopie" with the rest of the "gang," and just that he did. His parents predict great things for him in the skating world in future years. As young as he is, Donald has heard his parents speak on numerous occasions of such well-known stars as Harley Davidson, of Minneapolis; Bill Robinson, of Chicago, and Norval Baptie. He dreams of the day when he, too, may be among the top-notchers."

ROBERT PATRICK ROWE is lining up a number of expert ice hockey players for opening of the winter season at Coliseum Rink in Portland, Ore. Among leaders who have signed contracts are Bill Brander, ex-Boston cub; Ted Grisdale, ex-Philadelphia Quaker, and Sandy Sandberg, veteran Portland player. James

J. Richardson, president of the Big Four hockey loop, will shortly announce election for governors, one for each team, and issue franchises for Northwest cities.

IN MEMORY of Louis Rubenstein, one of the founders of the Amateur Skating Association of Canada in 1887 and its guiding hand until his death this year, a memorial cup will be presented to be known as the Louis Rubenstein Perpetual Speed Skating Trophy and competed for yearly by Canadians.

CRYSTAL ROLLER RINK in Seattle has become the scene of considerable activity. Manager Sherwood is busy with both junior and senior leagues. On Sunday afternoons Ballard and Crystal teams hold contests and some intense rivalry and fine skating will be witnessed during the winter.

PLAYLAND, at Rye, N. Y., boasts of one of the most palatial ice rinks in the country, de luxe in appointments and augmented by a program of rink and exterior fare which stamps this civic-operated spot as a most noteworthy achievement. Its Ice Casino is the official home of the Westchester County Hockey League; in fact, Playland is virtually the promoter of the league. Every night a brace of teams, oftentimes a quartet, fights for supremacy of the good old puck. On a recent Sunday our New York scout saw Manuring and Katonah in action, which provided some sizzling chukkers. A sizable crowd saw 'em in action from the portable bleachers, balcony or along the fenceaway. After the game a crew went thru a half-hour process of evening out the surface, watering, spraying and automatic cooling from the giant control room, with Superintendent Church in charge and Director Darling and General Manager Mallette overseeing. This was an interesting thing to watch in itself. Then the crowd, youngsters predominating, took to the floor. Before you enter the Casino you pass thru the monster winter or game building, symbol of "Winter Playland," which houses a collection of practically every automatic game extant. A (See RINKS on page 47)

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Depression caught us. Cash only at these low prices. First come, first served. All machines play automatically or can be hand played. Will accept \$100 with order, balance C. O. D., or deposit \$100 now, balance in spring when you want shipment. These prices for 6 Calliopes only, as mentioned above.

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Yuletide Sentiment

Show press agent provides fitting human interest story for newspaper

CINCINNATI, Dec. 25.—In *The Montgomery Advertiser*, Montgomery, Ala., of last Friday appeared the following featured human-interest story, a fitting tribute to showfolks, by William J. Hilliar, one of the most widely known show press representatives:

"Wonder what we would do without Christmas. Especially in the show business."

"Yesterday came a plain one-cent postcard, mailed from a town in Texas, on the back of which was written, 'Merry, merry Christmas, and here's hoping that God will give us a better New Year than last.' It came from one of the working boys who was with our show last season."

"To the public, perhaps, he was just a 'roustabout,' but his simple message—a scrawled prayer—meant more to me than many of the richly decorated and glittering Christmas cards that I annually receive. For I know that it came from this boy's heart, and that the true spirit of Christmastide was in his soul."

"While many of us will be sitting in front of blazing Yuletide logs, surrounded by our nearest and dearest, on this anniversary of the birth of Him who said 'Peace on Earth and Good Will Towards Men,' I cannot help thinking of the thousands of showfolk—actors, actresses, troupers (call them what you will, they are showfolks all)—who will this Christmas be separated thousands of miles from home and those they love. But I know that no matter where they may be, or how far from their own chimney corners, the beautiful reality of Christmas and all that it implies will be in their midst."

"Christmas, with all of its jollity, is a period of sacred happiness, and seems to instill in the hearts of all a feeling of brotherly love towards mankind. Bitter enemies have become reconciled thru (See YULETIDE SENTIMENT page 49)

Gertrude Parker Allen Pres. Ladies' Aux., HASC

KANSAS CITY, Dec. 25.—The Ladies' Auxiliary, Heart of America Showmen's Club, held its election of officers last Friday night.

Gertrude Parker Allen was elected president; Lucille Barzen, first vice-president; Viola Fairly, second vice-president; Tillie Johnson, third vice-president; Helen Brainard Smith, treasurer; Arminta Saks, secretary.

Willse in Octopi "Catch"

FORT PIERCE, Fla., Dec. 25.—An unusual sea-life catch was made in the "inlet" near here last Friday, when a trio of fishermen, including H. M. C. (Doc) Willse, well-known side-show operator, brought in two octopi, one measuring five feet, the other four and a half feet.

Mr. and Mrs. Willse have been coming to Fort Pierce the last five winters, and with Princess Tiny Mite, are residing on Indian River Drive.

Showfolks in Gainesville

GAINESVILLE, Tex., Dec. 25.—A number of prominent showfolks were visitors here the past week. Among them was John Francis, of the shows bearing his name, wintering at Houston, who was here Saturday while en route from Houston to Decatur, Ill., to spend the Christmas holidays with his family, and while here was guest of Joe M. Leonard, of *The Daily Register*; also, Thad Roedecker, last five years general agent J. George Loo Shows, who, with Mrs. Roedecker, briefly visited friends here Monday while returning to their home in Pekin, Ill., to spend the holidays.



HARRY FINK, president of Pacific Coast Showmen's Association for 1932. With no opposing candidates, election confirmed December 28; installation, January 3.

Wheels Under Way for MVSA Charity Ball

ST. LOUIS, Dec. 25.—Tickets are now being distributed, the city profusely billed and everything gaining momentum toward making the first annual Charity Ball of Mississippi Valley Showmen's Association a bang-up success from all angles.

The big affair is in the hands of the following, and they promise an outstanding event on the night of February 6 at Westminster Hall, this city: Tom W. Allen, general chairman; Ben Doerr, chairman ticket committee; Frank B. Joerling, chairman of arrangements; Harry Kohn, chairman reception committee; George W. Davis, chairman refreshments committee; John J. Schweppe, chairman floor committee; Macon E. Willis, director advertising for the ball; Harry Brophy, charge of checkroom; Charles W. Goss, chairman entertainment committee; William Dolezal, in charge of door and general admission.

A big delegation of MVSA will journey to the annual banquet and ball of Heart of America Showman's Club, December 28, and it is expected that in turn a big delegation from Kansas City will be on hand for the St. Louis showmen's charity ball.

Brown Sells Show Interest

Levitt presents purchased shares in Levitt-Brown-Huggins, Inc., to his wife

CINCINNATI, Dec. 25.—In last issue of this publication a brief mention was made that a report had been received to the effect that Sam Brown had sold his interest in Levitt-Brown-Huggins Shows, Inc. The report had reached Cincinnati at almost press time. The published article also stated that answer to a wired request to Victor D. Levitt for confirmation had not yet arrived. Early last week, however, a telegraphic communication from Mr. Levitt, from Seattle, Wash., informed that he had purchased the entire interest of Mr. Brown in the corporation.

Mr. Levitt further informed that he was presenting the shares in the corporation he had bought from Mr. Brown to Mrs. Victor D. Levitt as a Christmas present.

The first report also stated that Mr. Brown had not yet announced his plans, or whether his future activities would be in show or other business.

The Levitt-Brown-Huggins Shows have for years been one of the prominent collective-amusement companies, operating principally in Northern Pacific Coast territory, especially the "No. 1" unit. Whether the incorporation will continue operation under the same title has not yet been made known for publication.

Beard and Kelley in Auto Mishap; Beard Is Injured

CINCINNATI, Dec. 26.—A. F. Beard, who with L. C. Kelley is in charge of a "gangster" car exhibit, was severely injured recently when an automobile in which he and Mr. Kelley were driving to Chattanooga, Tenn., skidded on slippery pavement and turned over about four miles east of Monteagle, Tenn. According to report, Mr. Beard received a cut on hand that required 14 stitches and lacerated lip requiring three stitches. The exhibition car has a crew of five.

In Chicago yesterday Mr. Kelley, who returned to that city, advised the "gangster" car was being exhibited in Chattanooga at 25 cents admission.

Looking Back Thru The Billboard

25 Years Ago

(Issue of December 29, 1906)

James M. Hathaway visits Chicago office of *The Billboard*, he having returned from Mexico. . . . Smith Greater Shows want to buy a portable arena for Wild Animal Show. . . . Mike T. Clark, general agent Brundage & Fisher Amusement Company, lost his personal trunk and contents in a railroad station fire at Winnfield, La. . . . Almee (Pearson), widely known fire and serpentine dancer, joins Guy Stock Company as a special feature. . . . Happy Hi Hubbard in Columbus, O., organizing a girl comedy company. . . . J. A. Darnaby spending the holidays in Mexico, Mo. . . . Capt. David Latlip, high diver, wintering in Cincinnati. . . . Mike Boury leaves for the Orient to bring back camels for Jamestown Exposition, also for circuses and carnivals. . . . Chicago man announces having for sale "greatest known device of the century; impossible to lose playing poker." . . . F. M. Barnes, of WVMA, contracts amusements at an exposition, Tampa, Fla., next February and March. . . . Princess Pauline, trainer with Feral Animal Show, severely bitten by lion.

10 Years Ago

(Issue of December 31, 1921)

Johnny J. Jones decides to eliminate his Trained Wild Animal Show and sells his "cats" to Mugivan, Bowers & Ballard, circus syndicate—the Gullfoyles, trainers, leave Orlando, Fla., with the animals. . . . Bob Sherwood and Claude (Blacky) Mullen contract their electrical posing and musical comedy show with Brown & Dyer Shows for next season. . . . George Robinson, of C. A. Wortham Shows, and J. L. (Judge) Karnes, in San Francisco on business for the show. . . . George Fairly and Filipino Midgets spend Christmas week in Mobile, Ala. . . . M. P. (Maw) Tate has small carnival in South Carolina—with it is the veteran agent, W. W. Downing. . . . Heavy loss by fire at winter quarters of Barlow's Big City Shows, at Waukomis, Okla. . . . Charles F. Watmuff, general agent H. T. Freed Shows, in New York on business. . . . George L. Dobyne in New York on business for Dobyne & Bergen Attractions. . . . George M. Bistany to soon return from Europe with novel side-show features. . . . Milton and "Plain Dave" Morris spend Christmas holidays with homefolks at Washington, D. C.

Midget Becomes Mother

DE LAND, Fla., Dec. 25.—A boy was born yesterday to Marguerite Bereimatets Wyatt, midget, billed as Princess Marguerite, and Leon Wyatt, both of Johnny J. Jones Exposition Shows. The mother is 42 inches tall and the father stands 5 feet and 8 inches. A Caesarian operation was performed at De Land Memorial Hospital.

The new arrival has been named Andre Richard Wyatt and reported as a fully developed normal child.

Mr. and Mrs. Wyatt were married about a year and a half ago by civil ceremony and about three months ago were remarried at High Point, N. C., with the religious ceremonies of Roman Catholic Church. The mother was born in Southern France.

Hartman & Herman Shows To Be Launched in Spring

JOHNSTOWN, Pa., Dec. 25.—Charles Hartman, local park man, and A. H. Herman, former owner Checker Exposition Shows, will launch the Hartman & Herman Shows for next season.

Mr. Hartman advises that the show will open latter part of April and that headquarters will soon be established at Altoona. Mr. Hartman will act as manager and Mr. Herman as general agent.

McDaniels Homeward Bound

CINCINNATI, Dec. 25.—Mr. and Mrs. D. C. McDaniels, of Rocky Road to Dublin and Arcade note, arrived here yesterday by automobile from Richmond, Va. Will spend a few days here visiting acquaintances over Christmas, then proceed to their home city, Anderson, Ind., where they may remain some weeks. It is their first visit to the Queen City since the Clarence A. Wortham Shows exhibited here fall of 1922, with which Mr. McDaniels had his Original Rocky Road attraction some years. Of late years they have been with various carnivals in Eastern States and Canada, including Greater Sheesley and Bernardi Greater; also, individually, with Brown & Dyer, Bruce Greater and West's World's Shows. Mrs. McDaniels' Arcade is now stored at Norfolk, Va., and "Mack's" Rocky Road at Richmond.

Raus Agent Bendixen Show

VIBORG, S. D., Dec. 25.—Axel Bendixen, owner Bendixen Midway Attractions, advises that his show has engaged A. F. Raus as its general agent for next year. Mr. Raus has for several years been successful secretary of concessions at Redwood Falls Fair and will retain that position.

Back To South Carolina

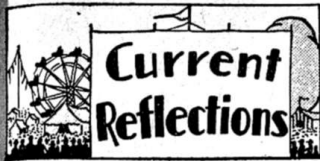
NASHVILLE, Ga., Dec. 25.—M. L. Mathews United Shows, which played here last week, had found business not satisfactory since leaving territory in South Carolina, to which State they are returning, an executive of the show informed; routed this week for Rochelle, Ga. They are carrying 7 shows, 1 ride and about 30 concessions.

Cutchers Motor Southward

CINCINNATI, Dec. 25.—"Polson Ivy" Cutchers and wife motored thru this city yesterday en route from Mount Clemens, Mich., to Providence, Ky., winter quarters of Mad Cody Fleming Shows, with which "Polson Ivy" has had attractions, including Athletic Show, and booked for next season.

Mrs. Mitchell in Hospital

TAMPA, Fla., Dec. 25.—Report has been received here that Mrs. Blanche Mitchell, wife of Otis Mitchell, both concessioners, has been ill in hospital at New Orleans, and would appreciate letters from showfolk friends. Her address is given as Ward 101, Bed 4, Charity Hospital, New Orleans, La.



By Charles C. Blue

SIMILAR to statement in this column a year ago, "probably an expected 'reflection' for this edition, the first of a new year," but it would be a rehash of conditions affecting and realized by carnival folk.

Carnival people already know general conditions in 1931—their business (amusements) is a barometer and they have had their eyes open—hence the term "rehash" in the above paragraph. One point, however, comes to mind. No small amount of "optimism" propaganda (or "alibi")—for "this" or "that" reason—appeared at frequent intervals in big-city newspapers, but the public's "spending change" didn't display that "employment is on the increase." Such attempts to "tell" someone who knows "better" reminds of a short story in Leon W. Hewitt's "column" in a Goldsboro, N. C., newspaper some months ago. Leon probably had the same thought in mind as expressed a few lines above (incidentally, Mr. Hewitt credited the previous telling of the story to this writer who doesn't recall narrating it—unless it were many years ago when both were with the William Layton Shows): A man who had kept continuously "imbibing" too freely eventually became exceptionally ill and lay abed. He agreed with his wife that she pray for his recovery. His spouse knelt beside him, but before she started her prayer her husband pleaded: "Please, Mary, don't tell Him I'm drunk; just tell Him I'm sick." Employment and wages and some other business-providing affiliations the past year may have been "sick" because of being "drunk" or possibly "doped."

As to prospects at this time for better conditions in 1932, another metaphor might be appropriate: Thruout the ages there have been, periodically, eclipses of the Sun (also what are now termed "general business depressions")—sometimes many parts of the world affected; sometimes slight, sometimes almost total darkness, of sometimes long, sometimes short duration. One could see the dimming disk apparently pass over the brilliant surface, gradually cutting off the brilliancy, gradually relieving the darkness. There surely has been a gradual "darkening" of business conditions the last two years, and it seems the "Sun" is beginning to peep from behind the rear outline of the "passing disk."

Since indulging as above in metaphors may as well have the concluding paragraph contain one. But first let's have a "prelude" thought. Under such business (and purse) depression as has prevailed of late one would be sort of backward about exhorting showmen to spend (cash or "paper") large sums for new feature attractions. Yet efforts should be made to provide ABSOLUTE-NEW offerings not requiring heavy expenditures in lineups (along with some of the inviting "regulars")—the NOVELTY is the main item. No one can contradict that there has been far too much "revamping." Yes, the writer has "harped" on the subject for years, also pointed out that new fronts, newly arranged interiors or some additions to "old" offerings were not NEW attractions. There are just as inventive "brains" with carnivals as any other business profession, and surely there should be more NEW tented bids for public patronage and shows that would not entail great expense. There is an all-important item that many carnival showmen (including individual attraction owners) have failed to duly consider. In fact, as to some of the "stereotypes"—but let's here have the metaphor: Two Irishmen, according to story, were "batching." One holiday they went fishing and brought home a turtle. Placed it under a tub and next morning one of them cut off its head. Both went to dally work. On returning in evening the other fellow went into backyard, but returned hurriedly, disgusted. "Ye said ye killed that turtle this mornin'!" "O! did kill it!" "Gwan with that blarney—lookit it walkin' round out there!" His buddy took a look and then said: "Sure, it's bin dead a long time—it jist don't realize it!" So it is with many shows on carnival midways—they have long since been "seen to death" and their owners (and copiers) haven't realized it.

Philadelphia "Pickups"

PHILADELPHIA, Dec. 24.—The weather has been unusually warm the past week and business at World's Museum has picked up considerably.

Bill Marco is promoting an indoor carnival for Veterans of Foreign Wars at Darby December 31 to January 9. Vaudeville acts will be one of the attractions and January 8 a grand military ball will be the special feature.

M. R. Nutting and wife returned to the city for a short stay after being away on several promotions. Report "just ordinary," but managed to make a little money. They left for Montreal to spend the holidays.

Rubin Gruberg spent the past week in the city as guest of his brother, Max; also visited with his brother Jake, who makes his home here.

David Gillian, who operates rides and park concessions in the summertime, has a shooting gallery on Market street during the winter—says that turkey contests at his gallery have "saved his life" during the holidays.

Most of the concession boys who came in for the winter have gone to spend the holidays with relatives. Expect to be back again and hope for some winter promotions that will carry them over until spring.

Mrs. Ora Hallock Ill

PHOENIX, Ariz., Dec. 25.—Mrs. Ora Hallock, who was taken seriously ill recently in Tucson, where she and her husband, Robert, were connected with an indoor circus, was brought to her mother's home here. According to report, doctors have not yet determined exact cause of her attack, but are of opinion she has about an even break toward recovery, and will have to remain in bed with absolute quiet for a number of weeks.

Heart of America Showman's Club

KANSAS CITY, Dec. 26.—Everything is in full swing. Delegates to the Exhibitors Convention are arriving hourly, many having arrived in time for the Christmas Tree Party last night. The program for the coming week will keep the visitors entertained.

Louis Hemlinway is back in the city after the closing of Schell Bros.' Circus last week in San Antonio, Tex.

Mr. and Mrs. Nate Nelson spent several days in the city early this week, coming from St. Louis. While here the Nelsons frequently visited around the rooms.

Mr. and Mrs. Charles Hutchinson, of Noble C. Fairly Shows, are recent arrivals, and expect to remain here during the winter months.

Mr. and Mrs. Jack Bauman and son, Roy, passed thru the city early this week en route to Fremont, O., to spend the holiday season with their folks.

Mrs. Noble C. Fairly arrived last week and will remain here for the remainder of the winter. Mrs. Fairly is recovering very nicely from her recent illness.

Bob Clay, past season with Beckmann & Gerety Shows, is in town for the holiday festivities.

Frank H. Davis arrived early this week from Omaha, where he had been connected with several indoor promotions.

Carl Sedlmayr is in the city, coming from St. Louis. Will remain here over the holidays and will partake of the joys of the showmen's activities.

Hugh Ettinger returned to his home in Boone, Ia., for the holidays.

Mrs. Robert L. Muir, one of the original Stanley Sisters, passed thru the city en route from Florida to Chicago, to visit with her sisters over the holidays. While here Mrs. Muir visited the clubrooms—incidentally, her first visit.

Frank Walden left for Chicago, where he will spend the next month.

Ed Morgan and Charles Stein, concessioners, are in Kansas City for the banquet and ball, December 28.

Everything and everyone on edge this week. Entertainment programs call for early and late hours. Sightseeing, vaudeville, dances, masks, banquet and ball and numerous other events.

CINCINNATI, Dec. 25.—Mr. and Mrs. J. W. (Paddy) Conklin, who are on a sea-voyage trip to West Indies, will spend at least two weeks in New York on their return, then go to Toronto, then Winnipeg, where Mr. Conklin will attend the fairmen's meeting, after which they are scheduled to journey back to Conklin's Canadian Shows' home city, Vancouver, B. C. They plan to spend February in Los Angeles.

Short Biographies Of People Engaged in Carnival Business

Under this heading each week will appear a short biographical sketch of some person active in this field.

No. 2—JAMES W. CONKLIN

Mr. Conklin, who is intimately known to acquaintances as "Paddy," was born in Brooklyn, N. Y., April 27, 1893; hence, he is almost a "three-quarters past" 38 years of age. His home is in Vancouver, B. C., Canada. He has been in show business about 19 years, entering it as an independent concessioner in 1912. For five years was with Clark & Conklin Shows, of which the late J. W. (Jim) Conklin was part owner and manager. Was part of one season with H. W. Campbell Shows, also part of one season with Clarke's Broadway Shows. Last eight years he has been a carnival owner, formerly Conklin & Garrett Shows, of late Conklin's Canadian Shows. Both his parents are deceased. His wife's name is Edythe Marie. They have no children. He is member of No. 229, F. & A. M.; Scottish Rite, Valley of Seattle; Shrine, Seattle; BPOE, of United States and Canada; LOOM; Showmen's League of America; Pacific Coast Showmen's Association, of which he is a past president.

"Pickups" From Columbia

COLUMBIA, S. C., Dec. 22. — Looked like a convention here during the past week, with the following people to be seen: Rubin Gruberg, William Jennings O'Brien, Jim Bruce, Ben Weiss, P. Z. Hoffman, Sam Hawkins, "Pappy" Conway, Frank Pope, George Valentino, Ernie Sylvester and wife, Mrs. Russell Harms, D. L. Basinger, Bob Alexander, Dad Boswell and many others.

Eddie Davis passed thru here. Eddie LeMay, with his truck loaded with pecans, on his way to Philadelphia and said he would spend a few days here on his return.

Reichback Animal Show was here on the street for a week, and no complaint on business.

Alice, the Wonder Girl, in a store on Main street.

Troy Harris and his South Carolina Troubadours playing local schools and the mill towns in the near vicinity.

William Heppding and the writer have opened a store on Main street, with Arcade and five concessions, giving free wrestling every night as a drawing card, and will be open here until New Year's. Tom Rogers pitching on a corner, and there are several boys with neckties, flowers and toys working the streets—no one doing any real complaining.

Repairing and painting going on at winter quarters of Cetlin & Wilson Shows, and there will be no letup until everything is in readiness for the spring opening. Jack Wilson and I. Cetlin here until January 1 before starting their booking trip. Will make the Virginia, North Carolina, South Carolina and Pennsylvania fair men's meetings.

GEORGE HIRSHBERG.

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 Fastest on the market. Sample Cards free. All Bingo Sets, except the 20-card set, supplied with IMPORTED WOOD MARKERS, letter and number two sides. 20-card games have cardboard markers. We pay postage except C. O. D. Post Office Fees. All sets complete—Cards, Markers, Tally Card. Lost cards replaced, 10c each.
LEATHERETTE MOUNTING. Cards 1/16 In. Thick.
 No. 1—35 Cards, Black on White.....\$ 5.25
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HEAVY RED CARDS—Stiff as Steel, 1/8 In. Thick.
 No. 2—35 Cards, Black on Red.....\$ 7.50
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 Instant Delivery. C. O. D. Orders \$2.00 Deposit.
 No. 5—20 Cards, Black on White.....\$2.00
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AT LIBERTY GENERAL AGENT
Al (Big Hat) Fisher
 Formerly General Agent Dodson Shows, Felice Bernardi Shows, Crafts Greater Shows and others.
 Wire or write to me, care Pacific Coast Showmen's Assn., 816 New Orpheum, Los Angeles, Calif.

THE RUBIN & CHERRY SHOWS
Present for Season 1932
RUBIN & CHERRY SHOWS, INC. | **MODEL SHOWS OF AMERICA, INC.**
MILTON M. MORRIS | **RUBIN GRUBERG**
 General Manager | General Manager

Having secured contracts for a number of leading fairs for both organizations, we are now in a position to arrange booking for the balance of our routes for 1932. Our aim is to offer more innovations in the way of genuine entertaining presentations and thrills than were ever before seen on any midway, positively guaranteeing fair secretaries the most pleasing and satisfying midway on earth.

WANTED to hear from Individual Show Managers with new and novel ideas, which must be practical. We will finance any attractions that are out of the ordinary. (Bill Evans, let us hear from you.)

WILL BOOK strong first-class Side Show for both shows, or will consider furnishing outfits to responsible parties. "Doc" Oylar, "Doc" Hamilton, Punch Allen, Neil Austin and Barney Lamb, please write. Also wish to hear from capable Fun House Managers.

WANTED Independent Legitimate Concessions of all kinds. No one person will control the midway. (Abe Opsal, let us hear from you.)

CAN PLACE Soft Drinks, Popcorn, Candy Floss, Waffles, Candy Apples, Scales, Photographs.

Please do not write to individuals, but address all communications to

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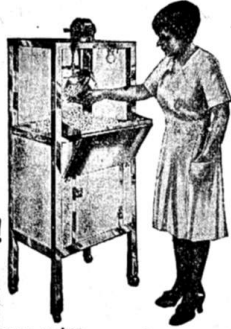
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\$15.00 Brings It to You. Cash price, \$123.00
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SAMPLES 30c — 19 PAGES 8 1/2 x 11
CHARACTER ANALYSIS (2 Sizes)
8 Pages, Size 8 1/2 x 11. Sample, 18c.
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Give birth date when ordering sample.
WALL CHARTS, Size 28x24, \$1.00.

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Buddha Papers and Outfits

New HOROSCOPES, Spanish and English.

Send 25c for samples and info.

S. BOWER

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FOR SALE

All-Electric Popcorn Machine, Cost \$150.00, Same as New. Sell \$75.00.
Concession Tent, Green, 12x14, Armbruster Make. Cost \$125.00. Sell \$25.00.
3-Seat Western Feature (Boss of LL Ranch), A-1 condition. \$29.00.
Minotard Wheel, 36-Inch, One Side, 12 other. \$5.00.
Soft Milk Hood, 5 Bottles, Quaris, 10 other.
Ship any of above one-third deposit, balance C. O. D. Privilege examination.
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CAN PLACE for 1932, Shows with or without stock. Riders. Good opening for Tilt-a-Whirl Concessions. One of a kind. Address **JOE TILLEY, Leola, Ill.**

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MIDWAY CONFAB

By DEBONAIRE DAB

NINETEEN THIRTY-TWO, everybody salaams thee!

PARAGRAPH OF WRITING 'PRAGTICE': It's now the Castle, Ehrlich & Hirsch Shows.

SOU'EAST'RD BOUND: Mr. and Mrs. Gene Shriver recently left Hot Springs, Ark., saying, "Miami, here we come."

A WISH FOR ALL: A "more prosperous" New Year—a producer of happiness!

WINTERING HOME: At Dallas, Tex.; Mr. and Mrs. J. L. (Tex) Chambers, after closing with Rice-Dorman Shows.

HAS SIGN SHOP: At Moffett, Okla., as a winter vocation and pastime—he's Jack M. Benson—says business okeh under existing conditions.

FROM GEORGIA TO SOUTH CAROLINA: Recently Jungeland Show of Texas Slim Williams and Florida Jack Orr—at Seneca last week, Anderson to follow.

TO HAVE BAND: With Dodson's World's Fair Shows next season; Jess Morris—so Jess informed correspondent of *The Billboard* at Gainesville, Tex.

NOT YET: Rumors have been afloat that "this" or "that" carnival has been contracted for the 1932 Canadian National Exhibition at Toronto.

HE NEVER MISSES: The HASC banquet and ball, in Kansas City, and he left Chicago several days before Christmas to be on hand for the doings—speaking of that might fine fellow, L. S. (Larry) Hogan.

GEORGE W. WARREN, NOTICE: Your sister, Hattie Warren, 406 Greer street, High Point, N. C., writes that she is very anxious to hear from you—last heard of you with Roy Gray Shows (two years ago) in Texas.

A THOUGHT: A big-time showman-agent of even temperament—who doesn't talk unnecessarily and functions mightily—he's Robert L. Lohrmar (let's vote on it—unanimously carried—record it in the minutes).

IN LOVING MEMORY: Of the late Johnny J. Jones, there gathered at his grave in cemetery at Orlando, Fla., Christmas Day, Mrs. Johnny J. Jones, Johnny Jr., "Sister Sue" (Mrs. Grant Smith) and Robert S. Bigsby.

"NEVER SAW": So many fellows "rolling their own cigarets since my days in France" as these days in the Miami sector, postcards one of the troupers there—says "powers that be" caused stopping of novelty workers selling on the streets of Miami.

AT ALBEMARLE: State of South Carolina; Mr. and Mrs. M. L. Kirtley and

Coast city under health auspices; receipts even surpassing its showing during summer and fall in New York.

A FEW OF THE MANY: Road folks of late in Jacksonville, Fla.: Joe Corey, Herb Martin, Arthur Greenburg, Eddie Brennan, Texas Smithy, Willie Brown, Joe Tuffe, Eddie Davis, Will Davis, Norman Brown, George Collins, Harry Wilson, Jimmy Hicks, Johnny Robinson, Harry Auerbach and Fizzle Brown.

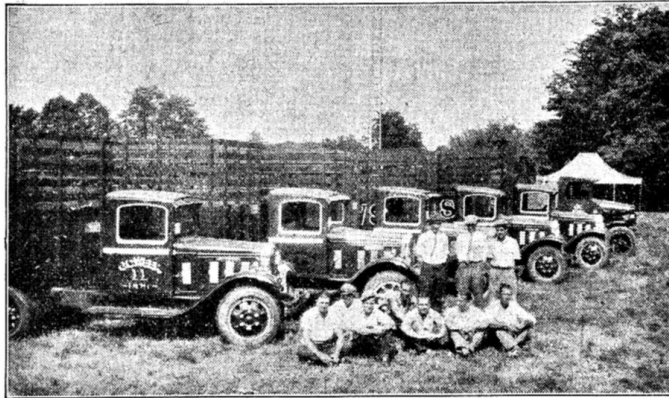
HOME FOR HOLIDAYS: Mr. and Mrs. Paul Verville, vacation bungalow on the island, in Lake Champlain, of Mr. and Mrs. Harry Coffin again this winter, recently returned to their home in Montreal to spend the holidays with kinfolks.

MISSED SHOWFOLKS COMPANY: Mr. and Mrs. J. S. Mathews ("Pop" and "Mom") didn't troupe this year with their concessions, being engaged in a commercial line and headquartered at Bedford, O.—encountered lonesomeness—so many years among troupers—may again hit the road next year, but not until summer.

MATTER OF CHOICE: Speedy Henry and the missus, Billie, recently closed with C. R. Leggette Shows, and the mister has a tattooing parlor in New Iberia, La.—Speedy says "many folks like to winter in the 'Sunny South,' but not for 'Speedy'; I appreciate being able to brush a few snowflakes from my hat occasionally."

PUZZLED: D. C. McDaniels, about 30 years in car-ni-val business and many years prominent Rocky Road to Dublin owner, called attention to many folks' greeting cards this Christmas showing persons riding animals similar to his Rocky Road burros—"Mack" isn't sure whether the folks mean the thought connection as literally or as fun regarding themselves.

MRS. HARRY G. MELVILLE was a caller at the Chicago offices of *The Billboard* last week and expressed her thanks to all friends for their many kindnesses to her late husband and herself during Mr. Melville's long illness. Also the Showmen's League and the Masons, to all of whom she is grateful, and to Mattie Bivens, the nurse who faithfully and tenderly cared for Mr.



PART OF MOTOR TRUCK FLEET of J. C. Weer Shows—six in a row. Standing, left to right, in photo are Thomas Weer Sr., J. C. Weer and Thomas Weer Jr. Seated: Riding device foremen—Walter Booker, W. Davis, Ike Miller, Bill Thompson, Paul Gilman, D. Reiley and R. Lockhart.

IN QUARTERS: L. F. Allgood, with his concessions, at Owensboro, Ky.—last season with Karney Amusement Company, out of Chicago—says he is ready for the bluebirds to warble.

OUT MONTANA WAY: Bob and Babe Rundell visiting Bob's folks and indulging in trapping lynx cats and other game as pastime—report having had successful season with their girl show.

PROMOTING SPORT EVENTS: At Danbury, Conn.—Neil Kane, operator of concessions at fairs and with carnivals, successfully staging boxing bouts and basketball games for the winter.

NEAR THE FRONT: Of last issue, story told of William Glick Shows getting next fall fairs at Sherbrooke and Quebec, Canada—with Ottawa, this gives Mr. Glick three prominent ones "in a row."

AGAIN WITH BEJANO: Referring to Johnny Bejano, of side-show note, an Edna-George postcards having signed under his banner for second season with the "Johnny Castle Shows."

CONTINUOUS "HEYDAY": Felix Charniski, superintendent Mrs. Bert Earles' Heyday ride with Beckmann & Gerety Shows and having a heyday time among other folks vacationing at Hot Springs, Ark., including Elmer Day.

CONTRADICTIVE: In December 19 issue an article stated that Billy Gear was general agent Gold Medal Shows in 1929—Harry S. Noyes was general agent that show that year; Mr. Gear special agent and promoter.

son—M. L. last season legal adjuster and banners Lee Amusement Company; probably same next summer—they have humorous special-drawing greetings card, their faces photographed thereon.

REPORT BUSY SEASON: Joe Tesca and family were past summer with Marks Greater Shows, and later Krause Greater Shows, with Tesca's Working World—closed with Krause at Valdosta, Ga., December 19, and will winter in that city.

INCLUDED IN ROSTER: Of Kennard Amusement Company, last week at Hardeeville, S. C.—Tiny Lee, midget show; Colon Max, tattoo artist; Mr. and Mrs. Max Brown, Fred Wright, Mr. Kennard, Madam May and Kate Kennard, concessioners.

HAVEN'T LEARNED: What the amiable R. F. McLendon, formerly with various shows, later on staff of *The Billboard* and last summer manager a park at Birmingham, Ala., is busy with in Florida these days, but he was among "those present" in New Smyrna early last week.

VETERAN RESTING UP: Ed A. Kennedy, for years one of the "well knowns" of showdom, especially in the Eastern sector, last couple of years with Nell Austin's Circus Side Show and Museum, is laying off at Astoria, L. I., N. Y., until Mr. Austin again opens his attraction.

HIS BEST IN MOBILE: Tom Sigourney says his "Original Naked Truth" having record business stand in the Gulf

LOS ANGELES, Dec. 23—Some-wag humorously asked Harry Fink, incoming president of Pacific Coast Showmen's Association, how he, a citrus rancher, ranked a presidency in PCSA?
Well, tho he is a rancher in the San Bernardino Valley, he has been active in the association since its inception. He entered the show business in 1902 with the old Wallace Show, on privileges; later he was with the late Bert Earles, and had concessions on the Greater Sheesley Shows in 1925, when he retired.

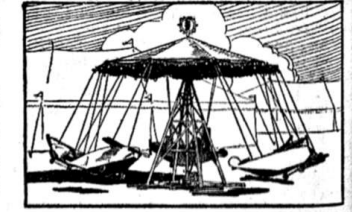
To Our Friends Everywhere:

Greetings

May the New Year Bring You
Health, Happiness and
Prosperity.

ELI BRIDGE COMPANY
Builders of Dependable Products,
Jacksonville, Illinois

The NEW KIDDIE AIRPLANE SWING
Suitable for Parks and Carnivals.



Seating capacity, 15 children. Weight, about 2,000 pounds. This ride has just been completed and during our demonstration proved very popular with the children. Description and prices upon request.
SMITH & SMITH, Springville, Erie Co., N. Y.

Melville during his long struggle—Mrs. Bivens is from Monroe, N. C., and she did not miss a day during the 11 months and two days she was on duty.

SOLLOQUY: The figures in the new year (1932) are interesting from at least three angles: Two centrals added equal "12" (the first and last joined). Can be divided by "4," hence a leap year and traditional opportunities for ladies, marriage proposals—wonder if this will increase weddings? Also divided by "3"—wonder, does that mean anything toward multiplication of the human race?

HOME FOR HOLIDAYS: William (Billy) Kittle, former attraction manager, mostly water shows, with carnivals, last two years (nearly three) with a merchandising firm of Indianapolis, with his headquarters at Pueblo, Colo., early last week motored to Aurora, Ind.—made trip from Denver to Indianapolis in two days—visited acquaintances in Cincy late last week.

WITH METZ'S MUSEUM: Traveling in California—Alfred Green (Alligator Boy) recently joined from Eastern territory; Jolly Josie and Jolly Baby Marie, who have a nifty act, including dancing and singing; Leo Ray, magic and inside lecturer; Mr. and Mrs. Melville, glass blowers; Madam Lucille, Buddha; two large snakes; "Jerry," monkey; Prof. Woggan, piano, and Billy Haas, trap drums, musical specialties; Harry Hughes, on front; Brown, tickets.

SORT OF DISAPPOINTED: She is a prominent Motordrome operator and rider, late years on Pacific Coast; a few weeks ago transported her paraphernalia to Honolulu and exhibited there during Elks' celebration—writes she found on arrival she was expected to pay transportation for drome and people out of her 50 per cent of gross receipts; so she started playing independent dates—she expects to return to the mainland early in January.

CHRISTMAS EVE, feast and talks at a winter quarters. Manager during his remarks, jokingly included: "I resolve that next season we will be the 'first in' everywhere and that there will be no bloomers for anybody with this show." Later a fellow sobriqueted "Percentage Benny" sidled close to the manager, and said: "I know you was just 'kidding,' but for me I'm sure you'll do a favor; please put those words in my contract."

"PICKUPS" FROM COLUMBIA, S. C.: J. W. Strudel, general manager Columbia Township Auditorium, in his office reading *Billyboy*, a wonderful fellow and a showfolks' friend. Issy Cetlin coming home in the wee hours of morning from the Elks' Club—and Jack Wilson tries to prove it by saying, "Oh, yeah?" Spot Basinger back in town for a few days after a trip to New York, Philadelphia, Baltimore and Washington. Ray Hawkins, wife and baby are at Whoopee Park, Miami, with Benny Krause. Jack Ryan again on the streets after being confined to bed for six weeks with a bad foot. There was quite a discussion among the books as to who would get the fair at Columbia until Paul Moore announces that Johnny Jones had been awarded the contract.

Alamo Exposition Shows

San Antonio, Tex. Ten days ended December 20. Downtown location. Audiences, Trades Council Unemployment Fund. Weather, variable. Business, poor.

Crawford Francis left with his Gangster Car to store show in Houston. Harry (Polish) Fisher and wife and son stopped off while en route from New Orleans to home in California. Tommy Tidwell, Paul Hunter and C. (Whitey) Lutz were among the many visitors. Jimmy Byers, of Byers Bros. Amusement Company, booked his Hawaiian Show for this date. Jimmy left with a truckload of citrus fruit for Maud, Okla., where he and his brother, Carl, have a fruit store. Bill Carr, manager of the Wild West, leaving for Little Rock, Ark., to spend the holidays with his family. Mart Connolly has put on a big turkey wheel. J. C. (Hoosier) Guinn returned from a deer-hunting trip to Kerrville, Tex.—failed to bring back any game. Manager Jack Ruback will start on an extended booking trip soon and will visit relatives in Kansas City before returning to the show. Charles Klidder, trainmaster Dodson's Shows, built a beautiful new kiddie ride, which was set up for the first time this week, and registered nicely. Tent shows in winter quarters at San



KIT P. CARLOS' hand-painted greetings to The Billboard. Mr. Carlos well-known show painter and artist, with various large carnivals; years ago had his own large individual attraction. Above design 9x11 inches, cut-out framework with separate background; painted in green, red, brown, orange and white, with shadings and portions gilded.

Antonio are Bary & Son's Circus, Richards Bros.' Circus, Schnell Bros.' Circus, Dodson's World's Fair Shows, Byer Bros. Amusement Company, Willard the Wizard Company and Nos. 1 and 2 Alamo Shows. DAN MEGGS.

Marks Greater Shows

RICHMOND, Va., Dec. 23. — With all paraphernalia stored away in the spacious winter quarters here the management is preparing to start earnest activity as soon as the holidays are over. A few of the show's attaches are spending the winter at quarters and doing preliminary work in painting and repairing. The show will be considerably enlarged for next season. The management plans to carry eight rides, 12 shows, some free acts and a list of concessions. Rides are to consist of Merry-Go-Round, Ferris Wheel, Caterpillar, Chairplane, Whip, Lindy Loop, Tilt-a-Whirl and Miniature Train. General Manager Marks is utilizing every minute of the day in looking after quarters and the show's office in his apartment. Whitey Hewitt, construction superintendent, is building a water show to be used as a feature. Manager Marks and his staff will attend various fair meetings. Al Huband has gone into the garage business and has opened a complete automobile repair place in western part of the city. Visits are exchanged frequently between members of Marks Shows and William Glick Shows, whose quarters are in an adjoining building. Herb Tisdale puts in his appearance frequently. A congenial atmosphere prevails among the various attaches of both organizations. Visitors to the office included J. H. Bruce, Dave Stock, D. C. McDaniels and Mr. and Mrs. Pete Smith. RALPH LOCKETT.

Thad Rising in Cincy

CINCINNATI, Dec. 25.—Thad Rising, about 20 years in carnival business as attraction manager, formerly in Southeast, of late years in the West, recently arrived here from Texas. Mr. Rising has taken up a traveling salesman position with a widely known firm for the winter months.

Christmas Spirit at Isler Greater Quarters

CHAPMAN, Kan., Dec. 23. — At this writing winter quarters presents a gala appearance. Waiting the arrival of "Santa Claus" Miss Jerry Isler, age six years, is staging a big Christmas party for youngsters of Chapman. Boys at quarters cut down a big tree which has been placed on the lawn at the entrance, beautifully illuminated and trimmed, under supervision of Vic Summers. Colored strings of lights and gay pennants have been placed all around the grounds and every window at quarters is resplendent

with a beautiful electrically illuminated wreath. All the kiddie rides, under the direction of Jim Lingo, have been put up close to the big tree, and with Miss Jerry as hostess, the youngsters are assured a "time of their lives."

Mr. Isler is away and not expected back until after the holidays. Dick O'Brien, business manager, will act as emcee. Promoter Frank Owens wired that he could not attend, as his duties at Houston, Tex., will keep him busy until after the holidays. S. Molgard, known by showfolks as "Molly," will sub for Owens as "Santa." As there are two other shows wintering close to Chapman, Louis Landis Shows and the National Amusement Company, an invitation has been extended to their members to join in the festivities. C. W. (Scottie) Scott to be here and lend a helping hand. The following boys will have charge of the rides: Robert Timmons, Kiddie Merry-Go-Round; Jim Lingo, Miniature Railroad, and George Lyons, in Kiddie Sea-planes. The writer will see that all the little guests of Miss Jerry Isler are entertained. Mrs. Louis Isler and daughters, Grace and Irene, will be on hand to help Miss Jerry put her first Christmas party over in a big way.

MARK BRYAN.

Greenburg Amusement Co.

ALBUQUERQUE, N. M., Dec. 23. — For the Greenburg Amusement Co., Phoenix, Ariz., opening dates have been set and the route outlined by General Agent Billy Gear and Manager Abner K. Kline. The show will have a 36 weeks' booking, closing again in Phoenix. The entire outfit will be rebuilt, enlarged and painted. The spacious quarters will soon be a scene of great activity. A beautiful arch will be built, of steel construction, and a decided change from the old style of entrances, and there will be seen one of the prettiest midways carried by any organization in the western territory. Mr. Gear will also have charge of the banners, and special work will also be under his direction. All of which is by a staff representative.

Montgomery Mutterings

MONTGOMERY, Ala., Dec. 23.—Mr. and Mrs. Rubin Gruber's daughter, Edith (Mrs. Ed Gipstein), here from Philadelphia for Christmas. Jim Eskew Jr., idol of town kids while playing engagement at local Strand Theater. Gigantic air cruiser, S. S. Akron, circled over winter quarters. Mrs. Roy Shepherd's mother, Mrs. Nettie Minard, well again after siege in hospital. Mr. and Mrs. Jim Dunleavy and daughter, Rose, over from Atlanta visiting friends. Guests of Josie and

Edith Nagata. Cash Wilkes and dining tent crew leaving for Tampa. Milt Morris and J. C. McCaffery here. "Mac" en route to Miami and Havana. Russian midgets rapidly learning English. Frank S. Reed busy as bee around office. Lew Garrett, assistant foreman "Ridee-O," lucky boy. Inherited \$10,000 from aunt's estate. But will continue with show. Roy Shepherd, George Okada and Josie Nagata in orange business as side line. Tom Salmon seen around. Cecil Hanna and wife have comfortable quarters. Cecil breaking in new stock. Bert Miner framing new monkey show with assistance of the Conleys. Ladies formed Hiking Club. At 7:30 a.m., each day, Mrs. Gruber, Mrs. Jake Fenn and Mrs. Mike Reed tramp several miles. Frank Reed was made honorary member. Mrs. Gruber walked him four miles—Frank resigned! VanDroeyen giant sisters guests of warden at Kilby prison. Escorted thru entire institution. Crowds follow them whenever they come downtown. Ruth, young daughter of Hilda VanDroeyen, doing splendidly at school. Ed Lowe making morning trip to town for mail. Gus Woodall living downtown. Arthur Atherton staying at his mother's home. Since being at quarters Josie Nagata has lost 11 pounds, while "Ferris Wheel" Frank Edwards has gained 11 pounds. Great mystery! Writer was guest of maitre d'hotel "Herr" George Shannon at luncheon in his private cafe de luxe. With three waiters, two radios and Eddie Marconi singing—oh, boy, what a meal! WILLIAM J. HILLIAR.

BEANO or CORN GAME

THE BEST ON THE MARKET
35 Player Outfit, \$5.00
70 Player Outfit, \$10.00
BILTMORE WHEELS
 30 Inches in Diameter, 12, 15, 20, 24 or 30 Numbers.
SPECIAL PRICE \$15.00
SHOOTING GALLERIES
 SEND FOR CATALOG.
 Also send for our new Catalogue No. 131, full of new Games, Dolls, Blankets, Lamps, Aluminum Ware, Candy, Pillow Tops, Balloons, Paper Hats, Favors, Confetti, Artificial Flowers, Novelties.
SLACK MFG. CO.
 124-125 W. Lake St., Chicago, Ill.

WANTED
 TO BUY TWO SMALL SPRING BEAR CUBS
 Also Other Small Animals.
Address JOYLAND
 69th and Market Streets, Philadelphia, Pa.

CARNIVAL AND PARK DEVICES
 WHEELS OF EVERY DESCRIPTION—TRUED-UPS, CARDS, ETC.
Evans' Club Room Furniture and Supplies
 Are Standard in This Country and Abroad
 Send for our big FREE catalog and new Game Bulletin
 Write for Price List of our NEW SPECIAL Race Horse and Gold Mine Sales Boards. They are real money makers.
H. G. EVANS & CO., 1528 W. Adams St., Chicago

CHAMPION CORN POPPER The Best and the Lowest Priced

OPEN FOR BUSINESS
 Makes an Ideal "Hot Dog" Stand. Aluminum Kettle Lifts Out.
 A COMPLETE POP CORN STAND—easy to handle—all ready for business. That's the Champion Corn Popper. Two sizes. One folds to ship—one folds to carry. Each is handy and attractive. They're both great money-makers.
 Send for Catalog of Champion Poppers. Find out about our Poppers, Gasoline Stoves, Burners, Hamburger Griddles, Tanks, Hollow Wire, Lanterns, etc. Write today for full particulars.
IOWA LIGHT & MANUFACTURING CO. ALL PACKED-READY TO MOVE
 Dept. A, 111 Locust St., DES MOINES, IA.

— NOTICE —
SHOWMEN AND CONCESSIONAIRES
 DO YOU WANT A LONG PROFITABLE SEASON IN 1932?
 We open in Phoenix, Ariz., February 29. Guarantee you a season of 36 to 40 weeks. Have new equipment for first-class Ten-in-One. Will furnish outfit to competent showman. Will place only LEGITIMATE Concessions.
GREENBURG AMUSEMENT CO., INC.
 PHOENIX, ARIZONA
 P. S.—Abner K. Kline, Manager, will be in Los Angeles; Cecil Hotel, January 10 to 14; then Phoenix

VAUDEVILLE

Aces, Three, & a Queen (Mosque) Newark, N. J. Adams, Dancing (Pal.) Rochester, N. Y. Agemos (*Regent) Paterson, N. J. Ahearn, Charles (Orph.) Minneapolis. Ahern, Will & Gladys (Albee) Brooklyn. Albright, Bob, & Co. (Mosque) Newark, N. J. All Wet (*Jefferson) New York. Allen, Lester (Pal.) Newark, N. J. Allison Sisters, Three (Orph.) Portland, Ore. Anstole's Affairs of 1931 (Mal.) San Antonio. Anger & Fair (Plaza) Sacramento, Cal. Annie, Judy & Zeke (*Paramount) Cedar Rapids, Ia. Apollon, Dave (*Jefferson) New York. Atlas, LaMar & Betty (Orph.) St. Paul. Aubrey, Will (Orph.) Omaha, Neb. Aussie & Czech (Orph.) Salt Lake City.

B Barbier, Sims & Co. (*Montclair) Montclair, N. J. Bardelings (*Montclair) Montclair, N. J. Barry, Bobby, & Co. (Hipp.) New York. Barry, Gracie (Pal.) Chicago. Barry & Whitledge (*Regent) Paterson, N. J. Barto & Mann (*Keith) Flushing, N. Y. Baynes & Spence (*Regent) Paterson, N. J. Beatty, George (Keith's) Washington, D. C. (New Year's Eve only.) Bedini, Jean, & Co. (*Orph.) Des Moines, Ia. Bender & Knapp (Golden Gate) San Francisco. Bergman, Henry (Alabama) Birmingham, Ala. Bernard & Henrie (Mal.) Dallas, Tex. Bernice & Emily (Albee) Cincinnati. Bernivic, Count, & Girls (*Orph.) Madison, Wis. Berry's, Harry, SunKist Vanities (Met.) Morgantown, W. Va., 31-Jan. 2. (Orph.) Connellsville, Pa., 4-6; (Rialto) Beaver Falls 7-9. Besser, Joe (*Keith) Flushing, N. Y. Birnes & Kaye (Orph.) New Orleans. Block & Sully (State) Newark, N. J. Blomberg's Alaskans (*Orph.) New York. Blue, Ben (Orph.) New York. Blue Moon Girls (Hipp.) New York. Bob, Bob & Bobbie (*Royal) New York. Boyd, Edith (Pal.) Rochester, N. Y. Boyd & Wallin (*Loew's 46th St.) Brooklyn. Boyle & Della (*Regent) Paterson, N. J. Brems, Fitz & Murphy Bros. (Orph.) Seattle. Brown, Ada (Orph.) Tacoma, Wash. Brown, Jerry & Betty (Pal.) Rochester, N. Y. Brown, Russ (*Montclair) Montclair, N. J. Browning, Joe (*Pitkin) Brooklyn. Brownie's Hickville Follies (Warner) Altoona, Pa., 31-Jan. Burns & Allen (Pal.) New York. Burns, Harry (Orph.) New Orleans. Busby, Nate (*Capitol) Wheeling, W. Va.

C Caligary Bros. (*Fabian) Hoboken, N. J. Calvert, Peggy (*Jefferson) New York. Cameron, Pop (Orph.) Tacoma, Wash. Cantor, Eddie (Pal.) New York. Carlson, Fitz (Keith's) Washington, D. C. Carr, Jean (Mosque) Newark, N. J. Carr, June (Albee) Brooklyn. Carrer, Charles (*Orph.) Vancouver, B. C. Carter Bros. (*Keeney's) Elmira, N. Y. Case, Anita (Orph.) Schenectady, N. Y. Cass, Mack & Owen (*Proctor) Schenectady, N. Y. Casting Stars, Four (Pal.) Toledo, O. Chappelle & Carlton (*Chester) New York. Christensens, The (Mal.) Dallas, Tex. Clark, Mary & Ann (*Garde) New London, Conn. Clifford & Marion (*RKO-Pal.) Albany, N. Y. Cohen, Sammy (RKO) Los Angeles. Colby Murry Revue (Lyric) Indianapolis. Cole Bros. (Keith) Syracuse, N. Y. Colleano Family (*Proctor) Yonkers, N. Y. Condos Bros. (*Keith) Boston. Cook, Clyde (*RKO-Pal.) Albany, N. Y. Cook, Jean, & Co. (*Triboro) Astoria, N. Y. Corwey, Ferry (Orph.) Tacoma, Wash. Coscia & Verdi (Orph.) Oakland, Calif. Crowell & Allen (*Warner) Erie, Pa. Cummings, Roy (Orph.) Oakland, Calif. Cunningham & Clements Co. (Loew) Montreal, Que.

D D'Orsay, Fifi (*86th St.) New York. Danvilles, Six (*Keith) Youngstown, O. De Cardos, Six (Loew) Montreal, Que. DeKos Bros. (Stanley) Jersey City, N. J., 25-31; (Capitol) New York Jan. 1-6. DeWolf, Metcalf & Ford (*Madison) Brooklyn. Delmar, Harry (Golden Gate) San Francisco. Delores Kiddie Revue (Riverside) Milwaukee. Deno & Rochelle (Riverside) Milwaukee. Derson, Sandy & Co. (*Orph.) Des Moines, Ia. Detoregnes (*Keith) Akron, O. Dixon & Cornell (*Franklin) New York. Dodge Twins (RKO) Los Angeles. Donatella Bros. (*Royal) New York. Doner, Kitty (Orph.) Oakland, Calif. Dorothy & Yellow Jackets (*Pal.) South Bend, Ind. Douglas, Milt (*RKO Pal.) Albany, N. Y. Downey & Claridge (Rialto) Louisville, Ky. Duncan, Danny, & Co. (*Fabian) Hoboken, N. J. Dupont, Bob (*Orph.) Springfield, Ill. Dyer, Hubert, & Barney Coyne (Uptown) Chicago 25-31; (Paradise) Chicago Jan. 1-7.

E Earl, Jack & Betty (Main St.) Kansas City, Mo. Edwards, Gus, Revue (Orph.) Salt Lake City. Edwards, Irving (*Regent) Paterson, N. J. Elgins, Five (*Chester) New York. Emmy, Carlton, & Madwags (Roger-Sherman) New Haven, Conn. Enrico, Theodore & Novelle (Princess) Nashville, Tenn. Evans, James (Hipp.) Toronto, Ont. Farrell, Billy & Dad (Orph.) Minneapolis. Faye & Mack (*Loew) Yonkers, N. Y. Fearless Flyers, Five (Circo Olympia) Barcelona, Spain, Jan. 1-31. Fields & Bell (*Keeney's) Elmira, N. Y. Fields, Smith & Fields (*Pitkin) Brooklyn. Five Hot Shots (Loew) Montreal, Que. Flash, Serge (Pal.) New York. Fortunello & Cirillino (Keith) Dayton, O. Four Casting Stars (Pal.) Toledo, O. Four Monitors (*Loew) Yonkers, N. Y. Ford, Ed, & Whitey (*Blvd.) New York. Forum Boys (RKO) Los Angeles.

Route Department

When no date is given the week of Dec. 26-Jan. 1 is to be supplied. Theaters preceded by asterisk, under Vaudeville and Presentations headings indicate split-week houses. These acts play Dec. 30-Jan. 1.

Foy, Foy & Foy (Orph.) Vancouver, B. C. Frazer, Enos (*Paramount) Cedar Rapids, Ia. Freda & Palace (*Fabian) Hoboken, N. J. French Misses, Three (Astor) Reading, Pa. Friganza, Trixie (Earle) Philadelphia. G Galenos, Six (State) New York. Gama Edith & Sister (Loew) Montreal, Que. Garr, Eddie (Orph.) Salt Lake City. Gautier's Toy Shop (Earle) Philadelphia. Gerber, Billie, & Syncoptors (Orph.) Springfield, Ill. Ghezzi, Les (*Franklin) New York. Gifford & Pearl (*Paramount) Cedar Rapids, Ia. Gilbert Bros. (*Orph.) Madison, Wis. Glason, Billy (Orph.) Oakland, Calif. Gobs, Three (Astor) Reading, Pa. Gordon, Ada, & Co. (Keith) Syracuse, N. Y. Gracella & Theodore (Orph.) Omaha, Neb. Green & Forte (Astor) Reading, Pa. Groh, Bill & William (Golden Gate) San Francisco. Gwynne, Jack, & Co. (*Jefferson) New York.

H Haas Bros., Four (Oceil) Mason City, Ia., 31-Jan. 2. Hazel & Cassell (*Loew's 46th St.) Brooklyn. Hale's, Chester, Rhythm Girls (Met.) Brooklyn. Hall, Adelaide (105th St.) Cleveland. Hall, Gene (Hipp.) Buffalo. Hamilton, Dixie (*Orph.) New York. Hamilton, Kay (*Proctor) Yonkers, N. Y. Hanley, Eddie, & Co. (*Madison) Brooklyn. Harlemania (Pal.) Newark, N. J. Harmon & Sands (Mosque) Newark, N. J. Harris, Twins & Loretto (St. Louis) St. Louis. Harrison & Elmo (*Chester) New York. Harrison's Circus (State) Newark, N. J. Hartley & Alvarez (*Triboro) Astoria, N. Y. Haworth, Verna, & Co. (Astor) Reading, Pa. Hayes, Georgia, & Co. (Montclair) Montclair, N. J. Healy & Cross (*Proctor) Troy, N. Y. Held, Horace, & Band (Pal.) Chicago. Henderson, Dick (Orph.) Portland, Ore. Herbert, Joe, & Co. (Keith) Akron, O. Hewitt & Hartman (Mal.) San Antonio. Higgins, Peter (Rialto) Louisville, Ky. Hines, Harry (Capitol) Middletown, Conn. Home Folks (Orph.) St. Paul. Honey Boys (Capitol) Winnipeg, Man. Hope, Bob (Albee) Brooklyn. Hot Shots, Five (Loew) Montreal, Que. Howard, Fine & Howard (105th St.) Cleveland. Hughes, Ray & Pam (Mal.) Dallas, Tex. Huling, Ray (Riverside) Milwaukee. Hunter & Percival (*Proctor) Schenectady, N. Y. Hyman, Johnny (*Gates Ave.) Brooklyn.

I Jean & Lynton Revue (Loew's Orph.) Boston. Jerome & Grey (St. Louis) St. Louis. Jerome & Marsh (Hipp.) New York. Jerome & Regan (Roger-Sherman) New Haven, Conn. Jessel's George (Pal.) New York. Jewels, Living (Keith) Syracuse, N. Y. Joe, May & Dotty (*Bay Ridge) Brooklyn. Jones, David (*Loew) Yonkers, N. Y. Jones & Hull (*Triboro) Astoria, N. Y. Joyce, May (*Pal.) New York. Joyce, Teddy, & Discoveries (Roger-Sherman) New Haven, Conn.

K Kane & Ellis (*Capitol) Davenport, Ia. Kane, Helen (Albee) Cincinnati. Karol Bros. (RKO Pal.) Albany, N. Y. Karren, Edith, & Boys (*Paramount) Cedar Rapids, Ia. Keating, Fred (105th St.) Cleveland. Keith, Mary & Theo. (Met.) Morgantown, W. Va., 31-Jan. 2; (Orph.) Connellsville, Pa., 4-6; (Rialto) Beaver Falls 7-9. Keller Sisters & Lynch (*Proctor) Schenectady, N. Y. Kelly, Nell (Hipp.) New York. Kerr & Ensigns (Rialto) Louisville, Ky. King, Chas. (*RKO Pal.) Albany, N. Y. Kings & Queens of Rhythm (*Loew's 46th St.) Brooklyn. King, Manny, & Co. (*Proctor) Troy, N. Y. Kitaywams (Pal.) Rochester, N. Y. Kitchen Prizes (Earle) Washington, D. C. Klee, Mel (*Chester) New York. Kluting's Entertainers (RKO) Los Angeles. Kramer & Boyle (Orph.) Portland, Ore. Krugel & Robles (*Chester) New York.

L LaMoures, Three (Capitol) Sanford, Me., 31-Jan. 2. La Salle, Bob, & Co. (*Orph.) New York. La Salle & Mack (Loew's Orph.) Boston. Laird, Horace, & Merry Jesters (Ritz) Elizabeth, N. J., 29-Jan. 1; (Soldiers & Sailors' Circus) New York 2-9. Lander Bros. (Princess) Nashville, Tenn. Lang & Haley (*Warner) Lawrence, Mass. Landon, Harry (Keith's) Washington, D. C. Laurie, Joe, & Co. (Mal.) Dallas, Tex. Ledova (Orph.) Seattle. Lee, Lee, Lee & Lee (Pal.) Toledo, O. Lee Twins (Albee) Brooklyn. Lewis & Altee Revue (Mosque) Newark, N. J. Lewis & Ames (Main St.) Kansas City, Mo. Lewis, Flo (Orph.) Salt Lake City. Liareed Arabs (Pal.) Cleveland. Libuse, Frank (*Chester) New York. Light Ladies (Orph.) Oakland, Calif. Light & Steyer (Golden Gate) San Francisco. Lindsey, Earl, Revue (*Madison) Brooklyn. Living Jewels (Keith) Syracuse, N. Y. Lordens, Three (Orph.) Seattle. Lowry, Scooter (Lyric) Indianapolis. Loyal's Dogs (*Madison) Brooklyn. Lubin, Lowry & Andre (Keith) Youngstown, O. Lyons & Snyder (*Jefferson) New York.

M McConn Sisters, Three (Loew's Orph.) Boston. McDonalds & Paradise (State) Newark, N. J. McGivney, Owen (Plaza) Sacramento, Calif. McLallen, Jack (Orph.) Vancouver, B. C. McNally, Chas. (Capitol) Middletown, Conn. Mack, Harold & Bobby (Rialto) Louisville, Ky. Macy, Bobby (Downtown) Detroit. Maide & Ray (*Orph.) Springfield, Ill. Maker & Redford (Pal.) Columbus, O. Mall, Paul (Hipp.) New York. Mangan Girls (105th St.) Cleveland. Manganer Internationals (Keith's) Washington, D. C. Mann, Jerome (Mal.) San Antonio. Marcella's Dancers (Capitol) Winnipeg, Man. Marion, Sid (*Royal) New York. Marks, Joe, & Co. (Roger-Sherman) New Haven, Conn. Marsh, Niles (Orph.) Oakland, Calif. Martells, Three (*Strand) New Britain, Conn. May, Marty, & Anatole Friedland's Showboat (Keith) Dayton, O. Melino, Frank, & Co. (Loew) Montreal, Que. Melino & Martha (*Garde) New London, Conn. Melson, Chas. (Pal.) Toledo, O. Meroff, Benny, & Band (Pal.) New York. Meyers, Lubow & Rice (*Emboyd) Fort Wayne, Ind. Michon Bros. (Earle) Washington, D. C. Mills & Fiddler (State) Newark, N. J. Mills, Jay, & Robinson (Pal.) Chicago. Monge Troupe (Earle) Philadelphia. Monica & Ann Skelly (Keith's) Washington, D. C. (New Year's Eve only.) Monitors, Four (*Loew) Yonkers, N. Y. Monroe Bros. (Mal.) San Antonio. Morgan & Stone (Princess) Nashville, Tenn. Morris & Campbell (Hipp.) Toronto, Ont. Morris, Will (*Gates Ave.) Brooklyn. Morra, Leo (Pal.) Cleveland. Morton, Benny, & Orch. (*Madison) Brooklyn. Morton, Lillian (*Loew) Yonkers, N. Y. Morton, Sam, & Co. (*Triboro) Astoria, N. Y. Morton & Parks (Keith) Syracuse, N. Y. Murdock, Feck, & Co. (Pal.) Toledo, O. Murphy, Bob, & Co. (*Gates Ave.) Brooklyn. Murphy, Senator (*Keeney's) Elmira, N. Y. Murray & Allen (*Keith) Akron, O.

N Navarra, Leon (Alabama) Birmingham, Ala. Nayon, Pearce & Velle (Pal.) Cleveland. Neil Sisters (*Franklin) New York. Nelson, Bob (Plaza) Sacramento, Calif. Nelson, SunKist Eddie (Riverside) Milwaukee. Norman, Karyl (Orph.) New Orleans. Oliver, Vic, & Co. (*Pal.) Jamestown, N. Y. Olivette & Co. (St. Louis) St. Louis. Olsen & Bingham Co. (*Bay Ridge) Brooklyn. Olsen & Johnson (Downtown) Detroit. Olvera Bros. (Olympia) London, Eng., until Jan. 27. Orantoo, Three (Keith) Syracuse, N. Y. Orantoo, Lou (Hipp.) New York; (Proctor) Yonkers 2-7.

Bob Orth's Troupe VAUDEVILLE'S PRIZE ATHLETES. Playing RKO Time. Orth, Bob, Troupe (State) Long Beach, Calif., 2-8. Osaki & Taki (*Pitkin) Brooklyn.

O Page, Sid (*86th St.) New York. Paige, Ashley (*Emboyd) Fort Wayne, Ind. Paenats, Joe (Pal.) Rockford, Ill. Penner, Joe (Earle) Washington, D. C. Pepto (Albee) Cincinnati. Perkins, Johnny (*Franklin) New York. Picard's Syncoptors (*Pal.) Jamestown, N. Y. Pillard & Hillard (Mosque) Newark, N. J. Pinner, Joe (*Capitol) New Britain, Conn. Pipifax (Lyric) Indianapolis. Pola, La Belle (*Pal.) South Bend, Ind. Pollard, Daphne (Hipp.) Toronto, Ont. Pollock, Lew, & Co. (Hipp.) Toronto, Ont. Price, George (State) New York. Puck & White (Hipp.) Buffalo. Purlans, June, & Co. (Keith) Boston.

R Radcliffe & Rogers (*Blvd.) New York. Radio Gloom Chasers (*Fordham) New York.

RAND'S CANINE REVUE New Reno Theatre, Oklahoma City (Return Engagement) Dec. 27, 28, 29; Palace, Trinity, Tex., Jan. 1-2. Booked solid.

Randolph, Amanda (*Gates Ave.) Brooklyn. Rariburn, Vernon, & Co. (Pal.) Rochester, N. Y. Ray, Mary & Harry (Lyric) Dayton, O.; (Lyceum) Columbus 3-9. Reade, Janet (Pal.) New York. Reno, Alan, & Orch. (State) Newark, N. J. Reno, Deszo (*Capitol) Davenport, Ia. Reynolds & White (Lyric) Indianapolis. Rhapsody in Silk (Orph.) New Orleans. Rhythm Dancers, Three (Pal.) New York. Rialto Bros. & Sisters (Met.) Brooklyn. Rich, Irene, & Co. (St. Louis) St. Louis. Rima's Orchestra (Orph.) Portland, Ore. Roberts, Whitey (*Bay Ridge) Brooklyn. Robinson, De Witt, & Co. (Orph.) Tacoma, Wash. Robison, Bob (*Loew's 46th St.) Brooklyn. Rockwell, Dr. (Pal.) Rockford, Ill. Rolin, Bob (Astor) Reading, Pa. Romaine, Tom & Ray (Loew's Orph.) Boston. Rosemary, Baby (Roger-Sherman) New Haven, Conn. Rose's, Ike, Midgets (*Keith) Akron, O. Rosita & Perez (Met.) Morgantown, W. Va. 31-Jan. 2; (Orph.) Connellsville, Pa., 4-6; (Rialto) Beaver Falls 7-9. Ross, Benny (Keith) Boston.

Ross & Bennett (Georgia) Atlanta, Ga.

IKE ROSE'S MIDGETS Booked Solid RKO Circuit BILLY DIAMOND, Rep. JAMES PLUNKETT AGENCY

Roxy Ensemble (Earle) Washington, D. C. Roxy's Gang (Main St.) Kansas City, Mo. Royal Uyenos (Riverside) Milwaukee. Rubio Sisters (Roger-Sherman) New Haven, Conn. Ruiz & Bonita (*Chester) New York. Runaway Four (Georgia) Atlanta, Ga. Russian Art Circus (Hipp.) Buffalo. Russian Revels (*RKO Pal.) Albany, N. Y. S St. Claire & O'Day (Keswick) Glenside, Pa., 31-Jan. 3. Sailors, Three (Mosque) Newark, N. J. Salerno, Frank (*Pal.) Rockford, Ill. Sanborn, Fred, & Co. (Albee) Cincinnati. Savoy, Harry (Pal.) Cleveland. Seed & Austin (Orph.) Omaha, Neb. Seller & Willms (*Pal.) Rockford, Ill. Semon, Primrose (Roger-Sherman) New Haven, Conn. Seymour, Boyd (*Keith) Youngstown, O. Seymour, Ann, & Co. (Keith) Boston. Shade, Lillian (Downtown) Detroit. Sharples, Wally, & Co. (*Pitkin) Brooklyn. Sherman, Dan, & Family (Oenota) Oenota, N. Y. Sherman, Hal (Alabama) Birmingham, Ala. Shy, Gus, & Co. (*Proctor) Yonkers, N. Y. Sidwalks (*Franklin) New York. Singer's Midgets (Pal.) Columbus, O. Skelly, Hugh (Hipp.) Buffalo. Skelly, Monica & Jean (Orph.) Washington, D. C. (New Year's Eve only.) Small's, Danny, Relatives (*Montclair) Montclair, N. J. Snyder Bros. (Orph.) Oakland, Calif. Solar, Willie (*Madison) Brooklyn. Southern Galeties (Alabama) Birmingham, Ala. Spangler, Jack & Kay (*Royal) New York. Spitzer, Happy & Pete (*Triboro) Astoria, N. Y. Stanley, Eddie (Albee) Cincinnati. Stanley, Twine (Georgia) Atlanta, Ga. Steele, John (Pal.) Newark, N. J. Stickney, Bob (Pal.) Columbus, O. Stone, Bernice, & Co. (*Kenmore) Brooklyn. Street Singer (Albee) Brooklyn. Stuart & Lash Revue (Pal.) Newark, N. J. Summers & Hunt (*Regent) Grand Rapids, Mich. Sunshine, Marion (*Emboyd) Fort Wayne, Ind. Swane & Day (*Regent) Grand Rapids, Mich. Swifts, Three (*Emboyd) Fort Wayne, Ind. Sylvia & Clements (*Fordham) New York.

T Talent & Merit (*Pal.) Rockford, Ill. Tapps, George, Revue (Pal.) Newark, N. J. Tatie Talks (Astor) Reading, Pa. Teelack, Bill (*Jefferson) New York. Thomas, Joe, Saxotette (*Pal.) South Bend, Ind. Thomas, Norman, Quintette (*Capitol) Davenport, Ia. Three Aces & a Queen (Mosque) Newark, N. J. Three French Misses (Astor) Reading, Pa. Three Gobs (Astor) Reading, Pa. Three Rhythm Dancers (Pal.) New York. Three Sailors (Mosque) Newark, N. J. Three White Flashes (Mosque) Newark, N. J. Timblin, Slim, & Co. (St. Louis) St. Louis. Togo & Cherry Blossom (*Orph.) Des Moines, Ia. Toney, Jim, & Co. (Met.) Brooklyn. Tower & Grey (Main St.) Kansas City, Mo. Trini (Keith) Boston. Twentieth Century Revue (*Regent) Paterson, N. J.

ROYAL UYENOS Week December 19, Palace, Toledo, O. Personal Direction LEDDY & SMITH.

Usher, Harry & Frances (Wilson) Fresno, Calif., 2-5; (Fox) San Francisco 6-12. Usher, May (Pal.) Toledo, O.

V Valerio, Don (Orph.) Omaha, Neb. Van Cello & Mary (Orph.) Minneapolis. Van Horn & Inez (Roger-Sherman) New Haven, Conn. Vermillion, Irene (Orph.) Vancouver, B. C. Vernon, Hope (Keith) Dayton, O. Vox & Walters (State) New York. W Wales, Lita (Golden Gate) San Francisco. Wallace Sisters (Plaza) Sacramento. Walters, Walter (*Strand) New Britain, Conn. Wan Wan San Troupe (Lyric) Indianapolis. Ward & Van (Keith's) Washington, D. C. Watson Sisters (Pal.) Cleveland. Weaver Bros. & Elviry (Orph.) St. Paul. Webb & Lane (*Pal.) Rockford, Ill. Whirling Duo (Orph.) Oakland, Calif. White, Eddie (Georgia) Atlanta, Ga. White Flashes, Three (Mosque) Newark, N. J. White, Gatewood & White (Golden Gate) San Francisco. Whiteside, Anita & Brower (Keith's) Wash. D. C. Whittier, Raymond, & Co. (Princess) Nashville, Tenn. Wileys (Hipp.) New York. Williams & Rogers Revue (*Blvd.) New York. Williams, Roger (Hipp.) Toronto, Ont. Willis & Davis (Capitol) Winnipeg, Man. Wilson, Evelyn, & Co. (Met.) Brooklyn. Wilton Sisters (Hipp.) Buffalo. Winnie & Dolly (*Bay Ridge) Brooklyn.

BRITT WOOD BOOKED SOLID UNTIL 1932. DR. MILES INGALLS, Jack Curtis Office.

Wirth, Frank, Star Circus (*Ritz) Elizabeth, N. J.
Wirth, May (Hipp.) New York.
Withers, Grant & Co. (Loew's Orph.) Boston.

Ireland, Helen (Fox) Philadelphia.
Jacks, Three (Pal.) Washington, D. C.
Jacks, Three, & a Queen (Audubon) New York.

Zelma (Fox) Philadelphia.
Zolle, Vina (Minnesota) Minneapolis.
Z
Abbey Theater Irish Players: (Pabst) Milwaukee 28-Jan. 2; Chicago 4-6; Madison, Wis., 7-8.

California Road Show, C. H. Byrne, mgr.: West Palm Beach, Fla., Jan. 4-16.
Daniel, 2-10, Magician: Waterloo, Ia., 28-Jan. 2.

PRESENTATIONS

A
Aron Sisters (Wisconsin) Milwaukee.
Accordion, Six (Uptown) Chicago.
About Town Idea & Sunkist Beauties (Pal.) Worcester, Mass.

L
La Marr Bros. (Saenger) Mobile, Ala.
La Monte, Alice & Sonny (Buffalo) Buffalo.
Lafayette Theater Idea (Tivoli) Chicago.

M
McDonald, Jim (Capitol) Hartford, Conn.
Maddox & Mack (Loew's State) Syracuse, N. Y.
Mandel, William & Joe (Capitol) New York.

RINKS

(Continued from page 41)
separate space, with an extra charge, is devoted to ping-pong, bridge and other table games, and there's no time limit.
Striped canvas roof is gable-shaped, plenty warmth afforded, and even a trio of Spanish songsters and instrumentalists to give rhythm while one's making a shot.

C
Campbell, Esther (Fox Poll) Springfield, Mass.
Cachalots, Three (Saenger) Mobile, Ala.
Carlton & Ballew (Loew) Jersey City, N. J.

O
O'Donnell & Blair (Fox Poll) Bridgeport, Conn.
Olga & Lester (Saenger) Mobile, Ala.
Olson, Paul (Pal.) Worcester, Mass.

P
Page Boys, Three (Fox Poll) Springfield, Mass.
Palafax, Augustin (Tivoli) Chicago.
Parsonia Idea & Sunkist Beauties (Chicago) Chicago.

OFFICIALS of an ice rink in the East noted a decrease in skate rentals, so they inquired in the town's commercial establishments and discovered that sporting goods, hardware and general stores were selling skates for practically a song.
This satisfied them that their potential customers were interested skating, for, having purchased skates and accessories, were bound to take advantage by attending the rink, even tho this realization means less rentals. Put a pair of skates into a lad or lassie's permanent possession and one of the acute problems of rinks is more than half won.

E
Edwards, Limerlegs (Fox) Washington, D. C.
Eletta (Tivoli) Chicago.
Evans, Constance (Minnesota) Minneapolis.
F
Felvis (Saenger) Mobile, Ala.

R
Rector & Doreen (Buffalo) Buffalo.
Remington, Marie (Wisconsin) Milwaukee.
Rena & Rathburn (Paramount) Toledo, O.

S
St. Leon, Lillian & Co. (Fox) Brooklyn, Conn.
Samuels Bros., Three (Capitol) Hartford, Conn.
Santley, Zeida (Audubon) New York.

JOHN F. DAVIDSON, celebrated ice and roller skater, played a three-day engagement at the Carman Rink, Philadelphia, on December 17-19, and entertained large crowds with fancy and trick skating.
If the applause given his act at every performance is any criterion, it is evident that the public is ready to see some real skating again. Many well-known stage skating acts have appeared on the Carman floor in the past three years and, judging from the way Davidson's act was received, real skating and not flying acts is more appreciated. His execution of difficult stunts on a pair of stilts had the audience spellbound, and to this younger generation was a great novelty.

G
Gaudsmith Bros. (Paramount) Toledo, O.
Gardner, Muriel (Brantford) Newark, N. J.
Gay Vienna Idea & Carle Torney Girls (Paramount) Toledo, O.

T
Tanguay, Eva (Imperial) Toronto, Ont.
Taylor, Oscar (Wisconsin) Milwaukee.
Thieme, Dorothy (Fox) St. Louis.

W
Waldman, Ted & Al (Pal.) Worcester, Mass.
Ward, Hi Tom (Imperial) Toronto, Ont.
Ward, Freddie (Imperial) Toronto, Ont.

A ROLLER HOCKEY league may be formed in Cleveland, according to Phil J. Grumbach, who tells of organization of a roller hockey team known as the Cleveland Ramblers' Hockey Club.
The club at present has no home floor, but Nick Bradic has been letting the boys use his rink in Elyria every Saturday night and also has coached the team and given many good pointers to the players. The club also has practiced at Luna Park in Cleveland, but has been unable to play a regular game there because of a smaller ring in the center. The club hopes soon to have a home floor and expects to rent a hall for home games and dancing. Two more teams are forming and efforts are towards forming a league. The Ramblers line up as follows: Henry Doering, goalie; George Seibert, right defense; Tony May, left defense; Bud Scanlon, right wing; Phil Grumbach, left wing, and Haley Berry, center. Spares have not yet been picked. Grumbach believes that managers should give roller hockey a boost and aid it to rank with ice hockey, declaring that it has just as many spills and thrills.

DRAMATIC AND MUSICAL

Animal Kingdom: (Nixon) Pittsburgh 28-Jan. 2.
As Husbands Go: (American) St. Louis 28-Jan. 2.
Ballet's Chauve-Souris: (Davidson) Milwaukee 28-Jan. 2; (Selwyn) Chicago Jan. 3-16.
Beggars' Opera: (Eighth St.) Chicago 28-Jan. 2.
Blue Bird Revue: (Columbia) San Francisco 28-Jan. 2; (Met.) Seattle, Wash., 4-6.
Blossom Time: (Shubert) Philadelphia.
Broken Dishes: (Adelphi) Chicago.
Bryant's Billy, Showboat Troupe: (Cort) Chicago.
Carroll, Earl, Vanities: (Shubert) Kansas City 28-Jan. 2; (American) St. Louis 4-9.
Cholmondeley, Lady George, Co.: (Royal Alexander) Toronto, Can., 28-Jan. 2.
Crazy Quilt: (Cass) Detroit 28-Jan. 2; (English) Indianapolis 4-5.
Devil Passes: (Broad) Philadelphia 28-Jan. 2.
Dixie Dramas: (Shubert Belasco) Washington, Jan. 4-9.
Dumbells, The, Capt. M. W. Plunkett, mgr.: (Grand) Hamilton, Ont., Can., 28-Jan. 2.
Elizabeth the Queen: (Studebaker) Chicago 28-Jan. 2.
Girl Crazy: (Shubert) Cincinnati 28-Jan. 2.
Good Companions: (Forrest) Philadelphia 28-Jan. 9.
Grand Hotel: (Bielasco) Los Angeles 28-Jan. 2.
Hill Hotel: (Grand) O. H., Chicago.
Green Pastures: (Illinois) Chicago.
Harvey, Sir Martin, & London Co.: (Garrick) Halifax, N. S., Can., 7-9.
Hello, 1932: (Majestic) Brooklyn 28-Jan. 2.
Hello Beautiful: (Brandeis) Omaha, Neb., Jan. 2.
House Beautiful: (Harris) Chicago.
Jewel Robbery: (Shubert Belasco) Washington 28-Jan. 2.
King of Sardinia: (Broad St.) Newark, N. J., 28-Jan. 2.
Lucky Day: (Mayan) Los Angeles 28-Jan. 2.
Marching By: (Great Northern) Chicago.
Masquerade Show, A. B. Marcus, mgr.: (Pal.) Flint, Mich., 28-Jan. 2.
Mrs. Moonlight: (Plymouth) Boston.
Mourning Becomes Electra: (Ford) Baltimore Jan. 4-6.
Rhapsody in Black: (Garrick) Chicago.
Private Lives: (Ohio) Cleveland 28-Jan. 2.
Private Lives: Little Rock, Ark., Jan. 1; Memphis, Tenn., 2.
Private Lives: (Playhouse) Hollywood, Calif., 28-Jan. 2.
School for Scandal: (Chestnut St.) Philadelphia.
Sherlock Holmes: (Colonial) Boston.
Smiling Faces: (Shubert) Boston.
Smiling Thru: (Garrick) Philadelphia.
Stratford-Upon-Avon Festival Co.: (Biltmore) Los Angeles 28-Jan. 9.
Strange Interlude: (Blackstone) Chicago.
Student Prince: (His Majesty's) Montreal, Can., 28-Jan. 2.
Surt: (Lafayette) Detroit 28-Jan. 2.
Three Little Girls: (Wilbur) Boston.
Three's a Crowd: (Erlanger) Chicago.
Tomorrow and Tomorrow: (Met.) Minneapolis 30; (Davidson) Milwaukee Jan. 4-9.
Vinegar Tree: (Alvin) Pittsburgh 28-Jan. 2.
Wonder Bar: (Apollo) Chicago.
Ziegfeld Follies: (Shubert) Newark, N. J., 28-Jan. 2.

NEW COLUMBIA BURLESQUE

Bare Facts: (Troadero) Philadelphia 28-Jan. 2; (Gayety) Baltimore 4-9.
Big Fun Show: (Star & Garter) Chicago 28-Jan. 2; (Gayety) Detroit 4-9.
Big Revue: (Star) Brooklyn 28-Jan. 2; open 4-9.
Bohemians: (Howard) Boston 28-Jan. 2; (Lyric) Bridgeport, Conn., 4-9.
Facts & Figures: (Central) New York 28-Jan. 2; (Star) Brooklyn 4-9.
Flapper Follies: (Gayety) Brooklyn 28-Jan. 2; (Troadero) Philadelphia, 4-9.
Footlight Flashes: (Hudson) Union City, N. J., 28-Jan. 2; (Gayety) Brooklyn 4-9.
Frivolities of 1932: (Plaza) Worcester, Mass., 28-Jan. 2; (Howard) Boston 4-9.
Giggles: (Apollo) New York 28-Jan. 2; (Central) New York 4-9.
Girls From the Follies: (Orph.) Paterson, N. J., 28-Jan. 2; (Hudson) Union City 4-9.
His In Blue: (Gayety) Baltimore 28-Jan. 2; (Apollo) New York 4-9.
Hi Ho Everybody: (Garrick) St. Louis 28-Jan. 2; (Star & Garter) Chicago 4-9.
Hollywood Honeys: (Open 28-31; Orph.) Reading, Pa., 1-2; (Empire) Newark, N. J., 4-9.
Kudding Kuties: (Gayety) Washington 28-Jan. 2; (Academy) Pittsburgh 4-9.
London Gayety Girls: (Empire) Newark, N. J., 28-Jan. 2; (Orph.) Paterson 4-9.
Nite Life in Paris: (Irving Place) New York 28-Jan. 2; (Lyric) Allentown, Pa., 4; open 5-7; (Apollo) Washington 4-9.
Novelities of 1932: (Cameo) Cleveland 28-Jan. 2; open 4-9.
Play'n Round: (Open 28-Jan. 2; (Garrick) St. Louis 4-9.
Pleasure Seekers: (Gayety) Detroit 28-Jan. 2; (Empire) Toronto, Ont., 4-9.
Rumba Girls (Lyric) Bridgeport, Conn., 28-Jan. 2; (Apollo) New York 4-9.
Silk Stocking Revue: (Academy) Pittsburgh 28-Jan. 2; (Cameo) Cleveland 4-9.
Step Lively Girls: (Empire) Toronto, Ont., 28-Jan. 2; (Gayety) Buffalo 4-9.
Sugar Babies: (Gayety) Buffalo 28-Jan. 2; (Plaza) Worcester, Mass., 4-9.

REPERTOIRE

Billoy's Comedians, Billy Wehle, mgr.: Palmetto, Fla., 28-Jan. 2; Lake Wales 4-9.

MISCELLANEOUS

Baughman's Wonders of Mediterranean: St. Paul, Fla., 2; Clou 3; Kissimmee 4; Oviedo 5; Orlando 6; Sanford 7; Winter Garden 8.
Bell's Hawaiian Revue (Madison) Mansfield, O., 31-Jan. 2; (Paramount) Fremont 3-4; (Grand) Circleville 6-8; (Lyric) Urbana 7-8.

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YULETIDE SENTIMENT—
(Continued from page 42)

the medium of a simple Christmas greet-
ing. I know of a sword swallower who
had not spoken to his fellow 'human
odds'—a fire-eater—for over a year,
alho they performed on adjoining plat-
forms in the same tent. But a Christ-
mas card healed the wound, and they
are now the best of friends.

"To a real trouper his home is his
castle, whether it be in a hotel, on a
show train, in a living wagon or camping
alongside his flivver in a tourist resort,
and he revels in the true joys of Christ-
mas, entering into the exultation of the
occasion with far more genuine fervor
than many a Fifth avenue family.

"In keeping with the general situation,
the past year has been a particularly
lean one for the trouper, but during the
season he has freely given from his not-
overstuffed pocketbook to less fortunate
ones. He has brought sunshine and
happiness to the lives of thousands of
under-privileged children—at hospitals,
homes for the aged and infirm, etc.—
his heart overflowing with joy at the
opportunity to do good for others. In
many respects he has lived up to the
Christmas spirit thruout the year.

"Christmas is the equalizer of all man-
kind, and at this Holy and festive time
the whole world of show business be-
comes skin—one huge family, each one
thinking of the other and wishing them
'Merry Christmas.' Thousands and thou-
sands of greetings and tinsel-wrapped
packages pass between them. Forgotten
ones are remembered—for it is Christmas
time. They are all children again, and
there is a Santa Claus.

"Out at the fairgrounds the giant sis-
ters from Berlin will celebrate their
Christmas in the good old German style.
The Royal Russian midgets will honor
the day as it was observed in the time
of the czars. The Japanese, the French,
the Hawaiians, the English and the
Americans will commemorate in their
own way—but it will be Christmas for
all of them.

"Wonder what we would do without
Christmas."

Waters, Harry
Warren, Harry J.
Wilson, A. H.

Worthy, Glenn F.
Young, Chick
Zelazo, Don

Littler, Jas. L.
Ryan, James J.
Ryan, John

Dutcher, Mrs. S.
Elders, Mrs. Hazel
Emminger, Mrs. J.

Moore, Emily E.
Moore, Mrs. Helen
Henderson, Mrs. R. J.

Hayes, George
Hembree, J. W.
Henderson, Bert

Ravencraft, G. T.
Stills, Cato
Stone, Henry

Stills, Cato
Stone, Henry
Sullivan, Roy

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Parcel Post

Ball, Reginald T.
Maxwell, Eugene
Mudgett, Edith
Whitson, Harry

Ladies' List

All, Wanda
Andrews, Dorothy
Arends, Edna
Arnold, Mrs. J. C.

DeMonica, Theano
DeOrta, Walter
DeVillan, Eddie
Dennis, Mrs. Carl

Duncan, Earl
Durant, George
Eckhardt, Mrs.
Elkins, Jack

McGee, Jimmie
McGrail, John F.
McLean, D. J. O.
McWiney, Charles

McKay, Madam
McNair, Loretta
Mabie, Mrs. Goldie
Madison, Mrs. C.

McKay, Madam
McNair, Loretta
Mabie, Mrs. Goldie
Madison, Mrs. C.

McKay, Madam
McNair, Loretta
Mabie, Mrs. Goldie
Madison, Mrs. C.

McKay, Madam
McNair, Loretta
Mabie, Mrs. Goldie
Madison, Mrs. C.

McKay, Madam
McNair, Loretta
Mabie, Mrs. Goldie
Madison, Mrs. C.

Gentlemen's List

Akara, Clement
Aldridge, Mr. & Mrs.
Brown, Alex

Brant, Mr. & Mrs.
Brown, Alex
Brown, Fitz

Brant, Mr. & Mrs.
Brown, Alex
Brown, Fitz

Brant, Mr. & Mrs.
Brown, Alex
Brown, Fitz

Brant, Mr. & Mrs.
Brown, Alex
Brown, Fitz

Brant, Mr. & Mrs.
Brown, Alex
Brown, Fitz

Brant, Mr. & Mrs.
Brown, Alex
Brown, Fitz

Brant, Mr. & Mrs.
Brown, Alex
Brown, Fitz

Brant, Mr. & Mrs.
Brown, Alex
Brown, Fitz

MAIL ON HAND AT KANSAS CITY OFFICE

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Halford, Mrs.
Jesse D., 18c

Ladies' List

Adams, Mrs. Will
Ayers, Evelyn
Baggett, Johnnie

Westchester Retrenches

In Park Budget for 1932

NEW YORK, Dec. 26.—Appropriations by Westchester County for park and parkway projects in 1932 will be \$550,000, as against more than \$3,000,000 this year and more than \$5,000,000 in 1930.

as against \$18,022,225 this year.

Assessed valuation of Rye for next year is \$150,677,937, increase of \$3,104,774 over this year. Pliny W. Williamson and Democratic leaders of Board of Supervisors on Monday are expected to oppose budget, especially wherein a salary cut of 10 per cent for employees earning \$1,495 or more is stipulated.

Patton Agent Butler Shows

ATLANTA, Ga., Dec. 25.—W. E. Patton has been engaged as general agent for Butler Shows for next season, the management advises. In last issue a report was erroneously published that William R. Foster, who has been general manager the show two seasons, had been re-engaged as "general agent." Mr. Foster is re-engaged as general manager.

SHOWMEN'S LEAGUE

(Continued from page 33)

incentive. Better let this be an example for others.

Jack Polk dropped in to spend Christmas in Chicago and, incidentally, to visit with the boys at the League rooms. He and L. C. Kelley were cutting it up for the benefit of Brother Harry Coddington and the secretary. Glad to have them with us.

Larry Hogan was in town for a day or two and came in for a short visit. He was in company with Ben Samuels.

Too much praise cannot be given the boys who have the shows, rides and concessions at the Fiesta. In the face of small business each one has been a faithful and tireless worker.

Tubby Snyder and Ray LaBeauteaux were recent visitors at the League rooms. Tubby says his vision is much improved and is about as well as it ever will be.

The daughter of Treasurer G. E. (Jerry) Kohn has been on the sick list for some time. Her condition at times was very serious, but she is now on the road to recovery.

The beautiful sound car of Brother A. L. Miller was damaged by fire while out working in interest of the Fiesta. It seems the blaze started while taking on gas with the motor running. This is deeply regretted.

MPPA ANSWERS

(Continued from page 21)

hampering. The division of advances is dependent entirely upon the total advances drawn by the composer and the proportion thereof that should be allocated to any given territory.

Section 11. Royalties. Section 15. Gradation of Royalties. Section 17. Revision of Rights. Section 19. Payment. Section 21. Folio Editions. Section 18. Advances. Section 22. Accounting.

Royalties—All composers are treated alike as to royalty payable. They are placed on a basis of absolute parity. The mere tyro is entitled to the same basic minimum royalty as the most widely celebrated composer of the day, viz.: 2 cents in case of popular songs, 6 per cent for production numbers, 10 per cent of the listed or marked selling price of arrangements, 50 per cent from mechanicals, 60 per cent from foreign sales, including radio and "small rights" (which now belong to the American Society).

This basic royalty, in case of popular songs, is multiplied with the success of the song, as follows:

- 2c per copy on the first 50,000 copies.
- 3c on all sales between 50,000 and 250,000 copies.
- 4c on all sales between 250,000 and 500,000 copies.
- 5c on all sales between 500,000 and 750,000 copies.
- 6c on all sales between 750,000 and 1,000,000 copies.
- 8c on all sales over 1,000,000 copies.

The current depression, economic disturbances and factors, exploitation budgets, etc., do not concern the gentlemen who fixed the scale. Why should they worry! All they have to do is to fix the scale and let the publisher sweat to meet it. The contract is conspicuous for its failure to fix the term or duration of the very meager, stingy and limited rights it gives to the publisher.

While through the agreement you have insisted upon absolute equality and parity, and make no distinction between the mere tyro and the expert, skilled and celebrated musician, yet, with respect to your own members, you do discriminate and create a distinction, and classify your regular members in four groups, viz.: Class A members, who have five votes; Class B members, who have three votes; Class C members, who have two votes, and Class D members, who have one vote, and your council reserves the power, in its sole discretion, at any time, to determine and change the classification of regular members.

Evidently, for the purpose of your own organization, you do not believe in democracy. You do not treat all alike, but you recognize that certain distinctions best known to you do obtain.

Section 17 provides that if less than 25,000 copies of a popular song are sold during the first year of its publication, and the composer receives less than \$100 by way of royalty or other compensation in any year of its publication, the publisher loses all rights in the song. The life of a copyright is 28 years, with a right to renew for 28 years more. So that if the publisher wishes to adorn his catalog with a number that did not sell 25,000 copies or more during the first year of its life, he must pay for that privilege at the rate of \$100 per year.

The purpose of this clause is obvious. It is to prevent the accumulation of

popular numbers by the publishers which constitute or make up their catalogs. Their catalogs are the backbone of the business of each publisher. As wide and extensive as is the catalog, so valuable and profitable are its "small rights," radio and synchronizing rights. Without a catalog the publisher is without a business. Without a catalog he has no inducement to offer to the American Society to retain or invite him to membership.

Popular songs are ephemeral, short-lived, and have the briefest sort of vogue. The life of a popular song rarely lasts 18 months. To ask the publisher to pay \$100 a year for a dead song is an outrage.

Section 18. Advances. This section requires all advances to be treated as absolute payment. This will upset an established practice and will swiftly deprive the songwriter from getting loans, advances or a drawing account from the publisher. Again your association shows its distrust of the composer, for the provision requires that except with the permission of your association all advances must be treated as absolute payment, whether called "loan," "advance" or "drawing account."

Section 22. Revelation of Facts. The publisher must conform his statement and method of accounting to that laid down by your association. Your association has the right to examine the books of the publisher, to check sales, leases, licenses or other disposition of the song, and also to compel the publisher to reveal to your association all dealings, negotiations and transactions between himself and others, and to furnish contracts, agreements, leases, licenses, etc. There can be no objection to an aggrieved songwriter requiring the publisher to submit his books, records, papers, contracts, etc., to the examination of a certified public accountant in respect of the returns of any particular composition. But to require a publisher to submit his financial and business affairs generally to the inspection and examination of your association is to place him, perhaps, at the mercy of designing and malicious persons.

It must be remembered that there are songwriter-publishers, and some songwriters are interested as officers, directors and stockholders of music publishing corporations. Besides, every songwriter is a potential music publisher. To permit the association to engage in such "Cook's Tours" and exploratory fishing excursions is to destroy business confidence and trade secrets, and to divulge information to competitors. To open the publisher's business transactions to the scrutiny, inspection and examination of his competitors, or to the employees or associates of his competitors, will not be tolerated.

Section 23. Radio Broadcasting. The amount, extent or frequency of radio broadcasting must be approved by both composer and author. This is an attempt to encroach upon the jurisdiction of the Society.

Section 27. Assignability. This stipulation prohibits an assignment or subletting of the rights without the consent of the composer, and, furthermore, "that no rights shall be assigned or sublet to, nor shall any publisher contract with any person, partnership or corporation which shall not be in good standing with the association, except with the consent of the council of the association." Furthermore, that the rights cease and terminate in case of a voluntary assignment for the benefit of creditors, an adjudication in bankruptcy or the appointment of a receiver.

The much-mooted question as to the liability of the publisher under a publishing contract with the composer, has been judicially and finally determined in *re Waterman, Berlin & Snyder*. Under that decision the publisher is bound to publish the composition, and in case of its sale by a receiver or trustee in bankruptcy, the purchaser buys the rights subject to the obligation to pay to the composer the fixed royalties, and in case the purchaser is unwilling so to do at the sale, then the composer is entitled to recapture the copyright upon repayment of all advance royalties received by him on the work.

With the guarantees afforded by that decision, we believe that the best interests of all will be served.

The requirement that no contract shall be assigned or sublet, nor shall any publisher contract with anyone not in good standing with your association, is another attempt on your part to hamper and interfere with negotiations, and to take out of the hands of the publisher the right to dispose of rights in the usual and ordinary course of business as has been done heretofore.

Section 28. Infringements. The provision that "no moneys due to the com-

poser shall be withheld from him without the consent of the association because of any claim of infringement," leaves the publisher without any redress in case he has been imposed upon by the composer, and this places a premium on piracy. A composer may be reckless or indifferent. There is no such thing as an innocent infringer under the copyright laws. Whoever participates in the infringement is liable, and to leave the publisher without a fund to which he may look for his indemnity is to place him at the complete mercy of the wrongdoer.

Section 29. Arbitration. We will not yield to any provisions which permit your association to adjudge the publisher to be in good or bad standing. We wonder what your reaction would be if we insisted upon the right to adjudge your members in good or bad standing, and applied to them the boycott or secondary boycott.

We will likewise treat any attempt on the part of your association to act as an interloper in transactions between the publisher and the composer. Therefore, we will not yield to the clause reading: "Should the association at any time claim a default or a breach of the terms and conditions hereof, or should it institute any proceedings hereunder, then no transaction between the publisher and composer shall, without the consent of the association, be deemed to cure the said default, nor shall the proceedings be discontinued without such consent, and it shall be no defense in such proceeding that a settlement or other arrangement has been made between such composer and publisher."

It is contrary to the public policy of the nation and the State to prevent settlements of controversies. The law and the courts encourage settlement of controversies, to the end that there may be an end to litigation for the general welfare.

This is a vicious, unjust and inequitable attempt to prevent parties having a bonafide dispute from decently and amicably settling their disputes.

Subject to the same condemnation in the clause in subdivision (c), which reads: "When the composer is the aggrieved party, the association, thru the council, may make complaint and demand arbitration with or without the composer's consent, and the composer may not discontinue any arbitration without the consent of the association."

Section 31. Amendments. Harsh, unconscionable, oppressive, inequitable, unjust, unreasonable and impracticable as the contract appears to be, the publisher who signs it cannot safely proceed with his business. The provision that the contract may be amended or changed at any time with the consent of two-thirds of the publishers who have signed the agreement, makes the amendment or change binding upon every publisher, tho he voted against it, or even tho he knew nothing of the amendment or change.

It must be manifest to anyone who has the slightest notion and understanding of the publishing business, that no man can safely conduct a business and make his investments upon such an uncertain basis.

For the manifold reasons above stated, the contract submitted to us must be and accordingly is rejected.

Yours very truly,
MUSIC PUBLISHERS' PROTECTIVE ASSOCIATION.

JOHN W. PAINE,
Chairman of the Board.
JOP/YM
NATHAN BURKAN, Esq., Counsel.

VAUDEVILLE NOTES

(Continued from page 9)

and looking after my theatrical interests here. Will soon organize a new company for another world's tour, which I expect will be my last one. Damn clever, we Chinese."

HARRY LANGDON is booked for an RKO intact, opening February 12 at the Madison, Brooklyn.

CHESTER HALE Rhythm Dancers, 12, with three specialty soloists in addition, opened at the Orpheum, New York, last week for Loew.

FORD, MARSHALL AND JONES, colored trio, will bring their new act to Loew the first half of next week at the Orpheum, New York.

JACK AND BETTY REES are breaking in their new flash in New England for the RKO Boston office. Miss Rees was formerly in Shubert and Ziegfeld shows.

JACOB (JAKE) BOHRER, formerly for 28 years pit leader at B. F. Keith's Theater, Cincinnati, both under the Anderson

& Ziegler and B. F. Keith regimes, is now associated with the Central Trust Company in the Queen City. Bohrer is personally acquainted with more vaudeville performers than probably any other house leader in the country. He retired from the music field three years ago.

When Loew de luxe units are given split-week road dates, they are entirely rebuffed so that they run in separate acts and not as a unit. The reason for this lies in union rules. Mere stagehands must be used for a de luxe unit than for a vaudeville unit, and the average neighborhood house cannot afford to pay a full stage crew.

LILLIAN PALMER brought her *Palmy Days* act to RKO the first half of last week in Portland, Me. With her in the act are the Demarest Sisters, Mildred Kirk, Marjorie French and Jane King.

CHARLES BENNINGTON and his harmonic boys, who just finished a Pan-chon & Marco tour, came back to RKO dates the first half of last week at the Chester, Bronx.

MARY BRIAN, of the screen, will not go into RKO vaude with Ken Murray, as was originally planned. Another picture necessitates her being back on the lot.

NEVILLE FLEESON has another partner, and this time it is Helen Denison, who for some time did a dance act with Everett Lelian. The duo will open for RKO this last half in Flushing.

NAN HALPERIN will be at the Palace, New York, starting January 9, which will be the second and last week of the Four Marx Brothers at the house. Also on the bill will be Bert Kalmar and Harry Ruby.

PAY ADLER and Teddy Bradford brought their five-people adagio act back to RKO this week on a split between Flushing and the Fordham, Bronx.

Theater operators often come across unexplainable situations. For example, the RKO theater executives have discovered that Saturday attendance in the New York houses has taken a sharp drop. A plausible explanation for this cannot be found.

MARCELLE AND WILLIAMS, adagio couple, are heading a new act called *Fine Feathers*. They will show it to RKO bookers January 13 at the Royal, Bronx.

GASTON PALMER, juggler, will sail January 2 from England to New York, where he will open for RKO.

BURNS AND ALLEN have signed a year's contract to make 12 shorts and two features after they complete their nine-week run with the Cantor-Jessel bill at the Palace, New York. Burns and Allen are winding up their six-year contract with RKO, having made 14 circuit tours and played the Palace 12 times during that period.

THE RKO CLUB DEPARTMENT, New York, has booked the greatest number of Christmas and New Year's shows in its history. New Year's Eve shows have been booked into most of the larger hotels in the city, including the Waldorf-Astoria and Governor Clinton.

OLIVE OLSEN, recently in musical comedy, is returning to vaudeville in a new act written by Mack Gordon and Harry Revel.

MARION MACK is heading a new three-people musical novelty featuring Jimmy Flood. Act showed at the 46th Street, Brooklyn, last week.

Straight flimsies in and around New York are going in heavy for stage shows in the form of contests, amateur nights, local follies, etc. The acts go on in the pit or on small platforms and the whole proposition is small-time. Nevertheless, it is an opening wedge and a decidedly healthy sign for "Brah."

STEPPING HIGH unit opened this week at the Capitol, New York, for a Loew presentation tour and has William and Joe Mandel, Flo Mayo, Lucky Seven Trio and Mills and Kover. The Jimmie Savo unit follows January 1 for a two weeks' stand.

EARL MOSSMAN is back on Broadway after an absence of two years. The erstwhile flash-act producer recently played an eight-week engagement as m. c. and floor-show producer at the Meadows, Las Vegas, Nev., and previously was held eight weeks at the Club Victor, Seattle, as well as the Monart, Hollywood. For six months since leaving the East Mossman was affiliated with Jolly Jones in the Orpheum Circuit Club Department in Kansas City. His plans are uncertain.

CARNIVAL COMPANIES

Bunts: Inverness, Fla., 28-Jan. 2.
Cos Bros.: Tarpon Springs, Fla., 28-Jan. 2.
Dean's, Frankie, Amusements: Alenee, Ark., 28-Jan. 2.
Dixie Am. Co.: Colbert, Ga., 28-Jan. 2.
Florida Expo.: New Brookland, S. C., 28-Jan. 2.
Hamilton, Tom: Raceland, La., 28-Jan. 2.
Hughes Bros.: Albany, Ga., 28-Jan. 2.
Leggett, C. R.: Weeks, La., 28-Jan. 2; Abbeville 4-9.
Mathews, M. L., United: Adrian, Ga., 28-Jan. 2.
Miss Valley: Bunas, La., 28-Jan. 2.
Spencer, C. L.: New Orleans, La., 28-Jan. 2.

CIRCUS AND WILD WEST

Holland, Mill, Indoor: Corvallis, Ore., until Jan. 5.
Lewis, Texas Ted: Lake City, Fla., 28-Jan. 2; Gainesville 4-9.

Additional Routes

(Received too late for classification)

Anton Players: Kanopolis, Kan., 28-Jan. 2.
Chabot Comedians: Carlisle, Ark., 28-Jan. 2.
Engle Bros. Show: Sidney, Ill., 28-Jan. 2.
Gordon, Six Gay: (Ritz) Elizabeth, N. J., 29-31; (Medical Army) New York 2-9.
Harr Bros. Show: Maitland, Mo., 30-31.
Oregon Jan. 1-2; Filmore 4-5; Barnard 6-7.
Howard Family Show: Castor, La., 28-Jan. 2.
Kohler Players: Bayard, Ia., 28-Jan. 2.
Levant Show: Thompsonville, Mich., 28-Jan. 2.
McNally's Variety Show: Narrowsburg, N. Y., 28-Jan. 2.
Morgan Show: Hopkinsville, Ky., 28-Jan. 2.
Oriental Comedy Players: Delano, Minn., 28-Jan. 2.
Pallison's Wonder City Show: Sylvester, Ga., 28-Jan. 2.
Star Show: Bruce, Fla., 28-Jan. 2.
Turner Musical Show: Daytona Beach, Fla., 28-Jan. 2.
Van Arnam's Minstrels: (New Fox) Corning, N. Y., 31-Jan. 2.

John Gecoma in Cincy

CINCINNATI, Dec. 28.—John Gecoma, owner-manager American Exposition Shows, a visitor here today while en route from Georgia to Pennsylvania. In October Mr. Gecoma closed the season's tour of his regular organization and stored paraphernalia in Belington, W. Va., and for a few weeks general agent Ajax Shows southward. He later organized a collective amusement company, which operated for seven weeks in Georgia—he states, "with the worst business I ever experienced"—which he closed about two weeks ago at Pinehurst. Pittsburgh is his headquarters for this winter, to which city he is leaving to prepare his shows for next season, scheduled to open at Ambridge, Pa., April 20.

SUGAR'S DOMINO

(Continued from page 5)

Key-city theatergoers no longer care a hot about what Broadway does and thinks. This applies to film fans and drama lovers as well as vaude's old guard in the fan parade. Something analogous to this has already been proved and, to make our point more effective, we add that the proof was encountered within the precincts of New York City. Holtz was booked into a string of neighborhood houses shortly after his Palace run. He was not a flop by any means, but he failed to cause summonses to be issued by the Fire Department for overtaxing house capacities. And there was also Holtz's experience with You Said It in Chicago. We bring this up not as a stab at Holtz's ability as a performer; by no means. We are one of those who regard the dialectician as one of the cleverest comedians that has played the Palace in years. But the trouble, possibly, with RKO and Holtz is that they appear to be using the Palace audience reaction as a measuring rod of country-wide audiences.

Let RKO continue for a time with the long-run policy at the Palace. It surely will not kill vaude, but possibly, if overdone, will not help the institution very much. The Palace should be regarded at all times as a traffic lane in the vaude mart. It must be kept clear for a steady flow of new faces and returns of old and much-admired faces. Ken Murray should be at the Palace often. And this goes for Belle Baker, Sophie Tucker, Phil Baker, Eddie Dowling, and more than can be conveniently crowded into this space.

THERE'S that bird yapping about George Godfrey again! But never you mind, gentle reader, Godfrey is worth yapping about; now more than ever. No man of his caliber can disap-

BARLOW'S SHOWS — CAN PLACE for 1932 C o o k House, Corn Game, Palm-Springs, Hawaiian, Ten-in-One. Address P. O. BOX 16, Granite City, Ill.

BOB'S LIBERTY SHOWS, INC., now booking 1932. Address SAM SOLOMON, care Windsor Hotel, 4309 Lindell Blvd., St. Louis, Mo.

American Acts in Paris Razzed by French Actors

PARIS, Dec. 21.—Agitation by French performers out of work continues against foreign acts. This makes it increasingly difficult for foreign acts to obtain working permits. Unemployed French actors are razzing foreign acts here.

The Hamm Brothers, musical cowboy act, was taken off the bill at the Petit Casino because of the razzing, and Francis A. Mangan is offering to replace his 24 Mangan-Tillerettes troupe at the Paramount with any French dancing act that can replace his Tillerettes Troupe.

pear from the vaude horizon just like that. He's sticking around and one of these days don't be surprised if he turns up with a full house or maybe four of a kind. Funny part of it is Godfrey is not playing a game; neither are we playing a game for or with Godfrey. But common sense, which we assume you give us some credit for possessing, yells at us, dictates to us in fact, that this Godfrey chap won't be permitted to remain too long on the sidelines. They will call him into action soon, and then watch vaudeville's faint report become a boom. We are for Godfrey 100 per cent, because he represents the best in vaudeville brains and because, being 100 per cent for vaudeville, we realize that it can't get anywhere unless George has his sleeves rolled up working away at the engine. We are not a mindreader, neither are we standing solidly on a basis of inside dope. But we know that there is such a thing as JUSTICE in the show business. And if the old girl is at work with her scales this time, she'll weigh out a pretty big assignment for Godfrey. And may it come in time to set him and vaudeville out on a Happy New Year!

SIDE GLANCES—Sophie Tucker's hubby, Al Lackay, is becoming an agent. . . . That's good news. . . . The agency business needs more like him; men who won't stoop to pick up nickels and dimes while the other fellow isn't looking. . . . men with a real incentive to do something constructive in the show business. . . . Good luck, Al! . . . That rumor snowball rolling down RKO's hill is gathering momentum—and more snow. . . . The wise boys say it will soon crash. . . . Then watch the pieces fly! . . . After the holidays there will be revealed a noble plan to help the needy of the show business. . . . Everything looks hunky-dory about it going thru. . . . From then on there will be no more complaints about show business failing to provide for its own. . . . One of the absorbing pastimes at the Friars these days: listening to the prettily turned cockney phrases of Will Edelsten as he tells the boys about his experiences here and abroad with temperamental acrobats. . . . Watch Martin Beck closely, gents. . . . He's the boy set to do big things up there above the Palace Theater. . . . If Martin ever said hello to you now is your chance to point him out as your pal. . . . As if you had to be reminded! . . . Because Walter Winchell really answers personally every letter he gets many of the Broadway boys who want to have something to carry around to prove to their cloak-and-suit friends that they know "Walter" send him gags that they know in advance will never be printed in his column. . . . And if it means anything to you, Winchell once contributed a column to Billyboy. . . . Would-be patriots who find fault with Equity's unquestioned fairness in dealing with the alien actors' question enjoy pointing out to their walling wall audiences that the alleged pro-British sentiment in AEA is traceable to Frank Gilmore's British origin. . . . As a matter of fact, the venerable head of Equity was born right in New York City. . . . Which fact might help in keeping some blabber mouths shut. . . . Many a flicker critic spent a miserable Christmas week-end. . . . Those packages from the badgered film companies failed to show up. . . . One of the cleverest Christmas greeting cards received by us this year was that of Oscar A. Doob, Loew's advertising head. . . . A swell idea fostered by a swell guy. . . . Billy Minsky's has at last put his name in lights over the Republic marquee. . . . And just when we were about to write a panegyric on the man's modesty. . . . WHAT HAPPENED TO THE BOYS WHO HAD BEEN SAVING UP THEIR PENNIES FOR A FLORAL WREATH TO PLACE ON VAUDEVILLE'S GRAVE? . . . Maybe the same thing that happened to those who were ready to prove to us that graft passed out of vaudeville when the big time bade us adieu.

FOUR ACES JACKS MACHINES A ROCK-OLA PRODUCT!

14 BIG FEATURES

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Detroit Offices for RKO Club Department

NEW YORK, Dec. 28.—The RKO Club Department has established a new office in Detroit, bringing the total offices throughout this country to 18. Del Delbridge, who has just been appointed pit leader of the RKO Downtown Theater in Detroit beginning Christmas, will double as the head of the new office. Delbridge operates the Del Ray Music Corporation in Detroit and was awarded the franchise by the home office last week.

RKO Club Department offices are now located in the following cities: New York, Boston, Chicago, Kansas City, Los Angeles, San Francisco, Cincinnati, Cleveland, Pittsburgh, New Orleans, St. Louis, Denver, Dallas, Atlantic City, Washington, Philadelphia and Detroit.

New Warner House Organ

NEW YORK, Dec. 28. — The Warner Brothers' official organ, Carry On, has been discontinued. A new but smaller organ, The Warner News, will be issued beginning January 1, with Richard V. Anderson, editor of Carry On, editing the new weekly.

Samuels Placements

NEW YORK, Dec. 28.—Mack Raymond, of the Samuels agency, who has been doing vaude casting, reports the following performers placed with current acts: Jack Walsh with Howard, Fine and Howard; Murray Wood with Larry Rich, Burton Pierce with Virginia Bacon, Kayton Sisters with Carroll's Musicomedy of 1931, Marion Ballere with Sweet and Hot Revue, Gertrude Green with Jim Toney, Betty Lewis and Jean Gary with Donald Kerr, Lola Bartrim with Johnny Herman, Muriel Moran with Sam Morton, Albertina and Esther with Canfield Revue, Three Dodge Brothers and La Vernes with Fanchon & Marco and Andreins Twins with the Embassy Orchestra.

Publix Promotes Omaha Man

OMAHA, Dec. 26.—Irving Waterstreet, for two years with Publix as manager and advertising director of various local houses, has been promoted by the circuit to the supervision of all advertising and promotion work in the district covering from Omaha to Salt Lake City. His new duties will start the first of the new year.

Theater Offers Cash Prizes

BIRMINGHAM, Dec. 28.—The Alabama, local Publix house and the only regular "flesh" house here, is offering \$20,000 in prizes and free gifts to patrons as an attendance stimulant. The house plays RKO vaude.

Warner Project in Tennessee

NASHVILLE, Dec. 28. — The new Warner Theater here will have an adjoining 200-car garage beside a 12-story office building. The theater is now under construction and will be the biggest single theater project in this State.

J. E. Plunkett Returns

NEW YORK, Dec. 26. — James E. Plunkett, RKO agent, came here Thursday from South Carolina, after being away for his health since September. His trip was made so that he could spend the holidays with his family. He will head back for South Carolina tomorrow.

NOISE MAKERS PAPER HATS

NOISE MAKERS, Ass't. 100..... \$2.00
PAPER HATS, Ass't. 100..... 2.00
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TENNESSEE TAX

(Continued from page 3)

per day on attractions requiring 50 or more railroad cars.

Truck or motorized shows will find their assessment starting with \$5 and ranging up to \$50 per day, depending upon the number of trucks.

Each circus side show is taxed \$30 per day. By "each" it is interpreted to mean each tent.

The taxes apply regardless of whether auspices are used, except in the case of fairs. Carnivals and other attractions appearing in connection with an agricultural fair are exempt from all taxes and licenses.

All taxes in Tennessee were increased to cover the State deficit, and despite the fact that several prominent showmen made a gallant fight, there was no possible chance to head it off. Gasoline taxes were raised to 7 cents per gallon, cigars are taxed 4 cents per package and other items in proportion.

It's a cinch the State deficit will never be met if the legislators expect a good portion from traveling outdoor shows when the taxes assessed are prohibitive.ceiving medical aid for Frank Leroy, who has been seriously ill in hospital here, J. L. Murray, of Johnny J. Jones Exposition Shows, is receiving contributions from showfolks. Mr. Murray himself has given \$50; Harry Thurston, \$50, and Jones Shows' staff members, \$35.

SCHOOLDAYS

(Continued from page 3)

members their rights as well as their obligations. It will deal with contracts, agent rulings and many other angles, and is expected to clear up a lot of confusion and a lot of unjustified wrangling. Case in point is objection of certain members to alien actor statistics, based wholly on misconception of Equity constitution.

Lectures will be divided into different departments — history, legal aspects, traditional, etc.—and into six or seven major parts. Council was reported so enthusiastic over idea that it is considering ways and means of making the ruling retroactive, so that members who have joined during the past year would be forced to take the course.

A lot of older members have also expressed the desire to expose themselves to the lectures. Frank Gillmore, Equity president, said that he expected that the idea would prove extremely popular—at least at first.

MARTIN BECK

(Continued from page 3)

been extended to January 9. It also has been decided not to declare the regular quarterly \$1.75 dividend due January 1 on the 7 per cent cumulative preferred stock of RKO.

ADAMS—Henry Austin, playwright, died at his Coronado (Calif.) home December 17. Adams about 10 years ago had a national reputation as a playwright, gained from such successes as *The Bird Cage*, *The Landlady*, *Double Crossed* and *Agnes*. He was born in Santiago, Cuba, and educated at Trinity College in Connecticut. He is survived by his widow and two daughters.

BLANCHE—Anne, retired legit actress, died December 20 at her home in New York after an illness of three months. She was on the stage for nearly 30 years, and played opposite James Corbett in *Gentleman Jim* and was starred in *Little Lord Fauntleroy*, *The Outcast* and *The County Fair*. She retired about six years ago. Her sister, Kate Blanche, also a retired actress, survives.

L. Milt Boyer

L. Milt Boyer, 73, for more than half a century active in show business, died at Orange General Hospital, Orlando, Fla., December 24. Boyer was at one time or another engaged in almost every line of amusements as an agent and manager. For some years he was owner and manager of the Boyer Minstrels. In his last years he had on tour various exhibits, his show this season being known as the International Museum.

Boyer was especially interested in minstrelsy and recently announced his intention to put out a minstrel show when business conditions of the country were favorable. He was widely known and popular in every branch of the theatrical profession. His widow and a six-year-old son survive him.

His death resulted from an accident. He was on his way to the local Elks' Lodge in Orlando December 23 when he was struck and fatally hurt by an automobile.

BRANDES—Dr. Edward, 84, dramatist and journalist, died in Copenhagen December 20. He was a younger brother of the late George Brandes, philosopher. Death was due to old age.

BUCHANAN—Virginia Ellen, 88, legit actress of former years, and daughter of McKean Buchanan, one of the earlier American tragedians, died December 22 in the Brunswick Home, Amityville, Long Island. She had been a guest in the Actors' Fund Home from 1910 until last October. Her first stage appearance was made at an early age in support of her father, and at the age of 22 played with Edwin Booth in *Julius Caesar*. She supported Drew when he first became a star under Charles Frohman's direction in 1892 and was with him for five years. Her last appearance was in *Sunday*, with Ethel Barrymore. Funeral services were held December 24 at Campbell's, New York, under the auspices of the Actors' Fund of America, and interment was in Greenwood Cemetery.

CADDY—Nellie M., Cincinnati music teacher and church organist, died at her home in that city December 26. She had been identified for some years with musical organizations in Ohio and was a graduate of the Cincinnati College of Music and the Springfield Conservatory of Music. Funeral services were held from Wyoming (O.) Episcopal Church December 29.

GAIN—S. M., 53, secretary of the North-Central Mississippi Fair Association, died recently at Grenada, Miss.

CLARK—Earl E., professionally known as Jack E. Clark, died recently in Tampa, Fla. His last work was with Bert Humphreys' *Brevities*. He is survived by his parents, Mr. and Mrs. C. F. Clark.

DANA—Claudia, 31, former actress, who has been operating a dancing school in Chicago, died of blood poisoning December 16. Funeral and interment in Chicago.

EDWARDS—Bert, 46, member of the Roskell-Gifford Stock Company at the Rosedale-State Theater, Chicago, died suddenly of asthma December 11. He is survived by his widow, Lillian Rhodes. Interment was in Syracuse, N. Y.

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THE FINAL CURTAIN

ERLANGER—Ray, 69, a sister of the late Abraham L. Erlanger, theatrical producer, died December 20 of cancer at her home in New York, where she resided with her brother, former Supreme Court Justice Mitchell L. Erlanger. She had been ill for two years. Besides her brother, she is survived by a sister, Mrs. Caroline Bergman, of Buffalo. Funeral services were held December 22 at Temple Emanu-El, New York.

EMERICK—Dana May, daughter of Mr. and Mrs. Arless Emerick, died in St. Elizabeth's Hospital, Dayton, O., December 20. Death was due to injuries suffered when she fell into a tub of hot water at the home of her grandparents December 17. Funeral services were held at the Frank Reisinger Chapel December 23. Mrs. Emerick (Alice Warner) is working at Woods Theater, Chicago. Mr. Emerick is a nonprofessional.

GERBER—Henry, father of Alex Gerber, vaudeville producer, died December 20 at his home in New York. Besides Alex, he leaves another son and two daughters. Funeral services were held December 21 at the Riverside Memorial Chapel, New York.

GLADMAN—Mrs. Loreta, 69, mother of Willard Fryback, well-known outdoor showman, died at her home in Kokomo, Ind., December 20. She is survived by her husband, Charles Fryback; one son and a granddaughter. Interment was in Bunnell Cemetery, Frankfort, Ind.

HANDYSIDE—Clarence, 77, character actor, who played for more than 50 years, died at the Edwin Forrest Home, Philadelphia, December 20. He was a native of Montreal and played at different times in the support of Richard Mansfield, Julia Marlowe, Elsie Ferguson and other noted dramatic stars. His widow, Blanche Sharp Handyside, survives him.

HEALY—Matthew, former member of the Allard Bros.' booking office, died suddenly in Chicago December 26. He is survived by his widow, Lole Healy. Interment was in Mount Greenwood Cemetery.

HUFF—Mrs. L. H., 77, died in Eldorado Springs, Mo., December 21. She was the mother of Lloyd and Urless Huff, well known in the repertoire field in the Middle West.

HYDE—H. T., 80, many years an exponent of Eastern fairs and active in trotting horse circles, died at his home in Southbridge, Mass. He was organizer and for many years secretary of the New England Agricultural Fairs' Association, which disbanded last year.

INGERSOLL—Homer, 58, outdoor showman, died suddenly at his home in Indianapolis December 19. For some years he trouped with the Ringling Circus as an agent. His widow, three sons and a brother survive him. Funeral services and interment were at Washington, Ind.

KELLY—William H., former owner of the Victoria Theater, Rochester, N. Y., was drowned recently in Barge Canal, near Rochester. He had been strangely missing from his home nearly a week when his body was found December 19.

KUEHL—Albert, 54, violinist, died in Mountain View (Calif.) Sanitarium recently. He was the owner of a music store in Los Angeles.

MACK—John H., 75, minstrel man of the old days, died December 18 of a kidney ailment in Los Angeles. For the last 15 years Mack had been inactive. Prior to that his career spanned more than 40 years. He played in vaudeville at Tony Pastor's Theater, New York. He trouped with Lew Dockstader's Minstrels and W. S. Cleveland's Minstrels thru two seasons and was in Fanny Rice's company three years. He also played parts in *An Old Kentucky* and as a black-face comedian was billed as "King of the Banjo." Mack is survived by his widow, Ethel Mack, who resides with her sister in Menlo Park, Calif. Funeral services were held December 19 at the Moore Funeral Parlors, and interment was in Valhalla Cemetery.

MAHONEY—Harry A., 78, former opera singer, who in earlier years appeared in various Gilbert & Sullivan comic operas, died at his home in Somerville, Mass., recently. Mahoney was employed for many years in the old Keith Theater, Boston, and was widely known in the profession.

MAHER—Captain Edward, 71, Chicago attorney for 46 years, died at his home in Chicago December 20. Capt. Maher had been secretary and counsel for the Thearle-Duffield Fireworks Company since its inception. Previously he was secretary of Pain's Fireworks Display Company of America. He was a native of Lancashire, England, educated there and in France and took his degrees at Union College of Law, now a part of Northwestern University. He had a notable career as a trial and corporation lawyer, as well as a business executive. He had held positions of responsibility with several railway companies and business concerns. Capt. Maher was an officer in the infantry during the Spanish-American War and at the age of 59 enlisted in the late World War and served as Judge Advocate with rank of captain. He was post commander of the American Unity Post, American Legion, and honorary president of the Chicago Law Institute and its branches since 1923. He was a true patriot, stalwart soldier with keen intellect and inspiring principles where business ethics were concerned; a true friend and a noble citizen whose passing leaves an aching void in the hearts of his associates.

NASON—Percy P., who trouped with the Bancker and L. L. Lindner shows as a Hawaiian guitar player, died at Harborview Hospital, Seattle, Wash., recently. He had been in ill health for four or five years and became a patient at the hospital December 3. A sister surviving him is Mrs. A. R. Helvorsen, of Seattle.

MYERS—Minerva L., mother of George L. Myers, press agent and announcer of Sells-Floto Circus, died at her home in York, Pa., December 23.

PATRICK—Fred A., formerly Duluth, Minn., merchant and manufacturer, died suddenly of heart failure December 16, following an auto accident. During his 40-year residence in Duluth, his home was open to leading stagefolk and his friendships extended from Coast to Coast with leaders of the stage. He was a member of the Lambs in New York and was a frequent visitor there. Mr. Patrick is survived by his widow, former Kate Walfarth, who before her marriage was leading woman for Douglas Fairbanks and a player on the legitimate stage for many years. Since her marriage she helped establish the Little Theater in Duluth and has often appeared in its productions.

PEARCE—Ruby, 26, formerly of Wilson and Pearce, burlesque and variety team, died in Dallas recently. Recently she had been employed in a beauty parlor.

POWELL—Lionel, theatrical manager, who was active in the field in England and America for 53 years, died in London December 23. During his long career he visited the United States 40 times and managed the American tours of numerous European stars.

RAMSAY—Allen, 68, died recently in a New York hospital after a lingering illness of several years. His last role was the lead in Brock Pemberton's *Three Times the Hour*, at the Avon Theater, New York. In 1927 he appeared in *The Menace*, and in 1925 played the lead in George M. Cohan's *The American Boy*. He was born in England and came in his youth to Toronto, Ont., where for many years he enjoyed a vogue as a concert comedian thruout the Province of Ontario in town halls before the movies were known. At that time he was known as W. E. Ramsay. At one time he teamed with the late Harry Rich in Canada. Besides his widow, a son, Everett Ramsay, survives in Toronto.

IN SAD AND LOVING REMEMBRANCE
OF MY DEAR HUSBAND,

JOHN C. RANDALL, JR.

Who was taken from me so suddenly
one year ago today, Jan. 4, 1931.
Devoted Wife, KATHRYN.

SHOOK—Mrs. Effie D., 79, died at her home in Versailles, Ind., December 19. She was the mother of C. E. Shook, trumpet player of Indianapolis, and the grandmother of Wilbur E. Shook, drummer in the orchestra of the E. F. Albee Theater, Cincinnati.

SOMERVILLE—Charles, 58, who in his youth was on the legit stage, died December 25 at the Harlem Hospital, New York, after a brief illness. At the age of 14 he appeared with William Gillette in *Secret Service*. For the next 22 years he was active as a newspaperman, and his recent years were devoted to fiction writing. A brother, Roy, a scenario writer in Hollywood, survives.

TOOMBS—William A., 58, who trouped with the Hagenbeck-Wallace Circus, in charge of feed at the stables met with a fatal accident on his farm near Madison, Ind., Christmas Eve. He was at work in a field, and a spirited team started off as he was getting in a loaded wagon, the team running away and throwing him out, the wheel passing over his body and breaking his back. For the last several years deceased had operated his own farm and had it well-stocked, especially so with a good breed of horses. He was recognized in his community as a horseman of exceptional ability, at all times having "circus-looking" horses that commanded the attention of those visiting his farm. He is survived by his widow, Mrs. Nellie Toombs. He held membership in the Methodist Church at North Madison, Ind., and was a Scottish Rite Mason. Burial, December 25, at Ryker's Ridge Cemetery near Madison.

TOWNE—Hugh William, Rochester, N. Y., dramatic arts instructor, died in Boston last week. Funeral services were conducted in Rochester. Graduate of Emerson College of Oratory. Towne was instrumental here in forming the Community Theater. He is survived by a sister, Mrs. Madelon Towne Murray, of Clementon, N. J.

WESTINE—Frederick, 58, died in Hartford, Conn., December 18. He was for many years drum major of the Wheeler & Wilson Band of Bridgeport, and was organizer of the American Graphophone Company Drum Corps of Bridgeport, one of the outstanding drum corps of the State. Death occurred after a short illness.

WILSON—Mrs. Richard, 77, mother of the late Walter Wilson, actor and producer, died December 19 at her home in the Bronx, New York. She was ailing for a long time. A daughter, Mrs. Bertha Anderton, survives.

WILSON—George W., 82, member of the Boston Museum Stock Company from 1876 until it disbanded in 1893, died in Massachusetts General Hospital, Boston, December 24. The veteran comedian played 238 parts during his stay at the Boston repertoire house. For one season he was in the support of Edwin Booth. Wilson was a strong favorite in the Gilbert and Sullivan comic operas and played many roles in those musicals when they were at the height of popularity. After his museum days Wilson joined James A. Herne's company and played in *Shore Acres*. Later he toured the country in *The Old Homestead*, playing the role of Joshua Whitcomb. Still later he was in the support of E. B. Sothern in Shakespearean repertoire.

WRIGHT—Edgar, 86, father of William Wright (Abe Lincoln), who for a number of years was on advance cars of Barnum Bros.' Circus, Sells-Floto and others, died at his home in Pembroke, Ont., December 22 after a long illness. Funeral services under Odd Fellows' auspices, of which fraternal organization he was a 50-year veteran.

Jack H. Nation Not Widowed

Jack H. Nation writes to *The Billboard* directing attention to an error in the death notice of Mae Nation, written by Mrs. Nellie Rose, sister of the deceased, which appeared on the Final Curtain page in last week's issue. It was stated that Mae Nation was the wife of Jack H. Nation. Mr. Nation says: "It is stated she (Mae Nation) was one time my wife. I am with the only wife I ever had, married 15 years ago." Which suggests that there has been a confusion of identities and that there is more than one Jack H. Nation.

MARRIAGES

BELL-LAWFORD—Monta Bell, motion picture director, who recently was in charge of the Paramount studio in Astoria, Long Island, and Betty Joan Lawford, movie actress, who appeared in *Gentlemen of the Press*, were married December 23 in New York's City Hall by Mayor James J. Walker.

GLUCKSMAN-MAY—Ira Glucksmann, member of the editorial staff of Public

Opinion, house organ of the Public Circuit, and Edna May, in the advertising field, were married December 22. The ceremony was performed by Chief Court Justice David C. Lewis, of New York, at his home.

HOLMES-MAZYOK—Announcement is made of the marriage of Jack Holmes, clown, and Billie Mazyok, daughter of R. M. Mazyok, superintendent of the South Carolina State Fairgrounds, Columbia, S. C. Wedding took place December 15.

JOHNSTON-EUCHNER—Muriel Johnson, night club entertainer, and Wayne E. Euchner, radio entertainer, were married December 23 in the chapel of the Municipal Building, New York.

WELLMAN-CRAWFORD—William Augustus Wellman, motion picture director, and Marjorie Bonita Crawford, actress and aviatrix, were married in Yuma, Ariz., December 22.

COMING MARRIAGES

Joan Bennett, youngest daughter of Richard Bennett, is to be married to Gene Markey, scenario writer. Engagement was announced at Hollywood December 19.

Chester Herman, actor, and Aline Kane, both of Brooklyn, have filed marriage intentions at Greenwich, Conn.

BIRTHS

A nine-pound boy was born to Jerome T. and Elizabeth Harriman in Saint Agnes Hospital, Baltimore, December 22. Jerome is general agent of the Motor Circus Corporation, which last season operated the Walter L. Main Circus and for many years was associated with Andrew Downie enterprises. Both mother and baby are doing fine.

A boy was born to Mr. and Mrs. Leon Wyatt at Orlando, Fla., December 24. The mother is a member of French and Belgian Midgets troupe with Johnny J. Jones' Exposition Shows, with which organization the father is also employed. Baby at birth weighed 5 1/4 pounds. Further details in a boxed article on first Carnivals page, this issue.

Born to Mr. and Mrs. Frank Buck, December 17, at Park West Hospital, New York, a three-pound girl. Baby named Barbara. The father is widely known as a wild animal hunter, explorer and writer.

DIVORCES

Milton B. Charleston Jr., San Francisco actor, has filed a cross complaint in divorce proceedings at Los Angeles against Alberta May Charleston, stage dancer. Mrs. Charleston sued for divorce some time ago.

NEW ACTS

(Continued from page 12)

teams with her charming style of clowning. Most of her comedy comes from funny postures, mugging, wobbly walking and comedy songs. She has a vivacious personality and knows how to sell her hoking up of the familiar routine of flash acts.

The eight boys contribute short bits of song and dance, while a boy soloist slips in a popular song. The act winds up with a funny burlesque of adagio acrobatics. It closed the bill here and went over easily.

Berton and Carney

Reviewed at the *Franklin, Bronx, Style*—Singing. Setting—In one. Time—Seven minutes.

Two male singers, one of them seated at the grand throat, who, except in one instance, stick to duo vocalizing throat. The one time one of them solos it's a mistake. His voice apparently isn't strong enough by itself, nor is his delivery.

The act rates as a fair deuce-spot turn for the neighborhoods. Repertoire varies between pop and special songs and are pleasingly delivered by the pair, but not when the upright portion of Berton and Carney attempts to inject some humorous gestures and mugging. Should stick to the straight work he is suited for.

They received a nice hand here in the second frame of the six-act bill. J. S.

Pettet and Douglas

Reviewed at the *Hippodrome, Style*—Comedy, singing and dancing. Setting—In one. Time—Ten minutes.

Right now Pettet and Douglas shape up as a mild No. 2 act, and that's due to the material used for the comedy talk. It's old stuff, besides being ineffective and too dependent on the deliveries for

obtaining laughs. The boys, one of whom is a cute midget, are good enough entertainers, and besides engaging in talk, offer song-dance routines. Given some suitable material, they should manage to be more than just a pleasing turn.

The boys are rigged out in sailor clothes, with the taller one making his entrance carrying a duffel bag which contains the midget. Before the latter shows up, his partner offers a pleasing song-dance number. With the midget's appearance, they swing into quite a bit of talk. Much of the laughs results from the cuteness of the tiny fellow, who also is clever. He solos with a song-dance also, and it's good. The boys do a nice dance number together. Deuced on the eight-act show here and fared o. k. S. H.

"Singin' Sam"

Reviewed at the *Fordham, Style*—Singing. Setting—In three. Time—Fourteen minutes.

"Singin' Sam, the Barbasol Man," is a radio "name," having made quite a rep for himself for his broadcasts three nights a week over CBS network. Vaude is not new to him, as he is the Harry Frankel of the former team of Frankel and Dunlevy. He is great for vaude with his all-singing act, and besides having a pip of voice possesses a delightful stage presence. His singing is done into a mike, with two amplifiers placed on both sides of the stage. A male pianist provides accompaniment, and the pit outfit is used also.

Frankel has a rich bass voice that has lots of expression, and he is wise enough to select just the songs that blend with those qualities. Most of his songs are oldtimers and ballads. When reviewed the audience sang with him when invited. His repertoire comprises *Smile, Darnya, Smile, Call Me Darling, My Little Girl* (a comedy tune), *When It's Sleeping Time Down South* and *Memories*.

At this house he got big applause coming and going in the next-to-closing position of the four-act show. S. H.

Johnny Perkins

Reviewed at the *Hippodrome, Style*—Comedy and singing. Setting—Full stage. Time—Twenty-nine minutes.

Johnny Perkins, the fat funster, heads an act that runs 29 minutes, and the fact that when reviewed the audience received it favorably all the way is enough evidence to show that it is good entertainment. And that despite the turn's abundance of warbling. Perkins sings, as does Ruth Petty and a little colored fellow. The three Neal Sisters, who have been on their own, assist in the act also. Perkins provides the only comedy relief and gets in enough good comedy to make it a relief.

The matter of winning the audience is done immediately by Perkins' appearance, and his performance makes it complete. He is a clever comedian, consistently getting laughs even tho some

of his gags are old. He has a good singing voice also and knows how to sell, as seen in his handling of a sobby ballad.

Perkins has a good supporting cast. Miss Petty is a looker and a peach of a blues singer. She puts across a couple of numbers with a bang. The colored kid has a neat high voice, and he socks with *Roses of Picardy* and *Two Hearts in Waltz Time*, the latter sung in German. Neal Sisters sing one harmony number, provide piano accompaniment and help out in a comedy bit.

Closed the show here and did well. Perkins worked as m. c. during the eight acts, but he wasn't so successful in that capacity. S. H.

Dance Aristocrats

Reviewed at *Loew's Orpheum, Style*—Flash. Setting—In one and full stage (specials). Time—Eleven minutes.

Not much to this six-people flash. It has a few colorful sets, but the talent is not outstanding, and there is no particular originality in staging. It is one of those flashes that could fill a spot on a neighborhood bill without boring but that could not possibly enthuse anybody.

Act opens in full, with the sextet entering thru a center opening and going into a warble which introduces the act. They are all in tuxes, which explains the billing of the act. After the opening number, the sextet breaks up and the members come out for dance specialties in various formations, including solos. Most of the numbers are acrobatic tap, and the lack of variety in the dancing tends to make the act pretty dull. It closed the bill here and made a light impression. P. D.

Sargent and McGowan

Reviewed at the *Jefferson, Style*—Singing, instrumental and comedy. Setting—In one. Time—Thirteen minutes.

Charles Sargent appears to be the Sargent of the former team of Sargent and Lewis. He is teamed in this one with Joan McGowan, a brunet warbler and straight. The result is a pleasant enough deuce act that should improve with more dates. Both performers seem to be veterans and should be able to strengthen their routine by eliminating some of the weak comedy.

The act is a combination of guitar playing, comedy talk and singing. Its weakness is comedy, most of the gags being old. Altho intended to intersperse the musical numbers, the talk is nevertheless so weak that it really slows up the act. Sargent is on most of the time with his guitar, which he uses for a solo and as accompaniment to warbling. Miss McGowan is spotted for solo warbles, displaying a good soprano voice, and also offers an impression of Fannie Brice singing *My Man* and *Kate Smith When the Moon Comes Over the Mountain*.

In deuce spot here, the duo did not make much of an impression and closed to a light hand. P. D.

SKATING RINKS

ARKANSAS

Hot Springs—Whittington Park Skating Rink, Jack Hogan, mgr.

CALIFORNIA

Compton—Marcel Roller Rink, George Wiley, prop.; Jack Carlson, mgr.; plays attr.
Culver City—Rollerdrome, Golden State Am. Corp., prop.; Frank Albright, mgr.
Eureka—Dreamland Skating Rink, Geo. Hebard, prop.
Long Beach—Long Beach Skating Palace, J. E. Dunbar, prop. and mgr.; plays attr.
Los Angeles—Lincoln Park Skating Rink, A. S. Rolph, mgr.
Los Angeles—Skating Rink at Patner Pavilion.
Petaling—New Dreamland Roller Rink, San Diego—Mission Beach Skating Rink, Edw. A. Kickham, mgr.; plays attractions.

COLORADO

Denver—Broadway Roller Rink.
Denver—Arenas Roller Rink, Mrs. J. R. Crabb, prop.; R. H. O'Blennis, mgr.
Greeley—Skating Rink, Walter Johnson, mgr.
Pueblo—Lake Minnequa Park Skating Rink, J. J. McQuillan, mgr.

DISTRICT OF COLUMBIA

Washington—Central Coliseum Rink, E. S. Whiting, mgr.; plays attractions.

FLORIDA

Orlando—Coliseum Skating Rink, Frank Heathcox, mgr.; plays attractions.
Perry—Pastime Skating Rink.

GEORGIA

Atlanta—Spiller's Roller Rink, R. J. Spiller.

IDAHO

Boise—White City Skating Rink, G. W. Hull, mgr.; plays attractions.

ILLINOIS

Alton—Lindberg Park Rink, Harry Magnus, mgr.
Ashkum—Anderson Roller Rink, N. J. Anderson, mgr.
Assumption—Princess Skating Rink, Thos. J. Phillips, mgr.
Aurora—Aurora Roller Rink, Fred H. Weigel, prop. and mgr.; plays attr.
Bloomington—Coliseum Rink, E. B. Bonny, mgr.

Blue Island—Eagle Hall Rink, A. F. Krick, mgr.

Carbondale—Carbarn Rink, Mills & King, mgrs.
Chicago—Madison Gardens Roller Rink, J. C. McCormack, mgr.; does not play attractions.
Chicago—White City Roller Rink, White City Am. Co., prop.; Harry Himes, mgr.; plays attractions.

Chicago—Skating Rink in Chicago Stadium.
Chicago—Playdium Roller Rink, Mrs. Paddy Harmon and Eddie Gilmartin, mgrs.
Congerville—Mackinaw Dells Roller Rink, Lawrence Jones, mgr.
Desplaines—Maine Skating Rink, G. Whitcomb & B. Melzer, props.; C. Peterson, mgr.

Dundee—Roller Dome, Harry Buthe, mgr.
Homewood—Homewood Roller Rink, Arnold F. Weigand, prop.; plays attractions.
Jacksonville—Auto Rink, Lawrence Jones, mgr.
Macomb—Chandler Skating Rink, G. T. Chandler, mgr.

Mahomet—Blue Moon Rink, Essington & Morehead, mgrs.
Marengo—Marengo Rink, Steve Otis, mgr.
Odell—Blue Moon Roller Rink, Kenneth Essington, mgr.; plays attr.
Peoria—Roskoda Rink, Albert G. Weppler, mgr.

Quincy—Highland Roller Rink.
Rock Island—Skating Rink, H. W. Lefferman, mgr.
Waukegan—Waukegan Roller Palace, Mrs. Nellie Conrad, mgr.

INDIANA

Columbia City—Blue Lantern Rink, A. J. Schaub, prop.
Hamilton—Circle Park Skating Rink, H. G. & D. Waterhouse, mgrs.
Indianapolis—Riverside Skating Rink, E. J. Parker, mgr.
La Fayette—Roller Rink in Armory, W. Kirshner, mgr.
Richmond—Coliseum Skating Rink, Herbert Williams, mgr.; plays attractions.
Rochester—Pollock's Rink at Lake Manitou, George Pollock, mgr.
Warsaw—Lakeview Roller Skating Rink, George R. Gill, mgr.; plays attractions.

IOWA
Albia—Novelty Roller Rink, Happy Hi Hibbard, owner-mgr.; plays attr.
Arnolds Park—Majestic Skating Rink, C. P. Bant, prop.; plays attractions.
Charles City—Skating Rink, H. Hanson, mgr.
Dubuque—Rainbow Garden Roller Rink, George W. Fern, owner-mgr.; plays attr.
Griswold—Skating Rink, Wallace Reed, mgr.
Hann—Harian Skating Rink, H. L. Paup, mgr.
Pella—Wigwam Roller Rink, A. B. Hutchinson, mgr.
Waterloo—Forum Roof Skating Rink, L. L. Fenice, mgr.
West Bend—Palace Skating Rink, T. C. Van Dyke, mgr.

KANSAS
Mankato—Majestic Skating Rink, J. L. Woolen, mgr.; plays attractions.
Pittsburg—Blue Moon Skating Rink, Phil C. Harvey, mgr.; plays attr.
Pratt—Winter Garden Roller Rink, R. M. Woodruff, prop. and mgr.; plays attractions.

LOUISIANA
Gretna—Happy's Amusement Park Roller Rink, Henry J. Rapp, mgr.

MAINE
Bangor—Chateau Roller Rink, Ed Nickerson, mgr.
Biddeford—Pastime Roller Rink, S. A. Anton, mgr.; plays attr.
Brunswick—Rollaway Rink, Wm. Walker, mgr.
Portland—Roller Rink in Exposition Bldg.

MARYLAND
Baltimore—The Charles-Mt. Royal Roller Rink, Walter Peddle, mgr.
Baltimore—Carlitt's Rink, John J. Carlitt, owner; George Busby, mgr.
Crisfield—Gibson's Rink, Paul C. Lawson, mgr.
Dakland—Grand Roller Rink.

MASSACHUSETTS
Boston—Boston Garden Skating Rink, S. H. Fairbanks, mgr.
Holtake—Valley Arena Skating Rink, Elize Lefontaine, mgr.
Lowell—Crescent Rollerway Rink, Sullivan Bros., mgr.; plays attractions.
Lynn—Nahant Roller Rink.
Wiltfield—New Winter Garden Skating Rink, Albert LaFortune, mgr.
Wollaston—South Shore Rollerway, Richard P. Lourie, prop.; J. McGrath, mgr.; plays attr.

MICHIGAN
Ann Arbor—Coliseum Skating Rink.
Battle Creek (Gogue Park)—Pastime Roller Rink, W. H. Tozer, mgr.; plays attractions.
Bessemer—Irondrome Skating Rink, F. T. Thebert, mgr.; plays attractions.
Escanaba—Coliseum Rink, Richard Flath, mgr.; plays attractions.
Grand Rapids—Coliseum Rink, Geo. B. Zindel, mgr.
Houghton—Amphidrome Skating Rink, James R. Dee, mgr.
Iron Mountain—Roller Rink, E. R. Forrest, prop.
Iron River—Cloverland Rink, Wheeler & Edlund, mgrs.
Ironwood—Armory Roller Rink, Ray H. Palmer, mgr.; plays attractions.
Muskegon—Ambassador Roller Rink, Carl R. Koehler, mgr.; plays attractions.
Osego—Palace Rink, D. G. Chamberlin, mgr.
Port Huron—Arenas Roller Rink, Frank Zimmerman, owner and mgr.

MINNESOTA
Bemidji—Armory Roller Rink, H. M. Robbins, mgr.; plays attr.
Jackson—Jackson Roller Rink, Benjamin Bros., mgrs.; plays attractions.
Montgomery—Monterey Roller Rink, Anderson & Lundgren, mgrs.
Princeton—Armory Skating Rink, W. C. Roos, mgr.; no attractions.
Rochester—Armory Rink, C. J. Bremer, mgr. St. Paul—Coliseum Roller Rink, John J. Lane, mgr.
Winona—Armory Roller Rink, C. J. Bremer, mgr.; plays attractions.
Worthington—New Armory Skating Rink, Wm. Donovan, mgr.
Zumbrota—Favillon Skating Rink, C. J. Bremer, mgr.; plays attr.

MISSISSIPPI
Cleveland—Coliseum Skating Rink, J. W. Davis, mgr.; plays attractions.

MISSOURI
Bernard—Roller Rink, R. E. Cook, mgr.
Bonne Terre—Roller Rink, W. W. Purcey, mgr.; plays attractions.
St. Louis—Palladium Skating Rink, Rodney Peter, mgr.; plays attr.

NEBRASKA
Nebraska City—Eagle Hall Skating Rink, Ralph W. Jewitt, mgr.; plays attractions.

NEW JERSEY
Atlantic City—Steeplechase Pier Skating Rink.

Audubon—Audubon Rink, Harber & West, mgrs.; plays attractions.
Newark—Dreamland Park Rink, V. J. Brown, mgr.; plays attractions.
New Brunswick—Tea Pot Inn Auditorium Rink, Edward Tierce, prop. and mgr.; plays attractions.
Elizabeth—Armory Skating Rink.
Newark—Dreamland Park Rink, V. J. Brown, mgr.; plays attractions.
New Brunswick—Tea Pot Inn Auditorium Rink, Edward Tierce, prop. and mgr.; plays attractions.
Perth Amboy—Kaufman's Auditorium Skating Rink, Dalton Bros., mgrs.
Plainfield—Academy Roller Skating Rink.
Trenton—Roseland Roller Rink, Edwin Ruth, mgr.

NEW YORK
Brooklyn—Brooklyn Roller Skating Rink, on Empire Blvd., near Nostrand ave.; Alfred F. Flath, mgr.
Brooklyn—Cypress Roller Skating Rink, Anthony Briguglio, mgr.; plays attr.
Buffalo—Scott's Roller Rink, Edw. J. Scott, mgr.
Endicott—West Corners Skating Rink, Healey & Gallagher, mgrs.; plays attr.
Genoa—Van's Skating Rink, A. T. Van Marter, mgr.; plays attr. occasionally.
Jamaica—Jamaica Arena Roller Rink, George Stenger, Sr., mgr.
Lockport—Coliseum Skating Rink, J. H. Volschow, mgr.
Naples—Roller Skating Rink, C. E. Cornish, mgr.
New York—Madison Garden Rink.
New York (Bronx)—West Farms Rink in Chester Theater Bldg., Bertoll & Del Sole, props.

(See RINK LIST on page 62)

YOU WILL FIND GOOD BUYS HERE

Gross.
 TOOTHPICK KNIVES, 5-Piece.....\$2.75
 TOOTHPICK KNIVES, 3-Piece.....2.10
 HARDENED NAIL FILES, Special.....3.00
 NEEDLE BOOKS.....\$1.10, \$5.00, 5.50
 GOTHAM FLYER NEEDLE BOOKS.....9.00
 SCENTED SACHET PACKETS.....\$1.35, 1.80
 COURT PASTER, 3 Pieces.....1.50
 NAIL FILES.....\$1.50, \$1.75, 2.00

Prices are F. O. B. New York. Samples at wholesale, postage to be added. Deposit must be sent on C. O. D. orders. Prompt shipments always. Lists sent on request.

Charles Ufert
 19 East 17th St., New York



By GASOLINE BILL BAKER (Cincinnati Office)

ALAGAZAM, YOUNG 1932! You look like a promising Johnny-come-lately at that.

JUST ONE BIG DIFFERENCE between the average high pitchman and the star radio announcer. Both are trying to sell goods, but the announcer gets his whether or not.

DOC E. JOHNSON, medicine show owner, passed thru St. Louis last week, en route from the South, where he closed his show, to Ohio, where he will join another medicine show.

THANKS TO ALL you boys and gals of Pitchdom for the flock of Christmas cards. Only folks who seem to have overlooked us are Addison Sims, of Seattle, and that eminent actor man, George Spelvin. But they don't belong anyway.

JERRY FRANCHINI opened a neatly framed store on 125th street, New York, December 17, with a roster which includes Foster, astrologist; Doc Felberg, soap; Jerry himself, seeds. Seven day and night play each week.

ONE OF THE OUTSTANDING high-pitch artists of the country is back in New York. He is Sam Creamer, and the boys all gave him a big hand, and Doc Miller allows: "What this city needs is more workers like Sam."

NED HOUSE, the "boy from Jawa," has been gathering the coconuts in Allentown, according to M. Carter, who postcards from that town: "Met the famous Jawgian here, all dressed up, as usual. Business fine. Getting real money."

AMONG THE BOYS seen working inside the arch of the City Hall in Philadelphia last week by Syl La Velle were old George, partner of George Partington; Jack Joyce, Bill English and Walter McGlaughton. There were also three boys there working Charleston dancers.

REMEMBER THAT TEAM of clever performers who worked over the outdoor circuits? Moran and Flamme is the team name. Well, Jack Moran has quit the road and is managing an A. & P. store in Greenport, out yonder on Long Island. "Doing fine," Gussie Lammé pipes.

PITTSBURG PRESS, issue of December 17, does Zip Hibley the compliment of reprinting from *The Billboard* one of his poems. It is the jingle describing the hardships of the pitchman's life which appeared in the Christmas issue. Picture showing the town marshal chasing the knight of the tripes and kelster accompanies the article.

"HELLO, TO ALL MED. MEN!" Tex Mainard hails from Des Moines, Ia. "Hello, especially to those I have known in the South! Just closed after 19 weeks in the city of Des Moines. Had wonderful biz up to four weeks ago. Am staying here this winter and will be glad to meet and hear from the old gang. Yes, I am married now."

"DID REAL BUSINESS here on High street after arriving," Earle B. Wilson shoots from Columbus, O., where he has reopened his U-Kan-C campaign. "Customers came like hungry wolves here, but we like Cincinnati pretty well at that. Plenty of busy boys on High street, but they are not getting rich. Prof. (Doc) Harmon and another oldtimer have a store on High street. Both report big business."

NEW YORK CITY NOTES, by Charles (Doc) Miller. Week ended December 19 found four pitch stores again operating on 125th street. All are plugging to get off the nut. Have hopes that biz will improve after the holidays. They are run by Morris Taxler, Rajah Jabo, Professor Petrovics and Jerry Franchini. Novelty stores, demonstrators and street workers are all running behind the business of this time last year.

JACK COHEN advises that after six weeks of sickness he is out again and up

and at 'em in Coney Island, N. Y. "Biz is good with me on the Boardwalk," he says. "In a few weeks we will be getting the big crowds again. There is only one Coney. Some good spots to be had here, and the rentals are much lower this year than last. I will be glad to give the slowdown on conditions to any of the talent who may contemplate opening here. Some of the best workers in the game are residents of Coney."

JAMES L. OSBORNE FOUND Mississippi bad medicine this winter. Piping from El Cano, Jimmie says that, although he is known in all parts of that State, he could not find a spot that was worth a dime to him this year. "If folks had anything to use for money," says Jimmie, "it would be okay, for they need everything. We are going to pass up our usual vacation in Florida this winter and will try to keep busy in Texas. George Mayer is still with me. Now will somebody please put a little salt pork in our turnip greens?"

TITLE OF A BOOK, of which Leroy Scott is author, is *Mary Regan*, but Mary Ragan, of the Ragan Sisters, twin ace pitch gals (whose name was Regan a few generations ago), pipes in to say that she is not the heroine of that yarn and hopes nobody will think so. Moreover, and in case anybody may have suspicions, she points to the fact that publication of the book by the International Fiction Library makes it clear that the story and the characters in it are pure fiction. In other words, the author is one of them wag fellers and doesn't mean it.

JACK W. THOMAS, general sales manager of the Gold Seal Products Company, Columbus, O., accompanied by the missus and heir, visited in Cincinnati last week. Jack was wearing a black derby, but denied strenuously that he was converted from the soft hat by the Only Maloney. In fact, he stated that if he thought anybody had the idea that he was trying to imitate Maloney he would trade the hat for a dog and drown the dog. Jack is looking over a wide field for his firm and will travel as far south as Atlanta before turning back toward the home base.

DOC R. L. EARNEST shoots from Greenville, S. C.: "I'm still here taking life easy until it is time to open my med show. I will open soon after the new year. Nice and warm in this section of the country. We have had no cold days. I opened this year in Spartanburg County and was doing good business until my best friend gave me a bump. I will reopen with a big flash. Two nice house cars and trailers, three tents, two trucks. Will have a well-known vaude team from New York. Will have cook-house on the lot and a drink stand, which will be looked after by Mrs. Heavly."

AMONG THE BOYS working Chattanooga, Tenn., during the holidays is J. M. Keown. Harry pipes that he found Georgia and Florida tough, a few med. workers getting a little money, but the papermen doing nothing. "I can get plenty of chickens, eggs, potatoes and syrup in exchange for my goods," he says, "but they are harder to sell than my own products. Have been in contact with four outdoor shows that went on the rocks in the past week or so. I gave the produce I had taken to the show-folks who were camping on the lots. One store show in Americus, Ga., seemed to be getting the money. Ike Freidman is manager. Will stay in Chattanooga, my home town, until January 1, then move up the country."

ZIP HIBLEY, poet-pitchman, tells it in rhyme like this: Elmer slammed his kelster down. Said he: "Doggone, I'm thru. It's 50 miles to that next burg. I haven't got a sou. When I get back to Kankakee I'll anchor there for life, and leave the road to those who like to wrestle with its strife." Now 20 years or more have passed since Elmer made that crack, and he's been going ever since, but hasn't lost the knack of telling everyone he meets he's going to settle down in Kankakee away from care and

ELGIN and WALTHAM WATCHES 3.15

7-Jewel, 16 Size, R. R. Model. Each. In Lots of Six.
 White Fancy Engraved Cases.... 12 Size, 25c More.
 Same in 15-J., \$4.15 Ea.; Same in 17-J., \$5.15.

GENUINE DIAMOND RING 2.45

A Beautiful Full-Cut Genuine Diamond, in White Gold Mounting. A Wonderful Flash. Each.
 Our Descriptive Catalog, showing the Biggest Bargains in Watches and Diamonds in the Country, FREE Upon Request.

DON'T DELAY—WRITE TODAY.

H. SPARBER & CO.
 121 N. Broadway, ST. LOUIS, MO.

CASH IN \$20 A DAY

AUTOMATIC GAS LIGHTER
 450% Profit We pay P. F. Charges.
 \$8.00 per gross Rush name and address (Free Sample). One Gross, \$34 Profit

FREE SPECIAL
 3 Doz. Spiral Lighters with Each Gross.

Ignition Products Co., Inc., (Sole Manufacturers of) Spiral and Bell Gas Lighters, 167-18 Van Winkle Ave., RICHMOND HILL, N. Y. Retail 25c

Hurst Gyroscope Tops

All new stock. Plenty on hand.
 \$15.00 gross 25% deposit required.

Nassau Pen & Pencil Corp.
 116 Nassau St., New York City

The Safe Strapper

Choice

\$7.20 GROSS

Nickel-Plated. Holds all makes of Safety Blades. One Gross Strappers, one Gross Pisskin Strappers, 12x1 1/2; one Gross Strap Dressing, one Gross Carbons for Outfits, one Gross Combination Outfits, all for \$14.40. Sample Outfit, 35c. 25% deposit on all orders. W. G. WALLENBEEK, 3321 N. Halsted St., Chicago, Ill.

Men Wanted

To introduce a Souvenir Proposition of Foreign Stamps to Stores, Markets, etc. You make \$7.00 on each order, which you collect right away. Live wires can get several orders a day. Sample Outfit, including Carrying Case, Stamp Packets, beautiful Advertising Material, Illustrated Circulars, Order Book, etc., supplied at cost of \$2.50. This money will be returned to you when you get second order. Get started now and make big money. **GROSSMAN STAMP CO., INC.**, 106 West 42d Street, New York, N. Y.

UNITED STATES ATLAS

Maps of all the States, Canada, and 48 Principal Cities. Latest Road Data, 1930 Census Figures, 80 Pages, with Flashy Scenic Cover. Size 11x14 inches. Good anywhere—any time. Direct sale or as premium. Retail for 75c and up. Costs you 25c each, any quantity.

GALLUP MAP & SUPPLY CO.
 1320 Walnut Street, Kansas City, Mo.

"SNIFF" WORKERS

JUST OUT
 NO COMPETITION
 A New and Different INHALER
 for Head Colds, Asthma, etc.

GERNALENE

A great repeater. Retail 50c each. Price \$7.50 per gross, Sample 25c.

Light Weight Soap \$3.25 Per Gross

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 438 Center St., Chicago

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A NEW SOAP

\$3.00 Per gross

QUICK LATHER VEGETABLE OIL

Wrapt in Wax and Individual Cartons. Great Flash and Demonstrator. FREE Sample on request.

TRIAL—Send \$1.00 for 45 Cakes. All orders cash, or C. O. D. one-half deposit.

NATURAL HEALTH PRODUCTS
 152 West 42nd St., N. Y. C.

Premium Nut Box

SELLING LIKE WILDFIRE

Contains thirty 5c Bags of delicious Salted Peanuts. Lucky number receives 50c Automatic Pencil. All stores buy and repeat! Send \$1.00 for Sample Box, which we will ship Parcel Post prepaid. Write for distributor's money making catalog describing over 15 quick selling cards and boxed products for stores. D. ROBBINS & CO., 11410 De Kalb Ave., Brooklyn, N. Y.

SELL TO STORES

CARDED RAZOR BLADES

Also many other attractive Counter Displays. Enormous profits—up to 100%. Big repeats. Write today. Established 1924.

LOERAC PRODUCTS,
 105 Philip St., Albany, N. Y.

Big Profits!

Own your own business stamping K of Checks, F o b s, Name Plates. Sample, with name and address, 5 cents.

HART MFG. CO.
 307 Degraw Street, Brooklyn, - New York

AMAZING SELLER!

POCKET STORE FAXS BIG.

Sell rubber suction VAC-CLIPS. Holds Signs, Posters, Banners, Menus, Notices, Merchandise fast to glass. Sells on demonstration. Some get 25c each, \$2 dozen. Your cost: Sample, 10c, or 20 for \$1. Postpaid! Order this life saver today.

CURRIER MFG. CO.
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GERMAN SILVER KEY CHECKS

YOU can be your own boss with our Key Check Outfits. Good for 45 a day stamping names on pocket key checks, fobs, etc. Sample check, with your name and address, 25c.

FEASE DIE WORKS, Dept. D, Winchester, N. H.

UNEMPLOYED EX-SERVICE MEN

We publish 5 different Veteran Soldier Appeal Magazines, including "Treat 'Em Square" and "Buddies." Color Covers. Free Samples.

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NEW IMPROVED HURST TOP.
 New Improved Box.

\$6.00 Gr.

MONKEY JOCKEY ON A HORSE

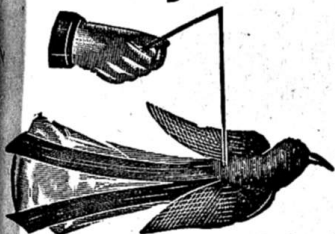
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HAPPY NEW YEAR EVERYBODY

UNIVERSAL LABORATORIES
DALLAS, TEXAS

Novelty Men



No. Per Gross

BS154—HUMMING FLYING BIRDS.....\$ 3.25
 BS171—NEW GLASS CUTTER KNIFE..... 1.95
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We carry big lines of carnival goods, watches, clocks, silverware, alum, canes, pocket cutlery, whips, paddle wheels, serial paddles, aluminum ware, novelties, notions, etc. Catalog free. Send for your copy today. Terms: Cash with order, or cash deposit, balance C. O. D.

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NECKWEAR!

SILK-LINED AND FRENCH-MADE

High-Priced Labels on Every Tie. Good 25c, 4 for \$1 Sellers.

Money-Back Guarantee. 25% with order, balance C. O. D.

Also \$1.15 per Dozen Woodlined Ties.

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EVERY SUCCESSFUL MERCHANT MUST ADVERTISE

MAKE QUICK MONEY

With these New Changeable Signs, Each sign is supplied with 200 letters and figures. Every store is a prospect, sometimes you sell two or more in one store. Signs sell for \$1.50, you make over One Dollar on every sale. It is not unusual to sell 1 Dozen signs in one day.

NEW LOW PRICES

2 Sample Signs Postpaid.....\$ 1.00
 Dozen Signs and Sample Case \$ 3.00
 25 Signs.....\$7.50 100 Signs \$20.00

All signs are small, and make an excellent selling plan. One Free Sign with every Doz. NATIONAL SIGN SYSTEM, St. Louis, Mo.

Every Line of Business, Live Merchants

Be First in Your Town With **STA-TIED**

Stunning market. Counter Display Cards. Sell themselves. Nearly 100% profit. Write or wire for details.

STA-TIED MANUFACTURING CO.,
1111 Building, Washington, D. C.

CARTOON BOOKS THAT SELL

\$4.00 CASH FOR A HUNDRED.
Special Prices to big users. \$1.00, cash, brings Dozen Order.) D. CRAIG, 137
NOVELTY CO., 28 N. 5th St., Philadelphia, Pa.

POLMET POLISHING CLOTH

Removes tarnish from all metals without the use of liquid, paste or powder. Our agents say it sells like "hot cakes". Retail 25c. Sample free. F. C. GALE CO.,
127 Edinboro St., Boston, Mass.

EX-SERVICE MEN \$5

Best money making Washington Bicentennial Special Article. Quick Seller. Oldest, best Veterans' Magazine and Service Joke Book. Get busy. Get a copy. Map up. VETERAN'S SERVICE MAGAZINE,
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NOVELTY DOG Held in Hand, Wags Tail Continually. Two, 25c. (Refund on 2-Dozen Order.) D. CRAIG, 137 Washington Street, Rochester, Pa.

never leave that town. Well, I'm inclined to think that Elmer has been smoking pills. He's so addicted to the road, its romance and its thrills, and so accustomed to the knocks that come to all of us that when he dies it will be on an interurban bus.

COLUMBUS, O., WIDE OPEN this winter to pitchmen. Dr. George M. Reed infuses, but there is little money in sight. Doc is resting up in his old home town. He pipes: "Closed my store demonstration at Logansport, Ind., November 21 after 16 months in the Metropolitan Chain Stores in seven States. Will start on our Eastern trip about January 11. There are two or three flukum workers and a lot of balloon and novelty men on High street and some with windshield cleaners, but Earl Wilson is the only one I saw get any money. I have not tried to work. Just resting and visiting the other boys. Plenty of time to shoot pipes. One worker has a storeroom on High street, but biz with him is terrible, altho he is a good worker. Holds his tip well, but they don't spend. Mrs. Reed and I expect to make Philadelphia out home in the future."

SOLDERALL CONNELL, who is passing out his solder "down where the South begins," after working Long Branch, N. J., all summer, advises that he is doing fine, considering the panicky conditions. "Met Greenburg with pens in Atlantic City," he says, then stopped over in Washington, D. C., for a few days, but did not work. Purcell was getting a little with his gummy. Sam is still working jar wrenches in Washington and has a nice little bus. Met Mac, of Pittsburgh, with rad, getting a few coconuts in a doorway on Pennsylvania avenue, but he was anxious to get back to the Smoky City. George Clark, wire worker, is working on Broad street here. Max, well, of the forms, is here and not doing so well. I have worked this town, Petersburg and Hopewell. Cigarette factories here are working, but very little else. Tell the boys stay away unless they have last summer's b. r. Am heading back to Pennsylvania."

WHEN HORACE GREILEY SAID "Go west, young man," he certainly knew what he was talking about, Harry Levitt allows, shooting from Denver. And says Harry: "I find conditions 100 per cent better here than in the East. I noticed several low pitch boys working doorways here in Denver and all taking in a few dollars. A good medicine show in this part of the country would go big. M. Levine, of the Western Novelty Company, was here recently. He threw a big party in his home and the food and what goes with it were abundant, to put it mildly. We are thanking Mr. Levine for his splendid hospitality to pitchmen, high and low. Incidentally he was one of us boys of the road himself not so long ago. Andy Stenson, K. of R. artist, is getting along nicely and still able to smoke 15-cent cigars. Sorry to hear of the illness of Harry Maers, ex-mayor of Park row, who is still in the hospital in New York. Cheer up, pal. It's a far cry from the blowoff yet for you. You'll soon be carrying on a la Joe Garfunkel and Nat Golden."

BEN FRIED AND J. ROTTMAN pipe in that they are in their old Christmas town. Meaning Fort Worth, Tex. This is Fried's sixth Yuletide season in the old cow town. "I have one wonderful location," says Ben. "It's next door to Woolworth's and I am giving the famous old 10-cent joint a run for the money. I have a good trade established here and am a member of the local Elks' Lodge. Being looked upon as a local merchant, I can't complain. Glad to report that the shekels are coming in like nobody's business. J. Rottman is joining me in this pipe. He has habit of making this wonderful town his Christmas spot. Just now he is holding down three spots. He is in a department store with sparklers on a 20-foot counter with three experienced sales girls and he is kept busy supplying this joint with sizes. His second joint is a haberdashery and he has another with California and he has others. Several agents see that the housewives are not overlooked. Hope to connect with Sid Shipman, Jimmie Miller and others soon. We expect to go to New Orleans and may spring a joint there for the winter."

"HERE GOES for the first time in a long time," Silk Hat Harry Downing, late president of the National Pitchmen and Salesmen's Protective Association, begins a pipe from Long Beach, Calif.: "I'm still in L. B. Very still. Things bad. Tell the boys stay away unless they are satisfied with coffee and. New

CRYSTAL AND BEAD WORKERS

CRYSTAL NECKS—The Big Holiday Item for Demonstrators.

Pineapple Cut, 3 Diamond-Cut Beads. Gross.....\$45.00
 Round Cut, 3 Diamond-Cut Beads. Gross..... 48.00
 Zap Cut, 3 Diamond-Cut Beads. Gross..... 54.00

Strung on Silver Soldered Chains. Fancy Clasp. Send \$3.00 for 6 Best Sellers in Crystals. Catalog Free. NO ORDER shipped without at least 25% deposit, balance C. O. D.

ALTER & COMPANY,
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VICTORIA WONDER SOAP

Radio Metal Wrappers. New Flashy Labels, in Very Rich Colors. \$4.25 a Gross

All Orders Shipped Same Day Received.

Send \$2.00 deposit and we will send you a gross C. O. D.

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store has opened on the Pike. It's called Mutual Harbor of Health. Not so hot now, as they need some high-powered men out here and they are few. This is said to be the largest store on the Pacific Coast. Sid Hirsch, Doc Rogers and myself are still holding Sid's store, with Miss Hirsch with soap. Billy Allen and Doc Hunt continue in their spot. Sanford and Nellars are holding their own. Doc Howard has a full crew at the Metropolitan. Captain Barnett is just knocking them dead. Few others are now and then getting in a good pitch. Rents are high here, so you must produce to get by. Shops are bad. Doorways are closed. Peddler recently got 120 days for working without a license. Since Bill Davis died, who is king of all Pitchdom? That's a question. How about Frank Libby, Jerry Russell, Ed St. Mathews, Doc Ellis and other old friends. I am told Los Angeles is fair just now. Frisco Wizard Walton has closed his big store. Tagore and Cummings have a store. Just heard that the man from India was recently married. Success to him and a happy future. He's a fine fellow. I'm leaving for San Francisco tomorrow (December 15) to remain until after Christmas."

HOTEL MAN in a little Jersey town is reported by Zip Hibler as handing out this spiel the other day to one of the big shots of the town: "Well, sir, I've been in the hotel business in this town long enough to know something about human nature. There is no use in our marshal getting up here and trying to make it appear that all these traveling salespeople are fakers. Yes, I know all about that ounce of prevention saying. That's a policeman's theory. Fact is, you can't condemn a man until he violates a law. Then is the time to act. We are all dependent upon one another. What's good for the goose is good for the gander. By your actions toward these strangers you not only give the town a black eye, but you are working against our business interests. What's the difference if they take a few dollars out of town? They leave some dollars behind. The more that come and go the merrier for the town. Money is intended as a circulating medium, but I know from experience that very little is circulated after a certain class gets hold of it in this town. You are all such darned fogies thru lack of experience that you not only get nowhere, but you retard the progress of others trying to promote the interests of the town. Never mind about my going too far. I am right here to back up any statement I make. All you know is how to make selfish laws that won't

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stand a test in the higher courts. First thing you know some sharper will come along and sue the town for damage done to him thru unconstitutional ordinances and us taxpayers will have to dig down. Convinced, are you? Well, if you feel that way about it just nominate me for mayor. But I want it understood I didn't start this speech for that purpose. I am for a square deal and the interests of the town."

"THE MORATORIUM has not affected Santa Claus, and he is on the job again this year as in the past," the Only Money pipes from Columbus, O. "Santa Cause in this case happens to be none other than the well-known medicine showman, Ross Dyar."

MAYBE HE MEANS this as a teaser, but A. L. Clark, the "sox-selling fool," has done phenomenal things with his sox-selling trucks in the Southern country, and it may be all on the up and up. At any rate, pipping from Tulsa, Okla., he says: "I am here in Tulsa and I'll tell the world it is tough when a man with my stock can't get over 300 to 500 simoleons a day gross, giving an average clear profit of from \$100 to \$200 a day. Here is how it happened to me the week ending December 18: Durant, Monday, \$280; Stillwater, Tuesday, \$360; Sand Springs and Sapaulpa, Friday, \$400. Work Sapaulpa again tomorrow and Muskogee Saturday. Then go to Dallas for Thursday night of next week and all is over for 1931. Read this, boys, and remember the licenses: North Caro-

lina, with \$100 license for State and \$50 for county. Cities all high. Georgia has \$100 State license and all towns high. Disabled vets exempt. Arkansas, \$25 State and county; towns high; disabled vets exempt. Tennessee, \$50 State and county, but will prorate; disabled or indigent vets exempt. Louisiana, \$480 State license; stay out. Mississippi has three different license schedules. If you are lucky it is \$3 for State and \$1.50 for city. If you are declared a transient merchant \$20 for State and \$10 for city in towns under 4,000 population; over that higher; disabled vets exempt, but the exemption law is not generally recognized. Texas, no license if you are on private property. Few towns, like Greenville, McKinley, Sherman and Paris, have prohibitive license of \$250. Oklahoma, no State license of any kind. Cities vary. Mostly they are \$1, \$5 or \$10 a day. Disabled vets can get exemption if you don't let them bluff you. Some are under the impression that the Oklahoma soldiers' law was declared unconstitutional, but it was not. A certain case went up to the State higher court. It was settled by agreement of attorneys. The judge said that in his opinion the law exempting World War veterans was class legislation. But he also stated that the United States Supreme Court in a similar case that came up from Georgia ruled in favor of the ex-soldiers. My buddy, M. E. Sparks, was arrested in Mangum, Okla. He was charged with selling sox without a license. He applied to the higher court and won out. Be sure you are right, then shoot."

fight. There was a heap of assorted stock piled on the sample table. "Alagazam!" Come-to-Jesus Jenkins saluted, fraternal like. "By golly, I'm certainly glad to see you," said Rozalsky, giving Henry the warm mitt. "Here's two fellows from Detroit I want you to meet." And he introduced Come-to-Jesus to Mike Whalen and to the fellow who was then teamed with Mike. And Henry knew from the way he did it that Rozalsky was going to ask him to do something he couldn't do himself.

"It's this way," Rozalsky explained. "These buddies from Detroit have had a little misunderstanding and they are going to work single this season. When I ordered this stock it was for the both of them. Now that they've split they can't agree on how to split the stock. Some items here they both want, and some items neither of them wants yet. Such a business! They agree to arbitrate. Now I ask anybody, would you want a squarer judge than Come-to-Jesus Jenkins, whom everybody knows is a square-shooter?"

Now Henry being long known by name and fair reputation to both of the boys, they answered that it would be all right by them for Henry to do the arbitrating.

Henry agreed to play judge after he had made both of the disputants take an oath that they would abide by his judgment without beeing.

Then says Henry: "Mike, you are older in the game than this partner of yours and I don't think you would do any guy dirt. For that reason I am going to let you look over the bill of sale so that you can get the values right. Then I am going to let you divide the stock into what you think are two equal parts, each of you to take a 50 split."

Of course, Partner squawked. But Rozalsky reminded him of his oath and he piped down. Whereupon Jenkins said: "And after you have divided the stuff into two equal parts, Mike, I am going to let Partner here pick whichever half he wants."

They couldn't get around that. The upshot of it all was that Mike sold his half to his partner, taking a 20 per cent loss. He was so game about it that Jenkins proposed a partnership to him right then and there and Mike accepted. "Now," says Jenkins, "we will make up our order with Rozy and he can ship the stuff to Newport News, Va., because that's where we are going to open. The big shipyard is working overtime. I've had my eye on it for two weeks. There's 12,000 workers in that plant. They're all men and they're lousy with loose money. All we have got to do is grab the rattles and go get it."

The Court Scene

AND that leads to the next episode. On the bench of the Police Court in Newport News at that time was Judge J. G. D. Brown, the magistrate who was later impersonated in vaudeville by an actor widely known to this day as the "Virginia Judge." This Judge Brown was looking down over his desk five days later at Mike Whalen and Come-to-Jesus Jenkins and telling them: "The officer who arrested you says you men are business partners. How do you expect to get along in business if you conduct yourselves in this fashion? What is your business, anyway?"

"Your honor, we're pitchmen," Jenkins answered. "Pitchmen? You are ball players, is that it?"

"No, sir, Judge, we're pitchmen," said Whalen. The magistrate rapped sharply with his gavel. "Answer the question. One of you says 'pitchman,' the other something I didn't catch. What's your business?"

Mr. Jenkins and Mr. Whalen gazed at each other blankly and shook their heads. "We're pitchmen," they responded together.

The arresting officer undertook to explain.

"Your honor, they rented a store on Washington avenue, near the shipyard for one week. They moved a small stock of stuff in there yesterday, articles such as you see street fakers selling on the corner. They were arranging their stock when the trouble started. They began fighting in the store. They had battled out to the sidewalk when I came along and arrested them. They're just a pair of fakers, your honor."

There were surprise, indignation and resentment in the glare that both turned upon the officer.

"Fakers!" they exclaimed. "Judge, we're pitchmen." "Silence," the court commanded. "Now what do you mean? You are merchants, is that it?"

**The Softening
Of Come-to-Jesus Jenkins**

By Gasoline Bill Baker, Per Robert Golden

(EDITOR'S NOTE: At the time of the Police Court hearing which marked the beginning of the famous Whalen-Jenkins feud the writer of this article was night editor of "The Newport News (Va.) Daily Press" and lived in the home of Judge J. G. D. Brown, the "Virginia Judge," impersonated in vaudeville for many years by Walter C. Kelly.)

YEA, brother, pitchdom has its epics. Take, for example, the story of the 26-year feud between the Whalen and the Jenkins factions. It's a story, brother, a story to the glory of the Whalens and the Jenkinses. But this is to tell only of the beginning and the end of it. Maybe it will be more pitchmanlike to begin with the ending of it all. When the veteran pitchman, Mike Whalen, known to the talent of Pitchdom as the King of Wipes, was hit and killed by an automobile in Detroit not so long ago. Come-to-Jesus Jenkins, ace auction jam worker, telegraphed from Miami Beach, Fla., a floral pillow for the funeral with the one word "Friend" upon it, done in forget-me-nots.

And all Pitchdom knew by these presents, as the lawyer men say, that the long-standing feud was off. First, get Jenkins right. He never was and never would have wanted to be known as a gospel shark, or any other sort of a religious bird. The moniker came to him casual like when he was just a punk, a Johnny-come-lately in the game, working behind his stripes and kelster in Park Row, New York.

It happened in one of these famine seasons like we have been having lately. Henry Jenkins, young and with no one to guide him, was pinched for blocking the sidewalk down by the bridge entrance. To pay his fine Henry had to sell his stock and working outfit to a competitor.

Which compelled the lad to pocket his pride and drove him just once—for the first and only time of his life—to the near-by mission for his coffee and rolls and a flop. Some hawk-eyed oldtimer spotted Henry emerging from the preach-

and-pray house whose hospitality he had accepted in his hour of distress. This same oldtimer, later on, meeting the kid with some of the b'boys; unfeelingly identified him to them as a mission addict, and fastened upon him the sanctimonious moniker.

Now, in his day there were few high pitchmen who could work faster than Come-to-Jesus Jenkins. Mike Whalen (God rest his soul) was one of them. But Mike, with his scraggly horse's tail mustache, shaggy eyebrows and big hands, never did have the refined front of Jenkins. On class, Come-to-Jesus had him beaten both ways across the board. Henry's mustache was always neatly trimmed, and at the ends it was curled. And he had a flow of words like a prosecuting attorney, I'm telling you.

If those two aces could have hit it off together there's no telling the size of the b. r. they might have rolled up on the season.

But the Whalen-Jenkins partnership was one of those things that Fate puts the Indian sign on, altho said partnership might look to the innocent bystander perfectly o. k. and in accordance with the eternal fitness of things, if you get what I mean.

How They Teamed Up

THAT'S a story, too, the way Mike and Come-to-Jesus happened to team up.

It seems Henry woke up one bright spring day, and, looking out of the window, saw the sun shining on both sides of the fence. Now, annually, that was Henry's cue to take to the road. So he ankked over to Abe Korwitz's pitch store on 23d street, where he had been splitting time with several others of the talent all winter, doing his straight jam, a sales talk that always got the money and left the customer satisfied, and he says to the big noise of the joint:

"Abe, pay me. I'm going to hit the road."

Says Abe: "Gawdamighty! You got the itchy foot already? This is only Thursday. Finish the week out. Just as a favor to me wait till you work the Saturday night tip."

But he knew Henry for a determined man and when Come-to-Jesus said again, "Abe, pay me," he paid him and Henry went away from there.

Down in Park Row Rozalsky, the manufacturer's and jobbers' agent, had his office. There went Henry to order his stock for the road. As he entered the room there was Rozalsky standing between two pitchmen and warding off a

"Pitchmen," insisted Mr. Jenkins. "It's this way, your honor," broke in Mr. Whalen. "We're introducing special. Hes turned out by the biggest cribs in Chi and N'York. We're making the big towns only, no whistle stops. Judge, we're square shooters. No give-back, no load-'em-up. Just the straight old English auction jam, understand?"

Again the gavel fell. The magistrate looked annoyed. "You men speak plain-er to me, do you hear? Make yourselves clear. Are you trying to tell me you are commercial travelers representing manu-factu-ers on the road?"

An expression of acute pain settled upon the faces of Mike and Come-to-Jesus. "Judge," said Mr. Jenkins, "I'll try and make it plain. We don't want to be classed with these here now commercial travelers, like you call us. We've got our pride, Judge. We're pitchmen, real salesmen. A commercial traveler, Judge, the bird that hops over a route carrying a case full of samples and laying the goods out before a buyer to pick just what he wants, he's no sales-man. He's an order taker. He's just one peg above the store clerk, the counter jumper; and the store clerk is just a bundle wrapper. Judge, it takes education, wits and guts to be a pitchman. To be a pitchman you got to be able to sell something to folks that are not looking for it and not expecting to buy it, and after they've bought it wonder how come they happen to buy it."

Judge Brown smiled. His interest was obviously heightened. "What I want to know," he pursued, "is what started the fight between you two."

"Fight!" exclaimed Mr. Whalen, his eyebrows raised in astonishment. "Fight!" echoed Mr. Jenkins with equal show of amazement.

"Yes, fight," said the magistrate, and his voice hardened. "Now don't both of you talk together; you tell me about it." He nodded at Mr. Jenkins.

"Well, your honor," Jenkins began, "it was like this. Mike here, he goes to the City Hall and lays 10 bucks on the line for the reader. We're square shooters, Judge. We don't try to sneak into a town and count on fixing the harness bull on the beat with a sweetener when he spots us and starts to slough the joint. Some road men might do that, Judge, but we are legitimate business men. The president of the Chamber of Commerce in Red Bank, N. J., will tell you that. The secretary of the Hunting- ton, W. Va., Business Men's Association will tell you that we are strictly on the up and up and got class to our joint. When we leave a town, Judge, we leave it clean for the fellows following us in to work. No rumble behind us; no Beef, Squawk and Holler Family calling on the chief on our account.

"Well, your honor, while Mike is get- ting the reader I go to the express office and lift our c.o.d. Then we both go to the top cop at headquarters and let him lamp the reader, just to convince him that we're not doing business on the bend. The chief gives the paper the eye and says, 'Okeh, boys, but don't block the sidewalk'—something we never do, Judge,—and then we go to the store to open the cases and frame the joint. We got a heavy mixed stock, Judge. We got near-silk wipies, shivs, blocks, googs, gummy, gummy-gahoo, pokes, flukum, hoops and peeps. All perfectly first-class articles, Judge. We—"

"Stop," the magistrate said, "What's this he's saying?" the court asked the policeman.

"I don't know what he's saying, your honor, but I can tell you what they have laid out in that store to auction off. There's silk handkerchiefs, razors, eye-lashes, watches, glue, cement, pocket-books, metal polish, rings and this other sort of rings that you can hold up to the light and see pictures of women in 'em."

"Go on with your story," the court said, nodding at Mr. Jenkins.

"Some stock, Judge," the pitchman resumed. "With the rent of the store, hotel and other dailies our nut, as you an see, is a big one. But we're like hat, Judge. Never mind the size of our nut if you can play a red one, is our motto. We're no Johnny-come-late-er, your honor. We ain't stuck on our- lves either, but there ain't any better live pressure boys in the game than like and yours truly, tho we ain't in the habit of tooting our own horn."

The court evinced impatience. "Yes, yes, we'll take all that for granted. But rule not answering the question. What are you fighting about?"

"Fighting!" Mr. Whalen wailed. "Now, your honor," protested Mr. Jen- kins, "Why, Judge, seven years we been named up and trouping together and

never yet has there been a cross word between us." Grief and pain were in his voice.

The magistrate looked inquiringly at the arresting officer.

The policeman smiled contemptuously. "Just take a look at them, your honor," he said.

"How about that black eye, Whalen?" the court asked crisply.

"Oh, the eye." And Mr. Whalen clapped his palm over the dark blue circle.

Jepkins spoke up. "That's where Mike bumped his eye against the side of the hurry-up wagon when he (indicating the officer) was crowding us in for the short haul."

"You don't tell me!" the court com- mented with cold sarcasm. "And you got that cut on your lip when your mouth struck the other side of the patrol van, I suppose."

"No, sir, Judge," Mr. Jenkins cor- rected. "I cut my lip while I was shaving, and—"

"I saw them fighting in the store. They rolled right out into my arms, still fighting, your honor," the officer inter- jected.

"He still thinks we were fighting," Mr. Whalen murmured in a low voice to Mr. Jenkins.

Mr. Jenkins wagged his head. "That's a good one on us, Mike. Can you imagine it?" he said.

"It was just a natural mistake on the officer's part, your honor," Mr. Whalen whispered across the desk. "We don't blame the officer. We all make mis- takes."

The bluecoat bristled. "Say, what do you fellows think you are trying to put over on me?" he demanded aggressively.

"Tut, tut!" the court interposed. Don't lose your temper, officer."

"But, Judge, these two fakers—"

"Silence," the magistrate said sharply. He was plainly in doubt. "I'm going to get to the bottom of this if we have to stay here all day. Are you men guilty or not guilty?"

"Not guilty," answered Mr. Whalen promptly.

"Now, your honor, I leave it to you," said Mr. Jenkins, "if we had done any- thing against the law wouldn't we have hired a mouthpiece and brought along a couple of good witnesses? The truth of the matter is, your honor, that this John Law that made the pinch pulled a boner. But we ain't reproaching him. We all make mistakes.

"Judge," he continued with deep feel- ing, "nothing could make me fight my friend, Mike Whalen. Just like brothers we've been for seven long years. It just couldn't happen."

The magistrate leaned over to the court clerk, whose desk was to the right of the bench. "What do you make of this, Dan?" he asked, wearily. The clerk, busily occupied entering fines imposed in earlier cases, shook his head. "I didn't exactly follow it, Judge."

Somewhat bewildered, but determined, the magistrate returned to the examina- tion. "See here, you men. The officer has testified that he saw blows passed. He saw you, Whalen, strike this man with your fist. He saw Jenkins strike you. Is that a fact or is it not? Did either of you lay hands on the other?"

Mr. Jenkins smiled. "Judge, your honor, I won't tell you no lie."

"Answer, yes or no."

"Well, Judge, no—and yes. If you say 'laid hands on,' yes; but 'fighting' no."

"Did this man lay his hand on your face?" the magistrate demanded tartly of Whalen.

"Why, yes, your honor; of course. Henry always does that when we have a friendly talk over business. It's just a playful way the both of us have. He pushes me in the beizer like that and I, maybe, snock him a lovekick on the gob. But not in a way to hurt. I wouldn't bat Henry on the bugle to hurt him for a million."

Spoke Henry: "We were opening up the c.o.d., Judge, and I spotted some leery. They were wipies, Judge, near-silk wipies. I says to Mike, 'We don't fall for no damaged goods. We'll send them back.' Mike says, 'No, we'll have to keep them. We can't get more in time to make this stand and this town was al- ways a hot spot for wipies.' Now, your honor, I hate to have to tell tales, but Mike is a little vain. When it comes to making a pitch on wipies there ain't no better artist in America than Mike Whalen. I can see he's keen on holding the leery because he wants to strtip his stuff here. As I say, he's got a spiel on wipies that gets them like a message from mother. It's a darb. So I kid him about his weakness. I tell him it's admitted that he can knock the natives cold if he wants to talk wipies, but he must remem- ber that the firm of Jenkins & Whalen

never yet passed out leery to the tip and therefore the wipies are out. Mike says they go in. I say again they're out. Well, your honor, then we began push- ing each other playfully around and do- ing a lot of kidding, but nothing hostile ever happened, Judge."

The expression of bewilderment on the magistrate's face broadened as the re- cital of Mr. Jenkins progressed. Sudden- ly he raised the gavel and smote the desk with a bang that made every bulb on the chandeliers dance. His brow wrinkled as his gaze wandered abstractedly over the courtroom. Presently he addressed the arresting officer:

"Is there any other charge against these fellows?"

"No, your honor," the policeman an- swered.

"Have you been listening to the story this man was telling?"

"Sure I have, your honor, but I didn't understand all he said."

The Judge's face brightened. "Then you don't know whether he was telling the truth or not. Is that right?"

"Well, Judge, I didn't savvy all of that lingo, if that's what you mean," the offi- cer stammered.

"That's enough. Silence! If you don't know whether they are telling the truth or not how am I to know? I've got enough of this case. I'm sick of it."

"But, your honor—" the officer pro- tested.

"Silence, I tell you!" his honor roared. "Get out of here, all of you. Call the next case, Dan."

Court Hearing Over, But—

AS THE two pitchmen, with arms about each other's shoulders, walked away from the courthouse, Mr. Whalen said:

"Well, that's over. So the wipies go into the sale tonight."

"I'll say they don't," replied Mr. Jen- kins firmly. "They're out."

"Then I'm out," said Mr. Whalen, just as firmly.

"You're a lousy quitter," said Mr. Jen- kins. "I ought to have been wise to that when I first lamped your map. You're a rat."

"You're a dirty fink," said Mr. Whalen,

"and I'm going to knock your block off every time you cross my path after we leave this burg."

"You're on," said Mr. Jenkins. "That goes both ways. I'm now going to the joint to split the stock. I don't mind dropping you the info that I'm shipping my half to Norfolk, if you are looking for me and trouble."

"I'll just trot along with you to see that you don't by mistake take more than half," said Mr. Whalen.

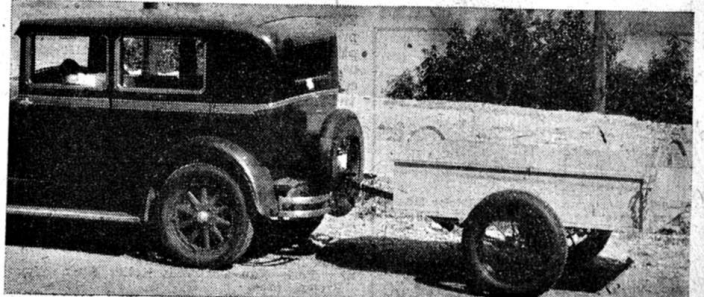
Which explains the series of personal encounters that occurred in the ensuing 26 years. For Mr. Whalen was as good as his word when they met again. Mr. Jenkins was a hard man and Mr. Whalen was what you might call another. And the friends of Mike Whalen and Come-to-Jesus Jenkins were hard men. In the many years that elapsed before Mike lay down in death and Come-to-Jesus soft- ened the two principals and their fol- lowers fought mostly in the towns on the Atlantic Coast between New York and New Orleans.

The Whalens and the Jenkinases wert' ever partial to Eastern territory.

Murphy Business Manager Johnny J. Jones Exposition

DE LAND, Fla., Dec. 26.—James F. Murphy was appointed business manager and legal adjuster Johnny J. Jones Ex- position Shows today by General Man- ager J. L. Murray and to immediately take active charge of his duties.

This appointment adds to the Jones Shows' staff another very prominent and long-experienced showman. Mr. Murphy started his show career in the early 1900s as a concessioner. About 1906 he purchased some funhouse attractions and a mechanical model city. Later he was owner with Morris Miller of Great American Shows and after securing his partner's interest in same operated J. F. Murphy Gilt Edge Shows for years, after which he launched a combined circus-carnival organization. Of late he was a number of years in a managerial ca- pacity with Melville-Reiss Shows and for 1931 season with Rubin & Cherry Shows.



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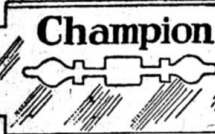
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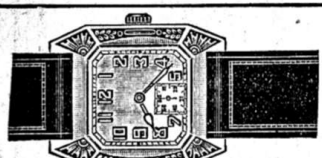
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Christmas Eve With the Kortez-Waddell Museum

AUSTIN, Tex., Dec. 26.—One of the most interesting Christmas Eves the writer ever spent was Thursday evening, when the freaks, performers and employees of Pete Kortez-Doc Waddell Museum were unexpectedly invited to a Christmas party by Marie Kortez, wife of the owner-manager of the show. After the evening's regular showing all were ushered into a beautifully decorated room in rear of storeroom where museum is located, in which was a large Christmas tree, bearing and surrounded by presents galore.

There were numerous surprises and humorous incidents and sayings. Of course, all expected someone to play the part of St. Nicholas, and there were roars of laughter when the venerable Doc Waddell came in, costumed in a red garment of the 685-pound fat girl, Alice From Dallas, instead of the customary red coat and trousers, also a white handkerchief instead of the usual long white beard and whiskers. Johnny Leal, one of the smallest midgets in the world, had a gift package for everyone. Those receiving the packages included Bluey-Bluey, performer and clown; his wife, Irene, illusionist, and their baby, Nibs; Rev. Doc Waddell; Thelia, pinhead; Alice, fat girl; Frank Junia, tattoo artist; Barney Nelson, armless artist; Eugene Devine, glassblower; Anna Vosburg, lilliputian; the writer, Dr. Ben Pardo, modelist; Mona LaPerveau, mystery girl; Nabor Felix, Indian medicine man and sculptor; Leroy Orchard, illusionist and lecturer; Mr. and Mrs. Pete Kortez; Dick Vosburg, ticket seller; Joe LaPerveau, auditor. After Doc Waddell handed all their presents, with compliments of Johnny Leal, Mrs. Kortez gave all the aforementioned nice presents, including \$1. The writer supplied a five-pound box of Christmas candies. Mrs. Kortez also served luncheon, there was a performance by the attaches, and Doc Waddell delivered a treat in the way of a sermon that put tears into the eyes of nearly all present.

RINK LIST

(Continued from page 57)

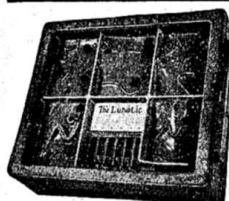
New York—Fordham Skating Rink, Roland Cioni, mgr. New York—St. Nicholas Rink, Bill Feenie, gen. mgr. New York—Van Cortlandt Roller Rink, Wm. Brown, pres. Olean—Skating Rink, M. G. Wall, prop.; Bill Emery, mgr. Peekskill—Penelope Park Rink, Chas. E. Smith, mgr. Poughkeepsie—Palace Roller Rink, Richmond Hill, L. I.—Auditorium Roller Rink, Robt. H. Weiden, prop.; Wm. Schmitt, mgr.; plays attractions. Ridgewood, Brooklyn—Ridgewood Grove Roller Rink, Arthur Eglington, mgr. Rochester—Roof Garden Roller Rink, Jack Wythe, mgr. Rochester—Roller Palace, Edward Baumelster, mgr. Schenectady—Palace Roller Rink, Harry Teets, mgr.; plays attr. Seneca Falls—Seneca Falls Roller Skating Palace, Marsella Bros., props.; W. A. Richer, mgr.; plays attr. Sidney—Hillcrest Pavilion Skating Rink, Ray Hall, mgr.; plays attr. Syracuse—Alhambra Roller Rink, Jack Wythe, prop.; C. Brown, mgr. NORTH DAKOTA Devils Lake—Grand Roller Rink, Archie Miller, mgr.; plays attractions. OHIO Ashland—Armory Roller Rink, B. & M. Skating Co., mgrs. Canton—Coliseum Roller Rink. Cincinnati—Palace Gardens Skating Rink, W. Witherspoon, mgr.; plays attr. Cincinnati—Skating Rink, Coleraine & Spring Grove aves., Wm. F. Sefferino, mgr. Cleveland—Euclid Gardens Skating Rink, Archie Force, prop. Columbus—Smith's Roller Rink, George W. Smith & B. Murphy, mgrs. Dayton—Skating Rink, 6th & Pine sts.; Mrs. Mary Corse, prop. Fremont—Rainbow Garden Skating Rink, L. J. Connors, mgr. Harrison—Harrison Roller Rink, Chas. Hine, prop.; Helen Hine, mgr.; plays attractions occasionally. Madison—Shore Palace Skating Rink, G. Keener, prop. and mgr. Mansfield—Colosium Skating Rink, R. F. Cox, prop.; Karl M. Holden, mgr. Middleport—Midway Garden Skating Rink, Chas. J. Winegar, prop. and mgr.; plays attractions. New Philadelphia—Studer's Roller Rink. Norwalk—Armory Rink, Harold H. Keetle, mgr. Oxford—Park Place Hall Rink, Harry Kapp, prop.; Lester Kapp, mgr.; plays attractions.

Toledo—Coliseum Roller Palace, Al Kish, prop.; Artur Landon, mgr.; plays attractions. Uhrichsville—Riverside Park Rink. Youngstown—Rayen-Wood Auditorium Skating Rink, S. L. Russell, mgr. OKLAHOMA Muskogee—Hyde Park Skating Rink, I. A. Stephens, prop.; James I. Horn, mgr.; plays attractions. Oklahoma City—Merrill Garden Skating Rink, Picher—Highway Roller Rink, George Broughton, mgr.; plays attr. OREGON Portland—Coliseum Rink, Bobby Rowe, mgr. Portland—Oaks Roller Rink, E. H. Bollinger, mgr.; plays attractions. Portland—Imperial Skating Rink, C. M. Jeffries, mgr. PENNSYLVANIA Allentown—Manhattan Skating Rink, Wm. J. Butler, mgr. Bethlehem—Colosium Skating Rink, J. L. Elliott, mgr. Brownstown—Skating Rink, Poppy Harkins, mgr. Carbondale—Armory Roller Rink, Robt. B. Peterman, mgr.; plays attr. Columbia—State Armory Skating Rink, Chas. Deetripplis, mgr.; plays attractions. Erie—Market Skating Rink, Thos. E. Cooper, mgr. Evans City—Besnecker Skating Rink, L. L. Schaefer, prop. Gettysburg—Natural Spring Park Skating Rink, Fred Murree, mgr.; plays attr. Hazleton—Hazle Park Skating Rink, Nell Veneroso, mgr. McDonald—Pastime Skating Rink, Al Williams. McKeesport—Pallades Skating Rink, James McGirr, mgr. Mt. Carmel—Blue Bird Skating Rink, W. O. Lord, mgr.; plays attractions. Monaca—Skating Palace, Robert McCreary, mgr. Mount Gretna—Coliseum Skating Rink, F. Gremming, mgr. New Kensington—Nu Ken Garden Skating Rink, J. Park, mgr.; plays attr. Norristown—Auditorium Skating Rink, Chas. E. Kelly, mgr. Oil City—Skating Rink, J. V. Morasca, mgr. Philadelphia—Arenas Skating Rink, Herman Meyer, mgr.; plays attractions. Philadelphia—Carman Rink, Malcolm Carey, mgr.; plays attractions. Philadelphia—Skating Rink, 7050 W. Garrett St., E. Joseph Park, mgr. Reading—Carsonia Park Skating Rink, Jesse Carey, mgr. Scranton—Armory Skating Rink, H. P. O'Neill, prop.; S. C. Hadsall, mgr.; plays attractions. Sheffield—Evans Skating Rink, John Evans, mgr. Somerset—Palace Skating Rink, Chas. Revello, mgr. Washington—Coliseum Skating Rink, W. Lester DuVall, mgr. plays attr. Wilkes-Barre—Skating Rink, Sans Souci Park, Joe Rice, mgr. RHODE ISLAND Central Falls—American Roller Skating Rink, Morris B. Shoolowitz, mgr.; plays attractions. Pawtucket—Skating Rink in Grand Ballroom, Albert E. Holmes, mgr. Woonsocket—Joyland Skating Rink, O. S. Fournier, mgr. SOUTH DAKOTA Sioux Falls—Radio Roller Rink, Walter Keith, mgr. TENNESSEE Chattanooga—Warner Park Roller Rink, L. E. Miller, prop.; Frank Elias, mgr. Nashville—Hippodrome Skating Rink, Joe Oemig & Ed Mitchell, mgrs. Pulaaski—Log Cabin Skating Rink, H. A. Mitchell, mgr.; plays attr. TEXAS Amarillo—Radio Roller Rink, L. A. Walters, mgr.; plays attr. Amarillo—Deandi Skating Rink, C. E. Sullivan, mgr.; plays attr. Dallas—Fountain Park Roller Rink, Gardner Amusement Co., prop.; D. C. Bell, mgr. El Paso—Roller Rink, L. L. White, mgr. Fort Worth—Columbia Skating Rink, Waggoner & Capps, props.; J. R. Dione, mgr.; plays attr. Hubbard—City—Mills Roller Rink, J. M. Mills, owner-mgr. UTAH Salt Lake City—Woolley's Roller Rink, G. R. Woolley, mgr.; plays attractions. WASHINGTON Bellingham—Gilde Skating Rink. Everett—Silver Lake Rink, Max W. Schultz, prop.; Dick Schultz, mgr. Kelso—Gilde Hall Skating Rink, Glenn L. Mack, gen. mgr. Olympia—Tumwater Roller Rink, M. W. Schultz, mgr. Seattle—Crystal Roller Rink, Seattle Natatorium Co., prop.; G. E. Sherwood, mgr. Spokane—Monterey Roller Rink, J. G. Stocks, mgr.; plays attr. Tacoma—King Roller Rink, Arthur B. Schultz, mgr.; plays attr. WEST VIRGINIA Fairmont—Armory Skating Rink, A. J. Colburn, prop.; Bob Rannenburg, mgr. St. Albans—Armory Roller Palace, Al Williams, mgr. WISCONSIN Appleton—Armory Skating Rink, A. B. Sharp, mgr.; plays attractions. Clintonville—Armory Skating Rink, Arthur M. Dahm, mgr.; plays attr. Janesville—Franklin Gardens Roller Rink, H. F. Jones, mgr. La Crosse—Armory Roller Rink, Geo. Roellig, mgr. Little Chute—Legion Hall Skating Rink, A. B. Sharp, prop.; plays attr. Merrill—Arcadia Skating Rink, Max Burrow, mgr. Milwaukee—Marigold Gardens Skating Rink, Munch Am. Co., prop.; Aug. Schupkinsky, Jr., mgr.; plays attractions. Milwaukee—Riverview Roller Rink, John F. Baumann, mgr. Oconto—Skating Rink in Armory, Clem Wirtz, mgr. Oconto Falls—Kuhlman's Pine Grove Rink, Louis Kuhlman, mgr. Platteville—Coliseum Skating Rink, Oscar Day, mgr. Sheboygan—Coliseum Roller Rink, G. E. Burrows, mgr. Wausau—Rothchild's Park Pavilion Skating Rink, O. E. Owens, mgr.

Waupaca—Roller Rink in Armory, J. W. Munz, mgr. Wisconsin Rapids—Armory Skating Rink; plays attractions. WYOMING Cheyenne—Crystal Roller Rink, C. C. Hawes, mgr. CANADA Hamilton, Ont.—Alexandra Roller Skating Academy, Fred J. Hicks, mgr. Montreal, Que.—Mount Royal Arena Rink, Oscar Benoit, mgr.; plays attractions. St. Thomas, Ont.—Granite Rink, W. K. Cameron, mgr.

Ice Rinks

CALIFORNIA Los Angeles—Palais de Glace Skating Rink, Henry Stemmer, mgr. San Francisco—San Francisco Ice Rink, James T. Ludlow, mgr. CONNECTICUT New Haven—Arenas Ice Rink. ILLINOIS Chicago—Chicago Beach Hotel Ice Rink. MASSACHUSETTS Springfield—Ice Arena in Coliseum of Eastern States Expo. Bldg., J. E. Toole, mgr. MICHIGAN Detroit—Olympia Ice Rink. MINNESOTA Duluth—Amphitheater Ice Rink, G. B. Olson, mgr.; plays attr. Minneapolis—Arenas Ice Rink, L. Z. Wright, mgr.; plays attractions. MISSOURI Kansas City—Plamora Ice Palace, Ray Rice, mgr.; plays attractions. St. Louis—Winter Garden Rink, Earl Reflow, mgr. NEW JERSEY Atlantic City—Ice Rink in Auditorium. NEW YORK Brooklyn—Ice Palace, Atlantic & Bedford aves. New York—Iceland Rink, 52d St. & Broadway; D. C. Webb, mgr. New York—Ice Club, Madison Sq. Garden. Norva, Baplle, mgr. Eye Beach—Casino Ice Rink at Playland. OHIO Cleveland—Elysiun Ice Rink, The Humphrey Co., prop.; H. C. Shannon, mgr. OKLAHOMA Tulsa—Ice Rink, Joe O'Brien, mgr. OREGON Portland—Coliseum Ice Rink, R. P. Rowe, mgr.; plays attractions. PENNSYLVANIA Hershey—Ice Rink Pittsburgh—Duquesne Garden Ice Rink, Howard Rigby, mgr.; plays attractions. RHODE ISLAND Providence—Auditorium Ice Rink. HOUSTON—Polar Wave Ice Palace, Elwyn Carroll, mgr. San Antonio—San Pedro Park Iceland. WASHINGTON Seattle—Arenas Ice Rink. CANADA Ft. Erie, Ont.—Ice Rink. Ft. Frances, Ont.—Arenas Ice Rink, H. E. Marr, mgr. Halifax, N. S.—Arenas Ice Rink, J. J. Condon, mgr.; plays attractions. Hamilton, Ont.—The Arenas Rink, H. P. Thompson, mgr.; plays attractions. Montreal, Que.—Mt. Royal Arena Rink, Oscar Benoit, mgr.; plays attractions. Perth, Ont.—Perth Ice Rink, Ltd., George & James, owner and mgr.; plays attraction Vancouver, B. C.—Arenas Ice Rink, Vancouver Arenas Co., Ltd., prop.; Guy W. Patrick, mgr.; plays attractions. Victoria, B. C.—The Arenas Ice Rink, Victoria Arenas Co., Ltd., prop.; plays attractions.



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Permanent --- Museums --- Itinerant

South Street, Philadelphia

PHILADELPHIA, Dec. 24. — South Street Museum, corner South and Broad, operated by Morris Miller, is now in its fourth week (formerly had another week) and seems to be holding its own, with business increasing. Among the acts appearing at the museum at this time are "Gully Gully" Mike Zinney, magic; Ajax, sword swallower; Punch and Judy; Maxime, human cushion; Freddie, Armless Wonder; Almo Midgets; Hawaiian Joe and his mates. The lectures of Jimmy Heard and Al Smith are taking well with the audience. The added attractions are Adam Zetta, mentalist; "Unvelled"; Mystery Show, management of Ali Pashi, and "Peggie From Paris." The management is elated at the business realized. Morris Miller informs the writer that he is putting out a unit to play vaude engagements. FRANK R. BURNS.

Cash Miller's, Traveling

INDIANAPOLIS, Dec. 23. — Cash Miller's Modern Museum, located in a storeroom on one of the main streets, has realized business past expectations so far, and manager Miller expects to remain here several more weeks. While on route recently from Birmingham, Ala., to Louisville, Ky., the large sedan in which nine people were riding caught fire and was drawn 300 miles to Louisville. Loss about \$400, but no one injured. At this writing a large Christmas tree is displayed in center of floor and all attaches looking forward to a big Christmas occasion. Mr. Miller is figuring on going with a circus next season. FRANK ZORDA.

Anthony's, Houston

HOUSTON, Tex., Dec. 23. — Milo Anthony's Museum of Strange People is in its fifth week here to satisfactory business. This week the show has some new attractions, one of which is Iola. Show light in the heart of Main street. W. C. Dawson is to take the front. There have been a large number of visitors. JAMES A. OTWELL.

Kidder's, San Antonio

SAN ANTONIO, Dec. 23. — Charles Kidder has changed the name of his museum to Palace of Wonders. Museum seems to be set permanently, as it is now in its ninth week. Biz has taken a jump, due largely to the holidays, though a new window display this week, which consists of a den of snakes and several exhibits, is drawing much attention, according to Mabelle Kidder. Four attractions have been added to the showroom: Jack N. O'Brien (known as "Remona"), doing "White Cannibal Act"; "Strange as It Seems," an illusion of disappearing pigeons; "Levitation" number, presenting Miss Jean Brown, and as a special added feature Yvonne Mercia in "Paris After Midnight." Recent visitors included Ernest Hauser and Frank Doyle, theatrical promoters; Roberts, John Engesser and Louis Lemmingway, of Schell Bros.' Circus, and Odal, of Alamo Exposition Shows.

Lauther's, Bridgeport

NEW BRITAIN, Conn., Dec. 24. — Lauther's All-Star Museum is now in its second week at New Britain. Business very good during this cold spell and the holidays. The owner is very busy looking new acts and locating spots for the new year. Mrs. Lauther is planning and preparing a big Christmas dinner for the employees. On the bill next week: Percilla, Monon Girl; Little Duke, African Pygmy; Gato, clown; sword box; Mystic Oddi; Charles Hanson, strong man; extra added

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attraction, Prison Show, and Doc La-Marr's Underworld Chinatown. Mr. and Mrs. Doc Hartwick left for New York last week, where they expect to take over a "Naked Truth" show. ELPLEDA OLSON.

Hubert's, New York

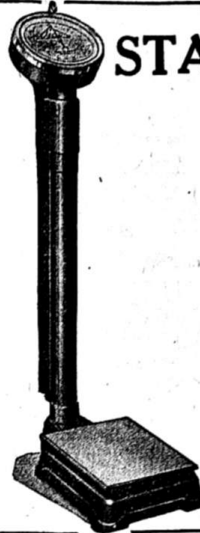
NEW YORK, Dec. 25. — Marquee got a new coat of paint Monday. Tho this is by tradition a slow week for legit, museum getting holiday-shopping customers "breaking jump" between stores. New attractions this week are half girl, also bag puncher who gives unusual exhibition atop platform rigged out a la cauliflower training camp. Her chatter and ad libbing bringing smiles. After five minutes' routine punching she bows off with swell ending by using both hands on two rotary bags tied to rods flanking platform and at same time does forehead dribbles on bag suspended from top. Harry Stein has moved rolldown from basement to street level. Bookie Fields and Joe Clark, on outside bally, employing school of young pigs and a monkey to good results; also draped seal boy. Some well-attended sessions this week.

Max Gruberg's, Philadelphia

PHILADELPHIA, Dec. 24. — This, the 15th week for World's Museum, finds one of the strongest bills of the season. Business in accordance to weather, which is very changeable. Manager Max Gruberg is very optimistic and is planning some big things for the weeks following the first of the new year. The bill this week is headed by "Mortado," presenting the act known as the "Human Fountain"—electrical effects add to its splendor. Keeler, who goes thru a "keyhole," is on platform No. 1; Madame Remonta still occupying No. 2; Daggers of Death, No. 3; Mile DeBarrie with her Australian Bird Circus, No. 4; Omega, human ostrich, No. 5; Seal, Seal Boy, No. 6; Prof. William DeBarrie, magic, No. 7; Cannibal Van, No. 8; Victor-Victoria still holding forth as the extra added attraction. Visitors this week include Rubin Gruberg, brother of Max and owner of Model Shows of America and Rubin & Cherry Shows, who plans to stay until after the holidays. Max, Rubin and brother Jake can be seen daily in conference. Capt. John Sheesley also around, as was Eddie Vaughan, of the Ringling interests. JACK A. RYAN.

Peter Kortez-Doc Waddell

AUSTIN, Tex., Dec. 26. — The No. 2 show ducked Waco, Tex. Concluding a remarkable showing at Galveston, it moved to Austin, where the No. 1 unit is thriving, and had a nifty opening Christmas Day at 420 Congress avenue. It has many number of trucks, trailers, touring and living cars, and 20 people, as No. 1. Prof. John Ruhl's internationally known Flea Circus is the big feature of No. 2, and he is the managing director. His wife is secretary, treasurer and boss of ticket sellers and ticket takers. "Rosellia" is another feature. Madame Menova going big with 20 trained birds, programed as "featured performers from all climes." "Kid" McCormack, who in his heyday fought more than 400 ring battles, is "making the inanimate converse in the languages of men." "Human Heart," with his magic and his heart on right side, is a riddle to the patrons. William E. McMahon joined No. 2 show as boss property man and superintendent of movement. Christmas was observed by the groups with a tree, candles, gifts and a turkey dinner. The writer was "Santa Claus" and handed out the gifts, ranging from a diamond pin and full Indian feathered and beaded dress, that came from Pueblo Indians to Nabor Felis, sculptor and clay modeler, down to ties and manicule sets. Messages were received from afar by Prof. Leroy Orchard, orator; Dr. Benja Pardo (Great Lorenzo), mentalist; Mr. and Mrs. Richard Vosburg; "Bluey Bluey" and wife; Devine, mystic glass blower. The writer concluded the Christmas festivities with a remembrance service. Following Christmas, Peter Kortez goes east and the signed scribe west. Just scouting trips. It really looks like the three Kortez-Waddell shows will come together in one of the big cities for a long stay. DOC WADDELL.



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Twenty Years Ago With Robinson Shows

CINCINNATI, Dec. 26. — Some data on John Robinson's 10 Big Shows, season 1911, contributed by C. E. Duble:

Show opened in Cincinnati April 18 at Armory for a five-day stand. First stand under canvas Wilmington, O. Forty-four cars back with show, two in advance. John G. Robinson, general manager; Rudolph Geseley, treasurer; Punch Wheeler, press agent; Cal Towers, manager side show; Bill Davis, lot superintendent; Edw. VanShalk, announcer in big show and mail man; Charles Gerlach, bandmaster; Alex Berry, leader side-show band and minstrels; Buggy Stump, trainmaster. Other heads of departments not remembered by Duble. Big top, six center poles, three rings and one stage; menagerie, six poles. Some of performers were William DeMott, equestrian director and gents' principal; Eunice DeMott, lady principal; DeComa's big aerial act; three troupes of acrobats, the DeBoliens, the Lingiers and Six Waltons, latter also did a Roman statuary act; Togas and Geneva, Weekly and Wood, Helen Leach, and Freddie Biggs, wire acts; Warren Travis, strong man. A few of his stunts were lifting 16 men standing on a platform on his back, supporting a runway in form of a bridge over which horses passed and bending bars of iron with his bare hands. In concert he allowed an automobile containing four persons to be driven over him; Berry and Hicks, novel balancing and breakaway ladders; Four Howards, unsupported ladders; Frank Le-Rose, equilibrist; the Ledgetts, riders; Hackett Sisters, carrying act; the O'Wesneys, carrying act; Capt. Albers, trained polar bears; Mile, Adgie, trained lions. Some of the clowns were Newport and Stirk; John Mangels, who did juggling; Downing Brothers, Billy Ash, Harry Roberts and McCammon. Prince Lucci and his troupe of Russian Cossacks, Jack King and his Wild West company, and a tribe of Sioux Indians were also included in big show program. Harry Wheeler and Gene Durand did a black-face act in concert, also sold concert tickets. Fred Biggs also did a comedy act. A large menagerie was carried, with 9 large elephants, headed by Basil, with Robinson show for many years; 10 or more camels and some fine specimens of caged animals, some of the cages being the largest and most costly carried by any show.

Big show band: Charles Gerlach, director and cornet; Maurie Schayer, Frank Camp, Bill Foudlock, cornets; Joe Costick, H. Law, Will Collins, clarinets; C. E. Duble, Hans Hanson, trombones; Alex Kowett, baritone; W. E. Quillin, Sam Strange, alto; Deacon Davis, M. Braswell, tubas; Harry Schayer, Percy Allen, drums. Gerlach is still connected with musical duties in Buffalo, N. Y.

Storm struck the show that season at Ogdensburg, N. Y., and Bellefontaine, O. Another storm was encountered at Union City, Pa., July 4. At both performances Labor Day at Memphis, Tenn., several thousand were turned away. Smallest town showed, Cotter, Ark. John F. Robinson (the Governor and father of John G.) visited the show a few times that season, always occupying a large chair near the band. Show covered 16 States, playing 42 stands in Ohio. After a long season of wonderful business show closed at New Albany, Miss., November 16.

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Five different Fronts furnished with each Machine, namely—POKER, HORSE RACING, DICE, FOOTBALL, BLACK JACK. Can be changed from one to another in a minute.

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Pacific Coast Showmen's Association

LOS ANGELES, Dec. 24.—At the regular meeting Monday, presided over by President O. N. Craft, 75 members were present. After the meeting the house committee served another "famous Dutch lunch." Last week members of PCSA were royally entertained by Ladies' Auxiliary at its headquarters in Powell Hotel. Hot coffee and sandwiches were served. Bridge games the main attraction during the evening—Secretary A. J. Ziv won all the bridge prizes, thereby making him champion of the club.

Brother "Whitey" Clare, in Manila, P. I., who never forgets the club, sent it a wonderful Christmas present—a 4x6 tapestry with a black velvet background; in the center two tigers in a jungle scene, worked in gold.

President O. N. Craft was appointed to represent PCSA at the annual meeting of Western Fair Association at San Francisco January 8-9. Brother Harry Seber has leased Music Box Theater in Hollywood and will open it tomorrow with the revue *Crazy for Zee Zee*.

Among the oldtimers present at meeting were L. A. Corbelle, of William Glick Shows; John Backman, "Buster" Cronin, Ross Davis, Charles M. Miller, Fred Mortensen, Charles Walpert, Thomas J. Hughes, Solly Wasserman, S. A. Peterson, S. S. Ellsworth, Tony Spring, Joe Krug, "Mushy" Ellison, Clyde Gooding, George Tipton, Felix Burke, Eddie Brown.

Installation of officers will take place January 4. New committees serving under the new president, Harry Fink, are as follows: Membership, Harry Seber, chairman; J. J. Dunn, O. N. Craft, W. E. Harvey, Theodore Forestall, Austin King, J. W. Conklin, Sick, Ray Johnson, chairman; John Kuntz, Felix Burke. Ways and means, Eddie Brown, chairman; Walter McGinley, O. N. Craft, Sylvester Cronin, Harry Seber, House, John Kuntz, chairman; Ross E. Davis, Felix Burke, Finance, Judge L. Karnes, chairman; Sylvester Cronin, John M. Miller, Felix Burke, Archie S. Clark, John W. Diehl, Publicity, Louis Bissinger, chairman; Thomas J. Hughes, Louis Kuntz, Funeral, A. J. Ziv, chairman; John Kuntz, H. S. Tyler, George R. Moffat. Entertainment, Harry Seber, chairman; John T. Backman, Harry Bozza, Raymond L. Johnson is chaplain; John V. Morris, attorney; E. D. Abrahams, physician.

Krause Halts Florida Tour

CINCINNATI, Dec. 26.—Krause Greater Shows recently called a halt to their exhibiting in Florida, the management planning to change its bookings to fairs and celebration events in that

State, to start in a few weeks. Manager Ben Krause had a "Whoopie Park" project in view at Miami, also was to play Orlando and other cities in the State, under auspices American Legion posts, but apparently an "opposition fight" waged by motion picture house interests against traveling tent shows, with a Florida-managed chain taking the offensive, caused Mr. Krause to stop his shows' entry into the State, halting at Waycross, Ga. Powers that be turned down "Whoopie Park" permit at Miami, Mr. Krause advises, and a "prohibitive license requirements (auspices or no auspices) law passed in other sections of the State.

Christmas Fiesta Attendance Light

CHICAGO, Dec. 26.—The Christmas Fiesta and Indoor Carnival at the Coliseum is set to close Sunday night after a two weeks' run. Attendance during the past week failed to increase to any appreciable extent. In consequence, shows, rides and concessions have done little business. Just what the financial returns to the Showmen's League will be cannot be told until next week, as there has been no meeting of the League this week. A meeting was scheduled for this morning, but owing to the absence of Sam J. Levy, president, from the city it was necessary to postpone it. This caused considerable dissatisfaction to those who had looked forward to a report on the Fiesta.

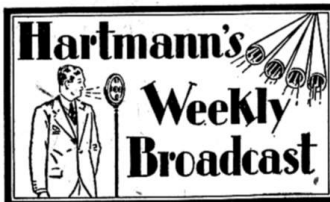
A large number of acts donated their services to the Fiesta this week and each day an excellent free-act show was put on. Efforts of those in charge of the Fiesta, however, failed to attract attendance. Charles E. Hall, manager of the Coliseum, who more than probably anyone else has had the success of the event at heart, has given liberally of his time, efforts and financial aid, but the odds against him were too great. It is probable the League will make \$200 or \$300 out of the affair, but the Coliseum will be considerably in the red.

ETHEL BARRYMORE

(Continued from page 3)

Arlen's wife and by Mrs. Howard Chandler Christy. It was brought out that La Barrymore commanded the best price, getting a full grand for her raptures, while Mrs. Arlen got \$973, Mrs. Christy \$500 and Pavlova only \$486.50. Mrs. Arlen and Pavlova were paid in English pounds.

It was, embarrassingly enough, revealed that in her testimonial at the great Ethel allowed herself to be referred to as the "best loved actress on the American stage." They had her authorization for the statement.



LOVERS of circuses, carnivals and other tented shows in Tennessee wanting to see these forms of amusement next season will have to hie themselves to some fair, or where there is no fair will have to go begging for them if they do not care to cross the State line.

This deplorable situation, where public suffers the same as showmen, has just been brought about by the enactment of a new State law calling for heavy license fees in addition to the usual county and city levies, all of these combined making for a prohibitory tax. A fight was waged by opposing interests, but to no avail.

Can you imagine a one or two-car railroad show paying, in addition to county and city taxes, \$50 a day, with graduated increase until the tax reaches \$500 for a show of 50 cars or more? And for each circus side show the tax is \$30 a day. This is taken to mean also that carnivals when not playing fairs will be taxed to that extent for each pay attraction carried. Appearing under auspices will not exempt them from taxation.

The State tax for motorized shows is based upon the number of trucks carried and ranges from \$5 to \$50 a day.

The law was passed for the purpose of meeting the deficit of the State. Of course, money has to be raised somewhere, but how will such a thing be possible with canvas shows if they are taxed out of the State? Surely one can't expect taxes from shows when such are prohibitory any more than one can chop off a chicken's head and still expect it to lay eggs.

Who has or will get the carnival contract at Toronto for 1932 is a question on the tip of many carnival showmen these days. Nobody has the plum yet. Heretofore, as a rule, announcement of this big news has been made in the early part of December, but there has been a delay this winter thru the absence of Dr. H. W. Waters, general manager of the Canadian National Exhibition. He is now in England, and no one has authority to give out the contract until his return, which probably will be the middle of January.

J. A. Darnaby gives the whole staff of *The Billboard* a highly appreciated pat on the back for what has been done thru its columns in aiding the amusement industry. Should you not know, J. A. is a prominent producer and director of special outdoor shows, with headquarters in Chicago. Here's what he says in the form of a letter dated December 24, also signed by Anne Saunders Darnaby and Helen Runyan:

"At Christmas time we are reminded of the kind deeds and thoughtful courtesies recorded by us during the year past. The ones most appreciated are those expressing faith in our humble efforts. Among those who have been outstanding in their efforts to improve conditions, making possible the future of all showmen honestly co-operating, have been the editors of *The Billboard*."

"As we check back over the many splendid issues, reviewing the editorials and columns of information which have enabled men in all departments of the show business to work along more certain lines while better informed, we cannot visualize what the business would be today but for *The Billboard*."

"In expressing our personal gratefulness, we want each member of the staff to know that it is because of their unusual efforts that we wish them more than a Merry Christmas, more than a Happy New Year. Thru the competent advice of Mr. Littleford and the able editorial counsel of Mr. Hartmann, coupled with the vast storehouse of knowledge pertaining to all branches of entertainment enjoyed by the host of real fellows identified with your staff in Chicago, New York and Cincinnati, we expect to see conditions considerably improved in 1932 over 1931. We wish for all of you good health, upon which all else depends."

Is all that newspaper and magazine publicity about *Tusko* the work of some p. a. as a preliminary to a Coast-to-Coast or international tour? Yes, there is such a suspicion. Chained in such a

way that it would be impossible for the monster to escape, exhibited not with a show but by itself, and advertised as "The Meanest Elephant on Earth," it looks like such a venture would be a good bet. Or, probably still better, let the bull put on a "performance" by having it destroy a specially built home in each city played, the home to be housed under a large tent and the animal so controlled to avoid escape. The advertising matter could then read something like "Tusko, the home-destroying elephant, meaner than any wife or husband ever was."

BITS FROM THE MAIL BAG: Frank J. Lee, now business manager of Mercedes and Miss Stanton. Joined December 19. Act opened at Loop End Theater, Chicago, last week, then to Warner's, Milwaukee, for this week. After leaving a whale unit at Minneapolis in November, Frank went with RKO publicity department. . . . Harry Van Hoven is certainly sitting pretty with that Jack Curley connection. Van promises to shoot along some stuff that will give the boys in the composing room a thrill to set. Before another six months Franta Nekolny will be the world's welterweight champ is Van's prediction. . . . Understand announcement is to be made this week by the ICC in Washington of a request for a 10 per cent increase in rates for shows moving in both passenger and freight service. Known as the master tariff. . . . Other fair men might take a tip from the Montana Class A group, which is going heavier on the entertainment end for 1932 than ever before.

Wishing Our Customers and Friends a Happy and Successful New Year.

THE DEVORE MFG. CO.
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Sizes 50, 60, 70, 75, 80, 100.
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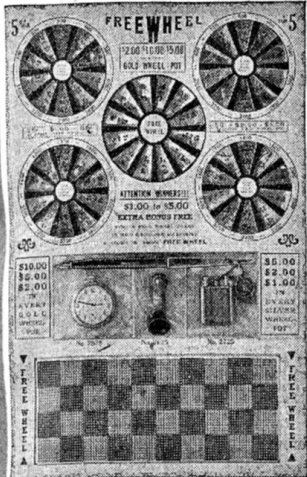
BAFFLE BALL!

Distributed to Southern Operators at factory prices. Prompt shipments.
AUTOMATIC AMUSEMENT CO., 683 Linden, Memphis, Tenn.

Miller's United Shows—Wanted!—Wanted!

WANTED FOR SEASON 1932, OPENING EARLY IN APRIL.
SHOWS, all kinds. Will turn up outfits if wanted. RIDING DEVICES—Can use any Flat Ride, Tilt-A-Whirl, Skooter, or any ride that can fill. CONCESSIONS—All kinds open. Will sell exclusive on Cook House, Grab, Wheels, etc. All legitimate Concessions, one of a kind, carried. CAN USE FEELS, all kinds, for Museum's World's Congress Wonders, 1403-5-7 South St., Philadelphia, Pa., for a season's work. Fair Secretaries get in touch with us for open dates. Address MORRIS MILLER, Manager, Miller's United Shows, 1403 South St., Philadelphia, Pa.

No. 251 THREE PREMIUM FREE WHEEL ASSORTMENT COMPLETE \$22.50



Consists of one Elgin or Waltham 12 Size, 7-Jeweled Pocket Watch, one high-grade Pocket Lighter, one Diamond Point, 14-Karat Solid Gold Fountain Pen Onyx Desk Set. The 4,000 Board at 5c Takes In... \$200.00

THE BOARD PAYS OUT: 1 35.00 Pot in the Free Wheel... 5.00 11 1.00 Pot in the Free Wheel... 11.00 1 10.00 Hit in Gold Wheel Pots... 10.00 1 5.00 Hit in Gold Wheel Pots... 5.00 2 2.00 Hits in Gold Wheel Pots... 12.00 1 5.00 Hit in Silver Wheel Pots... 5.00 1 2.00 Hit in Silver Wheel Pots... 2.00 1 1.00 Hit in Silver Wheel Pots... 6.00 1 2.50 Hit in Red Wheel Pots... 2.50 7 .50 Hits in Red Wheel Pots... 3.50 1 1.00 Hit in Green Wheel Pots... 1.00 15 .25 Hits in Green Wheel Pots... 3.75

Coin Craft Bits

Back-Page Pats

By W. P. (PAT) CONSIDINE

Novelty Trade Notes

NO REVIEW of the past year's doings would be complete without recognition of that splendid proffer from W. F. Mangels, world-known director of the American Museum of Public Recreation, to allot space in that remarkable show-world shrine for the exhibition and preservation for all time of the originals and basic models of the old-time amusement machines that functioned when a coin was deposited in its slot. Those quaint oldtimers should find their way to this museum at Coney Island, where a record of recreation is now being compiled (sponsored by the National Association of Amusement Parks) that will graphically outline how mankind has been entertained and amused time immemorial. . . . The year of 1931 was marked by three national conclaves of men of coin craft. The first was the convention of NVMOA held at Palmer House, Chicago. Here was a coin-machine convention and exposition opened with an invocation. First coin-machine conclave of record that was opened with prayer. The second national gathering took place during the same month, February, under auspices of CMOA at Cleveland. "Manufacturers have a definite responsibility toward the operator to help him succeed," was one of the high spots in the address of David S. Bond, president of CMOA. A committee from NVMOA conferred with officers of the Cleveland gathering and out of this conference at Hotel Winton came the resolve to merge the two associations. The amalgamation of the two vending machine men's organizations was the result of negotiations extending over many months and tentatively the title AMA was chosen. The following officers were elected to man and head the merger: President, David S. Bond; first vice-president, C. H. Robinson; second vice-president, H. E. Anderson; secretary-treasurer, Robert W. Merriam. Directors: L. L. Lane, George A. Grastorf, Ralph T. Young, Irl La Grange, Nathaniel Leverone, Carl M. Smith, F. E. Turner and Lewis Marshall. April of the same year saw another Eastern gathering brought together at Hotel New Yorker in New York City under auspices of VMMAA, headed by William Rabkin, president, who advocated that this manufacturers' association work in unison with the AMA whenever practicable. Following were election results at the New York gathering: A. E. Gebert, president; Howard Peo, vice-president; R. C. Brock, secretary-treasurer. More recent was the meeting held at Hotel Sherman, Chicago, where a Manufacturers' Committee met, at which time space was reserved at that hotel, where it is planned to hold a Manufacturers' Exposition in February, 1932. J. O. Huber heads the committee.

AFTER being in litigation for the better part of two years the so-called "store tax" pops up again in Indiana, with Attorney General James M. Ogden recently delivering an opinion to the State tax board on what constitutes a store under the ruling: Vending machines controlled by the proprietor of the stores in which they are placed are not subject to tax. Machines placed by owners on leased locations would be subject to a tax as a separate store. . . . If Saturday means anything to you the new year looms up with more of them; there were 52 Saturdays in 1931; you'll get 53 during 1932. . . . Optimism is outstanding in that headline that tells of "a sharp drop in bank failures." . . . "I am full of fear, horribly depressed, have no success in business, love or anything else," writes "Young Man" to one of the newspapers. "Suggest some place where I can live where I will feel better." Perhaps it might cheer the kid to meet "Miss Daisy Hazzitt" who is introduced by Walter Tratsch, "nother editor taking a bow, tho a guy like that would probably pick up ptomaine poison if he lit in heaven. Tratsch diluting coin crafts literary deluge is ably assisted by Sporting Editor A. H. Bechtol, on finance by W. G. Gray, and the slogan by G. L. Lewis, "Advertise or Fossilize," is featured. . . . Idwal Jones favors coins for currency. "Coins are not porous like bills that get wet as a sponge on speak-easy bars," sezsee. . . . Detroit Vending Machine Operators' Association and Legal Coin Machine Operators' Association of Michigan are reported to have merged. . . . Correct us if we're wrong: It's Widget and Bridget in Pharr off Texas. Confection Cabinet has

opened a Chicago office—its offering, an exclusive in vendors at Warner theaters. Hairpins and face powder are vended via coin-controlled machine, and working our way thru the holidays it's just a coincidence to learn that New Year's Eve is vended for a scent by a mechanism that is actuated by a coin. . . . Odd, O, it is interesting to note that newspapers are vended from machines that function when the proper coins are slipped into a slot. In our tabloid digest covering the silent salesmen we are pleased to tell of one device that will sell you a morning paper for three pennies. That's week days. Sundays you may make your purchase from the same machine by depositing a 10-cent piece or, failing to find that coin about you, the machine will accept two nickels and deliver the Sunday edition, which costs a dime. . . . There are 21 countries in Latin America with population over 100,000,000. There is a great similarity between our coins and the ones they use, and vendors increase in popularity right along.

THERE will be no cups or ribbons awarded at the Century of Progress Exposition which is in process of erection on Chicago's lake front. We are told that cups are out. Of course, there is ample time to change that ruling, and many will recall that when first announcements were made no provision had been made for an amusement sector, yet since that time the plans were expanded to include a section set aside for amusements, concessions, shows and rides. . . . On the threshold of a new and fresh year one might pause and look about for signs indicative of what the future holds in store for us. Born between April 20 and May 24 you should worry, you come under the sign of Taurus. That's the bull. Everybody else may write their own ticket. . . . Thomas Watling, a Cincinnati lad who made good. . . . The reader of Back-Page Pats might at times wonder why something more specific does not appear in this column from time to time telling of the merits or the lack of merit in some machine or novelty device. Generally to single out some item and go into glowing convulsions and paragraphs loaded with phrases notable for the "greatest," "best" and other hotcha description would be to have it penciled out by the editor. With so many to choose from it would be unfair to the other advertisers who tell of their wares in The Billboard's pages and so it isn't done. However, we liked the frankness of the following: "I have had plenty of experience in this line, having been connected with this industry for 30 years. I have personally operated nearly every type of machine that has been placed on the market, but even today, with all my experience back of me, I would not permit myself to pass judgment upon the possibilities of any new machine, altho I might form an opinion. The public is the sole judge, and educating the location is one of the most important factors in the success of any machine. I have found many times in the past that I have condemned a machine of a certain type, only to discover later that my neighbor operator had made money with it. He would not, of course, tell me of these facts, fearful lest he might create a competitor. This has happened many times." . . . The everyday voice, the practical voice, the voice with the giggle, fresh views; voices, not verses, praise be, are welcome when Back-Page Pats are laid upon the line. To get the new in point and view when back-page doings are discussed is the aim behind the effort. Mentally, so Fanny Hurst tells us, most of us are about half dead. It's going to take a whole lot more than cross-word puzzles to jerk us out of our groove of mental monotony. "Public opinion," . . . Everet Dean Martin observes, "is today played upon and manipulated by propagandists of all sorts and for ends that are not disclosed, so that it becomes difficult, if not impossible, to ascertain what is the truth in matters often of serious import." We are inclined to think that progress has been made as we glance back at mankind's struggle up thru the ages. We gaze at the earliest amusement device of record. Azilian stones, those little painted pebbles with queer markings. Science concludes some game was played with them. We string along behind that idea, picturing the boys of some 25,000 years ago, rolling

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Our New Style, Bullet-Shaped FOUNTAIN PEN in following Colors: Onyx, Black and White, Burgundy, Marine Green. Also PENCILS to match. Per Doz. Sets \$4.20 MINIATURE LADIES' SET, in Leather Covers, \$4.20 per Dozen. Order today. 25% with order, balance C. O. D. Send for our Big Free Catalog. M. K. BRODY, 1116 S. HALSTED ST., Chicago, Ill.

those pebbles to a fervent prayer like "Hot diggity dog! Stay away seven!! Come, you little Joey!!! We slip a one-word wire along to the old year: "1931 stop," as the pilot comes aboard. We know as we step into the future: "The best picture has never been painted; the finest song has never been sung," our theme song as we step into the new year: Anchors Aweigh.

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 No. 800B—Our Leader, Electric Clock, Mahogany, Each, \$1.85.
 No. BC6—Elec. Kitchen Clock, Bakelite, \$1.85
 No. 6BB—Electric Kitchen Clock, Colored, 1.35
 No. BC7—Alarm Clock, Colored Nickel, .62
 No. BC8—Great Boulder Clock, Asst. Colors. Worth Double. .95
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 No. 2 Cameras. Eastman Box, .62



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 GAME OF SKILL



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 Width, 16 In.
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 Wgt., 23 Lbs.
TAKES IN COST FIRST WEEK.
 BINGO has already become the standard of comparison in judging the merit of coin-operated skill and amusement machines. Its play has been sensational all over the country. Legal everywhere. Stands for This Machine, \$2.50.
 Write or wire for circular.
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STOP and SOCK

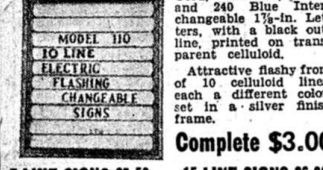


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 W.—16 In.
 Wgt. 16 Lbs.
 Here's a game that packs a real wallop. Modernistic; simple mechanism; convenient size. Great sales multiplier. Thrilling; exciting. Five drives for 1c. Legal everywhere. Write for circular and quantity prices.
D. GOTTLIEB & CO., 4318 W. Chicago Ave., CHICAGO.

AGENTS—SALESMEN!

Daylight-Saving is gone—already the demand for these flashing, colorful Sales Stimulators has started. Your OPPORTUNITY to make BIG MONEY. Every storekeeper a prospect.

ELECTRIC FLASHING SIGNS
 Costs \$3.00—Sells for \$12.00



Complete with 10-ft. Cord, Flasher, Bulb and 240 Blue Interchangeable 1 1/2-in. Letters, with a black outline, printed on transparent celluloid.
 Attractive flashy front of 10 celluloid lines, each a different color, set in a silver finish frame.
Complete \$3.00
 7-LINE SIGNS \$2.50 15-LINE SIGNS \$6.00
 Signs shipped same day order is received. Sample, 25c extra. Prices F. O. B. New York. 25% deposit on all C. O. D. orders.
JOBBERS' PRICES ON REQUEST.
BRUMBERGER CO.
 453-455 Broome Street, New York

The Last "Word" in Your Letter to Advertisers, "Billboard".

HI-BALL

ANOTHER PEO WINNER

10 SHOTS FOR 5c

HI-BALL your way to High Profits in 1932 with another Peo Winner. As big a winner in 5c play as the Peo Little Whirl-Wind and the Peo Play-Poker were in penny play.

HI-BALL GETS THE REPEAT PLAY!

HI-BALL gives the public plenty of action, looks so simple to play yet requires just the right amount of skill to bring back the customers again and again.

HI-BALL IS BUILT RIGHT!

Like every other Peo-built machine, HI-BALL is built to last. The beautifully decorated cabinet is finished in a rich toned walnut, legs are strongly made, detachable, easily adjusted to uneven floors.

YOU CAN'T BEAT THIS OFFER

We know HI-BALL is so good that we offer to let you test your profits. When you send for your sample machine, place it in a fair location, and if, after a week, you are not more than satisfied with the results, return the machine, charges prepaid, and we will fully refund your money. You can't beat that! Write now for full details.



DIMENSIONS
 40 In. High, 37 In. Long, 17 In. Wide.
 Shipping Weight, 85 Lbs.
 (Actual Weight, 60 Lbs.)

PEO MFG. CORP.
 449 Ave. A, Rochester, New York
 CHICAGO OFFICE: 4332 W. Harrison St., Chicago, Illinois
 NEW YORK OFFICE: 1123 Broadway, New York City

LEISTNER'S FAMOUS WAXED FLOWERS

FINE WINTER MONEY GETTERS
GEORGINES (Large Size No. 82) \$22.50 Per 1000
 Do not confuse this BIG Flower with the smaller size being offered elsewhere. The big size Georgines are the best sellers and are used by all the successful streetmen and agents. Come in assorted colors. Sample Box of 100, \$2.50.
CALIFORNIA DAHLIAS \$22.50 PER 1000
 Positively best Dahlias in the U. S. Sample Box of 100, \$2.50.
LAUREL—Fresh stock always on hand. \$7.50 for a 50-Lb. Carton.
 25% deposit required on all C. O. D. orders.
 Send for our New Catalog full of good items at wholesale prices.
OSCAR LEISTNER, Inc.
 Importers and Manufacturers for 31 Years,
 323 W. RANDOLPH ST., CHICAGO, ILL.



Guess and Get A Break

16 cut-outs and 33 seals. A highly colored 3000 hole (64 to sq. in.) board, taking in \$150. and paying out \$70.

CHAS. A. BREWER & SONS
 The Largest Board and Card House in the World
 Englewood Station : : : CHICAGO, ILL.

NEW AND USED COIN-OPERATED MACHINES

OF EVERY DESCRIPTION.
 Also Special Prices on Mints, Stands and Supplies.
 WRITE FOR OUR BIG OFFER.
THE LATEST BINGO BALL, \$15.00. RAFFLE BALL, \$19.50. Most Fascinating Games. 1c and 5c Play.
SICKING MFG. CO., 1922 Freeman Avenue, Cincinnati, Ohio
 Established 1895.

SALESBOARD JOBBERS AND OPERATORS

You cannot afford to be another minute without our beautiful new CATALOGS, showing the largest, BEST and LOWEST PRICED line of Ready-to-Run Salesboard Assortments: Blank Salesboards, Push-Cards and Felt Boards. Full line of VENDING MACHINES, Watches, Jewelry and Latest Novelty Items. We make DROP-SHIPMENTS Direct to Your Customers. PROMPT and COURTEOUS SERVICE.
A. S. DOUGLIS & CO., 116 SO. WELLS ST. CHICAGO, ILL.

TWO SIZES.
Boy-Oh Boy-Oh Boy!
 LOOK AT THESE WINNERS
 \$500
 50c 50c 50c 50c 50c 50c 50c 50c
 25c 25c 25c 25c 25c 25c 25c 25c
 25c 25c 25c 25c 25c 25c 25c 25c
 25c 25c 25c 25c 25c 25c 25c 25c
 25c 25c 25c 25c 25c 25c 25c 25c
 Liberal Profits Are Awaiting YOU

Size, 7 1/2 x 12 1/4 Inches.
47 PRIZES TO SHOOT AT—Takes In:
 1,000 Holes at 5c Each.....\$50.00
 Pays Out on Numbers.....\$31.00
 Last Punch in Each of the 4 Sections, \$1.00.....4.00
 Total Payout.....25.00
PROFIT.....\$25.00
 LIST PRICE, \$1.50. Profit, \$47.50
 Also 1,500-Hole Size, 53 Premiums. LIST PRICE, \$2.25. Profit, \$47.50
GARDNER & COMPANY,
 MAIN OFFICE AND FACTORY:
 2309 Archer Avenue, Chicago, Ill.
 EASTERN OFFICE AND WAREHOUSE:
 44 North 4th Street, Philadelphia, Pa.
 WESTERN OFFICE AND WAREHOUSE:
 417 Market Street, San Francisco, Calif.
 SOUTHERN OFFICE AND WAREHOUSE:
 527 Canal Street, New Orleans, La.

This Year's Surprise Electric Clock

Sample 95c Case Lot 87c
 Each 24 Clocks, Each



Guarantee Certificate with each Clock. In Pastel Colors—Green, Blue, Rose. Size 4 1/2 x 3 1/2 x 2 1/4 In. 60 Cycle, A. C. 100 or 135 volt. Complete with Cord and Plug.
SEND FOR OUR NEW LARGE CATALOG.
ROHDE-SPENCER CO.
 Wholesale House,
 223 W. Madison St. Chicago, Ill.

HERE IT IS

The Jack Pot Board That Has Taken the Country by Storm.
 3,600-Hole 5c Board Takes in \$190.00. Pays out in trade \$84.00.
 10 Hidden Certificates, paying from \$1.00 to \$10.00 in trade.
 48 other Awards "pop up" the play.
 Catalog No. 228
 List Price, \$5.40.

Harlich Mfg. Co., 1401-1417 W. Jackson Blvd., Chicago
 Send for New Color Catalog.

ATTRACTS PENNIES LIKE A MAGNET! MINIATURE GOLF BALL GUM VENDOR—OPERATORS



If you want a STEADY money maker—then operate a "chain" of these fascinating trade stimulators. Each "Miniature Golf" should net you at least \$5.00 weekly profit.
 Note These Features:
 All metal construction; great chamber holds 1,000 balls; all skillful plays registered; interchangeable Football Pinboard included free with every machine. PRICE, \$15.00. Write for quantity prices of this and many other money-making Vending Machines.
D. ROBBINS & CO., 11418 DeKalb Avenue, Brooklyn, N. Y.
 Advertise in The Billboard—you'll be satisfied with Results.

...revel a greater entertainment value
THE FASCINATING AND IRRESISTIBLE
SKILL-O Game

The colorful and highly artistic construction is responsible for its captivating appearance and lends to the most refined surroundings, attracting capacity patronage. It has met with the public's unanimous approval as a competitive recrea-

tion and amusement feature. Strongly appealing to both young and old has earned SKILL-O a reputation for immediate popular acceptance, having a remarkable high earning power the year round.

and at the ridiculously low price of only **\$125** Terms one-third cash, balance C. O. D.
QUANTITY PRICES QUOTED ON REQUEST

Never before has there been such an instantaneous demand for any machine of this kind until the introduction of SKILL-O to the public. This legitimate machine at this low price, affords you the opportunity to obtain tremendous profits from an ever-increasing sports-loving public and creates thrills, excitement and suspense for both participants and onlookers.

Mechanically perfect and trouble proof, this machine will have no further operating expense other than the initial cost. Write for further particulars. No obligation whatsoever.

The superb construction of both cabinet and stand, its exquisite panels and carvings, in beautiful matched walnut, reflects the individualistic design and efforts of Mr. R. Van Sage.



**The SKILL
AUTOMATIC MFG. CO.,**
1922 FREEMAN AVE.,
CINCINNATI, O.

THE NATIONAL RECREATION CO.
287 BANK ST., NORFOLK, VA

Party and Holiday Goods

**Miniature Hats Are
Going Big**



B45N47—6 kinds. Assorted. Per Gross... **3.00**
B45N50—6 kinds. Assorted. Per Gross... **4.50**

**Crepe Paper
HAT
Assortment**



B45N164—12 Kinds. Assorted. Per Gross... **2.50**
B46N80—Over 100 Different Styles. Per Gross... **4.50**
B45N1—Imported Fancy Hats. Per Gross... **6.00**

HORNS

RED, WHITE AND BLUE PAPER HORNS, conical shape, with striped red, white and blue paper, brass reed, blow easy and loud.

MISCELLANEOUS

B26N14—BLOWOUTS, 10 Inches. Per Gross... **2.50**
B13N60—RACKETS. Per Gross... **3.25**
B13N66—RACKETS. Per Gross... **4.00**
B17N48—SERPENTINES. Per 1,000 Rolls... **2.00**
B17N42—BULK CONFETTI. 50 Lbs. Least Sold. Per Lb... **6c**

No.	Size.	Packed.	Gross.
B14N1	13 1/2	1/4 Gross	2.25
B14N2	17	1 Dozen	3.00
B14N3	23	1 Dozen	4.25

PAINTED TIN HORNS, straight tapered shape, bell end, wooden mouthpiece, brass reed. Finished in solid colors, red and blue.

No. B14N68—Length, 8 Inches.	4	2.90
Dozen in Box. Per Gross		
No. B14N69—Length, 18 Inches.	2	6.75
Dozen in Box. Per Gross		
B14N5—DUSTER HORN. Length, 14 Inches.	Per Gross	3.00

N. SHURE CO. ADAMS AND CHICAGO
WELLS STREETS

A KNOCKOUT for CARNIVALS, FAIRS, PREMIUMS and SALESBOARDS

Large Size Silk Fringe PILLOWS
Without Filling, Dozen... **\$4.80**
Add 50c for Sample Dozen, Prepaid.
KAPOK FILLED, Doz. \$7.50
Add \$1.00 for Sample Dozen, Prepaid.

For quick action wire money with order. Ship same day order received. 25% deposit, balance C. O. D.

WESTERN ART LEATHER CO.
Many Designs. P. O. Box 484, 1646 Arapahoe Street, Denver, Colo. Free Catalog.

**SALESBOARD OPERATORS!
STOP—LOOK AND LISTEN!**

3-ELECTRIC CLOCK COACHES--3
MADE OF METAL IN OLD GOLD FINISH.
Put up on a 1,500-Hole Combination Cigarette Board at 5c per sale. Takes in \$75.00 and Pays Out \$15.00 in Cigarettes at Retail Value.
Sample Deal Complete, \$10.50
Send for Free Circular.
GELLMAN BROS., 119 N. Fourth St., Minneapolis, Minn.

SALESBOARD OPERATORS

Those choice locations you have always wanted to operate are easily accessible with our Ever Ready Gun Assortment. Will make your competitors look like 15c. If you doubt this statement ask the man who is now using them, then write immediately for circular matter and prices to the sole originators.

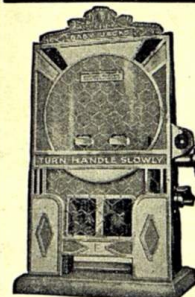
H. G. PAYNE COMPANY
203 Church Street, Nashville, Tennessee

SILENT JACKPOT BELLS
JACKPOT FRONT VENDERS
MINTS, BALL GUM, BABY JACKS, DANDY VENDERS, STEEL SAFES, STANDS

Write or Wire for Prices.
KEYSTONE NOVELTY & MFG. CO.
26th and Huntingdon Sts., PHILADELPHIA, PA.

SALESBOARD OPERATORS SAVE MONEY CANDY! CANDY!
LULU CHOCOLATES—Wonderful Flash—2 Layers of Assorted Chocolates. Assorted Colors. Cellophane Wrapped. Per Box... **15c**
5-LB. BOX OF ASSORTED CHOCOLATES, including Nut Tops and Foils. Packed 6 to Carton. Each... **70c**
Send for New Illustrated Catalog. 20% Deposit on Orders, Balance C. O. D.
DELIGHT CANDY CO.
67 East 9th Street, NEW YORK CITY.

**FIELD'S LATEST HIT
the BABY JACKS
TINY · AUTOMATIC · FLASHY**



The new 5c Baby Jacks is the lowest priced automatic pay-out machine in the world. The player inserts a nickel in the coin chute, presses down the lever and the nickel races around the pinboard and either falls into one of the winning pockets or the Jack-pot. A generous percentage goes into the back cash box. Throws out all pennies and slugs with holes. Solid aluminum case, decorated in 6 high lustre colors; Yale Lock; Wire Glass; chest-proof in every respect. Sold on a money-back guarantee. Immediate deliveries.

New Low Wholesale Price \$16.50
Write for 4-color Circulars on Baby Jacks. Bimco 5c Jacks, etc. all Free.
The FIELD MANUFACTURING Corp. ILL.

Distributed in the New England States by
TRIMOUNT COIN MACHINE CO., 1254 Washington Street, Boston, Mass.

LORD'S PRAYER OR BATHING BEAUTY CHARMS.
\$5.00 Per Gross, Postage, 10c per Gross Additional.

LARGE FUR MONKEYS. Asst. Characters. Dozen, 75c; Gross, \$7.50. 25% deposit required.

HURST GYROSCOPE TOPS. New Pat Up. Per Gross, \$15.00. \$5.00 deposit required on each Gross.

TANGO DANCERS. Each in Printed Envelope. 100 in Box, 1,000 in Carton. Per 100, \$3.00; per 1,000, \$28.50. 50% deposit required on C. O. D. shipments.

WHITE RUNNING MICE. 3 Dozen in Box. Per Gross, \$4.00. \$1.00 deposit required on each Gross.

Catalog write for one and specify your line. We sell to dealers only. Complete stock of Novelties, Specialties, Holiday Goods, Salesboards, etc., at lowest market prices.

LEVIN BROS., Est. 1886
TERRE HAUTE, IND.

MILLS SILENT JACK POT MINTS
ELECTRIC MINIATURE BASE BALL BALL GUM
ALL TYPE PENNY MACHINES.
Write for Prices.
SLOAN NOVELTY & MFG. CO.
1250 North 10th St. (Est. 1892) PHILADELPHIA, PA.

Advertise in The Billboard—You'll Be Satisfied With Results.

START 1932 RIGHT—CATCH THESE FOUR ACES



HI-BALL

(IT IS NEW—IT IS HOT)

(HI-BALL—THERE IS NOTHING BETTER UNLESS IT IS ANOTHER ONE)

It is a game of 10 balls played for 5c. We were rushed to get this to press and have no description to offer other than what your eye can see. Be convinced. Built by manufacturer that always builds the original; not infringers. Be first in your territory to start the Hi-Ball. Order sample.

SAMPLE MACHINE\$75.00
Lots of 5\$70.00
Lots of 10\$65.00
Lots of 25\$60.00
Lots of 50\$55.00
Lots of 100 write or wire for prices.

We are prepared to make immediate delivery. Upon receipt of a certified deposit of one-third amount of order, machines will be shipped C. O. D. If you are a Jobber write for prices, as we are in position to make deliveries in large quantity orders.

TAKING THE COUNTRY BY STORM! BAFFLE BALL!



The Biggest Amusement Value Ever Offered in Coin-Machine History

Wait no longer. Here it is. The opportunity you have been looking for—A MASTER PROFIT MAKER that sustains its earnings indefinitely. Legal anywhere. 7 plays for 1c. Defies competition. Tried, tested; proved the record breaker of all time. Colorful, substantial; a Trojan for punishment. Backed by a shock-proof trial GUARANTEE. Will open hundreds of new locations for you. **PAYS FOR ITSELF FIRST WEEK-END** Delay is fatal. **ACT NOW!**

Weight Only 24 Lbs.

TRIAL MACHINE, ONLY ...\$19.50
LOTS OF 5, ONLY ...\$18.50 Each
LOTS OF 10, ONLY ...\$17.50 Each
Special Steel Stand,\$2.50

WIRE AT ONCE for Complete Details and Iron-Clad Risk-Banishing Guarantee!

Made in both Penny and Nickel Play. Specify which you want when ordering. We can make immediate deliveries.

BUILT FOR LIFETIME NO-COST SERVICE!

JOSTLE

The Most Fascinating Nickel Machine Ever Built!

The Desire To Play Grows Constantly

JOSTLE—

—It's the size machine you have been looking for.
 —Its attractiveness copes with the most exclusive places.
 —Its returns compare with the lawless slot machine.
 —Its name just jostles in the money!
 —Its mechanical parts are designed with utmost simplicity, eliminating the trouble calls and loss of income.

Order a Sample Jostle Right Now!

JOSTLE CONSTRUCTION

JOSTLE Tables are superbly constructed. Sides and bottom of finest 5-ply veneer Walnut finish. Play board finished in natural high lustered 5-ply Birch, with ten marbles to each board. Table very sturdily constructed of solid legs and panels of Walnut finished Birch. All metal parts are highly nickel plated.

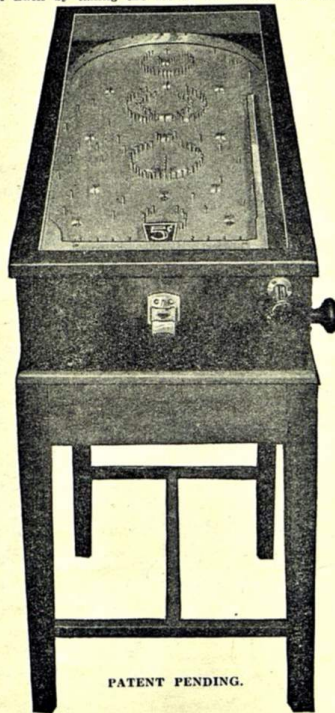
Built Right and Priced Right

SAMPLE JOSTLE TABLE ..\$75.00
Lots of 5\$70.00
Lots of 10\$65.00
Lots of 25\$62.50
Lots of 50\$60.00

Shipment of Jostles

Each machine comes packed individually in a strong corrugated box and shipped by express unless otherwise specified.

SPECIAL—We have 10 Jostles we used for testing locations that we offer subject to prior sales at \$60.00 Each by taking the lot of 10. Guaranteed new.



PATENT PENDING.

ALL PRICES F. O. B. Richmond, Va.

Terms—One-Third Cash, Balance C.O.D.



Size 18"x36"
Weight 60 lbs.

LUCKY STRIKE

10 BALLS 5c

The More Skillful Pin Game—Built by Experienced Operators

Not a Dream but a Magnet for Nickels. Proven by Months of Operation.
 The Fastest Money Earning Game for the Investment Before the Public Today.

Ask Any Location Owner With a Pin Game About the Large Receipts These Machines Are Taking In. This Game Usually Pays for itself in First Ten Days' Operation.

Large Strong Cash Box With Heavy Brass Lock. A Real Piece of Furniture. Walnut Cabinet With Birdseye Maple Panels—Highly Polished.

The Size—Attractive Workmanship and Large Monetary Receipts Make Lucky Strike Appropriate for the Finest Locations.

Several Machines Can Be Carried in an Automobile When Legs Are Detached.

Shipment of Lucky Strike. Each Machine Comes Packed Individually in a Strong Corrugated Box and Shipped by Express Unless Otherwise Specified.

"LUCKY STRIKE" Can Be Placed in the Best Drug Stores, Hotels, Confectionery Stores, Restaurants, Diners, Waiting Rooms and Many Other Locations.

BUILT RIGHT AND PRICED RIGHT

SAMPLE LUCKY TABLE ..\$57.50
Lots of 5\$55.00
Lots of 10\$50.00
Lots of 25 to 100 Machines \$47.50 Each

Special Prices on Larger Quantities
 If a More Beautiful or Better Machine Could Be Built—We Would Have It

SPECIALS

MINTS, Assorted Flavors, 10-Case Lots, Per Case.....\$ 6.00
 (3) MILLS SILENT PLAY FRONT VENDER, 5c Play, Used as Sample, Each..... 80.00
 (2) MILLS SILENT PLAY FRONT VENDER, 25c Play, Used as Sample, Each..... 85.00
 (50) A. B. T. NUMBERED REELS TARGETS, Penny Play, Slightly Used, Each..... 15.00
 (75) DUTCH POOL TABLES, Complete with Stands, Slightly Used, Each..... 30.00
 Write for Circular on Bingo and Pool Shooter. These new numbers will get the money.

WRITE FOR SPECIAL JOBBERS CONTRACT PRICES

Moseley Vending Machine Exchange, Inc.

3822 Chamberlayne Ave.,

Richmond, Va.