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Greetings
**THE
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MAN**

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SO-SO AMUSEMENT YEAR

AFA-BAA Put On Warpaint

Decision expected Monday
on N. Y. jurisdiction—
censure angle—'raids,' etc.

NEW YORK, Dec. 25.—Wednesday meeting of the Associated Actors and Artists of America to decide jurisdiction over former burlesque houses in New York ended with no decision. Complaint and request of the Burlesque Artists was heard and award is to be made Monday. American Federation of Actors brought up the point that it was not angling to take over jurisdictions not within its scope. Feeling of the AFA is that at every recent meeting of the Four A's it has been unjustly accused of jurisdictional raids.

William J. Rapp, attorney and delegate for the AFA, told the meeting that the Association had been censured for telling the press that it would ask for BAA and chorus jurisdictions, but that the BAA had not been censured for calling the AFA a "racket" in a statement to The Billboard. Not very clear as to what is behind the intricate byplay going on within the walls of the Four A's meetings, but opinion exists that one deciding element in the actions of the board is the fact that the AFA is the only

(See AFA-BAA on page 119)

Silver Life Card To Aid SLA Drive

CHICAGO, Dec. 25.—The membership committee for the Showmen's League of America has set the goal at 450 new members for the year 1938, and to those getting 100 or more members a gold life membership card will be awarded. In this connection Bernie Mendelson, of the O. Henry Tent and Awning Company, has pointed out that those who compete for the gold card often fall below the required quota of new members.

(See SILVER LIFE on page 119)

Meredith in as 1st V.P.; May Start Equity Cleanup

Appointed by council to fill Perkins' vacant post—no president until June—Dullzell to remain—no paid assistant picked as yet—to "work toward unity"

NEW YORK, Dec. 25.—Appointment of Burgess Meredith as first vice-president of Actors' Equity, with presidential duties, may result in a general cleaning up of the association. This much was indicated by one spokesman of the Associated Actors and Artists of America, who stressed the importance of Meredith getting an insight into the way the Equity wheels go round. Five months on the job is expected to tell the tale and also to reveal just how much work the office requires. Meredith this week said he would not remain in an executive office after the expiration of his term in June. He is not even faintly considering the idea of retiring from the stage at the peak of his career. His job, as he sees it, is to "work toward unity," foster the progressive movement and "to make Equity a leader in the extension of the theater nationally as well as in New York."

Setting up of a Federal Theater unit of Equity is definitely in the cards for

(See MEREDITH IN on page 119)

Lawyers Move Into 4 A's Reorganization

NEW YORK, Dec. 25.—It seems as the Four A's (Associated Actors and Artists of America) has been taken over by lawyers.

At the Wednesday meeting there were 17 delegates and/or attorneys present. Six present were attorneys: Paul Turner, Four A's counsel at \$2,000 a year and also Equity's chief counsel; Mrs. Rebecca Braunstein, Equity counsel and Turner's associate; Mrs. Emily Holt, former Equity counsel and now counsel and director of the American Federation of Radio Artists; L. Silverman, Burlesque Artists' Association counsel; William J. Rapp, AFA counsel, and Henry Jaffee, counsel for the Screen Actors' Guild branch here, the AFRA and also the American Guild of Musical Artists.

Four A's affairs are in such a turmoil that the member unions are apparently afraid to show up without attorneys.

Incidentally, the Four A's shares offices with Turner, who conducts his law practice there. That makes the Four A's probably the only AFL union sharing an office suite with an attorney.

Tom Collins on HASC Program; Record Attendance Expected

KANSAS CITY, Mo., Dec. 27.—Visiting showmen from all sections of the United States were meeting today at the Reid Hotel for the 18th annual convention of the Heart of America Showmen's Club.

President Abner K. Kline and Mrs. Myrtle Duncan, Ladies' Auxiliary head, were greeting new and old friends and plans were being completed for the most lavish New Year's Eve celebration ever held by the HASC group. A celebration Friday night will climax and bring to a close the most successful convention in years.

Carnival and circus men predominated in the group of approximately 400 visitors, but veterans of the State, vaudeville circuits, amusement parks and night clubs also were represented.

Show Business Reflects General Economic Tendencies of Nation

Legit, vaude and burlesque hit hard during year—radio and night spots parallel general ups and downs—films do well—much activity on union front

NEW YORK, Dec. 25.—General economic conditions were reflected with reasonable accuracy in the various branches of show business throughout the year, with the amusement world experiencing the same ups and downs as the nation in general. That, of course, means that conditions weren't any too hot, particularly for performers, many of whom found themselves out on the end of a cold, bare limb. Reflection of general conditions meant that show business as a whole built slowly from the depression depths during the spring, experienced the usual summer lull and was then knocked for a loop when the market broke in the early fall. It hasn't recovered and probably won't until things in general look a bit brighter.

Fields socked hardest were legit, vaude and burlesque. Radio, tho reflecting general conditions, went along smoothly enough and films did pretty well. Night clubs were probably the quickest to reflect economic ups and downs, a

(See AMUSEMENT YEAR on page 118)

Outdoor Press Club Formed

Headquarters established
in Tampa—Jack Dadswell
is selected as president

TAMPA, Fla., Dec. 25.—An organization to further the interests of outdoor show press agents was formed here last night with the advent of the Outdoor Press Club, founded by a group of outdoor press agents sojourning here and whereabouts during the off season. A permanent headquarters was established at the Tampa Terrace Hotel, and Frank Winchell, formerly with the Rubin & Cherry Exposition, was appointed treasurer and steward.

Jack E. Dadswell, for the past four years press representative for the Royal American Shows, was voted to the presidency, and Walter Hale, Beckmann & Gerety scribe, was named vice-president. Starr De Belle, Johnny J. Jones Exposition, was voted to the post of corresponding secretary, while James Malone, long identified with the Illinois State Fair and the Florida State Fair, was given the office of second vice-president. Macon E. Willis, representing the Mammoth Marine Hippodrome, will handle the field representation.

The intent and purpose of the new

(See OUTDOOR PRESS on page 118)

Revival of Expo in Paris

PARIS, Dec. 26.—Revival of Paris International Exposition next summer is practically assured thru approval, voted recently, of the commissions of finance and commerce, of the Chamber of Deputies, and finance committee of city council of Paris.

Flat-Car Shows Face Hardship With Western Rail Rates Hiked

ST. LOUIS, Dec. 25.—General agents and traffic managers of flat-car circuses and carnivals routing west of the Mississippi River for the coming season find themselves faced with a tremendous hike in train mile rates. The consensus among them seems to be that if something is not done immediately this increase, which will work a hardship on shows, is liable to become general.

For many years the railroads over the

country have been giving shows fair rates and other concessions incident to the movements of show trains. This wholly unexpected hike in rates has the general agents and traffic managers converging here, at intervals, spurred to the

(See FLAT-CAR SHOWS on page 119)

AFM Convention Plans

TAMPA, Fla., Dec. 25.—Arrangements have been completed for the annual convention of the American Federation of Musicians to be held here June 13 to 19. The Floridian Hotel has been selected as delegate headquarters, with business meetings to be held at the Municipal Auditorium. Fred W. Birnbach and Harry E. Trenton, AFM secretary and treasurer, respectively, came here this week to confer with the local union heads on arrangements.

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and Additional GENERAL NEWS will be found on

Page 30

No Scenery But Chemical Ice for Skating Ballets

Popularity of shows causes wonder as to costs—ice figured as \$1 a square foot—500 capacity needed to pay off—presented as revues rather than exhibitions

NEW YORK, Dec. 27.—With ice ballets enjoying their biggest popularity ever, many theater, cafe and auditorium bookers are looking into the possibility of booking these shows. Biggest fears have been whether the cost of transportation, time needed for preparing the ice floor and cost of talent would be prohibitive. According to most of the owners of ice shows, a night spot must have a capacity of at least 500 before it can afford even a modest ice ballet. As for theaters and auditoria, most of them are large enough to afford such a show. For example, there's the Ice Follies now at Madison Square Garden at 55 cents, \$1.10 and \$3.30 and doing near capacity business. It is billed and presented like a regular revue. Stars of its 50-people cast are Bess Ehrhardt and Roy Shipstead, with Harris Legg doing the novelty stuff, Henry Brock doing the comedy and a large girl troupe doing the production numbers. More than ever before props and scenery are used and the ice is colored. With good lighting the scene becomes a colorful panorama. In other words, the show is being sold as an entertainment rather than a sports exhibition.

Typical of the smaller traveling ice ballets is that of Ben NuDyke, now at (See NO SCENERY on page 118)

Radio Comies in "March of Time"

NEW YORK, Dec. 25.—New issue of *March of Time* newsreel contains a sequence on the "laugh industry," showing how it has boomed owing to the development of radio. Some radio comies get as high as 75 laughs in one-half hour, and in the short span of six months a comic may spring more pages over the air than a noted old-time stage comedian delivered during his entire career.

Shots show gag experts at work and how gags are made and filed. Some comies carefully analyze a recording of their program of the previous week in order to check up on just what caused the giggles.

Among the gag specialists shown on the screen are Eddie Cantor, Phil Baker, Amos and Andy, Fred Allen, Eugene Conrad, Jack Benny and Kingsley and Kingsley.

Closed Agent Field Almost a Reality

NEW YORK, Dec. 25.—Theatrical union officials this week revealed that a closed field for agents, predicted some months back in *The Billboard*, was near to becoming a reality.

Henry Jaffe, attorney for American Federation of Radio Artists and other leading units within the Associated Actors and Artistes, said that Screen Actors' Guild was already working on the problem, and that AFRA would tackle it as soon as basic contract negotiations were cleared. Pointed out that a list of approved agents would be a good thing for the profession.

Actors' Equity has had such a list for years.

With the Four A's gradually moving in this direction, and the American Federation of Musicians having an approved list of agents, indications are the field will be tight as a drum.

French Musicians Threaten Strike Against Gov. Levy

PARIS, Dec. 25.—Syndicate of Musicians this week threatened to pull their men out of all theaters and cafes Christmas Eve in the event Minister Georges Bonnet refused the Syndicate's request that a special tax on cafe musicians be declared void. Basis of the plaint is alleged to be the wholesale discharging of orchestras by proprietors who cannot afford the levy. Unemployment situation is naturally aggravated. Strike if realized will affect not only theaters but also night clubs, cabarets and music halls.

Artef Scores Heavily With Dramatization of "Schweik"

NEW YORK, Dec. 25.—As their second production of the current season the Artef Players, Yiddish workers' group, presented a two-act satiric farce, *The Good Soldier, Schweik*, by Mark Schweik, adapted from Jaroslav Hasek's novel, at their West 63d street theater, beginning December 21. Imaginatively staged, brilliantly acted by a large and enthusiastic

cast, and moving at a fast tempo despite its 17 changes of scene, *Schweik* is a robust and amusing shaft of satire directed against war, military discipline, human cupidity and fear and Tartuffean clergymen.

Story treatment is episodic and thematically disconnected, opening, in 1914, with the assassination of the Archduke Ferdinand and the arrest of the simpleton Schweik, "half an idiot and suffering from rheumatism in the left leg," when he predicts a world war. Condemned to an insane asylum, Schweik is released when war actually breaks out.

(See ARTEF SCORES on page 135)

Agreement Reached On Chi Tax Boost

CHICAGO, Dec. 25.—New tax scale was finally agreed upon by the local tax committee and theater representatives this week, calling for a 25 per cent increase for houses charging 25 cents admission; 60 per cent for those charging 30 to 35 cents, and 100 per cent for a 40-cent admission and over.

All final arrangements will be made at another confab next week and the new ordinance is expected to go into effect within 10 days of its signing. Present tax scale calls for a \$200 minimum and a \$1,250 maximum.

Milwaukee Opera Clicks

MILWAUKEE, Dec. 25.—Largest crowd on record to hear an opera at the Auditorium here was reported December 14, when 4,846 people filled the building to listen to *Walküre* by the Chicago Civic Opera Company. Joseph Orleb, Auditorium manager, reported a sold-out house for the event.

16 Straight for Ricci

NEW YORK, Dec. 25.—It was in 1921 that Aldo Ricci first started making the New Year's Eve music at the household of Adolph Lewisohn, widely known philanthropist. And for the 16th successive year Ricci will again be on hand to downbeat *Auld Lang Syne*.

Detroit Ork Booker Fronts His Own Ork

DETROIT, Dec. 25.—Bernard Besman, manager of the ork department of American Attractions, local booking office, is deserting his desk to take his own hand out on a one-night string in Michigan. Starting Christmas night, he plays successively in Flint, Lansing, Saginaw, Battle Creek and Jackson, returning for New Year's Eve in the World's Fair Ballroom at Eastwood Amusement Park, East Detroit.

Besman is lining up dates for Lyman Barrow for college affairs. Route to cover Wisconsin and Minnesota, with a jump clear to Pennsylvania. Mill Bernie's Band has been booked for New Year's Eve at the Birmingham Golf and Country Club.

Canton IATSE Elects

CANTON, O., Dec. 25.—At the recent annual election of Canton Local No. 61, IATSE, the following officers were re-elected: John C. Walker, president; Harry Lane, vice-president; R. D. Leister, secretary-treasurer; Art Leedham, recording secretary; "Chuck" Schumacher, business agent; Jake Tshkos, "Banty" Spahr and R. Schlimmer, trustees.

RCA Nixes Sales of Recordings To Stations Signing With NAPA

PHILADELPHIA, Dec. 25.—Local radio stations which signed with the National Association of Performing Artists for the right to play recordings after weeks of stormy negotiations are faced with a brand-new dilemma which threatens to knock the NAPA's licensing scheme in the head. The RCA-Victor Company has issued orders to its dealers not to sell records to radio stations.

It is reported that other record companies will follow suit.

With the leading manufacturer of records putting radio on the taboo list, stations are beginning to wonder what they are supposed to pay NAPA for.

Herbert A. Speiser, NAPA's counsel in this area, when apprised of this new situation, asked, "Is Victor the only record company?" He added that the dispute was between the station and the record manufacturers. When asked whether this

(See RCA NIXES on page 119)



The purpose of this department is to benefit producers, bookers, agents and others concerned with the exploitation of talent in the major indoor fields thru *The Billboard's* coverage of every branch of the show business. SHOWMEN INTERESTED IN SPECIFIC "POSSIBILITIES" MAY ADDRESS THEM IN CARE OF THE NEW YORK OFFICE OF THE BILLBOARD, 1564 BROADWAY.

For FILMS

ROSITA ORTEGA—tall and stately brunet Spanish dancer now doubling between the Yumurt Club, New York, and the Metropolitan Opera ballet, where she appears as soloist in Carmen. A fine dancer, possessing a pliant body, a fine sense of rhythm and easy-flowing heel kicks and castanets. Should click in Latin dance roles in films.

DON POPIKOFF—comedian now appearing with Ed Wynn in *Hoover for What!* at the Winter Garden, New York. In a brief bit in the show he impresses heavily as a character funster, stopping the proceedings at the

performance caught. Definitely rates a nod as a laugh getter from the film casters.

For LEGIT MUSICAL

JERI WITHEE—blond and shapely tap dancer now appearing at the Paradise Restaurant, New York. Is definitely one of our finest tap dancers, emphasizing fast, clear taps; intricate and action-filled routines, and making full use of a supple and expressive body. Seems ready for a spot in a first-line legit revue and also for a shot at film musicals.

Burns, Biz Agent, in Hot Frisco Election

SAN FRANCISCO, Dec. 25.—With 1,525 votes cast by members of the Musicians' Union No. 6 in annual election, one major change in officers was recorded in the final results. In the hottest contest of several years Eddie (Tufo) Burns defeated Karl A. Dietrich, incumbent San Francisco business agent, 684 to 551. With the exception of one year, Dietrich has held the office for more than a decade.

Walter A. Weber was re-elected president by an overwhelming majority over two opponents. Clarence H. King, veteran financial secretary; Eddie B. Love, secretary, and Ed S. Moore, vice-president, were unopposed.

Albert Morris, incumbent Oakland business representative, swamped Ken Roth to retain his post. Secretary W. A. Belard of the Oakland branch was unopposed.

Unit Becomes Revue

NEW YORK, Dec. 25.—Hollywood Hotel Revue, vaude unit which clicked handsly this season, is being turned by Harry Howard, its producer, into a full-length revue next week at the Majestic, Brooklyn. Cast will be bolstered by addition of Willie and Eugene Howard and Helen Morgan, and show will be expanded to run for two and a half to three hours. Prices will range down from a \$2.20 top, with a \$3.30 top on New Year's Eve.

Show will not come to Broadway, but Howard is at present readying plans to send it on the road as a full-length revue, the new stars remaining with it, at a \$1.50 top.

ACA-WIP Agreement

PHILADELPHIA, Dec. 25.—The American Communications Association, CIO affiliate, came to terms with Station WIP last week for the studio's 12 engineers.

Contract provides weekly increases from \$3 to \$10 per week, with salaries ranging from \$40 to \$60. Another meeting was scheduled for Thursday to make the hour scale conform with the State's new 44-hour law. Present arrangement calls for a 44-hour week in six days, while the State statute limits working weeks to five and one-half days.

Government Grants Subsidy To Paris Opera Theaters

PARIS, Dec. 20.—Finance commission of the French government has approved the request of Jean Zay, minister of public education, for subsidies of more than 49,000,000 francs (\$1,433,333) to cover operating expenses of the Paris Opera and the Opera-Comique during 1938. Plans are being drawn up for a complete reorganization of both of these houses and the government will in the future take a more direct control of their operation. The government is also considering plans for reorganizing and providing state aid to the municipal playhouses throughout the country.

"Uncle Whip" Quits

PHILADELPHIA, Dec. 25.—James Willard Jr., WIP's "Uncle Wip" since 1930, will leave the station at the end of the year. Willard took over the role, which is the leading "dear kiddie" program in town, after the death of Chris Graham, originator of the character. It was reported that Willard's resignation came after a salary dispute.



By GEORGE SPELVIN

A VERY Happy New Year to all readers of this pillar of frenzied misinformation. . . . Arthur W. Levy writes in from Hollywood that he knows what's become of vaudeville—which puts him one up on everybody else in show business. . . . "This morning," he continues, "while walking down Hollywood boulevard I saw an ex-vaudeville bike rider doing his act for a crowd of spectators in a parking lot, and at the end of the act he passed his hat." . . . So that's where vaude is now; soon the agents will be saying, "I can give you the Roxy parking lot over the Fourth of July week-end." . . . That party backstage at a burlesque theater recently, attended by one of the town's censors—as guest of honor, yet—was kept away from the public gazettes, and tho it didn't reach the dailies it might have made a cute yarn. . . . It's probably the only recent party for a censor, but if the trend continues we may see Mae West and Gypsy Rose Lee throwing a clambake for the Legion of Decency. . . . Not the least among the happy yuletide notes that have been inundating the town were those offered by the New English Singers, who presented two excellent programs of Christmas carols in Town Hall.

Meetings of the Four A's, the actors' international union, which ought at least to be dignified and above reproach, are instead becoming more and more comical. When a recent meeting objected to the admission of the attorney of the AFA to the conclave, the AFA delegate pointed out that there were already four or five attorneys in the room. It was then explained that the other lawyers were all of them present "as delegates and not as attorneys." So the AFA delegate, thinking quickly, accepted the new ruling and went out to where the AFA legal aid was waiting in an anteroom. Then he brought him back into the meeting, introducing him as "my fellow delegate." That, my friends, is the sort of thing that occupies the time and furrows the brows of the great theatrical labor leaders.

THE ALBUM: Paris the Great, strong man in the WPA circus, used to be known in the pro ranks of sinner-heavers as Ivan the Terrible. A congenial and pleasant fellow despite his strength, he was thrown into something of a turmoil when the super of the circus unit told him that times were so bad and red tape so tight that he, Paris, would have to unbend all the iron bars and rods that he twisted like pretzels during the performances, using them all over again the next day. So Paris, dutiful and nothing daunted, took the super at his word and stayed up half the night carrying out orders. The next day he timidly admitted that, tho he'd been able to straighten out the big hunks, he'd had a bit of trouble with the smaller pieces. At another time, Paris was hired to give a demonstration of the vigor-building qualities of a certain brand of milk by holding back a team of 16 horses. Taking no chances, however, the milk company diminished the team to four horses—and then staged a gala ceremony, with Paris riding like a Colossus astride a gaily painted delivery wagon, and with other wagons filled with shouting kids coming behind. On the way he made a great show of imbibing quart after quart of milk and gaining strength with each bottle, after the manner of Popeye and his spinach. The end came as you've probably guessed—one hefty tug from the four horses and Paris the Great, milk-filled as he was, lay prone upon his muscular back.

The questionnaires sent out to promising playwrights who want to apply for one of the five John Golden \$1,000 scholarships make the lids answer plenty—but plenty. . . . One of them said it was like the shoppin' song in "Pins and Needles": "When they get thru, what there was to know Macy's knew." . . . It's said authoritatively, tho it hasn't been verified, that the Lunts, now that "Amphitryon 38" has paid off its production nut, are splitting their share of the profits with all those connected with the show. . . . The pretty little hearts of a whole line of girls were broken the other night at the Park Central when Georgie Colson, Mr. Spelvin's handieman stooge, refused to get on the floor for "The Big Apple" merry-merry. . . . Madelyn Demuth, of Theodore and Demuth, who tried to get George on the floor, reports that broken-hearted line girls kept pestering her all the next day; and she also reports that his excuse for not complying was that he had a hole in his pants—which was original, anyhow. . . . There's a real ranch—and not a dude ranch, either—in Woodstown, N. J.; it's the winter headquarters of Col. Jim Eskew's JE Ranch, and its steers, horses, trainers, cowboys, grub, Western hospitality and lingo are enough to open the eyes of any effete Easterner.

The Theater Authority, which was set up by various theatrical unions and charities to regulate benefits, was a co-sponsor of the Chorus Equity-Daily "Mirror" benefit held Tuesday. Altho the cause is a worthy one, isn't the Theater Authority straying a bit from its original intention?

SOME MORE ALBUM: The history of music might have been a bit different if the late George Gershwin had displayed more talent for writing Yiddish songs and if Sholem Secunda, who wrote the original *Bei Mir Bist Du Schoen* ditty, had shown any inclination for Tin Pan Alley. A couple of decades ago, when he first came to this country, Secunda approached Boris Thomashefsky for a job scoring Yiddish musical shows. George Gershwin had been writing the music for a Brownsville Yiddish showplace, and was glad to give his post over to Secunda so that he could devote his time to popular tunes. As a matter of fact he wanted Secunda to team with him in his tunesmithing, but the Yiddish writer preferred the steady Brownsville job and the work he knew and loved—so he stuck to Brownsville. Gershwin left for Tin Pan Alley and fame, but the two remained fast friends. None the less Gershwin's desire that they get together in musical composition didn't come true until this month—after all these years—and after Gershwin's death. It occurred of all places, on a phonograph record; the platter-mate to *Bei Mir Bist Du Schoen*, which is skyrocketing the Andrews Sisters to fame, is *Nice Work If You Can Get It*, which Gershwin wrote just before his untimely death.

Cynthia White's 20th Annual Greenwich Village Ball will be held New Year's Eve at Webster Hall, with August Coen's and Norwood Fennar's bands alternating; Miss White urges you to "wear what you like—unconventional? oh, to be sure—only do discreet!" . . . The two tickets that she sent Mr. Spelvin will be a major bone of contention among the young blades of the staff this week. . . . Good news for a change: prices of acts this year are zooming way up above even the high levels set in previous years—but for New Year's Eve shows only. . . . Fewer legits erupted the week before Christmas than ever before; just one, as a matter of fact, "Between the Devil," a musical. . . . "Three Waltzes," another musical, gets going Christmas night, and the week between Christmas and New Year's will see a flood. . . . But that looks like very nearly the last gasp of what may only by courtesy be called the legit season. . . . Another indication of the trend in song titles is furnished by Mike Cleary's new one; it's called "Start Going to Church and Stop Going to Town."

Performers returning from abroad tell the story of Giro Rimac, who, while playing the Scala, Berlin, received a letter from an agent. The agent's letter offered (See BROADWAY BEAT on page 39)

Federal Theater Dance Show Returns With Tamiris Solos

NEW YORK, Dec. 25.—Last performed by the WPA Federal Theater at the Nora Bayes in May, *How Long Brethren*, with Tamiris, returned this week to make another stand at the 49th Street Theater. It is ultimately slated for the Lafayette in Harlem.

Tamiris and a dance group do essentially the same routines performed when the show originally opened, but the production is prefaced by four numbers by Tamiris alone. Limited audience appreciation of modern dance technique found the business much to their liking. Show thruout has the aid of a Negro choir, of great help in creating moods for the different numbers.

Even with the draw of Tamiris, commercial possibilities of such a production appear very slim, owing to the tense and austere stiffness which seems such an essential ingredient of this art form at present. It may have social significance, but whether this can be translated into paying entertainment is doubtful. Significant that even the

audience of longhairs gave greatest applause to the number whose performance most closely paralleled the modern jazz or swing idiom.

Brethren, when produced in May, was part of a program which also had Charles Weidman appearing in *Gandide*. Weidman's style, rich in pantomime and comedy, relieved the entire evening's performance. Current show could very well make use of material which is lighter and more relaxed.

Work of the choir is excellent, score by Genevieve Pitot is good. Lighting by Feder.



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An "intimate musical" starring Jack Buchanan, Evelyn Laye and Adèle Dixon. Production staged by Hassard Short. Book staged by John Heyden. Settings designed by Albert Johnson. Costumes designed by Klivette. Dances staged by Robert Alton. Musical supervision by Don Voorhees. Book and lyrics by Howard Dietz. Music by Arthur Schwartz. Presented by the Messrs. Shubert.

Peter Anthony, Pierre Antoine, Jack Buchanan, Natalie Rivers, Evelyn Laye, Harry Morley, William Kendall, Freddie Hill, Charles Walters, Claudette Gilbert, Adele Dixon, Gaston, Noel Cravat, Maney, Ralph Sumpter, Marie, Natasha Dana, The Savoy Club Boys.

Andy Love, Jack Lathrop, Bob Wacker, Walter, Albert Amato, Bartenders, Ward Tallman, Vernon Hammer, Annabelle Scott, Vilma Ebsen, Raymond Mauvois, Jules Epailly, English Policeman, Maurice Kelly, The Debonnaires: Harold Murray, Jack Voeth, Maurice Kelly, Buddy Hertelle and Edward Gale.

The Lady Guests: Bunny Waters, Jessica Pepper, Joyce Duskin, Tilda Getze, Kay Cameron, Virginia Daly, Ruth Joseph, Helen Hudson, Dorothy Compton, Lee Stephenson, Loretta Dennison and Linda Lee.

The Gentlemen Guests: Albert Amato, Ward Tallman, Vernon Hammer, Jack Richards, Frank Gagon, Erick Brotherson.

ACT I—Scene 1: A Roof Terrace (Off a Hotel Ballroom in London). Scene 2: The

Anthony's Drawing Room. (The Following Forenoon). Scene 3: Claudette's Apartment in Paris (the Same Night). Scene 4: A Bar Off a Restaurant in London (the Next Day). Scene 5: The Entrance to Natalie's House (London). Scene 6: The Drawing Room (Same as Scene 2, the Following Sunday Night). ACT II—Scene 1: The Drawing Room. Scene 2: The Entrance to Natalie's House (Same as Scene 5). Scene 3: Natalie's Bedroom (That Night). Scene 4: A Street in Paris. Scene 5: Claudette's Apartment (Same as Scene 3, Act I). Scene 6: The Foyer to the Hotel Ballroom, London (Months Later). Scene 7: A Roof Terrace (Same as Scene 1, Act I).

What starts out as a casually and infectiously entertaining musical at the Imperial Theater ends up as one of the smartest, brightest and most appealing shows in seasons. It is called *Between* (See NEW PLAY on page 119)

FTP and Equity Tieup Is Seen

NEW YORK, Dec. 25.—In its first move to obtain sponsorship and close working arrangements with the several theatrical unions, the Federal Theater Project, thru Mrs. Hallie Flanagan, national director, and the FTP advisory board, conferred Wednesday with Burgess Meredith, first vice-president of Actors' Equity council, to determine the manner in which Equity might give the project a better front, particularly when the subject of a renewed appropriation for the project comes up before Congress in the near future.

FTP execs feel that unions' moral support or indorsement would remove much (See FTP AND EQUITY on page 125)

Court Says It's O. K. To Sell KTHS

LITTLE ROCK, Ark., Dec. 25.—As KTHS of Hot Springs, most powerful station in Arkansas, was celebrating its 13th anniversary Monday the Arkansas Supreme Court upheld right of board of governors of Hot Springs Chamber of Commerce to sell station to Col. T. H. Barton and associates, of El Dorado, for \$75,000.

The court's action attracted wide interest (See COURT RULES on page 125)

Chorus Equity Notes

Arbitration awards have been won by Chorus Equity Association from the Mermon Theaters, Inc., and from the Unity Amusement Company for 11 members of the organization.

An award of \$50 for two weeks' pay was won for one girl who had been working in the chorus at the Oriental Theater. Tho her contract stipulated two weeks' notice, she was discharged (See CHORUS EQUITY on page 125)

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DAZZLING • LUSTROUS ABSOLUTELY HARMLESS
Washes off instantly with water. Bottle sufficient for one complete application.
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FEDERAL THEATRE PROJECT FOR NEW YORK CITY PRESENTS

PROCESSIONAL, By John Howard Lawson
Maxine Elliott's Theatre, 30th Street, East of Broadway. 25c-83c.

Children's Holiday Festival—A Week of Christmas Matinees
PIERRE PATELIN JACK and the BEANSTALK
Dec. 27-29, Maxine Elliott's Theatre, 15c-25c. Dec. 30-Jan. 1.

"... one-third of a nation . . ."
A Living Newspaper About Housing
Coming to Adelphi Theatre, 54th Street, East of Broadway. 25c-83c.

Tamiris in "HOW LONG, BRETHREN?"
49th Street Theatre, West of Broadway. 25c-\$1.00.

Special Dance Bill for Children. Christmas Week Matinees at 3 P.M.
THE LITTLE MERMAID MOTHER GOOSE ON PARADE
FOLK DANCES
49th Street Theatre. 15c-35c.

THE TAILOR BECOMES A STOREKEEPER
New Yiddish Comedy by David Pinski
Coming to the 49th Street Theatre in January.

THE GILBERT and SULLIVAN OPERA COMPANY Presents
"TRIAL BY JURY," "PIRATES OF PENZANCE" and
"THE MIKADO"
Christmas Week, at the Brooklyn Academy of Music, Dec. 28-Jan. 2, at 8:15 P.M., 25c-75c

FOUR ONE-ACT PLAYS BY EUGENE O'NEILL,
With All-Negro Cast.
Lafayette Theatre, 131st Street and 7th Avenue, 25c-55c.

HAITI, By Wm. Du Bois, Worthy Successor to the Negro "Macbeth"
Coming to the Lafayette Theatre in January.

Coming Soon, George Bernard Shaw's
ON THE ROCKS

E. P. Conkle's New Comedy, PROLOGUE TO GLORY
A Romance of the Young Lincoln
Coming to Maxine Elliott's Theatre in February.
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THIRD N. Y. MAMMOTH CAFE?

Skouras-Taylor-Lartigue Want Center Theater as New Nitery

Would rival Int'l and French casinos and also stress Continental atmosphere—Rose show at French Casino takes shape—\$250,000 cost?—Int'l Casino biz slumps

NEW YORK, Dec. 24.—Possibility of a three-cornered battle among the steeper suspended theater-restaurants looms with the plan to convert the Radio City Center Theater into a club to at least equal the size and grandeur of the International Casino and the revived French Casino. Negotiations now going on under cover involve the acquisition of the Rockefeller white elephant by a syndicate whose controlling interest will be divided among the Skouras Brothers, theater owners; S. Gregory Taylor, director of the Skouras, recently general manager of the French Casino when it played Clifford C. Fischer shows.

Consummation of the deal would see the opening of the proposed cabaret about the first of March. It will definitely take shape along Continental lines and policy will closely approximate those of the also Continental spots, the International and the French casinos. Fred Chiavanton, presently maître d'hôtel at the International, has been approached by the syndicate. This would fortify the new group with a representative from each of its arch rivals, the International and the French Casino, with Chiavanton and Lartigue, respectively.

Meanwhile Billy Rose's show at the revamped French Casino is coming along nicely. Although the talent is set and already rehearsing, the stage is not ready. Peter Clark, Inc., is revamping the stage equipment to enable use of the double rising elevators, a shuttling hand car and revolving, advancing and receding stage. If the stage is not ready the house may not open New Year's Eve—Rose being unwilling to chance a weak opening just to pick up the holiday cash.

Talent set, at this writing, is Dr. Rockwell, Wini Shaw, Tom Patricola, Oscar Shaw, Sally Rand, Morton Downey, Walter Dare Wahl, Prozee Sisters, Stuart Morgan Dancers, Prozee's Tigers, Lulu Bates, Hinda Wassau, Stan Kavanagh; Willie West and McGinty, and Abe Lyman's Band. Rose hopes to change show four times a year, with a possibility that a very successful show might be sent out as a vaude unit.

Rose has written the book. Ted Fetter, Rose and others have completed the score. Book is in 24 scenes and two parts. Cast includes 50 chorus and showgirls, 16 chorus boys. Understood that the initial show will cost Rose about \$250,000. Reports that Jock Whitney was the bank roll are denied. Rose insisting he has put up all the dough. Abraham Ellis and Oscar Markowich will again have the checkroom concessions.

Rose is negotiating with the AFA now, after having agreed to use union waiters and service staffs, about 300 being involved.

The International Casino meanwhile has been hit by the night club slump just like every other spot. After the initial terrific weeks when it reached its \$50 gross of \$65,000 it has been running around \$40,000, with supper crowds continuing very thin and the dinners, once capacity, sliding on off nights to as low as 400 out of a 1,300 capacity. To meet the situation Joe Moss has cut the 48 waiters' stations to 27, staggering the full service crew. The lounge, incidentally, has failed to click, and the main room (the casino) has had to carry the entire enterprise.

The Paradise trimmed its show sharply this week-end when Rudy Vallee and company, Jeri Withee and Terry Lawlor closed. Vallee's first two weeks were good, but business fell off the last one. Belle Baker is practically set to open the middle of next week.

The Hollywood continues doing weak business, with Joe Moss planning to inaugurate after New Year's the new policy of variety acts changed every couple of weeks. The Cotton Club and La Conga, other big spots, are continuing to do solid business.

Club Cavalier is due to open next week to pick up the New Year's Eve gravy. Buerny is operating and Al Davis

(Continued N. Y. on page 10)

It Was Inevitable

NEW YORK, Dec. 25.—Its appearance was inevitable, but the wonder is that it has not made its advent any sooner. Anyway, whether Charlie McCarthy knows it or not, he now has a cousin whose origin can be traced to the woodpile in more ways than one.

A dark-hued lap-sitter, an exact midnight replica of McC., will make his bow at the Kit Kat Club here New Year's with John Cooper, colored ventriloquist.

Club Audition Gag Still Works

CHICAGO, Dec. 25.—The audition gag is now being used on acts needed for club dates. Bookers with a limited budget for one-night engagements sell performers the promising story that an appearance at the particular place they have in mind will give them a chance to see their work to the best advantage and may result in bookings for the acts doing the free tests.

Several acts in the last month fell for this artifice here but failed to get any work as a result of the so-called tryout. A couple of bookers anxious to land profitable club dates underbid all competitors and then attempt to chisel on the talent by either paying them very little for their services or using the audition tale to secure free services.

A couple of American Federation of Actors acts, victims of such plots, have lodged complaints with the local office.

Canton Club Reopens

CANTON, O., Dec. 25.—Embassy Club, dark since last spring, has reopened under management of Jack Lucco. No cover, no minimum. Harry Orin's Orchestra is set, with Lillian Myers as vocalist. Embassy for two years was operated by the George Sinclair interests, operators of Meyers Lake Park here, which group has shifted its night club operations to the new Hofbrau at the park.

Miami Line Famine A Break for Schools

MIAMI, Dec. 25.—Shortage of line girls and specialty turns is causing raids on rival niteries and local dancing schools. Cinema Casino is angling for the Royal Palm Club's chorus to double into the Casino next week, with an option to come in for the Cine's mid-season show in January, when the Royal Palm betrays its native Florida by importing an all-Hollywood production with a new line.

Smaller clubs are relying for dance talent on the local femme terp academies like Edna Sortelle, Mae Rose and Bill Peck. Scarcity of transportation money available has stymied booking agents.

Don Dickerman, whose Pirates' Den was a Greenwich Village stand-by for many years, has a similar type of spot here, doing good biz with the early-morning night clubbers. Dickerman says he has signed a contract with the World's Fair to move his Captain Kiddies to New York in 1939.

Southern Theatrical Agency here has placed three dance teams. Don and Beverly set for the Hollywood Beach Hotel, Hollywood, Fla.; Savar and Neil for Club Bagdad, Miami, and the Boyettes for Tampa Terrace Hotel, Tampa. Emcee Al Parker has been booked into the Flamingo Park, Miami, for the season.

Night Club Girls Have Such Fun Mixing With Customers

NIGHT club performers have one big advantage over vaude performers—the fun of mixing with patrons. Now take performers on the average vaude bill. It just isn't natural for them, just as soon as the show is over, to run to the front of the house and start talking to patrons.

Would a vaude performer think of sliding into a seat and whispering to a startled patron, "I'm one of the acts. You don't mind if I keep you company, do you?" Obviously, no. But think how night club field encourages good manners and that friendly neighborly spirit. In a night club it's perfectly good Emily Post for a girl performer to introduce herself to a patron at the bar with a gentle, "I'll have a gin fizz, thank you."

Some people think this sort of casual mixing is bad. But is it? After all, what are the girl performers going to do between shows, anyway? They can't stick to their dressing rooms because often the club owner's wife does her knitting there. And they can't go out for walks in the cold weather. The best thing, obviously, is to help lonesome customers get a little bit more alcoholic.

There's another important angle—meeting your public. A novelty dancer who intrigues her patrons should be glad to converse with her ardent admirers after her performance. Her admirers might want to discuss the Spanish Civil War or they might want to find out "Did she really wear just that G string?"

MIXING broadens us and makes us tolerant, giving us an insight into other people's minds and taking us out of our own little world. To performers it means a break from the usual shop talk. Instead of always talking about their makeup, their routines and the lousy way the band played the show, performers, in mixing with patrons, can discuss interesting subjects beginning with, "Let's talk about what you do after the show, honey," and "Do you really mean it when you say you don't believe in marriage?"

Of course, it's true that some night club owners are more concerned over liquor sales than the fun a performer has at the bar, but a smart performer can always arrange with the bartender to serve her cold tea every time the customer urges her to "Have another whiskey, Mabel." There are other ways in which a girl can stay sober before the last show, too.

Now one other important point: when a girl alternates between veil dances and standing at the bar with the customers is she a performer who mixes with friends or is she a hostess who also takes up room in a floor show? Of course, night club owners, night club agents and most of the girls themselves will insist they are performers. But we wonder.

New Year's Eve Bookings Heavy

Key cities report big demand for music, talent — doubling — high prices

CHICAGO, Dec. 25.—Local spots, large and small, are already out for New Year's Eve trade and fees are the stiffest in years. Some of the smaller clubs which have neither cover nor minimum charges during the year are asking \$20 a couple, the price including food and a limited supply of liquor. Most of the fees include late dinners and drinks.

The number of New Year's Eve parties at home will also be the largest in years.

Many acts will fill two and three engagements that night. Prices varied, depending on the party buying the act and the length of working time required.

DETROIT, Dec. 25.—Actual number of dates for New Year's Eve here will be less than it was a year ago. To make matters worse, most spots using acts that night offer less money, resulting in employment of fewer acts again, although practically the same wages prevail.

Acts anticipating a series of bookings thru local agencies are doomed to disappointment for the most part. Aside from the sudden boom of jobs for one night, the city has been well supplied with acts for some time.

Typical of the special bookings is the placing of five-act shows January 31 thru Gus Sun Agency by the Wisler & Wetman Circuit. Although this can mean work for 25 acts, it means a single show for each with nothing to follow.

The Sun Agency has also added the Ohio Theater, Toledo, five acts, under management of Harry Jacobs and Jack O'Connell, one day, Monday.

KANSAS CITY, Mo., Dec. 25.—Stage is set for city's annual New Year's celebration Friday night, with night clubs expected to get unusually heavy play despite comment on industrial doldrums in this section.

Six hundred patrons will pay \$6 a platter for a seat at the tables surrounding Boyd Rasmussen's Band in the Grillroom of Hotel Muehlebach. Club Continental, a block westward, offers reservations at steep prices. Dec. (Prince) Stewart's combo and a floor show are Continental attractions.

Hotel Kansas-Citizen also offering music and food for 600 persons at \$5 per head. Top price of all will be at the Kansas City Club, \$7.50 a head.

Virtually all ballrooms and dining rooms are rented to private parties and musicians are all hired. Local union, thru newly elected President Frank K. Lott, said employment of its members would reach all-time peak.

TORONTO, Dec. 25.—New Year's Eve fun lovers have stacked high the biggest pile of reservations in the memory of this town's oldest purveyors of entertainment. A big-hearted police department has raised the 1 a.m. dancing deadline—not that it ever mattered on the night of nights—and are going to let the lads dance until 3:30.

Discord jarred in the celebration's prep when the Toronto Musical Protective Association, Lieut. Walter M. Murdoch, Toronto Regiment Bandmaster, president, threatened to pull Jimmy Namaro's Savarin Hotel band unit December 29 unless Harry W. Hunt, hotel manager, signed with the International Beverage Dispensers' Union.

Hunt, who has bucked the tap men's closed-shop demands since last March and weathered a part strike, sought a conference with Murdoch, but failed. Although Namaro's contract ran until New Year's Eve, Hunt released the band so that it could go into Bill Beasley's Club Esquire, reopened after two weeks of darkness on Christmas Day, and hired Sally Lee's Melody Maids, a non-union unit that has been playing in Ches Eddie, Montreal.



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43rd ANNIVERSARY

AND EXTENDS SINCERE WISHES FOR
A MERRY CHRISTMAS
AND ANOTHER SUCCESSFUL YEAR

AND ANOTHER SUCCESSFUL YEAR

AND ANOTHER SUCCESSFUL YEAR

Club Management

News and Angles on Night Club Operation

Labor Costs Rise

NEW YORK CITY club owners were faced with higher labor costs this New Year's Eve. For the first time the key spots had unionized performers to deal with. The \$40 minimum, however, only bothered the smaller clubs. As for foodworkers, Local 16 (AFL) upped the New Year's Eve scale about 20 per cent. Scale was waiters, \$6; bartenders, captains and cooks, \$12, with time and a half for overtime.

Food Unions May Merge

LOCAL 16 and Local 89 (cooks) are talking a merger. Local 89, with 2,400 members, has already oked the move, and Local 16 (with 4,800 members) votes on it this week. If the merger goes thru it means night clubs will be dealing with a single foodworker union instead of two as now.

Commodore's Combo Card

HOTEL COMMODORE, New York, mailed out clever Christmas cards that included the supper menu and prices and reservation information. Whereas most New Year's Eve circulars to patrons were undoubtedly lost in the rush, this Christmas card probably was read carefully.

Checkroom Gal Tells All

HAT CHECK boss, Jeannette Kay, at the Onyx Club, New York, landed an interview in *The New York Mirror* last week, revealing such interesting angles as: The average tip is 17 cents, college boys are the worst tipsters, Saturday night crowds are the cheapest, formal-dressed patrons tip more, cigarettes (usually at a quarter) usually get a quarter tip, wives with husbands don't splurge.

Mississippi Clubs Win

CHARGES against 12 Rankin County (Mississippi) night club operators were dismissed in court here for "want of prosecution." The operators were arrested and their clubs raided by national guardsmen recently on charges of selling liquor and allowing gambling. (Mississippi remains dry.)

Following the ruling of the judge that the guardsmen had no legal authority to supersede civil officers in serving search warrants and seizing property and that in doing so "broke every civil right that the club owners possessed by grant of the Constitution of the United States." With this evidence excluded, the prosecution was unable to make a case and the charges were dismissed.

Padula Plans Rumba Salon

ARTHUR PADULA, manager of the Philadelphia Arcadia-International, is planning an innovation—a rumba salon.

The salon will be located in the one-time English Grille Room of the Arcadia. It will be decorated with a Cuban-Spanish motif and be called La Conga. Mario Villani, former manager of Padula's Anchorage, will be manager.

There will be Spanish waiters and Spanish hosts and hostesses to dance the rumba with the guests. Music by Don Rinaldo's Orchestra, now playing at the Arcadia, which will be augmented by four more men. The rumba instruction will be free. Padula expects to open the new spot New Year's Eve.

Glowing Glasses on Market

COLORED GLOWING glasses are being sold now to night clubs and bars by a Midwest novelty company. Product is called Glo-Bar. Glass stems, cigaret glass trays and other bar equipment automatically glows in appropriate warm colors when placed on a sensitized bar.

The company claims the cost of the equipment will be made up by the new customers lured by the novelty of drinking out of a glowing glass.

Souvenir Cigarettes of I. C.

INTERNATIONAL CASINO, New York, has its cigaret girls selling "International Casino souvenir cigarettes" at a quarter a pack. This is offered to customers who wouldn't ordinarily buy smokes but who might go for the souvenir idea.

Int. Casino Has System

INTERNATIONAL CASINO, New York, incidentally, is operating under the most efficient service system imaginable. Waiters admit they can't chisel a nickel on the checks and recall "the good old days" when they used to average \$30 or \$35 a week extra chiseling at the French Casino.

Joe Moss has installed checkers who count heads and then check each waiter's tabs, avoiding juggling of tabs and other waiter tricks.

Candid Movies

STEVE AUGUST, manager of the Stone-wall-Riviera nitery, Bridgeport, has introduced a new stunt of taking movies of those patrons attending on certain nights and then showing them the following week. Stunt is going over big and business has upped considerably.

THIRD N. Y.—

(Continued from page 8)

is producing the show. Gail Carroll, Francine Lang, Jean Parker, Jack Laurie, Marie Doherty, Mildred Ray's chorus and Chappie Durante and band in the show. Zeke's Club, on West 54th, opened this week, with a raft of other spots planning quick openings.

Season's Greetings
from
Tommy Dorsey

Per. Exp.—ARTHUR T. MICHAUD
Mgt.—M.C.A.

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Season's Greetings

from

RAY and GERALDINE

HUDSON

(The Hudson Wonders)



MERRY CHRISTMAS AND A HAPPY NEW YEAR
TO ALL

HAL LAWRENCE THEATRICAL EXCHANGE

108 N. Dearborn St., Chicago, Ill.
JIMMY HESS, Road Representative



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season's
greetings
**CARL
WALES
and
LEONA
BRADY**

direction
MATT KELLY
1560 Broadway, N. Y.

GREETINGS!

Herman Hyde



Sally Burrill

Late of the Folded French Casino

NOW PLAYING

THE BEST
THERE IS!

direction
Paul Dempsey

direction
Miles Ingalls



To all my Friends Everywhere-
Sincere Best Wishes for
Holiday Happiness and
Prosperity for 1938.

Belle Baker

What the Night Club Editors Think of the Press Agents

HERE are about a dozen men on the New York dailies writing night club or Broadway columns which emphasize night club life. With night clubs depending on newspaper publicity so much, these writers have become the objects of a terrific barrage of "news" from press agents, performers, night club owners, band leaders and so forth. The press agents, of course, lead the attack—alternately driving the editors screwy and pulling them out of tough spots with timely tips and gags.

In this symposium the editors and columnists get it off their chest and the results are often amusing, sometimes in-betwixt and always interesting.

Walter Winchell

Walter Winchell, veteran syndicated columnist, says, "Most of the boys are reliable and nice guys. Too many of them send old gags, which they get back pronto, however. I prefer getting the stuff by mail or phone—alho I see many in person."

Dan Walker

Dan Walker, *Daily News* syndicated Broadway columnist (he used to be on *The Billboard*, too), says, "The trouble with most press releases are that they are uninformative.

"A good press agent is one who is also a good reporter, who knows that the essentials of journalism are who, where, when, why and what.

"I find the most useful and reliable press agents are some of the younger ones who aren't too lazy or too sure of their job to hustle around for a story.

"The best one I contact is Len Golos, who used to be on *The Daily News* staff. He knows what I want and proceeds to get it. Al Wilde is another promising p. a.; J. M. Josephberg, Irving Zussman, Milton Rubin, Sidney Spier, Ken Lyons are others.

"I would rather that press agents write in their story first. If I want further amplification I will ask them to make a personal call. (This is merely because there isn't enough time to discuss stories and write a column, too.)

"Press agents would find it easy to get the names of their clients into Broadway columns if they would give some information about the clubs; not merely hire office boys to write gags and attribute them to the performers.

"In short, good press agency is merely good news reporting."

Louis Sobol

Louis Sobol, Broadway syndicated columnist of *The Journal-American*, explains that, alho he sometimes pines for the press agents, down deep in his heart he loves them.

"I am one of those fellows who whenever he's short of an idea likes to lambast the stuffings out of the press agent, and I will never stop doing it because I get a great deal of fun out of lambasting press agents in my column, but I am very gentle—you have no idea how gentle I am—when I meet them personally. As a matter of fact, I am very fond of all the boys and I wouldn't want to hurt any of their feelings by naming the one I consider the best of the lot—or the two or three of them.

"(1) What's wrong with press releases is that all press releases are wrong and good wicker waste from a columnist's viewpoint. The columnist has made a fetish of this thing called—and sometimes billed—"exclusive," and a release is never "exclusive."

"(2) I have found most of the better known press agents fully co-operative—and that is perhaps why they are the 'better known.'

"Yes, the boys are all co-operative—not for altruistic reasons entirely—and some of them are reliable—but not altogether when it comes to material which concerns their client. They are reliable in all other instances, but I have known every one of them to stretch a point or two beyond the limits of what might strictly be termed the truth—in order

Here is a red-hot symposium by Walter Winchell, Louis Sobol, Leonard Lyons, Dan Walker, Hy Gardner, Ted Friend, George Ross, Malcolm Johnson, Jack Gould, Robert Dana, Ben Schneider and Marcus Griffen.

We asked each of the night club editors and Broadway columnists listed above to tell us:

1. What's wrong with most of the press releases.
2. Which are the most co-operative and most reliable press agent offices in New York.
3. If they preferred personal visits by p. a. contact men.
4. How night club press agency can be of greater value to night club editors and columnists.

A couple of the columnists changed their minds after Telling All and asked us to delete references to "the best press agents." "Too dangerous," they thought. Those whose names were left out are "likely to come around with a gun or poison press releases." Okeh, we said, we don't want to be blamed for murder.

So with murder successfully averted (we hope), we present the writers telling the 200 New York night club praise agents what's good for them.

PAUL DENIS.

to get their break. Sometimes I wish they wouldn't do it—but they look and set so hurt when you question their veracity I haven't the heart. So occasionally I write a nice pleading letter and ask, 'Please don't mislead me—and my public.'

"(3) I do not prefer personal visits by p. a. contact men—except on the golf links—if—and only if—I can outplay them. In my office my time is limited—and I prefer to work on undisturbed. Some press agents would be doing columnists and themselves a favor if instead of wasting so much time on the telephone they would send in their copy—by wire or mail—using the phone only on rare occasions when it's a hot news tip they have to convey.

"(4) As a Broadway commentator, the night club press agent has been of immeasurable assistance and will continue to be if he will remember that we are all in the market for exclusives—and not repeats. That we all seek truthful items or paragraphs—and original gags—and not those clipped from humor magazines or thefied from air and stage comics who have their material written by script writers who theft them from old files.

"You forgot to ask—but I offer you the question gratuitously—Could a Broadway columnist conduct his column without contacting a single press agent?

"The answer is 'yes'—and he could do a darn good job of it—and a refreshingly original one. But he would have to work like blazes—and there isn't a Broadway columnist today who wants to work like blazes!"

Leonard Lyons

Leonard Lyons, whose Lyons' Den column in *The New York Post* has attracted much attention, tells us, "I have a high regard for night club press agents.

"Replying to your queries (1) There's nothing wrong with their releases except that I never use press releases; (2) It wouldn't be fair to state (referring to names of the best press agents); (3) On the contrary, I prefer mail or telephone contacts, and (4) I'm not a night club commentator. I am a reporter seeking news and interesting stories."

Ted Friend

Ted Friend, night club editor of *The New York Mirror* the past six years, thinks most press agents are lazy and

unimaginative. He says: "My chief comment concerning press agents would be that a great many of them have 'carbon-paperitis.' Obviously, when I get a carbon copy release, or one run off a mimeograph, I then know that it has been given to at least a dozen other papers and to probably three or four people on each paper. It is not possible to use more than a few of this sort of releases without deadening the value of a column on night life.

"Another criticism which can be leveled is that very often press agents have no objection to being inaccurate. A great number of releases sent in are without foundation in fact.

"I believe that press agents should send out individual releases to the various papers, each different from the other and all of them digging a little deeper than the obvious. Most of the press agents' notices show evidence of a lack of work. The human interest phase is greatly neglected.

"Offhand, I would say that 60 per cent of the releases received read alike and give the same superficial information. Of these, half usually resort to the old 'gags' of shows being held over or contracts being renewed."

Malcolm Johnson

Malcolm Johnson, who does the night club stuff for the conservative *New York Sun*, give the p. a.'s some friendly advice.

"Most night club press releases are worthless," he says, "because the press agents, thinking only of their own problems, will not confine themselves to plain, unvarnished facts, preferring to puff or plug the places they represent instead of sending news which could be used. Then, too, so many of them make it only too apparent that they have nothing to write about. . . . In the type of column I write I cannot use gags, imaginative items picked out of the air, phony "celebrity night" stuff, and I am not interested in the fact that Joe Doakes and his orchestra are playing this medley or that. Far too many releases are of this type.

"Among the most reliable, efficient and co-operative press agents, in my opinion, are Ed Seay, of the Rainbow Room; Monte Proser, Harry Sobol and Irving Zussman. They do not employ high-pressure methods, which I dislike,

and they do not send out false or misleading releases.

"I do not like for press agents to contact me personally, but if they must talk with me I prefer they do so by telephone, as I am much too busy to see all the press agents who visit my office. In any event, I detest the 'personal plea' method—the please-give-me-a-break request—regardless of the merits of the release. The ideal way would be for the press agents to send in their releases and let them stand or fall on their own merits. But perhaps that is asking too much.

"Press material could be improved, I think, if the press agents would try to approach their work from the newspaper man's point of view, make a genuine effort to provide unadorned news—terse and accurate. I realize that it must be tough to dig up something new for releases sent out every week or every day, but at least they could get away from some of the stupid stock forms which have been worked to death: the new 'editions' of revues, the celebrity night stunts and the 'trick' releases sent out with the idea that they are funny. Sometimes I feel that the press agents must think that all editors and night club commentators are dopes, easily deceived and eager to fill columns of space with junk which no one will read. It never seems to occur to them that their stuff is no good unless it is read. They don't think of the readers, if any, at all. They are interested only in getting the name of their client in the paper and thus make a show of earning their salt."

Hy Gardner

Hy Gardner, whose Broadway column in *The Brooklyn Daily Eagle* is syndicated, lets his sharp wit get at some of the methods used by the press agents.

"Like cabs, the trouble with press agents is that there are too many of them," says Gardner. "But for clarity's sake I'd like to break them up into two classifications:

Number One includes the SOB SISTER Type—who cries on your shoulder that unless you give his client a break he'll lose the account, his baby will lose weight, his mother will age and his heart will be broken; the STRONG-TONGUE Type who swaggers around with a chip on his tongue and who wants to know what you've got against him when, up to that point, it was nothing; the ONE-MAN-DOG Type who plays head stooge to a big-circulation columnist by feeding him material like a paid leg-man, being too short-sighted to realize that there are other columns and papers and that his press releases (the dregs of the day's findings) are condescending comments that decorate waste baskets or floors. Then there's the CLINGING VINE Type who feels that you can't absorb the genius of the performers in his night club unless he folds himself before your table in lieu of a napkin. Included also is the CHAIN STORE version of a press agent—a fellow who sends you six or seven long-winded releases all in one envelope, each for a different account. You can tell when his business is flourishing because instead of enlarging his office he enlarges the size of his mailing envelopes to hold more releases. Then there's the NEW BROOM Type who sweeps clean when he knocks off a new account, using every device and friend at hand to show how good he can be and then, after he proves himself, spends the rest of his time disproving himself. Also there's the 'BUY-YOU-A-DRINK' dub, the 'PROCURE PIPPIN' palsey-walsey, and the 'PAY-OFF' Punk.

"Classification Number Two embraces those men and women with shilly, enthusiasm, contacts and a brain. They make friends and they know how to keep friends. They recognize news and relay

it so that it can stand on its own legs. And if there's a scarcity of news they're inventive and ingenious enough to manufacture it so it smells like the McCoy. They employ a sense of humor and keep punching a typewriter instead of a competitor. They're constructive instead of destructive. They meet newspaper men and their clients halfway instead of doing things halfway. They're the character of individuals who would be successful in any business to which they applied themselves.

"Some of the outstanding publicity jobs that come to mind offhand include Mack Millar's build-up of Benny Fields at the Hollywood and Mitzel Green at Versailles; Irv Zuseman's hypnotism stunt with Jackie Osterman at Mario's Mirador; Carl Erbe's national publicizing of Ben Madren's Riviera; Milton Rubin's Henry Youngman-Yacht Club campaign; Harry Davies' day in and day out plugging of Leon and Eddie's; Eddie Weiner's master showmanship of Ruby Foo's Den; Dorothy Ross and Sydney Spier's collaborating on Laonga; Jules Levine's sensational job on Arthur Murray's Dancers at the Rainbow Room and other spots; Harry Sobol's Cotton Club major league goings; Len Golos' work on Jack White's Club 18; Monte Proser's work on the French Casino the past three years.

"The publicity released by the hotels is too dignified. Their releases shouldn't be mimeographed, they should be hand-engraved.

"All publicity would be better if the night club press agent spent more time talking to people in the club, trying to get fresh angles, and then working editors for plugs. If a show is good enough to win applause it gets it quite naturally. If it isn't, no high pressure can make a hunk of garlic give out with odors of Christmas Night.

"Part of the remedy to get more value out of press agents lies with night club owners. If they hire a good man it is their business to keep him. He can't perform miracles, he can't break pictures and paragraphs and feature stories every day or week—but if he does a consistently satisfactory and intelligent job and knows that he's on the pay roll permanently and not on a fly-by-night-club basis, he'll spend more time worrying about improving his job and not worrying about keeping it."

George Ross

Like most of the other night club reviewers, George Ross, of *The New York World-Telegram*, thinks most press agent stuff is too obvious and dull. He says:

"(1) Most press releases are so obviously 'press agent' that the editor must spend a little time trying to figure out a way of taking the curse off each item. Since few night club editors have either time—or patience—this means that the piece is usually discarded. Press agents should pay more attention to format and style and, as a usual thing, it is far better to get the client's name in obliquely rather than so bluntly it shrieks of its origin to the high heavens.

"(2) Most of the larger organizations in New York City are among the reliable agencies. Perhaps this is because the reputation gained by reliability helped them grow. It would be easier to tell which press agents are unreliable, but they are now only a handful, well known to all editors. That is why their number grows less every year.

"(3) As far as personal visits go, it is better for a press agent to make a first direct contact with the editor and then submit his subsequent ideas in writing. Contrary to what most press agents believe, written memos are carefully scanned and are as carefully considered as any personal appearance. Then, too, p. a.'s seem to have a genius for arriving at inopportune moments. Memos, however, can be read at periods of least stress and stand a better chance of mature consideration. I would say one visit a month is sufficient.

"(4) Most of the press agents in the field at present know the cardinal principles of their craft and there is little

I can add—except perhaps a more careful check on items involving personalities."

Ben Schneider

Ben Schneider is in charge of the Dining and Dancing Department of Fairchild publications and his night club coverage in *Women's Wear Daily* is well known. He supervises both advertising and editorial angles.

"What's wrong with most press releases? I should say that their chief fault is that they are too inflated," he says. "There's too much material in them which is not really pertinent, which is dragged in by the hair of the head and has to be blue penciled.

"Obviously it is to the advantage of every press agent to co-operate with timely releases, and yet many releases reach me when they are no longer news.

"Since my time in the office is very limited, I prefer not to have personal visits or phone calls from press agents. All releases by mail get my careful attention.

"Press agency could be of greater value to me if publicity agents would restrict releases to the actual meat of the story, by making their releases timely, and by restricting their contacts to the mail as much as possible."

Robert W. Dana

Robert W. Dana is now handling night clubs for *The New York Herald-Tribune* and he, too, objects to "obnoxious methods" used by some p. a.'s.

"This reporter appreciates the fact that night club press agents must make a living," says Dana, "and that those who flit from one account to another must, of necessity, resort sometimes to obnoxious methods to secure even the minimum amount of publicity. Nevertheless, it seems that these smaller fry might easily achieve their purpose with less hand wringing and veiled references to the poorhouse. Organization, like, perhaps, the N. Y. T. P. A. might be the answer. It would probably serve to weed out the 'cheap labor,' thus effecting better results for the night club proprietor, the press representative and the astigmatic reporter.

"On the whole, the night club copy that comes to this office is clean and readable. Its main defect is wordiness. Press agents should realize that the editor needs only the news and reserves the privilege to 'blow up' said news in his own language. A few harried individuals, usually personal press agents, try to manufacture news out of nothing. This is the kind of stuff that fills our wastebasket.

"An occasional phone call or personal visit is in order if not overdone or with too many ulterior motives. But experience has taught us to welcome contact by mail. And the releases that bring best results are generally from men who handle several accounts. They send the shortest, most intelligible notes—and they don't, as a rule, add postscripts.

"Summing up, we believe that the field of night club press agency should be restricted to men who know the field and who know how to publicize it along the lines mentioned above. Above all, it is a business and should be remembered by both parties as such. Any social relationship growing out of the association should, in our opinion, be genuine, not synthetic."

Marcus Griffen

Marcus Griffen, general manager of *The New York Enquirer*, harps on the failure of the p. a.'s to provide news in their releases. Griffen says: "Most press releases from night club press agents contain little information of value from a newspaper standpoint. The majority of releases are unprintable blurbs. The valuable night club press agents should have the perspective of George D. Lottman, clarity of Mack Millar, the personality of Dorothy Gullman, the news sense of Len Golos, alertness of Harry Sobol and Ferris Hartman, co-operation of Irwin Cohn, scope of Monte Proser, literary background of Karl Bernstein

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and likability of Dorothy Ross and Joe Russell.

"The majority of praise agents fail to realize that their copy must be news and worth reading. Few are sufficiently conversant with the needs of night club editors to render a service and thus help their clients.

"Praise agents would do better to contact working newspaper men by phone or mail and thus get more attention and save the time of the scribes. Night club praise agents should realize that friendships with newspaper men are not enough. Their work should

be a combined service to the client and newspaper man."

Jack Gould

And now we come to that bulwark of journalism, *The New York Times*. Jack Gould, who has been doing the Sunday night club column these past couple of months, is cautious.

Says Mr. Gould: "As a new lamb thrown to the wolves of 52d street and Broadway, I'm going to stay in out of the rain."

Okeh, Jack. Didn't we say at the beginning of this symposium that we wanted to avoid trouble?

Night Club Reviews

International Casino, N. Y.

The nation's most colossal night club is holding on nicely, now that the tourist craze to see the spot is simmering down. Having hit as high as \$65,000, the gross the past couple of weeks has dropped to around \$40,000, the pre-holiday slump apparently socking this mammoth spot just as badly as all the others.

Unless the new French Casino offers something super-spectacular, this spot should be able to hold its own for a long time, depending on tourist trade for main support. However, the place itself is not the only attraction. The big show is something to rave about.

Jacques Charles has straightened it out since the unfortunate premiere when the "miracle stage" failed to do its stuff. Now the mobile stage works perfectly, the floor, sides, back and ceiling moving electrically thru 13 motors. Even the musicians' individual chairs can be raised or lowered. The stage (146 feet by 43 feet) is flanked by two mirror curtains which are used for impressionistic film shots during the stage show. The stage includes two tread mills, three revolving platforms and two overhead disappearing stairways. All of these are utilized to move the vast cast (about 110 people) quickly on and off, providing a sense of easy movement all thru.

Altho the casino is a huge, rather severe room accommodating 1,500 diners, the six tiers and lack of obstructing pillars enable every diner to see the show clearly. About 1,300 has been the most accommodated for dinner, however, to date. And even then, the place was uncomfortably jammed.

As for the Sandrini-Charles show, it is now running about an hour and 40 minutes, with a 20-minute intermission separating first and last parts. It is really the finest job possible, considering the size and type of patronage of the room. It offers a profusion of talent and pure spectacle, given speed thru intelligent use of several entrance and exit points. As a result, the show is always interesting and, at times, startling and awesome for its pure magnitude.

There is more nudity in the show than before, but the flesh display is never offensive. For example, there are the three nudes, except for panties, on the big prop horses, and then there is the nude adagio of Elisabeth and Artini Dell Adaml (the man being invisible). During the parade numbers, the girls strut in various stages of alluring undress that bring memories of Ziegfeld gift for making women ever so enticing.

The show has a thin story thread—very thin—opening with the girls having a sweepstakes winner dream and then setting out on a long tour. After the initial flash, the show goes along nicely, big production numbers employing 32 showgirls, 20 Chester Hale girls, 12 ballet girls and 16 Gertrude Hoffman girls interspersing the lively specialties. Artini is the emcee-singer-dancer. The Gaudsmith Brothers offer their familiar but still extremely funny dog act. Stadler and Rose, in Mickey and Minnie Mouse costumes, perform a sweet novelty dance, *Christy De La Grange*, comely brunet, show-stops with her amazing skill and grace on a high rope. Hanging by wrist and ankle from a single loop, she achieves eye-catching positions, surprising all with her feminine grace. Artini, Elisa-

beth Adams and Sonia Gorjanc compose a ballroom trio offering a smart novelty number. Myrtil and Pacaud, mixed nude team in sparkling silver paint, are an easy hit with their fine adagio, contortionist and acrobatic routines.

The second half of the show is more artistic, obviously figuring on diners being almost thru eating and, therefore, more attentive. The *Musico* number gets this off to a great start. The girl troupes do fine work, weaving in and out of arresting patterns and dances staged by Marcel Berge, the assistant producer. Bobby May follows this number and ties the show into knots. This young, wiry novelty juggler performs amazing feats of balancing and juggling. Follows his show-stop with juggling balls in rhythm on a drum while standing on his head, and then his piece de resistance, lighting a cigaret in mouth by catching the lighted match at the end of the cig. After a zestful Can-Can number by the ballet, the Calligay Brothers ring up another smash show-stop with their smooth comedy acrobatics.

The closing flash has Jeanne Devereaux doing a flutter-flutter toe dance while weaving a train of silk, and then the showgirls and dancers parading in glittering costumes depicting "Sun's Glory." It's a grand flash effect.

Yascha Bunchuk and his 11 men handle the accompaniment excellently and also play some solid dance music, with Gene Fosdick (sax-vocals) leading the alternate seven-men band. The Fosdick outfit plays very danceable music, replacing George Olsen's band, which has moved to the La Conga. (Olsen is a partner in the spot.) Ralph Rogers' Band plays the cocktail lounge.

Joe Moss, director of the spot, is the host and provides what little sense of friendliness such a huge cafe can give.

Karl Bernstein is handling press relations. Paul Denis.

Trocadero, New York

For those who can take a bit of Spanish entertainment with their Spanish cooking and are in neighborhood of the Village, they can take a reasonably safe flyer at this intimate little cabaret conducted by Steve Fanti and Ramon.

Like the type of food, the diversion afforded is entirely native, hardly peevish but withal wholesome and appealing. The room is squarish, not overcrowded by tables, and a proportionately spacious floor is provided for the appropriation of those souls who can, and those who think they can, freely make use of the Latin rhythms as dispensed by the six-piece combination of Juanito Sanabria.

The half hour or so of festivities is ringmastered by one genial Jose Moriche, who, when not taken up by his emceeing chores that are proffered in almost unintelligible English, makes you forgive his rendition of King's English with thoroughly pleasing Spanish and Andalusian vocals. His tones could be classed as a fat man's tenor, and altho not the best, still possesses the color and appeal of the perfectly tolled alura and runs peculiar of his offerings.

Rita Renaud, short and dark singer, assays an American number, *I Still Love To Kiss You Goodnight*, but has to resort to a more suitable *Bomba* for any measure of success, but not too much can be

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Greetings and Salutations to
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To my friends on the coast:

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JACKIE GREEN

TO MY BOSS:

Thanks for all you have done for me.

P. S.—I'll be leaving for the coast with you, Jack, after my week at the Stato-Lake January 7th.

Holiday Greetings
from
BUSTER HEWITT



A CREATIVE EMCEE WITH A SINGING VOICE AND MATERIAL THAT IS DIFFERENT

Just closed six months of a real pleasant engagement at the CASA GRANDE, Washington, D. C., following the Town Casino, Miami Beach, Fla., and guest star at Jack Dempsey's.

Per. Add. Billboard, N. Y. City

said for her in either case. Chita comes on for two sessions of castanet clacking and heel clicking and is easily the hit of the show. Her first number is done in accepted classic costume of shawl, billowing skirt, etc., and the second in peasant folk getup. Tho' not a study in intricate stepping, her dancing has all the verve and charm necessary.

Chiquita, young, pretty, slim and in a costume that reveals quite a bit of shapey femininity, offers a novelty lively rumba on toe.

The dance team of Los Marineros in two numbers, a tango and a bolero with Oriental embellishments, impress as average in all departments. Their appearance is good, their steps are fair and few, and their finesse can be greatly improved. Highlights of their work were a series of successive running lifts and some overhead spins.

Show is repeated three times nightly. Never a cover charge and dinners range from \$1 to \$2. George Colson.

Walnut Room, Bismarck Hotel, Chicago

Refreshingly continental, this Randolph street room continues to attract a good class of people who appreciate pleasant surroundings and clean entertainment.

A leading drawing feature here is the good food, priced very reasonably. Added to this is the eight-piece orchestra ensemble of Eddie Varcos, which specializes in both swing and Latin tunes, but is more popularly known for its finesse in the latter field. The outfit as a unit has improved remarkably in showmanship since its early days and is now rated as one of the leading bands here. Eddie is ace with his fiddle and his emceeing is fittingly gracious. The boys are winding up an engagement of a little over nine months February 3 and then leave for a four-week RKO Midwest theater tour.

Esther Todd, the ork's blond swing warbler, opens the show with a pair of tunes which at this showing were *Swing for Sale* and *You Can't Stop Me From Dreaming*. While the kid has no legit voice, she has a sweet personality and is an able salesman.

Jose Bethancourt, the Charlie Chanish

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THANKS TO:

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season's greetings

NICHOLAS BROTHERS



"BABES IN ARMS"

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Season's
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ROYAL DUO

extends
SEASON'S GREETINGS

marimba player with the Varzos aggregation, next steps on the floor for an original selection that has the proper flavoring. Maxine Marfield, airy acro dancer, followed with a routine and an encore that was stock but attention-rating work.

Eddie Varzos takes a spot of his own, playing his violin with feeling. When caught he offered *Dark Eyes*, an expert version.

Ted and Mary Taft, modern dance team, pranced thru a couple of numbers satisfactorily, being particularly effective in their fast high-kick routine.

Nellie Fitzpatrick plays an organ between dance sessions and in just the right key to keep the merry pace steady. A new feature is the Cuban Swing Night on Tuesdays, during which tango and rumba tunes are prominent.

Roy Steffen is managing director. W. H. Padgett continues as p. a.
Sam Hontigberg.

26 and North Club, Milwaukee

This is one of the fastest growing clubs in the city, operated by Roy Tako and Oscar Plotkin. Some \$3,000 has recently been invested in remodeling, and a continued modernization program is turning it into a bright nightery. Enough table room surrounding the elevated dance floor and bandstand to seat 280, and business has been steady and good. A 25-cent cover charge is in effect and there are few complaints from the trade, which is given a fast swing show and plenty of dance music.

Benia Gamsa, of Chicago, has been booking and staging the shows and is pitching in with a good job. Acts fit this environment. Bill Davison and his six-piece band supply lowdown jazz that is feverish and rhythmical. Bill, formerly with Benny Merod's outfit, blows a mean trumpet. The boys with him are Frank Newton and Red Heubner, saxes; Dayton Newton, trumpet; Ariya Dupre, drums, and Gene Palran, piano.

Bill features Freddie Stritt, Helen Savage, Wilma Novak and the Blondell Twins. With the exception of Stritt, whose emceeing job is now handled by Bert Gilbert, all acts are in their fifth week. General impression of the show is that of a Harlem revue ambitiously impersonated by white competitors. It has speed; it is plenty loud vocally and musically, and, what is probably more important, it amuses the check holders.

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Blondell Twins, youthful and attractive platinum blonde acrobats, do a challenge routine that boasts a few clever, if not unusual, tricks and return for a Big Apple strut that is an eye magnet.

Helen Savage is a good Ada Brown of her race, slimmer but just as mature. She lets loose with lowdown rhythm and at this showing was held for several numbers.

Wilma Novak is another swing performer, opening her turn with a bit of song and going into a couple of torso-shaking routines. The girl has a shapely body.

Freddie Stritt emceed and did bits from his former vaude act. Was not as strong as when he appeared with his entire offering at one time, not having any chances here to build to a climax. Collette, his acrobatic partner, is gagged thru a stock number.

Betty Martin is the intermission pianist, and Sylvia Rose and Marsha Brent make a pair of capable table singers.

Sam Honigberg.

Alpine Village, Cleveland

Herman Pichner, the irrepressible, certainly goes in for something just a little different in the matter of floor shows.

During the Great Lakes Exposition he brought Faith Bacon to his Show Boat and all but disrupted the carefully laid plans to run the fair without nudity. At his Hofbrau he has turned to classic music to please his patrons. For years Otto Thurn and his lads in Alpine costume have dispensed characteristic music at the Alpine Village on Play House Square. Now Herman has turned to opera.

Himself a singer and entertainer, Pichner has seen fit to stage two streamlined versions of popular opera as his current floor show. *Old Heidelberg* is one and *From Vienna to Budapest* the other. Pichner is responsible for the idea and sings leading roles. Supporting him are Virginia Gibson, Richard Morehead, Leroy Poddie Ken, Paul Klatt and Carl Traush. As a background there is the Royal Viennese Orchestra under direction of Ruby Chamelik. The operettas go on once each evening.

During the engagement of the Gay Blades of the Arena, Karl Schaefer, champion skater, appeared frequently at the Village leading the orchestra. Chamelik and Schaefer studied violin in Vienna together and Schaefer has his own orchestra when in his native land.

H. R. Hoyt.

Dante's Club, Kansas City

Eli Madlof, who bills himself as *The Mad Russian*, is beginning his fourth consecutive year this week as emcee at this spot, one of the brightest of the many on 12th street.

Johnny Whetstone's orchestra does a swell job of dispensing rhythm for terps, and floor show this week includes Emma Pritchard, singer; Francis Stillman and Lena Rivers, female impersonators; and the Scandalettes, dance line of shapely young local gals.

Patrons enjoyed each act, one after another, altho none was of a superior type. Miss Pritchard, sexy in her throaty vocal appeal and manner of dress, took the largest hand and returned for an encore. The line of dancers was brightly costumed, perhaps to reflect the holiday spirit, but the routines could be classed only as adequate. Nevertheless, the act went over well, and beer-sipping customers called for more.

Stillman and Rivers are the best of their kind in Kansas City. They received their usual good hand. But the whole show is Madlof, snappily attired and fast-thinking emcee, whose style has brought him a large following at this location during the 156 straight weeks he has been in charge of programs.

Food and service are average. Patronage has been excellent the past month. Four shows are given nightly.

Dave Dexter Jr.

Rainbow Lounge, Hotel Geo. Washington, Jacksonville

A swanky swingortum, this lounge reopened Wednesday to a turnaway crowd. Spot has been doubled in size and seats up to 400 without crowding.

New dance floor has been installed on a hydraulic lift and is raised for floor show. No columns here to obstruct the view. For a wonder some consideration



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★
season's greetings**SOPHIE TUCKER**

has been given to the comfort of entertainers. Nice large dressing rooms are located on the mezzanine, and a grand stairway leads directly to the dance floor.

Ennis Peters' six-piece combo is a danceable outfit and does a sweet job with the swingy stuff. Also supports the show in a fine manner.

Ted Chapeau, emcee, does a Bing Crosby. Has a fair singing voice and handles the chatter with poise and a good speaking voice, building up the acts nicely.

Wanda Dawson, beautiful sorrel top and a Miami favorite, sold three sophisticated songs to big returns. Did *Who Is the Mother of Our Country* and *Vieni, Vieni* in great style, encoiring with *The Fuller Brush Man*.

Jean May, cute blondlet, did some excellent control work, coming back to further solidify herself in a pleasing tap routine.

Lane, Tree and Edwards, male cluster of nuts, pulled a bag of tricks patterned after the Ritz Brothers sans the dancing. Kept the customers in an uproar with their many antics, risque songs and stuff. Exited to a weighty mitt.

Spot is in the midsection, caters to and gets a high-class clientele. Three shows nightly except Sunday. No minimum or cover week days, but a dollar minimum Saturdays. W. H. Colson.

**Luigi's Italian Village,
Syracuse, N. Y.**

An all-girl, all-dance revue, featuring the Dancing Cocktails, six shapely steppers, is the new show at Luigi's, but tiny Johnny Primer, a vest-pocket emcee with a Morton Downey tenor, does a job of grand larceny, stealing the show away from the dancing damsels.

Primer works simply, unostentatiously, but with a surprising grip on the crowds. He had 'em open-mouthed with the old tear-jerker, *Dirty Hands, Dirty Face*. He's tough competition for any unit that moves into the Village.

The Cocktails offer nothing particular-

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season's greetings

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ly new, but work with speed and smoothness. Alyce Mack, a shapely brunet, does a fast acrobatic number, climaxed by a leaping cartwheel over five girls that clicked nicely. Dorothy Webster has a neat tap routine, and Bernice Reid puts over her jazz toe number with considerable smartness. The Cocktails are poured in together at the finish for a really good circus acrobatic finale.

The show is clean as a whistle, well dressed and well liked by crowds.

The Village, renovated smartly by Luigi, was hit by the pre-holiday slump, but came back with Christmas and is again the most popular spot in downtown Syracuse. Minimum, 75 cents.
E. R. Vadeboncoeur.

Chateau Country Club, Milwaukee

This is probably the most pretentious night club in Wisconsin, a spacious square room accommodating 600 persons and up-to-date dance floor and band shell richly draped with red curtains, its ceiling trimmed with indirect neon lighting effects.

There also is an anteroom housing a conveniently located bar and more seating tables reserved for the overflow. No danger of any big business during unfavorable weather conditions, however, as the club is located some five miles west of Milwaukee. It has been most successful during the summer, furnishing all the advantages for a day's relaxation and amusement.

Leonard "Tuta" Stefano, who formerly piloted this venture, is back. He reopened it only three weeks ago and is offering between \$700 and \$1,000 floorshows in addition to a 10-piece dance band.

Show caught last Sunday night did not click, due to a very small crowd. A blinding snowstorm and an icy road dampened all business hopes.

Six Frances Allia dancers, a cute line, open and close with mildly constructed but pleasing routines. A good bet for smart hotel rooms, kids smartly costumed and making a very attractive appearance.

Olive Pave followed opening number with a Russian swing song and dance that can stand curtailment of a vocal chorus and more emphasis on her sock steps. Louise Miller, songstress, held on for three numbers that, due to the many deserted tables, did not endure with their customary appeal.

Buddy Lake, emcee, gets his turn next with a funny takeoff of The Shadow and delivery of some stock gags. Garron and Bennett, a better than average ballroom team, did an impressive Moorish routine and whirlwind bolero. Some fancy tricks were displayed, smoothly blended with each other.

Francita, gold dancer, was on for a flashy nude parade. The gold paint and Oriental costume getup make a novel if none too brilliant sight.

Clem Mann, local musician, is debuting here as a leader with a 10-piece orchestra that dishes out good dance and show

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music. Eddie Powell, singing intermission pianist, carries a large catalog of songs in his memory and is therefore useful at tables and popular with parties.

A new show, scheduled to play here when this is in print, is headed by Lee Morse, and includes Lester and Irma-Jean, an emcee and six Faith Bacon girls. Sam Honigberg.

Parisien Grill, Budapest

(Month of December)

American talent still predominates at this, the best of Central European night spots. Altho off season, business is still good.

Current headline attractions are St. Clair and Day and Mickey Braatz, both American acts.

Maurice St. Clair and Gloria Day, ballroom dancers, appeared here in the summer. Team turns in a grand performance that is both graceful and rhythmic, while it commands attention by originality of routines. Miss Day wears attractive gowns with an air of distinction.

Mickey Braatz chalks up a hit that will be remembered here for a long time. Her fast-paced acrobatic and rhythm dancing wins applause while she invests her performance with personality and showmanship that has a telling effect. Girl is quite at home with juggling, and this coming from a femme dancer is an agreeable surprise.

Juggling, mainly with clubs, is the forte of the Three Lederers, two men and a girl, who turn in a fine performance.

The Mexicanos, three, are daring acrobats with a type of routine that is surefire at this spot.

Franca Villa, gorgeous looking and shapely Spanish dancer, stands out with her tango and castanet dances. Pallos Ica is a local emcee with plenty of audience appeal, and Linder Magda, Suzy Moran and the Parisien Grill Girls do well in their assignments. B. N.

**Statler Terrace Room,
Cleveland**

Statler Terrace Room has changed entertainment policy after a month's try-out of floor show of three attractions. It has cut its program to one act, leaving the remainder of the time to Sammy Kaye and band to furnish music for dancing, with Roger Stearn pounding away at the piano in the cocktail lounge during the earlier hours of the evening.

First attraction under new regime is Norman Harris and Sylvia Shore, who combine a surprising amount of mocking fun and grace in a dance revue.

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3 SWIFTS 3

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- 4) Patricia and Rene (Les Danseurs, Palladium, London, 1935).
- 5) James Harvey Burgess (The Country Editor), W.P.A., Atlantic City.
- 6) Senator Ford (The Yankee Humorist).

Rainbow Room, October 6 to November 16, 1937

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GREETINGS FROM

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The turn is a combination of straight ballroom dancing spiced with grotesqueries that register the more because of contrast. Miss Shore is a slip of a girl who contributes much of the comedy with effortless clowning. Kaye and his boys hold out with his orchestra, plus three vocalists. Their programs include many original numbers by Sammy, who is going to town as a composer of popular songs. *H. R. Hoyt.*

Colosimo's, Chicago

It was the night before Christmas Eve when we stopped in to catch the new show and business was way off. While it is naturally difficult to sell anything when there are few buyers around, a good act is easily discernible. Principal fault of this bill is its length, uncomfortable even at a showing when encores were nonexistent.

It seems that fewer but better acts would make the show more compact and far more entertaining. Cliff Winehill has been held over as emcee and is clever and fast enough to handle almost any situation. Is a good story teller and song satirist.

The line of eight dancers and four show girls open with a swifty *Hit the Bottle* production routine, followed by Sally Osman, local songstress, who stayed on for two special arrangements of pop tunes. Kid's voice is somewhat clogged but salesmanship is okeh.

Auburn and Dodge whirled thru a brief but fast and tricky roller-skating specialty. Make a nice showing in red, flashy costumes. The Costelloe, operatic pair here for months, were next with high note selections. Have good voices but man's personality is none too forte.

Barry, Breen and Wylar did a short face-slapping knockabout routine that looked fair, and Don Enrico, the rotund tenor now in his fourth year, donned a clown's makeup for a stock version of *Lough, Clough, Laugh*.

Orisha and Brona, modernistic girl dancers, did a torso shaking number in formal gowns that lacked a good finish. (See *NIGHT CLUB* on page 117)

More Night Club Reviews
on Page 117SEASON'S GREETINGS
TO ALL OUR FRIENDS

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Merry Christmas and A Happy New Year

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Tivoli Circuit reopens market for U. S. acts—circuit pays round-trip and between-jumps fare—taxes not too high—conditions good—looks and youth preferred

SEATTLE, Wash., Dec. 27.—Acts returning here from Australian tours have been deluged with inquiries from other acts asking about vaude conditions in Australia and New Zealand. Sandy Lang, of the act of Three Flames which recently returned from an Australian tour, outlines Australian conditions as they affect American talent, pointing out that Australian audiences are smart and modern, having become familiarized with American slang by American talkies. He cautions acts, however, against trying to Australize American slang, pointing out that Australian audiences would rather hear the American stuff straight. American acts shouldn't think their stuff is too original either, Lang says. "Most of the better American radio programs are rebroadcast over Australian chains via recordings, while the news agencies furnish a complete line of gag and humor magazines." Because of this, says Lang, American acts are often shocked when reaching Australia and discovering that their choice comedy bits and gags are already familiar stuff.

Lang says "today Australia is tops for American vaude acts. A few years ago the antipodes were entirely fleshless. The Benjamin Fuller Circuit went exclusively pictures and the J. C. Williamson Circuit closed to await the end of the depression. Starvation among the population was imminent and something had to be done. What was accomplished had much to do with (See U. S. ACTS on page 117)

Small-Town Houses Want Novelty Acts

CHICAGO, Dec. 25.—Local bookers who have the few out-of-town theater accounts using week-end vaude report that acts not wanted by the operators are those that can be seen or heard for nothing. Small-town audiences, they point out, will not buy singing acts regardless of their quality, getting all that type of entertainment they want on the radio. Same holds true for orchestra music and stereotyped comedians.

In reviewing the bills used by the theaters during the year, it is noted that novelty acts are occupying the top position. Good knockabout turns and dancers, singles and teams, using applause-getting tricks have also been prominent on most of the programs.

And, too, night clubs are now operating in most of the small towns and are featuring singing and music at all times. The customers will support a combo house policy only when they are offered entertainment they cannot buy anywhere else.

English Circuit Dropping Flesh

LONDON, Dec. 25.—Union Cinema Circuit, controlled by Associated British Pictures, may drop stage shows in all its theaters. Box-office reaction in those Union houses that have already cut out flesh is being studied.

Action would follow the recently increased cost of films.

Pit Man Directs Philharmonic

DETROIT, Dec. 25.—Alexander A. Green has been made director of the Masonic Philharmonic Orchestra, new Detroit musical organization. Green was formerly director of the Temple Theater vaude pit orchestra for many years.

Vaudeville Notes

AL TRAHAN added to his laurels as trap-shooting champ of this show biz by winning a couple of first prizes at the two-day meet at Travers Island of the New York Athletic Club. Saturday he won a 22-pound turkey and Sunday captured the Class A shoot with a score of 99 out of a possible 100. Trahan leaves for the Coast soon.

KEN MURRAY and Oswald booked for three dates, with Chicago, January 14; Boston, January 27, and Cleveland for February 11. . . . JIMMY DONSEY and band open at the Oriental, Chicago, February 4. . . . NAT BERNARD, former vaudevillian, has been appointed general manager of all Harry Howard units. . . . DAVE APOLLON plays the RKO house in Kansas City February 4 and one in Cleveland February 25. . . . LARRY VINCENT, radio singer, makes a week's p. a. at Pay's, Philly, starting January 14. . . . RINNEY BOY, "wonder dog," piloted by F. O. Sheets, entertained the 800 inmates at the Tennessee State Prison, Nashville, December 16, on a program sponsored by the Nashville American Legion Post No. 5. Sidney Grooms served as emcee.

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Vine's "As I See It"

appears in each issue of

The Billboard

Detroit Spots Pay Tax or Else

DETROIT, Dec. 25.—Sales tax sleuths and a "busted boiler" were added to the cold wave and business recession as sources of headaches for night spot operators in this territory last week.

Tax officials took over receipts of the Gamble Inn, leading east side spot, for alleged back payments on the State 3 per cent sales tax due. The spot is open as usual, but tax officials are seeing that the receipts, evidently making some allowance for running expenses, go direct to the State until the payment is made up. Similar procedure was also taken at Joe Bathey's Cafe, a downtown spot.

At Mt. Morris, Mich., a boiler failed in the Continental Cafe, putting acts there out of work for one night. Walter Ryan, local deputy of the American Federation of Actors, agreed to remission of salary for the one night not worked, plus a five-day engagement, instead of seven, for the following week, as the spot closed Monday and Tuesday.

Bridgeport Sunday Vaude?

BRIDGEPORT, Dec. 25.—In an effort to legalize Sunday vaude in this city in accordance with the Connecticut State law which allows local option, a public hearing was held this week to get the sentiments of the populace.

Those appearing in support of the petition included Peter Benard, president of the Central Labor Union and also an official of the Motion Picture Operators' Union; Harry Shaw, division manager for the Loew-New England Circuit; J. Tassinaro, president of the stagehands; Samuel A. Lefkowitz, of The Billboard and American Federation of Actors; John J. O'Neill, of the musicians' union.

Those opposing the granting of the petition included representatives from the local Pastors' Association. Later in the week a favorable report was submitted to the council by the committee.

Meanwhile performances are being allowed on Sundays by special permit of the police board.

Vauders Get Key Film Jobs

CHICAGO, Dec. 25.—Vaude people are showing up more and more on the movie horizon, producers waking up to the fact that their vaude experience can prove of invaluable aid in turning out finer commercial product.

Latent invader of the movie field is expected to do much to encourage the employment and exploitation of flesh talent. He is John Joseph, former advertising manager for RKO in the Middle West, who was named director of publicity for Universal Pictures. He was appointed by another vaude enthusiast, Nate J. Blumberg, who was recently named president of the company.

In addition to Nick Castle, of Castle and Fay, who landed a five-year term as dance director with 20th Century-Fox, Billy Gray, former emcee here, is now holding a post as assistant producer with MGM.

Vaudevillians in Film B.-O. Poll

NEW YORK, Dec. 24.—Breakdown of a recent poll by The Motion Picture Herald among exhibitors to decide the relative box-office rankings of the country's leading film players shows a decided edge held in the listings by those who had graduated into the Promised Land of Pictures by way of the vaudeville stage.

Among the first 10 leaders for the year just ending were listed Fred Astaire, Ginger Rogers and Bing Crosby. Vaudevillians who found places among the first 15 honor stars included Bob Burns, Martha Raye, Dick Powell, Eleanor Powell and Jack Benny.

Brandt House Set

NEW YORK, Dec. 25.—The Brandts have received "a favorable answer" from Local No. 1 of the stagehands' union on their request for an adjustment of scale. With the last bar removed to a revival of flesh in the large Brandt chain of nabe houses, Billy Brandt said the Windsor Theater, Bronx, would be the first to house stage shows after January 1.

IRENE VERMILLION

playing piano while doing a back bend from top of piano simultaneously. With

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TRUMPETERS

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from

AL APOLLON

and his
ORCHESTRA

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MERRY-GO-ROUND, N. Y.

W. C. POLLA AND ORCHESTRA

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JACKSON AND NEDRA
Opening Return Engagement
ROYALE FROLICS, Chicago
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Holiday Greetings
ROSE BERNARD
3d Year at
"THE WHEEL"
22 Warren Street, New York City
Downtown's Most Popular Rendezvous

Sisson's
GREETING
CANADA 1937

ORCHESTRA ROUTES

(Routes are for current week when no dates are given.)

- A**
 A. B. C. Trio: (El Chico) NYC, no.
 Aces, Four: (Stevens) Chi. h.
 Adcock, Jack: (Manna Inn) Manoa, Pa., no.
 Alfonso's Rumba Band: (Clover) NYC, no.
 Allen, Eddie: (Perman Club) Monahan, Tex., no.
 Aloha, Les: (Roosevelt) Pittsburgh, h.
 Alston, Ovie: (Plantation) NYC, no.
 Anderson, Al: (Merry-Go-Round) Newark, N. J., no.
 Andrews, Jimmie: (Broad St. Tavern) Pawtucket, R. I., no.
 Angeles: (Berlotti's) NYC, re.
 Anino, Jeff: (Wonder Bar) Berlin, Conn., no.
 Apollo, Al: (Merry-Go-Round) NYC, no.
 Arden, Harold: (Stucie Cabin) Englewood Cliffs, N. J., no.
 Associates of Rhythm: (Ponienelle) Omaha, h.
 Arthur, Zeno: (Roseland) NYC, h.
 Asen, Bob: (Wivel) NYC, re.
 Atkinson, Connie: (Berkeley-Carteret) Asbury Park, N. J., h.
 Azzurri, Sid: (Laurel) Sackett Lake, N. Y., no.
 Azzurri, Fred: (Flamingo Club) Orlando, Fla., no.
 Ayres, Mitchell: (Van Cleve) Dayton, O., h.
- B**
 Baer, Billy: (Deshler-Wallick) Columbus, O., h.
 Baker, Fred: (Tropical Bar) Vero Beach, Fla., no.
 Bananas, Sharkey: (Nick's) NYC, no.
 Banks, David: (New Southern) Jackson, Tenn., h.
 Banks, Com: (Stucie Lodge) North White Plains, N. Y., no.
 Barber, Hal: (Club So-So) Springfield, Ill., no.
 Barrie, Dick: (Texas) Ft. Worth, h.
 Bartal, Jeno: (Edison) NYC, h.
 Becker, Bobbie: (New Penn) Phila., h.
 Bencis, Charles: (Zimmerman's Budapest) NYC, re.
 Berkeley, Duke: (Monkey-Dory) Stamford, Conn., no.
 Berrigan, Bunny: (Karl's) Phila., t.
 Bester, Don: (Netherland Plaza) Cincinnati, h.
 Betts, Jack: (Knock House) Newark, N. J., h.
 Beane, Jerry: (Park Central) NYC, h.
 Black, Bob: (Pere Marquette) Peoria, Ill., h.
 Borr, Misha: (Waldorf-Astoria) NYC, h.
 Bragale, Vincent: (Piazza) NYC, h.
 Brandwynne, Nat: (Pierre) NYC, h.
 Brinckley, Charles: (Log Cabin) Aurora, Ill., no.
 Brown, Betty: (Chittenden) Columbus, O., h.

Following each listing appears a symbol. Fill in the designation corresponding to the symbol when addressing organizations or individuals listed.

ABBREVIATIONS: a—auditorium; b—ballroom; c—cafe; cb—cabaret; cc—country club; h—hotel; mh—music hall; nc—night club; p—amusement park; ro—road house; re—restaurant; s—showboat; t—theater.

- Brown, Mickey, & Trio: (Kungsholm) West Orange, N. J., no.
 Bruno, Al: (Little Old N. Y.) NYC, no.
 Bunchuk, Jascha: (International Casino) NYC, no.
 Burke, Clarence: (Garden) White Plains, N. Y., re.
 Burkhardt, Johnny: (Crystal Terrace) Louisville, Ky., re.
 Busse, Henry: (Chez Paree) Chi. no.
 Byer, Sy: (Tart) New Haven, Conn., h.
- C**
 Calloway, Cab: (Golden Club) NYC, no.
 Campus Jesters: (Oypress Arms) West Hartford, Conn., no.
 Candullo, Harry: (Half Moon Inn) Steubenville, O., no.
 Capello, Joe: (Jimmy Kelly's) NYC, no.

- Coen, August: (El Toreador) NYC, no.
 Coleman, Zeno: (St. Regis) NYC, h.
 Collins, Joe: (Wellington) NYC, h.
 Continentals: (Shawnee) Springfield, O., h.
 Courtney, Del: (Chase) St. Louis, h.
 Covato, Emil: (Italian Gardens) Pittsburgh, e.
 Craig, Carvel: (College Inn) San Diego, no.
 Crickett, Ernie: (Unique Grill) Delaware, N. J., re.
 Crockier, Mel: (Trocadere Club) Cleveland, no.
 Crosswell, Chasmooy: (Radisson) Minneapolis, h.
 Cugat, Xavier: (Waldorf-Astoria) NYC, h.
 Cumming, Bernie: (Ohmoa) San Antonio, no.
 Dec. 15-Jan. 2.

- D**
 Dars, Ronald: (Macfadden-Deauville) Miami Beach, Fla., h.

Orchestra Routes must be received at the Cincinnati offices not later than Friday to insure publication.

- Carlin, Ray: (Brown Palace) Denver, h.
 Carrol, Francis: (Glean) San Antonio, Tex., no.
 Carroll, Frank: (Unionport Restaurant and Cabaret) Bronx, NYC.
 Carroll, Lou: (Village Brewery) NYC, no.
 Carlon, Duke: (La Fiesta) Manitowoc, Wis., no.
 Casa De Paego: (Chez Firehouse) NYC, no.
 Casey, Ken: (Half Moon) Coney Island, N. Y., h.
 Casal, Bill: (Place Elegante) NYC, no.
 Castro, Amando: (Yumuri) NYC, no.
 Chesney, Abe: (Centennial Club) McAllen, Tex., no.
 Chiffith, Mike: (Luigi's Italian Village) Syracuse, N. Y., no.
 Clayton, Ellis: (Ray) Manitowoc, Wis., h.
 Cliff, Pat: (Bronner's Marble Bar) Rochester, C.
 Codeban, Cornelius: (St. Regis) NYC, h.

- Darrell, Pat: (Wonder Bar) Zanesville, O., no.
 Darrins, Eddy: (Meadowbrook) Baltimore, no.
 Davidson, Trump: (Esquire) Toronto, no.
 Davies, Lew: (Embassy) Jacksonville Beach, Fla., no.
 Davis, Eddie: (Lalue) NYC, re.
 Davis, Johnny: (Miami Club) Milwaukee, no.
 Davis, Fess: (House of Jacques) Oklahoma City, Okla., no.
 Davis, Meyer: (Merry-Go-Round) NYC, no.
 Davy, Arthur: (Cotton Club) NYC, no.
 Denny, Jack: (Drake) Chi. h.
 Deuce, Four: (Auld) Washington, Pa., h.
 Dibert, Sammy: (Webster Hall) Detroit, h.
 Dixon, Dick: (Gloria Palace) NYC, no.
 Deblin, Jerry: (El Breton Hall) NYC, h.
 Don Juan: (El Toreador) NYC, no.
 Donahue, Al: (Radio City Rainbow Room) NYC, no.
 Donajon Boys: (Lawrence) Erie, Pa., h.
 Dorsey, Jimmie: (Congress Casino) Chi. h.

- Dorsey, Tommy: (Connadore) NYC, h.
 Doshin, Eddy: (Piana) NYC, h.
 Doss, Delph: (Green Derby) Cleveland, no.
 Duke, Jules: (Carlton) Washington, D. C., h.
- E**
 Eckel, Charley: (Berkeley Carteret) Asbury Park, N. J., h.
 Edmund, George: (Loyale) NYC, e.
 Eagle, Freddy: (University Club) Albany, N. Y., no.
 Eagles, Charles: (Harry's New York Cabaret) Chi., no.
 Engro, Johnnie: (Billings) Billings, Mont., no.
 Eitel, Robert: (Kosley Chateau) Birmingham, Ala., no.
 Evans, Al: (Chez Firehouse) NYC, no.

- F**
 Fain, Paul: (Grossman) Lakewood, N. J., no.
 Feldkamp, Walter: (Stork Club) NYC.
 Ferdi, Don: (Stratford) Bridgeport, Conn., h.
 Ferneau, Frank: (Neil House) Columbus, O., h.
 Fernando, Don: (Blue Glads) Walsenburg, Colo., h.
 Ferris, Lou: (Morris) NYC, no.
 Fields, Harry: (Royalty) Monticello, N. Y., h.
 Fields, Skip: (Palmer House) Chi. h.
 Fisher, Jack: (Steuben's) Providence, no.
 Fitchard, Maurice: (Loyal) New Rochelle, N. Y., no.
 Flindt, Emil: (Oh Henry) Chi. h.
 Flo-Rito, Ted: (Beverly-Wilshire) Hollywood, h.
 Fogarty, Gene: (Sember Tavern) Akron, C.
 Fontana, Basil: (St. Moritz) NYC, h.
 Franks, Ted: (Red Men's) Rochester, no.
 Franks, Willie: (Butler's Ye Olde Tap Room) NYC, C.
 Freeman, Jerry: (Paradise) NYC, no.
 Frost, Joe: (Brook) Summit, N. J., no.

- G**
 Gallo, Phil: (Moorehead) Pittsburgh, h.
 Gant, Willie: (Brittwood) NYC, no.
 Garvin, Val: (Orchard) Pittsburgh, no.
 Gasparre, Dick: (La Conga) NYC, no.
 Gasparre, Dick: (Ambassador) NYC, h.
 Gates, Marnie: (Royal Palm Club) Miami, Fla., no.
 Gilberto, Don: (Havana-Madrid) NYC, no.
 Gilbert, Jerry: (Edgewater Quail) Biloxi, Miss., h.
 Gold-Mer Trio: (Show Boat) Columbus, O., no.
 Goodman, Benny: (Pennsylvania) NYC, h.
 Gordon, Herb: (Ten Eyck) Albany, N. Y., h.
 Graf, Johnny: (Anchorage Inn) Fidia, no.
 Graffelder, Frenshy: (Odenbach) Rochester, N. Y., re.
 (See ROUTES on page 120)



1898 — FORTIETH ANNIVERSARY — 1938

In every field of public entertainment throughout the world, the name of WILLIAM MORRIS has been pre-eminent since the turn of the Century. Today and during the years to come, the glorious principles of work, service, helpfulness and integrity instilled by the founder will continue to be the guiding spirit of the organization.

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Season's
Greetings

and thanks to our
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America's Greatest Blues Singer,
Headlining Chateau Country Club,
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Vaudeville Reviews

Loew's State, New York

(Reviewed Thursday Evening, Dec. 23)

A real Christmas package is offered the public this week with Rudy Vallee on the stage and the year's smash comedy hit, *The Awful Truth*, on the screen.

Fronting his Connecticut Yankees on the stage, acting as master of ceremonies and singing recitation songs, Vallee proves conclusively that with every passing year his ability as a master showman and entertainer increases proportionately. Too, the man has such an air of assured showmanship about him that all who perform within the radiance of his aura somehow reflect an otherwise undeserved mastery and merit. This is especially true of the current batch of incidental turns grouped around him. Vocal offerings on the part of Vallee were *Vieni, Vieni* assisted by a quartet of singers, the Gentlemen Songsters; *Mad Dogs and Englishmen* and *All Points West*.

Nedoff and Mack offer a combination of tap work and mimicry. A military tap shows plenty of neatness and precision and their double number also gets good returns; but not so their imitations, with one exception—that of grouch Marx.

Dance team of Baron and Blair offer rather reserved and unpretentious ball-

room numbers and also indulge in a bit of satire in their *Goofus* dance, poking fun at current collegiate modes. Hardly sensational, but they have a fragile appeal and their work is smooth and even.

Also making her first Broadway showing is pretty and brunet Beverly Kirk in dulcet soprano offerings of *Cost Cost* and *Lady of Spain*, featuring some good high notes and coloratura runs. She might have increased her nice hand had she embellished her vocal turnout with a more demonstrative delivery. Red Stanley, comic trombonist also billed, was not given a chance to show his wares.

Highlight of the featured acts is supposed to be Cyril Smith, cockney comedian, yet somehow he did not deliver quite as well as expected. Thanks to Vallee's appropriate introduction, his *Old Sox* number had the desired effect. His other specialty, a dissertation of *How Fights Start in Saloons*, pancaked sadly after a swell build-up on drunk delirium.

The band on the stage did no solo playing but supported the various turns excellently.

House was packed. *George Colson.*

Bobino, Paris

(Week of December 12)

Best vaude bill of the week here. Contrary to the usual policy of Paris nabe houses, dumb acts are in the majority, altho feature spot is allotted the pop singer, Jaen Lumiere.

Walter Powell, American tight-wire ace, puts across his usual somersaults and flip-flaps, but is handicapped by the small stage. Tafani-Bedini troupe on in neat routine of tumbling and acrobatic stunts. Paolo Bedini scores with clever juggling.

The Hollis Brothers offer excellent routines of hand-to-hand tricks. Three Athos on in aerial number, featuring iron-jaw feats. Two Cincis, acrobatic comedians, click with comedy gags. Adrien Adruis excellent in songs and instrumental music.

Three Gazettis (ex-Stanley Bros.) present neatly costumed novelty dancing routines, with girl doing heavy part of understanding. La Regis, only warbler on the bill, is o.k. Five Melodians please with good harmonizing.

Only novelty numbers at the European are Anderson and Allen, novelty equilibrist, and the trained cats of Elens Ketts.

Marianne Oswald, the French counterpart of the Cherry Sisters, is given top billing at the European, supported by Doumel, blue comedian; Cherry Kobler, singer, and Felix Paquet, singing comedian.

Petit-Casino has the Oldersays, aerial; Nice and Buky, acro dancers; Bel Argay, clay modeler; Theo M.'s dogs and a flock of singers.

Miss Logano, trapezist; Morelly and Peiot, singers, and Miami Trio, adagio dancers, are at the Cigale.

Theodore Wolfram.

Holborn Empire, London

(December 20)

Despite the pre-Christmas week being bad vaudeville, attendances here are not far short of capacity.

Will Power and Page, smart unicycling novelty, opens. Power has a miscellany of good stunts performed at a fast pace. Nick Cardello, sleight-of-hand conjurer, rates fair. Act is dull in spots.

The Three Jades, male Arab tumblers, acrobats and tap dancers, score solidly with a speedy act full of smart stunts. Corking turn and plenty liked.

Billy Bennett, English comedian and monologist, is a great favorite here. Registers his usual hit.

Ivor Moreton and Dave Kaye, jazz pianists, assisted by Ossie Noble, trick drummer, stick to *Tiger Rag* as their mainstay. Turn is nothing to rave about, but bows off to a good hand.

Florence Desmond, England's foremost impressioniste, is first headliner. Hits with faithful take-offs of flicker luminaries in a new setting, a supposed beauty parlor run by Zasu Pitts. Had to encore.

Terina, girl paper tearer, opens intermission.

Jimmy James, stew comedian, with a man and woman as aids, trots out his old stand-by, *The Spare Room*. Skit holds plenty of laughs and James' mugging and pantomiming are funny.

Harris Twins and Loretta, only Ameri-

cans on bill, stand out with a grand new dance novelty. Since their last visit the two boys and a girl altered their entire routine and now conclude with a comedy doll dance that is a knockout. Personable girl scores on her own with a cute acro-dance. Act ties the show into knots.

Revnell and West, English comedy gals, are back with new material. Femmes get load of laughs.

Elimar, Continental juggler on a slack wire, is a corking closer. A fine act, fast and filled with dandy and difficult tricks.

Best Ross.

Roxy, New York

(Reviewed Friday Afternoon, Dec. 24)

A modified indoor Big Tent greets the eye for the greater part of the current holiday card and proves quite an appropriate one, considering the kid trade that will undoubtedly fill the house over the week-end. However, a not too youngish audience at show caught had just as appreciative a point of view. Nick Lucas headlines and completes the bill.

Following a Gae Foster routine by the line that has the lassies manipulating candy-striped and Stroblited cases, Billy Wells and the Four Pays offer nearly 25 minutes of fast acrobatics and excellent sight comedy. Wells draws laughs with his novel and exceedingly comical looking "Mummer" disguise, and later repeats the reception with a display of educated stomach muscles and a short dance of simian acrobats. Pat and Jackie Fay make excellent use of their acrobatic and tumbling agility in two novelty combination dance and panto offerings, the first as toy soldiers and the other in a squared ring panto knock-about. Christine, a tall and willowy miss, contorts and allows herself to be twisted and rung in incredible knots while Betty, youngest of the lot, supplies the punchy closing trick of a backward somersault with a one and a half twist.

Raymond Wilbert follows up the circus illusion with deft manipulation of hoops. He juggles and rolls the wicker bands in educated fashion, and his closer, making a hoop jump a five-stranded rope affair like a jumpy note on a music staff, carries him off nicely. Power's Elephants start where Wilbert leaves off

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For
CHRISTMAS
and the
NEW YEAR



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SECOND LOOP ENGAGEMENT WITHIN 6 WEEKS

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East—WM. SHILLING

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MERRY CHRISTMAS
and
HAPPY NEW YEAR
TO ALL MY FRIENDS

(Everything is Under Control)

The "Original"

in the sawdust scheme. Power puts his four pachyderms thru amazing stunts of intellect and control and has no trouble in establishing the act as one of the most interesting and best trained of its kind. Among other bits the intelligent brutes perform are a shaving bit, telephoning and wonderfully controlled trumpeting for conversation, dancing in several tempos and styles and a simulation of insanity.

Nick Lucas sings and strums for 16 minutes and at the close proves his style is still favorite with the audience, tho it impressed us as monotonous. Even *Bei Mir Bist Du Schoen* couldn't bring him out of his sugar-coated delivery.

As big a hand as for any of the guesting performers is accorded the *Poster Girls* in their closing routine, a yuletide arrangement where each girl, made to resemble a sprig of holly and girdled by a belt of bells, ring out carols by jumping up and down in groups. And to this novelty they combine their expert ball-rolling routine.

Paul Ash leads the boys in the band and does what emceeing is needed.

Picture is *You're a Sweetheart* (Universal). House good. *George Colson*.

Loew-Globe, Bridgeport

(Reviewed Sunday Evening, Dec. 19)

High moguls of the Loew Circuit by now must be pretty well convinced that Bridgeporters desire stage shows and will support them. After two years' absence a combo policy week-ends at this 3,000-seater, former Poli stand and oldest of the circuit houses in town, is having lines a block long and turning 'em away.

Orchids to Matt Saunders, local Loew city manager, for finally convincing his bosses to give vaude a try. Swell show. Regular holiday spirit, with youthful House Manager Sammy Badano welcoming customers in a neat little three-minute spiel.

Johnny Rexola Revue opened in a fast offering with a versatile display of roller skating, acrobatics, pole bal-

ancing and strong-man act, with Rexola, a husky juve, lifting two men and two girls as a final wallop. Act should have been spotted to close show.

Louis, Conti and Little stopped the show cold with their combo-singing-mandolin - scrobatic turn. Johnnie Berkes and June Carr followed as the first comedy offering. Berkes, pasty-faced comic, had the audience in stitches with his eccentric comedy and dancing, and Miss Carr proved an excellent foil. Her comic fan dance in men's long underwear was a riot. Their bull-fight number could easily be eliminated, as in spots it bordered on the offensive.

Roscoe Ates, stuttering movie comic, assisted by Violet Ray, shapely redhead, with up-to-the-minute material, justified top billing. His comic playing of the trombone and violin panicked 'em, and for rest of show he emceed.

Joe Besser, in a nance character, assisted by Lee Boyce, a lad with a splendid voice, had to beg off because of utter exhaustion.

Tip, Tap and Toe, three dusky step-pers, went to town with their fast but very graceful tapping.

The Four Spurgats, coated in sparkling silver, closed the show in a nice routine of posing and contortion stunts.

Gus Meyers Jr. and his nine-piece band, with Don Ragonese soloing, handled the pit work well. This Meyers had is going places. The *Outer Gate* (Monogram), hokum prison picture, doesn't mean much. *Sam Lefkowitz*.

Wintergarten, Berlin

(Month of December)

Current month's program has joint headlines in the Viennese Ballet and Else Elster, German flicker star and songstress.

Viennese Ballet, headed and presented by Hedy Pfundmayer, makes three appearances. Work is appealing without being outstanding. Costuming, presentation and lighting effects okeh.

Jonny and Billa, chimps, are about as human and as intelligent as Simians can possibly be. Go in for everything from

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from

Mitchell Ayres

and the

Fashions in Music Orchestra

featuring

Maryann Mercer

Now Playing
VAN CLEVE HOTEL
Dayton, Ohio

Management
ROCKWELL-O'KEEFE, INC.

Season's Greetings

BEVERLY KIRK

Soprano

Member Chicago City Opera Company

NEW YORK DEBUT

Loew's State Theater, Week December 23

with Rudy Vallee

a merry xmas
and a
happy new year

HIPPODROME THEATRE

BALTIMORE
Maryland

Season's Greetings

from

PAUL ASH



currently
ROXY THEATER, New York

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to my Friends all over the World
GEORGE PRENTICE

Master Manipulator of Punch & Judy Show

HELD OVER SECOND WEEK AND
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SEASON'S GREETINGS

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Charles S. Breed, Manager

"STORY TELLERS OF DANCE"

Don AND Bette Lynne

HI-HAT CLUB, CHICAGO

Direction
MARCUS GLASER

RIMACS

on their second sensational
EUROPEAN TOUR

Wish all their Friends a
HAPPY NEW YEAR



RONACHER
Vienna
Month of January

TO ALL MY FRIENDS
EVERYWHERE
Season's Greetings

CHAS. W. KOERNER

RKO New England Division Manager

RKO KEITH MEMORIAL
THEATRE
Boston, Mass.

Season's Greetings

POWER'S ELEPHANTS

First American Appearance in Eleven Years

ROXY THEATER, New York, Week December 24

MERRY CHRISTMAS AND A HAPPY NEW YEAR
SAM ROBERTS
ARTIST REPRESENTATIVE

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190 No. State St., Chicago.

Phones: State 7418
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R K O
THEATRES

1270 Sixth Ave.

Radio City, New York

trick riding and balancing to comedy. Good act and well liked.

Willardy is another one of the countless conjurers who specialize in lighted cigar manipulation and production.

Two Runners, girl and man, thrill with corking acrobatics and endurance feats on a big pedestal. The striking looking girl acts as bearer in many of the difficult and applause coaxing tricks.

Else Elster is easy to look at and has a nice style. Proves a great favorite and earns recalls.

Francis Dorn, harmonica player, claims to use the smallest and the largest instruments of this type in the world. Does an entertaining act, but one that could stand better routine.

Don Del Monte, American boy, assisted by two girls, hits heavily with a well-routine and picturesquely costumed wire dancing flash. Standard bearer is clever and sure of his balance on the tight wire, whilst several of his daring tricks are distinctly novel.

Beby, Lole and Andreff are typical Continental clowns whose musical fooling is slow in spots.

Nine Allison, family of Risley workers, are smart, speedy and sensational. A great act full of corking tricks and heartily applauded.

Katja and Fred, mixed balancing act in which an intelligent dog helps, are the closer. Turn offers some okeh tricks.

B. R.

Palace, Chicago

(Reviewed Friday Afternoon, Dec. 24)

A tasteful holiday show, clean and entertaining. Despite the small second show the customers pitched in with heavy mittings for each turn.

Helen Reynolds and her girl skaters, a frolicking roller octet, set a fast opening pace with daring tricks executed with ease to circusy music.

Valentine Vox and Emily Walters deuced with their old ventriloquist turn that is still notable for the dummy operation thru drinking and smoking actions and for Emily's expert take-off of a crying baby. Some of the gags can stand refurbishing.

Professor Lamberti, the xylophoning clown, stopped the show without half trying. The man is funny and not one line in his act is even remotely suggestive. He wins the audience almost immediately after he goes into maniacal maneuvers at the xylophone and turns them into his friends at the straight finish of a pop tune medley. Ace act of

its kind.

Lathrop Brothers and Virginia Lee, smooth, soft-stepping tapsters, are playing a return engagement and relieve the tension with a trio of easy-going, well-dressed numbers. In one of them Miss Lee, pajama-clad, singles with a tap routine that is neatly performed.

Benny Fields closes. Just out of his long run at the Cher Parce here, he is winding up his latest Chicago cleanup (speaking from both financial and popularity angles) and rates all the applause tendered him. His organ-like voice, friendly salesmanship and fitting arrangements are easy prey in front of an audience. When caught he did *Love Is on the Air Tonight*, *Crooner's Lullaby*, *All God's Children Have Rhythm*, *Broadway Rhythm* and *You're a Sweetheart*. His pal, Blossom Seeley, was hand-clapped out for a sweeping bow.

On screen, *Hitting a New High* (RKO-Radio).

Liberty, Zanesville, O.

(Reviewed Sunday Evening, Dec. 19)

Star-Spangled Jamboree

Reveling in newness, plus a wealth of talent, makes this unit quite entertaining. Week-end audiences went for it strong. Just enough variety in it to make up for an overdose of dancing.

Produced by Harry A. Gourfain, who has really something to be proud of. Performance is well-balanced and it's clocked less than an hour but fast.

From the opening strains of the overture until the last words spoken by George Riley, revue's leading comedy dispenser, it is fast, funny and pleasingly entertaining.

The highlights of the evening's frolic are the fine juggling of The Five Elgins; the almost unbelievable feats of legerdemain as presented by Hardee, who gets top billing; the buffoonery of Brown and Rice, the rhythmic dancing of the Star-Spangled Smoothies, an excellently drilled ensemble of chorines who wear flashy wardrobe well, and the stellar work of Helene Heller and George Riley, who keep the whole show moving at a lightning fast pace.

All of this is interspersed by specialties by a nimble-footed protege of Riley's, Jack Brooks, and, for the gentlemen of the audience, just enough paprika to satisfy by Le Beauva and her Sisters presenting *A Night at Pinski's*. Staging and lighting satisfactory. Costuming better than the average. Not

Season's Greetings

from

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BOBBY WORTH AND HIS ORCHESTRA

a letdown in the action, with tunes the kind that send 'em home whistling. Universal's *A Girl With Ideas* on the screen.
Rez McConnell.

Teatro Hispano, New York

(Reviewed Tuesday Evening, Dec. 21)

This theater in the Spanish-speaking section of Harlem has been consistently successful with a policy of foreign films and strictly Latin vaude. Caught during the Christmas shopping lull, house was well filled with an audience displaying a warmth and enthusiasm that are strangely un-American. Caliber of talent is surprisingly high class for such an off-Broadway spot.

Show was built around the 18-year-old Maria Luisa Ayala, singer, who had won an 11-week amateur contest. Making her pro debut, Senorita Ayala, in addition to her pretty appearance, showed a deep, vibrant voice and handled the sentimental Spanish ballads assigned to her in an effective manner. Production, entitled *Dream of an Artist*, opened on a full stage with Senorita Ayala lying in a hammock and dreaming of becoming a great actress. Following this came a line number and then a solo by Senorita Ayala, accompanied by a blind guitarist, Carlos Villa Hermosa. Hermosa's single-string work was over-technical and could only be appreciated by git-box aficionados. Got a nice hand.

Anita Del Rio, in the duce spot, was the outstanding attraction. Her offering of exotic, violent dances to the click of castanets drew tremendous applause. With more facial gestures and a little showmanship Senorita Del Rio could strut her exciting terp stuff in a downtown night club.

Emilio Ortiz Trio (two guitars and maracas) crooned a group of popular songs in a soft, romantic style. Were good on *Guadalajara*, but otherwise lacked rhythmic punch. Trio was followed by the rough-and-tumble comic turn of Rosita Flores and Don Guco. Humor, more in the burlesque vein than in the straight vaude style, got plenty of laughs. Closed with the smooth ballroom team of DeCastro and Morel, who did a tango and also a more American kind of hot dance.

Gene Snyder, who directs the Radio

City precision dancers, would have had a fit if he could have seen the carefree, irregular way the chorus went about its work. Chorus needs tightening up, and its members should refrain from talking to each other and engaging in private horseplay while on the stage.

Pit band under direction of Senor Del Pozo, who also emceed the excellent show with a mike from the pit.

Pic. *Las Cuatro Milpas* (Mexican.)
Maurice Zolotov.

Ronacher, Vienna

(Month of December)

Current vaude revue, presented and produced by Wilhelm Gyimes, is good and fast entertainment, thanks to the three American acts used, Maurice Colleano Family, Una Cooper and the Four Comets.

Coming in well at the end of the show, Maurice Colleano Family is a riot. Their offering holds whirlwind acrobatics, neat dancing and appealing comedy, whilst the turn is effectively dressed and routined. Colleano, whose comedy is plenty funny, is a sensation with his daring double somersault from floor to floor. Girls, slim brunets, are easy on the eyes and loaded with talent.

Una Cooper, high-speed acro and control dancer, is personable and showmanly in her tricks. She presents a host of stunts that are new to Vienna and the beauty of it all is that the girl never loses her dance tempo, however exciting the trick. Bows off to tumultuous applause after each showing.

Four Comets, third of America's entries, also show a fast pace. Two boys and two girls, they pack plenty of excitement into their corking six-minute roller skating turn.

Smoke Szakall, rotund Austrian film star, is a standby here and his comedy is relished.

Two Reverhos are skillful jugglers on the slack wire, and efficient in both departments.

Anita Speda, film star songstress, is a
(See VAUDEVILLE REVIEWS page 116)

More Vaudeville Reviews
on Page 116

ALVIN DWIGHT

MOTTER and DAVIS

Feats of Strength and Skill

Extend Season's Greetings

Opening

Adelphia Hotel, Philadelphia, Pa., January 5

Direction—FANCHON & MARCO, New York

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"The Luminous Clown"

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Reviews of Acts

Diane Denise

Reviewed at the *Oriental Theater, Chicago, Style—Singing. Setting—In one. Time—Six minutes.*

A tall and pleasant-looking songstress with a French accent that is not affected and a smile that is quite refreshing. While not exactly a swing performer, her tunes boast of an individual delivery that is cute and ample.

Sings popular tunes and novelties that accentuate her style. At this showing she opened with an operatic ditty and followed with *Everything You Said Came True* and a novelty mixture of English and French lines. Good hand.
 S. H.

Markell and Faun

Reviewed at the *State-Lake Theater, Chicago, Style—Dancing and comedy. Setting—In front of band. Time—Nine minutes.*

Mixed team of eccentric dancers whose turn could stand renovation in the talk end and in some of the dance bits that are outdated now.

Open in glib get-ups for a familiar set turn that is an okay beginning. Man then singles with an acrobatic number, and woman returns in country-maiden outfit to close with a rural-step turn.
 Pair hand here.
 S. H.

Betty Lee

Reviewed at the *State-Lake Theater, Chicago, Style—Xylophonist. Setting—In front of band. Time—Five minutes.*

Here is an ace xylophone single. A young, attractive brunet who plays her instrument unusually well and sells it with an abundance of showmanship. She displays a thorough liking of her work, a winning move for an audience.

Opens with a brief medley and continues with a couple of longer numbers that are thoroughly entertaining. At this showing she had to come back for a thank you speech and could have easily continued with another selection of two.
 S. H.

Larry Blake

Reviewed at the *Roxy Theater, New York, Setting—In two. Style—Impersonations and comedy. Time—13 minutes.*

Having jumped from night clubs into pictures, Larry Blake has absorbed a lot of finish in his sojourn among film notables and, in present mimicry of them, does one of the best and most novel performances.

His method of aping is distinctively unique. He begins to outline and explain the peculiarities and idiosyncrasies of voice and character of the person about to be delineated and, as he speaks, one by one the inflections, mannerisms and characteristics slowly creep in and a completely different person stands before you before you realize it. He resorts to no ho-ho-pooos or props of any kind. Among his impersonations are listed that

of Lionel Barrymore, E. G. Robinson, Laughton, Beery, Ratoff, Garbo and Lukas, plus many impressions of dialects and gags in dialect.

His closing bit is a strong piece of versatile and facile mimicry wherein he combines the several impersonations of Barrymore, Robinson, Lukas and Garbo in a satirical courtroom scene.

Headed and easily headed a strong bill of six acts when caught.
 G. C.

The Merry Macs

Reviewed at the *Roxy Theater, New York, Setting—In two. Style—Harmonizing and comedy. Time—10 minutes.*

Heard on the Al Pearce program over CBS, this quartet of three boys and a girl does not rely entirely on their air-recognized musical abilities. They are four cute youngsters who possess plenty of stage personality and a nice sense of comedy beside their harmonizing, straight and hoked.

In this class they offered *Post, Bring Back My Bonny to Me* and *Mama, I Wanna Make Rhythm*. As a swing-trend offering they did a modernized version of *Funi Culi, Funi Culi*.

Turn on third on a six-act bill and scored handsomely.
 G. C.

Muriel Parker and Charles Fredericks

Reviewed at the *State-Lake Theater, Chicago, Style—Singing. Setting—In one. Time—Twelve minutes.*

A new song team that is sure-fire at this time when the popularity of the screen's Jeanette MacDonald and Nelson Eddy doubles is at its height. They are talented vocally and make a striking appearance—Miss Parker, an attractive brunet, and Fredericks, a handsome and manish blonde.

Turn is flavored with romantic songs, most of them from hit shows that have been top tunes for years. Are also pitching in with a modern version of the quartet from *Bigoletto* that has a number of well-delivered laugh-provoking lines.

Should go well in the better class theaters and smart night clubs and hotel rooms.
 S. H.

Johnny Sanna

Reviewed at the *State-Lake Theater, Chicago, Style—Dancing. Setting—In front of band. Time—Eight minutes.*

An eccentric tap and acro dancer who formerly worked with a partner and is now making the rounds as a single.

He is young, short and light on his feet. Excels in fast tap, spins and acrobatic tricks. His comedy forte is a monkey dance, in which he gives a take-

Sheet-Music Leaders

(Week Ended December 25)

Sales of music by the Maurice Richmond Music Corporation, Inc., are not included, due to the exclusive selling agreement with a number of publishers. Acknowledgment is made to Mayer Music Corporation, Music Sales Corporation and Ashley Music Supply Company, of New York; Lyon & Healy; Carl Fischer, Inc.; Gamble Hinged Music Company and Western Book and Stationery Company, of Chicago.

- | Position | Last Wk. This Wk. |
|----------|--|
| 1 | 1. Once in a While |
| 4 | 2. There's a Gold Mine in the Sky |
| 2 | 3. Rosalie |
| 3 | 4. You Can't Stop Me From Dreaming |
| 3 | 5. Vieni, Vieni |
| 8 | 6. Nice Work If You Can Get It |
| 7 | 7. One Rose |
| 15 | 8. True Confession |
| 10 | 9. Bob White |
| 9 | 10. Ebb Tide |
| .. | 11. When the Organ Played "Oh, Promise Me" |
| 13 | 12. Josephine |
| 14 | 13. I Still Love to Kiss You Goodnight |
| 11 | 14. Blossoms on Broadway |
| 6 | 15. Harbor Lights |

PHONOGRAPH RECORD best sellers will be found on page 135.

off of the animal with facial and body contortions. Good for a number of laughs.

Took two bows when caught. S. H.

STOCKHOLM, Dec. 20.—Oskar's Variety Theater, which opened last month as a big-time vaude spot, has been forced to close as a result of poor business and financial difficulties.

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 ALL BY EDDIE SIMPSON
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I WISH I COULD SHIMMY LIKE MY SISTER KATE
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Club Talent

New York:

OSCAR DAVIS, emcee at the Club Lincoln, Jamaica, will have his original four-week engagement extended over the holidays. . . . A new show going into the Monte Carlo for a two-week period, including the holidays, will be made up of Bongarde and Dooley, Jean Caron, Free and Freely and Jean Hazlett. . . . MITZIE PERRY received the holiday assignment at Weismantel's Showboat, Brooklyn. . . . (BABY) ROSE MARIE, of stage, radio and screen, is now under management of Moe Gale, Inc. . . . FAIRY CUNNINGHAM has left the Leon and Eddie's show, to take in a holiday vacation at home, Kansas City, before opening a six-week engagement at the Fair, Havana.

Chicago:

TEX MORRISSEY, "Hank the Mule," has opened at the Palmer House. . . . SENIA GAMSIA, agent, on business trips to Detroit and New York. . . . EDDIE ELKORT, of MCA, to become a father soon. . . . RAY GILBERT and Sid Walker moving into the MCA headquarters the first of the year.

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Table Singers Draw Business

Clubs find them good magnets for new trade—strollers carry own mail lists

CHICAGO, Dec. 25.—Table singers, strangely enough, are among the strong business-getting factors in clubs here. They are no drawing attractions in the same sense as names are, but their experience in mixing with the heavy night clubbing spenders is invaluable.

One of the chief methods in building trade for night clubs is thru lists of names, addresses and phone numbers of all out-of-town spenders they have ever entertained. Table singers correspond with customers at regular intervals, inducing most of them to inform the girls when they expect to be back in town, how long they intend to stay and how large a party will go on a spending spree.

The lists are kept up to date and are constantly increased with additional names. They are usually the property of the operators but, in some cases, belong to the singers, who take them along when changing jobs. Such lists usually mean a boost in salary for the girl when talking business with another club op. It is the personality of the table singer and her capability of entertaining individual parties that guarantees the club owner a certain amount of trade nightly. There is local repeat trade, attracted by those table strollers, that can be depended upon on certain nights during the week without fail.

During the Christmas card-mailing period this week one club addressed over 15,000 greetings to out-of-town customers.

Chorus Equity Clears \$1,500

NEW YORK, Dec. 25.—Benefit for unemployed chorus girls held Tuesday at the Manhattan Opera House cleared about \$1,500. All money was turned over to Chorus Equity Association. Theater Authority waived its customary cut.

Hallett Folks in Auto Crash

HILLSBORO, O., Dec. 25.—Four members of Mal Hallett's orchestra were injured Tuesday when their auto crashed into a truck near Samatha, O. The musicians were en route from Scranton, Pa., to Chattanooga, Tenn., for an engagement. Those in the accident were Norman Strutt, Richard Wise, Stuart Anderson and Miss Teddy Grace.

Here and There:

HARRY DE MARLO AND MARLETTE are playing their 10th week at Terrace Gardens, Rochester, N. Y. . . . BOBBY FERGUSON is in the 14th week of a return engagement at the Dude Ranch, Berwyn, Md. . . . PAT AND DON (Patsy Mercer and Donald Weisense) are billed this week at the Hippodrome, Baltimore. . . . THE GASTONS, French pant duo, will close at the Casa Del Tomo, Tulsa, Okla., after January 1. . . . COLLETTE AND GALLE are held over at the Orange Grove Terrace Room, Hotel Lake Merritt, Oakland, Calif. . . . VERN VALDEZ, after six months at Club Piccadilly, Baltimore, is now current at Club Blackstone, Cleveland. . . . PEPPINO AND CAMILLE are the current floor attraction at the Pavilion Caprice, Netherland Plaza, Cincinnati.

BARBARA PARKS has been held over again at the Chez Paree, Omaha. . . . BILLY AND BETTY JOHNSON, dance team, opened a return engagement at the Italian Gardens, Pittsburgh.

HENRY LEWIS will be entering his fourth consecutive month at Matteo's, Stockton, Calif., with the new year. The music of Google and his Dragons has been at the same spot for the past 18 months. . . . SHARLYN AND ALDYTH, dance team, are refusing bookings for the holidays to spend their time at home in Kansas City. . . . JACKIE RICHARD will be held over thru New Year's at the Stanley Grill, Montreal.

Petrillo Yells "Wuxtry"

CHICAGO, Dec. 25.—Between rounds with his various labor battles, James C. Petrillo, musker chief, took time off Tuesday to join with the Old-Time Newsboys selling Christmas editions for the poor. Contest ended up in a typical Petrillo brawl, however, when an argument ensued between the ex-trumpet player and Sheriff John Toman, both claiming to have sold the most papers! Petrillo was last year's champ.

AFA Vs. Petrillo, Latest Chi Bout

CHICAGO, Dec. 25.—James C. Petrillo, head of the local musicians' union, has instructed band leaders in this territory not to permit their non-musical acts to sign with the American Federation of Actors until he gives them the word to do so. In a meeting with the ork chiefs in his office this week, he explained that he wants to study the letter issued by Joseph N. Weber, AFM prez, which requests all leaders to employ AFA acts only.

Guy Magley, local AFA rep. when informed of Petrillo's stand, wired the New York office and urged immediate action be taken thru the AFM headquarters. Magley states that Petrillo refused to see him this week, and several previous attempts to get together with him have also resulted in failure.

It appears probable that no AFA action will be taken here before Executive Secretary Ralph Whitehead invades this scene. Whitehead is expected in after Christmas.

Manitowoc Club Opens

MANITOWOC, Wis., Dec. 25.—Art Schmalfeldt has opened the "151" Club near here, formerly the Chicken Tavern. Spot boasts a 46-foot modernistic cocktail bar and offers Tony Groeschl and his ork for dance music.

New Club in Akron

AKRON, O., Dec. 25.—Reconditioned thruout and with many innovations, new Hollywood Club has been reopened. Among improvements was new cocktail lounge and a horseshoe bar. No cover, no minimum.

Opening floor show included Anne Varetta, Anita Werner, Tex Dallas, Marie Shaw and Don Kaye, with Kenny Baird and swing band.

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NATIONAL HEADQUARTERS

1560 Broadway, New York City

P. S.—Our best wishes for a Prosperous New Year.

Season's Greetings

PHILADELPHIA

Musicians' Protective Association

LOCAL 77

AMERICAN FEDERATION OF MUSICIANS

A. ANTHONY TOMEI

President

Season's Greetings

DON "POPIKOFF" TANNEN

Many Thanks to

ED WYNN, HOWARD LINDSEY, RUSSELL CROUSE, YIP HARBURG and HAROLD ARLEN, who have helped me in my advancement.



GAE FOSTER

ME TOO

WILLIE SHORE

Season's Greetings

GEORGE CORTELLO presents his HOLLYWOOD CANINE MIMICS

FEATURED WITH "WAIKIKI NIGHTS"

Now Playing—Taff Auditorium, Cincinnati.

Philly Bookers Warned or Else

PHILADELPHIA, Dec. 25.—Pennsylvania Department of Labor and Industry on Tuesday laid down the law to booking agents to cut out chiseling on contracts and to clean up the hostess racket.

Bookers were called on the carpet by Walter H. Morley, supervisor of inspection.

They were warned to stop the employment of girls under 18 as entertainers, to cease using girl lures to sell liquor, quit forcing entertainers to mix with customers and comply with the bookers' license law in the matter of pay receipts, etc.

Violators of this ultimatum were threatened with vigorous prosecution as well as loss of license. Agents of the department will work in cahoots with the State Liquor Control Board to spot out violators. Victor A. Girard, department agent in charge of theatrical bookers, warned that bookers who have thus far openly defied the law and failed to obtain licenses will be prosecuted by the attorney-general's office.

G. G. Expo Adopts No Pay Radio Ad Policy

SAN FRANCISCO, Dec. 25.—Refuting a recently published statement of the NAB which suggested no free radio time for the Golden Gate International Exposition, Arthur Linkletter, radio chief for the fair, declared that someone at NAB headquarters had been misled into believing that newspapers and magazines were getting paid for space advertising the fair.

Stating that all large expositions of an international nature adopt the same policy in regards to no paid advertising, Linkletter explained that the San Francisco Fair will abide strictly by this unwritten law as regards billboards, newspapers and magazines, as well as on the air.

Furthermore, he pointed out, the fair (See G. G. EXPO on page 125)

Miami News

Ben Bernie is back, accompanied by his brother, Herman.

Fred Waring may come into Bernarr Macfadden's Beauville Hotel this season. Chlo Endor and Charlie Farrell have opened their own spot in Ft. Lauderdale, just north of Miami, naming it, the Coral Club. Boys are not doing so well and have been appearing as guest stars in local spots to pep up their publicity.

Gardner Wilson, formerly press agenting with Sally Stand, has associated with Jack Preland.

Frank White has stepped into the field with the opening of Frank White's Casino on the Miami outskirts.

CONTESTANTS ATTENTION

Show Open Thursday, January 6, 1938.

In the Heart of Downtown San Antonio—Heated 3,000-Seat Walkathon Arena. This is my home town. I have city permit and show is sponsored by Elks. Only high-class spirit comes with their wardrobe accepted. Don't come until approved. AIR MAIL ONLY.

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WANT AGENT

With car. Appearance and ability to contact school officials essential. Heavy excellent educational program now working. Percentage reproduction. Night rate per average \$50.00 to \$75.00 week. RALPH LOYD, 702 So. Sixth St., Paducah, Ky., week December 27.

WANTED

Small Vaudeville Acts. If you are in or around this territory get in touch with me. Have two weeks' work for good acts. Don't answer if you haven't got anything, as you will be annoyed. Please that I have let me hear from you.

BUD DAVIS, MGR. RITZ THEATRE

(Former Trouper),
Romeoka, Ala.

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Wash. State Gets Two More Niteries

SEATTLE, Wash., Dec. 25.—Mike Lyons, of Lyons Music Hall, together with associates, has started on the Music Bowl, across from his present location. Says \$50,000 would be placed in the new spot and expected to be ready the first of June. The new Music Bowl will follow certain architectural appointments and interior decorations harkening back to the old Atlantic Garden on the Bowery, but with modern ideas of floor show and tavern features. There will be dancing in the center to an eight-piece band, a floor show of five acts, a pipe organ and singing waiters.

BREMERTON, Wash., Dec. 15.—With Bert Lynch as emcee, the Rendezvous was recently opened. Singing barmaids are drawing crowds. Viola Bailey is featured singer and Billy Broughman and Swingsters furnish the music.

"Over 40 Project" Holds Meet And Gives a Cup to Al Shean

NEW YORK, Dec. 25.—"The Over 40 Project," designed to help people of 40 and over to become better adjusted to economic conditions and to secure favorable legislation for them, held a mass meeting Wednesday at Union Church. After plenty of pep talks Al Shean, starring in *Father Malachy's Miracle* and now 70 years old, was presented with a loving cup emblematic of the "Over 40" club's principles.

James Madison emceed. Introduced H. W. Goll, who said that men over 40

Club Books Stage Unit

YOUNGSTOWN, O., Dec. 25.—Pete Meyers, director of the Gray Wolf Tavern at near-by Masury, is following the lead of Gotham's hostesses in booking a stage unit for one night not to make money, but to get the people talking, he says. Don Redman and band, along with several vaude turns which have been playing Midwest theaters, attracted turnaway patronage Sunday night. Redman's entire unit show was offered in addition to the regular floor show currently at the club.

Stevens Hotel Adds Show

CHICAGO, Dec. 25.—Otto K. Eitel, of the Stevens Hotel, is adding floor shows in the Boulevard Room, beginning Christmas Day. Since its opening a couple of months ago spot offered only concert and dance music by Marek Weber. Opening bill includes Gas Franklin; Eleanor Christian, dancer, and a line of girls.

Recovery Road for Dupree

PHILADELPHIA, Dec. 25.—Reese Dupree, widely known booker of Negro bands and operator of the Strand Ballroom here, is recovering at his home following a stroke suffered in Savannah, Ga., while on a tour two weeks ago.

BROADWAY BEAT

(Continued from page 5)

bookings, but—it came from the prison in which the agent was confined at the moment—after having been caught gyping actors.

TO KEEP THE RECORDS STRAIGHT: Leonard Lyons, of *The Post*, in his December 17 column referred to "Benson Jacoby, head of the stagehands' union." He meant Vincent Jacobi, business agent of the stagehands' union. . . . Maybe it's the Durbin influence, but anyhow Winchell in his December 18 column called Dana Suesse, famous composer of symphonic jazz, Deana. . . . A news story in *The Morning Telegraph* announced that Burgess Meredith was set to make "his screen debut" in a comedy that was to be shown at the Palace. It seems there was once a play called *Winterset* that got itself a screen version.

Baltimore Clubs Drop Female Imps

BALTIMORE, Dec. 25.—As a result of the recent police ban, about 15 local night clubs featuring female impersonators are now displaying other forms of entertainment. This ban, which became effective last week, prohibited female impersonators as entertainers in night clubs.

Acting admittedly on a questionable basis of legal authority, Police Commissioner William P. Lawson signed an order for commanders of police districts announcing that clubs, hotels, taverns and other places providing entertainment shall not be permitted to exhibit female impersonators.

The order was held up, however, when neither the police commissioner nor Chief Inspector Stephen G. Nelson was able to discover any statute or ordinance endowing them with authority to dictate the type of entertainment to be offered by any licensed establishment.

Indirect methods were then called into play. Police called upon the managements of the clubs and told them that the commissioner was planning action. It was added that the police were prepared to go before the liquor board and ask revocation of licenses.

All of the clubs then agreed to change.

American Talent Plays Parisian Night Clubs

PARIS, Dec. 20.—Adelaide Hall has provided Paris with a Big Apple cabaret, which opened recently in the Montmartre cabaret belt. New spot offers good entertainment, with entertainers including Adelaide Hall, songs and dancing; Berry and Dasher, the "Harmony Kings"; Mackey Twins, hoofers; Nickie Shaw, singer, and Frank Willis' Syncopators.

Browning and Starr, harmonizers, have joined the show at the Harlem, near-by Niterie.

In the Champs-Elysees quarter the new "Chiquito 87" is offering a big floor show with Oley Cooper, American singer; Robinson, hooper; Jack Fontange, pianist, and Baby de Lavergne, dancer. Dance rhythm provided by George Johnson's Swing Band and Genaro's Argentine Tango Band.

Cher Ray Ventura has Ventura and his Collegians, Six Singing Babies, harmonizers, and James W. Houston, hooper.

Don Byrne and Alice Swanson are dancing at the Sporting Club in Monte Carlo.

Regine and Shanley, ballroom duo, and Lilly Lamb, acro dancer, are at the Palais de la Mediterranee in Nice.

Mayfair Casino Washed Up

CLEVELAND, Dec. 25.—Any chance of the defunct Mayfair Casino reopening immediately seems to have gone up the spout permanently and for good. All fixtures and stock have been sold. Except for the false interior, erected when the then Ohio Theater was converted into the night club, there is no sign of the good old days which held brief sway here. Current rumor has it that the place may again become a theater, which can easily be accomplished by removing false walls, redecorating and installing seats. The house is controlled by the Loew interests, who are holding out for a rental of \$1,000 the week, which hoists too great an overhead for local backers to take a chance.

Ed Primrose Dance Manager

SEATTLE, Wash., Dec. 25.—Eddie Primrose has been appointed manager of the dance department of Associated Talent Studios. In addition to being in vaude for years, Primrose also conducted his own dance academies in New York and San Francisco.

Recovery Road for Dupree

PHILADELPHIA, Dec. 25.—Reese Dupree, widely known booker of Negro bands and operator of the Strand Ballroom here, is recovering at his home following a stroke suffered in Savannah, Ga., while on a tour two weeks ago.

Club Bali, Chi, Reopens

CHICAGO, Dec. 25.—Bali Ball Club reopens as the Club Bali Tuesday under new management. Barry Walker and his Floridians will continue on the band stand.

BURLY'S WORST YEAR

It's All Alike

"What's wrong with burlesque?" asks our editorial department, and Uno, with 30 years of burlesque experience, answers, "Too much sameness." Four veteran burlesque fans, who will be called by the names the burly field knows them, agree.

The first is Bob, a real estate merchant, whose hobby is burlesque. He has seen the old Rents-Santley shows, Morris Leavitt's extravaganzas at Miner's Bowery and London and Watson's Cozy Corner house in Brooklyn. He has collected programs, photographs and newspaper clippings. All are bound and preserved.

The other three are Jack, an architect; George, a surveyor, and Fisher, a linotype operator. Bob, Jack, George and Fisher know their burlesque, know each bit by heart and know burlesque performers by their first names. And burlesquers know them, too.

All agree that what's wrong with burlesque is the dire need of new faces, new scenes, new bits, new production and new everything. Maybe it's an idea.

A happy 1938 to all of you.

UNO.

Review

Old Howard, Boston

(Reviewed Monday, December 29)

Moonlight Maids (133 minutes) is somewhat eclipsed by the n. s. g. house line of 14, but that's all forgotten when Mildred Harris Chaplin and Valda come on the boards for their offerings.

It's no easy matter to come into a strictly burly house with an act of foreign departure and have it go over as well as did Mildred Harris Chaplin's. Charles Chaplin's former frau retains her s. a. She pleased the audience for five minutes with some questions and answers cured by Jess Mack, sang *Where Are You?* and then gave an impersonation of Garbo leaving a Hollywood party. Her billing helped bring in the customers for a S. R. O. biz.

Valda is one of the most facile, gyroscope, roller-bearing, sensuous hip-swingers extant in burly. Her cadence of bumps, sinewy gestures and rhythmic parading pleased the boys.

Sunny Naah, auburn-haired, won plenty of continued mitt-slapping for (See REVIEW on page 116)

Youngstown Cast Set

YOUNGSTOWN, O., Dec. 25.—Talent picked for the Princess, reopening today, includes Dolly Dawson, Betty Novack, Jean LaRue, Sam Mitchell, Harry Stratton, John Head and Ernie Holder. Plenty of billing in Youngstown and near-by towns, coupled with a newspaper campaign, are hoped to keep the house in the black.

Holiday Greetings

From
Marion (MARTY) Remsen
To All My Friends
At the Republic, N. Y. City

HOLIDAY GREETINGS

FROM
LOU SIMON
OF SCHWARTZ & SIMON,
Jewelers to the Profane,
72 Bowery, New York City.

SEASON'S GREETINGS FROM
HARRY KAPLAN & JOE BRAUN
And Their
PALACE BAR & GRILL.

Popular Meeting Place for All Stage Folk.
148 W. 45th St. NE-3-6855, N. Y. City.

VALDA

ORIENTAL DANCER
Care The Billboard, New York City.

Notes

New York:

MILDRED HARRIS CHAPLIN, after a series of extra-attraction bookings thru Tommy Levene's placements out of the Dave Cohn office, is filling engagements over the Hirst Circuit. Phil Rosenberg booked. . . . BUSTER HEWITT emceeing at the Sky Club, Wilkes-Barre, Pa., indefinitely thru Al Dash. . . . ALVENA spending the holidays at home in Cleveland. . . . LOVEY LANE opens January 3 at the Howard, Boston. . . . RUTH DONALD is now a Pace-maker, Hirst Circuit. . . . MARGIE HART, added attraction, week of December 27 at the Howard, Boston. . . . GEORGIA SOTHERN, ditto, same week at the Irving Place. . . . MIKE SACKS' and Alice Kennedy's Christmas greetings came in the form of a silvered calendar. . . . ED (8) Pansy and Ace Daly sent in Ed's hand-painted card from Reading, Pa.

LOUISE CLAYTON started December 17 at the Paddock nitery, Atlantic City, her home town. Brother Micky, of the Gale Sextet, is also home for the holidays. . . . DORAL DINA DESHON, dancer, with a better offer than the Equire nitery in Miami made, opens January 3 with the Art Lewis show in Rustia, Fla., as added attraction. Contract is for 12 weeks, covering the principal Florida fairs. . . . I. B. HAMP and Gertrude Beck headed the Hirst Circuit show to reopen the Empire, Newark, December 26, this time under a lease obtained by Jules Leventhal, who also took over the Worcester, Worcester, Mass., for burly stock. Newark house was formerly operated by Harry Brock. . . . BUBBLES YVONNE moved from the Star, Brooklyn, to extra-attraction at the Bijou, Philadelphia, which reopened with burly stock February 27.

BETTY DUVAL went from the Star, Brooklyn, to the Elings, opening December 24. . . . CHARLES ABBOTT, ex-burly comic and specialty violinist, busy writing new scenes and song lyrics for vaude, burly and night clubs. . . . WALTER SELIGMAN, assistant manager of the Criterion, also compiling song lyrics and looking for a music writer to help in the finishing touches. . . . BILLY (SCRATCH) WALLACE jumped into the Republic last week to relieve Irving Selig, suddenly afflicted with hoarseness. . . . SANDRA opening with *Smart Set* in St. Louis Christmas Eve.

UNO.

From All Over:

MILT SCHUSTER reports the following bookings with the Western Circuit in addition to names already listed last week: Tommy Raft, Charmaine, Georgia Clyne, Babe Davis, George Corwin, Jean Wade, Bozo Snyder, Rance and Gordon and Romayne. . . . NORA FORD is spending the holidays with her folks in Cincinnati. . . . PEACHES STRANGE and Jean Carter are in Chicago for Christmas week. . . . CHERRY BRITTON now at the Casino, Toronto, booked by Schuster, who also placed Agnes Dean into the Palace, Buffalo, and Kitty Ellis into the Garrick, St. Louis. . . . JUNE ST. CLAIR to double at the Drake and Portage theaters, Chicago, New Year's Eve. . . . BILLY PITZER, who was with Billy Rose's Show of Shows until it closed, is now with burly at the Garrick, St. Louis. Mrs. Pitzer is spending the winter at Eagle Pass, Tex.

Vaude in Houston Clicks

HOUSTON, Dec. 25.—New Theater just opened here on a vaude-film basis is doing good biz. House offers four shows daily with added attractions on Saturday night. New building seats 800. Talent includes a four-piece pit band and 16 on stage.

Present show features Bozo St. Clair, comic, and Cynthia White, singer.

House is building up family trade with clean entertainment and popular admissions scaled at 10, 15 and 25 cents.

Ban on Burly Title, Closings, Recession, Cause All-Time Low

NEW YORK, Dec. 25.—Burlesque went thru one of its most trying years in the past 365 days. General downward swings in business, official bans, weak, unimaginative shows and union feuds were reflected in low grosses. A pinch and conviction at Harlem's Gotham was the

tinder fire that swept into a blaze. Hasty clean-up jobs by other local operators failed to halt a city-wide drive which closed burlesque houses and weakened the Burlesque Artists' Association.

What amounted to a shut-down order by License Commissioner Paul Moss closed houses May 1. It threw about 2,000 out of jobs. Attempts to reopen as burlesque were and still are futile. Theaters finally opened doors as "follies," but offered typical burlesque fare. The lack of the name "burlesque" and other conditions resulted in low intakes. Altho only seven reopened out of an original 13 closed, two of these seven have folded. Business at two of the remaining five has been extremely slim and the uncertain.

(See BURLY'S WORST on page 116)

BAA Mulls Over Action on Suit

NEW YORK, Dec. 25.—Burlesque Artists' Association is mulling whether to answer the suit seeking to dissolve it or to ask dismissal of it. After the suit was filed by Murray Briscoe, BAA second vice-pres, and M. Raynor, the BAA secured an order compelling the plaintiffs to post a \$250 bond as "security for costs" by December 14. When the money had not been posted, the BAA sought to have the suit dismissed. Briscoe and Raynor's attorney, Timothy J. Healy, reported that they were not in New York at the time. New York County Supreme Court ruled that the case would be dismissed unless the bond was posted. Cash bond was put up Wednesday, and BAA, with 10 days to answer the suit, will decide within the next few days what answer will be filed.

Since the suit was instituted the BAA has won back jurisdiction of out-of-town burlesque theaters. These spots, controlled by the American Federation of Actors, were returned to the BAA by a Four A ruling.

Successful Abroad, U. S. Acts Return

LONDON, Dec. 20.—A large number of American acts that made good in Europe sailed for the States last week. The Normandie has on board Muriel Gardner and Marvin Kane, dancers, who return to England in August, 1938; Ben Berr, comedy juggler; Beth Hayes, dancer, who has picture and production offers lined up in Europe for early in 1938; Collette Lyons, comedienne, and Eddie Foy, who recently closed with the *Prince of Wales Revue*, and Ray and Marjorie Gordon, dancers.

The liner *Hansa*, which left Hamburg December 3, has the Four Sensational Macks, roller skaters, who have return contracts for Europe, and Donnell and Blair, comedy act, aboard.

Jack Powell, the black-face trick drummer, after a record three months' engagement in Stockholm, and Lee Donn, syncopated pianist, who has been in Europe for eight years, sailed on the Queen Mary from Southampton December 8.

Sollie Childs' "Ton of Fun" To Play South Until Spring

CINCINNATI, Dec. 25.—Sollie Childs' *Ton of Fun Revue*, which began its tour December 2 at La Porte, Ind., and since then has toured the Midwest for Gus Sun, heads south after February 1 to remain until late spring. Beginning in August the unit is slated to play a string of fair dates for the Sun office.

Featured with the Childs show are Ethyle McDonald's Beef Trust, comprising, besides Miss McDonald, Molly Malone, Bobbie Brownlee, Grace Riley, Agnes LaVaty, Irene Heinz and Bunnie Robinson; Phil and Peggy Hart, William Cook; Vaggie, bag puncher, and a six-piece German band headed by Billy Jean Jr., Margie Smith, Bob Schott and Kenny Metzger.

Elgin Mason in L. A.

DETROIT, Dec. 25.—Elgin Mason, former booker with the Ray Conlin-Michigan office here, has gone back to Los Angeles after spending some time in San Diego, where he is vaude on his own.

Phil Harris Clicks in Short

PHIL HARRIS has everything to his credit in his new RKO short, *Harris in the Spring*, released December 3. The band leader isn't hard to look at, and his men, in the aggregate, are equally easy on the eyes. They know how to give and are alert to the Harris beckon. Harris' voice registers well and his manner, whether he sings the hot or sweet, is competent. *I Want It Sweet Like You* and *That's What I Like About the South*, Harris' own number, are right up his alley. He does right by them.

In the short story of mistaken identity Harris falls into the post of professional escort to Ruth Robbins. Love talk in the boy-and-girl song team manner entertains. RUTH ROBBINS, a bit on the plump side, sings graciously and makes a good vocal mate for Harris.

RAY WHITLEY's five musical cowboys are as good a hillbilly crew as ever flashed across the screen. There's no end to their versatility in *Rhythm Wranglers*, produced by Bert Gilroy for the RKO Pictures. Besides the usual guitars, banooks, banjo and fiddle, these lads rigged up a washboard and automobile horn contraption, which in musical effect takes the place of the derbed saxophone, cymbals and drums.

S. W.

Dayton Vaude Resumes

DAYTON, O., Dec. 25.—Discontinued several months ago, vaude makes a re-entry into RKO Colonial, beginning with *New Year's Eve*. The first show will be Jack Fine's *Play Girls of 1938*, to be followed by Blackstone. A house line will augment vaude acts when no traveling unit is available.

My Sincerest and Best Wishes For the New Year

To All Former and Present Employees of the
CASINO THEATRE
in Brooklyn, N. Y.

SAMUEL BRISKMAN

Holiday Greetings

From
HANK HENRY
To My Friends
Now Making Educational Pictures

Rhinestone G Strings

With or Without Fringe, 84 and 85.
Send his line measurements.
Pants, Size, 50 cents; Brasieres, 35 cents; G Strings, 25 cents. Sent. C. O. D.
PAUL'S, 158 W. 44th St., New York City.

What's Wrong With Burlesque

Leaders Give Their Ideas for Putting Sock Back in Box Office

BURLESQUE is in a bad way this season. Theaters all over the country have reported low grosses. Switches from stock to circuit and from circuit to stock have been tried without outstanding success. All too evident is the fact that there is plenty wrong with burlesque. The Billboard has asked leaders of the industry to point out what they consider wrong and, more important, what should be done to improve the b-o. intake.

By Dacey Michaels

Operator, Palace Theater, Buffalo, N. Y.

NOTHING at all. It's the operators themselves who are wrong. Too many oldtimers in the game who are living in the past when they made a thousand a week because they had the only girl show in town.

What have they done for burlesque? Nothing at all. Kept it in the gutter scratch houses, dirty theaters, dirty fronts, dirty signs, no thought for betterment. Some haven't done anything to or for their theaters in the last 10 years. They haven't kept up with the times. You can't fool the people. They are used to the de luxe picture houses, where they see everything in a de luxe way and at popular prices.

Operators, wake up! Fix up! Spend some money on your theaters. Fix up your stage, light your show. Lighting is 90 per cent of the battle. Throw out all

your antiquated lighting. Get a real lighting engineer. Let him design an up-to-date lighting system for you, so when the people come in they will see something worth while on your stage.

Put bulbs in your electric signs, paint them up.

Modernize your front, make it attractive, give it some punch! Put uniforms on your ushers and doorman. Give your customers some courtesy. They love it.

Department stores pay their window trimmers plenty to trim their windows to attract people. What do you spend for your front each week? Hardly anything. Get out of the past, live in the present! You're in a great business if you only realize it.

Give your customers something when they come in. Modernize your entertainment. Don't give them the same formula each week. How do you expect people to come in every week for the

same thing! Bring in added attractions, not just strippers. Bring some sensational novelty vaudeville acts. They may not draw, but they can help make your show a great show and take the monotony away. Fool the people. Give them something different each week. Take care of your business and your business will take care of you.

By Johns S. Sumner

Executive Secretary, New York Society for the Suppression of Vice

MANY years ago at the old Weber and Fields Music Hall I saw a skit called *Tess of the Weberfields* which was a caricature or burlesque of the then current stage play *Tess of the d'Urbervilles*. Using that type of show as an example, there is nothing wrong with burlesque.

In comparison there is everything wrong with what certain misfits in the amusement field until recently termed "burlesque" and what they now call "follies."

Shows which primarily capitalize feminine nudity in lascivious posture and motion together with smutty dialog offend every tenet of public decency. Sooner or later their producers will be called to account by the prosecuting or the licensing authorities.

The events of last spring would have served as an effective warning to a producer of ordinary intelligence. But in the group of those then penalized there seems to be an entire lack of brains and originality.

The city is swarming with dramatic and musical talent out of work. There are hundreds of writers who can produce entertaining script free of amut.

A "music hall" taking advantage of such facilities would prosper. Patrons could walk in. They wouldn't have to slink in and sneak out. Their open approbation would be the best advertising for a good genuine "burlesque."

It Ain't No More!

An invitation was extended to License Commissioner Paul Moes of New York to send in his thoughts to this page.

Commish declined, saying there were no burlesque theaters in New York now.

By Beverly Carr

Producer, Republic Theater, N. Y.

UNFORTUNATELY we of the burlesque field are not financially able to employ such keen brains as to think up "Boondogling," "WPA" or "Relief" for our people while the vital question is being solved.

Experimentation costs money, and if the theater owners are not making it they are not in the position to find out what is wrong with burlesque.

At present our shows are approved by a board of censors but not by the public. Our theater owners feel the name was the drawing card, not what they saw inside.

Any person critically ill calls a doctor for a diagnosis, but doctors cost money, and since there is no burlesque clinic or at least since the diagnosis so freely given is incorrect it's time experiments were made and specialists called in before our patient dies completely and leaves several thousand to mourn the loss of a livelihood.

Personally I can't see where a noun and a few electric light bulbs can morally ruin a nation if the structure of the show inside remains under the jurisdiction of the censor board. Particularly when the use of that name will feed thousands and give our theater owners a chance to spend money to try to find out just what is "wrong with burlesque."

By Sam A. Scribner

Treasurer, Actors' Fund of America

SO MANY impositions on good taste and public morals have been practiced under the guise of "burlesque" that the term has become a sign that repels rather than attracts sane, sensible and decent seekers after amusement.

Stick the word "burlesque" into a theater sign or advertisement and it may mean anything except worth-while amusement. The old acceptance of the term has gone with the horse and buggy into memories of a vastly different past.

Anyone with a desire to become a "showman" and sell tickets to a gullible public thinks first of "burlesque" as a covering title for any and all sorts of catch-cash concoctions. Given a few trained fleas, a pan of jumping beans, a jar of electrified tadpoles and a tent to shelter them—it's "burlesque"! Any

SEASON'S
GREETINGS
BEVERLY^N BERT
CARR
REPUBLIC THEATER
NEW YORK CITY
HIRST'S
CIRCUIT



HOLIDAY GREETINGS FROM
DORAL DINA DESHON

Introducing a New and Startling Technique in the
Art of Disrobing and Unique Audience Numbers

Opening January 3, 1938, in Eustis, Florida, with the
ART LEWIS SHOW

AS ADDED ATTRACTION FOR 12 WEEKS OF THE PRINCIPAL
FLORIDA FAIRS

Special Music by GUY SANTE Gowns by GEORGETTE
Direction L. B. LAMB

season's
greetings

BILLY KOUD

producing for
ABE and HAROLD MINSKY
and MAX RUDNICK

at the ELTINGE THEATRE, N. Y. City.

SEASON'S GREETINGS
TO ALL OUR FRIENDS AND EMPLOYEES
REPUBLIC FRENCH FOLLIES
NEW YORK CITY

SEASON'S GREETINGS
STAR THEATRE

Brooklyn's Original Home of BURLI-GIRLIE SHOWS at Fulton, Jay & Smith Sts.
Phone, TR-iangle 5-3550

HOLIDAY GREETINGS
from
FRANK D'ARMOND
and his
Star Theatre, Brooklyn, Orchestra
JOE LUCARELL—1st Sax.
RALPH LIGUORI—2nd Trumpet.
ERNE AZZOLINA—1st Trumpet.
HARRY PALMER—Drums.
VINCENT PORTA—Trombone,
and
BEN MAGUIRE—Arranger.

Season's Greetings
**VIRGINIA
JONES**

Holiday Greetings
from
BOB CARNEY
and Daughters
BERT^N JEAN
Touring the Hirst Circuit

Greetings Greetings

MILDRED HARRIS CHAPLIN



CAPTURER RECORD
Box-Office Totals
All Over the West and
Canada.

Now Repeating Similar
Successes in the East.

NOW PLAYING
TROCADERO THEATRE
PHILADELPHIA, PA.

pit show at a county fair; a family of tattooed gazelles at the seashore; a collection of girls who can barely lift a foot is "burlesque," so called and so advertised.

Burlesque has gone back to—and beyond—the honky-tonks of Western mining camps and river towns in a disgraceful effort to compete with the indecencies of the modern honky-tonk—the so-called night club. The old honky-tonk was a resort for two-fisted men who mingled with women of their class. The modern honky-tonk attracts denizens of all classes—the so-called "upper ten" and "lower five"—soft-glored and soft-headed; possessing appetites for immodesty that the "box workers" of other days would not tolerate even in their curtained retreat.

When burlesque was controlled by the producers who elevated shows and theaters to sources of family entertainment there was nothing wrong with burlesque. Fortunes made by decent men who helped make the Columbia Wheel prosperous thru more than a quarter century was money decently acquired. The entertainment was clean and the performers were enthusiastic. No happier band of troupers could be found elsewhere than in the well-managed companies that brought coin, credit and popularity to Columbia burlesque. Among those whom we remember are Will Rogers, Sam Bernard, Fannie Brice, Clark and McCullough, Al Shean, Leon Errol, Al Jolson, Grace La Rue, George Beban, Emma Carus, Dorothy Jordan, Belle Baker, Charlotte Greenwood, Mack Bennett, Billy Van, Sophie Tucker, Willie and Eugene Howard, Alex Carr, Fred Stone and George Sidney. Also Bert Lahr, Truly Shattuck, Etta Shutta and many others.

For years the policy of decency enriched producers of Columbia shows and brought profit to theater managers. But the ability of movie palaces to provide not alone talking pictures but ballets, choruses, specialties and great orchestras at far lower prices than traveling shows proved killing opposition. Burlesque's family trade was invaded wholesale. In every big city there were big theaters, big shows and low prices—opposition that traveling burlesque could not meet, let alone overcome. As far as Columbia burlesque was concerned there was nothing to do but capitulate. It would have required unattainable millions to equip and conduct effective competition with the big cinemas thru the medium of traveling attractions. It simply couldn't be done.

Years before the Columbia Wheel ceased to revolve the lobbies of musical comedy theaters and night clubs were smeared with pictures of women in all stages of undress. Complete nudity was pictured before the eyes of children, morons and rough-neck moochers of Broadway.

The Columbia Wheel was meanwhile rulling against bare-legged chorines. Our publicity department was not permitted to distribute for lobbies or newspaper art any photographs of naked poses by professional or amateur models. All this time "legitimate" theaters and night clubs were blazing facades of nakedness—and the Columbia brand of decent burlesque suffered.

When the great-capacity movie palaces entered the amusement field every form of hitherto prosperous stage entertainment began to bleed at the box office. Permanent choruses and ballets flooded the movie-house stages with more bare legs than burlesque in its combined organizations could match. Short skirts brought to street and subway exhibitions of female anatomy; free "peep shows" abounded. Bathing beaches were jammed with all classes of our female population in one-piece revelations—the glamour and revelations of burlesque faded to dimness and final extinction. "The female form divine" was no longer a guarded secret. It became public property in open revelation and a burlesque queen or chorus girl in tights was completely outmoded.

Always a flexible expression of human activity, the term "burlesque" so far as it concerns the amusement field has

(See **WHAT'S WRONG** on page 125)

COLUMBIA *Theatre*
WASHINGTON ST. NEAR BROADWAY

BURLESQUE

"YOU'LL LOVE BOSTON!"

so say we

GREETINGS TO ALL

MAE BROWN—15th Week

HARRY RYAN
15th Week

CONNIE FANSLAU
12th Week

CHAS. (TRAMP) McNALLY—10th Week

CLAIRE STONE
6th Week

GEO. ROSE
4th Week

FRANCES McEVOY—Just Got Here—Love It

HARRY SEYMOUR

HARRY MEYERS

Just Joined the Happy Family

"SYLVIA"—Columbia's Got Me, Too

Shows are Staged and Produced by Ben Bernard, assisted by
His Girl Friday, Edith Cushman.

Trade Press agrees. Sid Paine, The Billboard, says: "Ben Bernard scores again. Giving the public something new each week is heading this two-a-day house into good B. O. grosses."

GREETINGS
**MARJORIE
ROYE**
VERSATILE STRAIGHT
Assisting
HANK HENRY

Season's Greetings

from

**GUS SCHILLING and
BETTY ROWLAND**

ONLY in Our 18th Week at the
REPUBLIC THEATRE, New York City
BUT the season's still young.
Thanks to J. W., Phil and Dave.

Holiday Greetings

EVELYN GREY

The Blond Venus

Direction—NOLAN & BUDD,
Strand Thea. Bldg., N. Y. City

New Year's Greetings

ANN CORIO

Imitated by Many----Equaled by None

42d STREET ELTINGE THEATER, N. Y. CITY

We send our holiday greetings to our many friends in the theater.
While we would like to thank you individually, we take this means
of conveying our thanks for your holiday expressions.

Abe Minsky — Max Rudnick — Harold Minsky

HOLIDAY GREETINGS FROM
VIOLET AND FRED O'BRIEN

PRODUCERS

AT THE REPUBLIC THEATRE, NEW YORK CITY

GREETINGS FROM
GUIDO and EVA

"Creative Dance Moods"

Permanent Address

1631 Garfield Street, Bronx, New York, or Phone Westchester 7-1173.

BE A BOOSTER FOR

MILTON SCHUSTER

Greetings of the Season to All

THE YEAR IN BROADCASTING

Tussle With AFM, Birth of AFRA Year's Two Major Developments

NEW YORK, Dec. 25.—The year 1937 and the radio industry followed that same pattern set by the nation and industry generally. Labor and employer made the big news all thru the year. The financial gains recorded in advertising revenue by stations and networks continued along lines charted during previous years. Other notable developments were few, there being one major tangent in radio-film producer-advertiser deals, followed by bitter complaints from motion picture exhibitors. This is a story which has not had its final chapters written as yet.

Members of the American Federation of Musicians set the wheels in motion for the radio industry's major development in convention at Louisville in June of this year. Soon after, Joseph Weber, the AFM president, notified the industry, by way of its networks and transcription producers, that more musicians must be employed or there would be a strike. That was the signal for the start of a long series of talks between the two factors; it was also the signal for steps toward reorganization of the National Association of Broadcasters. This was a step certain broadcasters had sought for a long time, but it was likewise one which could not be accomplished without some catalytic agent. The musicians provided that and by this time next year the NAB should reflect an entirely different set-up, a set-up, no doubt, that will parallel in many ways that of other trade organizations, notably the National Association of Manufacturers. Those who have studied the NAB reorganization suggestions recently submitted to the stations of the country can easily see this parallel. Whether a course closer to the center is advisable or whether the increasing strength of labor makes a right stand necessary is for the broadcasters to decide in February.

Musicians' Victory

The musicians, it was predicted in *The Billboard* when the radio industry was notified, would win, hands down. They did. The industry had no defense, no central organization which bound the factional differences for the major good. The industry could not stand a strike and, altho thru the Independent Network Radio Affiliates it put up a staunch stand for the best it could get, it nevertheless had to meet most of the terms. It was during these negotiations that Mark H. Bridge, of the Louisville, Ky., newspaper station, WHAS, established himself as the man of the year in radio.

It is interesting to note that broadcasters are unanimous in their praise of Weber, the musicians' leader. Every radio official who sat in any of the many meetings with the musicians' executive board praised Weber as equitable and considerate.

AFRA

When the AFL show business union, the Associated Actors and Artists of America, was forced to reorganize thru pressure from an Equity minority and the Screen Actors' Guild, a new union covering all radio performers other than musicians, the American Federation of Radio Artists, emerged as its radio affiliate. The new union has won its spurs already in a short-lived and amicably settled fray with CBS in Cincinnati and a contract with the labor-owned WCFL, Chicago. Radio actors under Equity had hopelessly sought organization, Equity, without the backing of the NRA, under which it had set out to organize this field, felt, remembering the unpleasantness of the motion picture fray, that it should stay away. The AFRA is rapidly gaining, and 1938 will no doubt record major developments in its history. The union hopes to regulate talent commissions and other actor problems, such as rehearsal hours, minimum wages, etc.

A Hunk o' Wood

Jimmy Durante, when he played vaude, had a climactic finish to an act

during which he extolled the values of wood to mankind and civilization, from the days of dugout canoes to airplanes. Another piece of wood, a ventriloquist's dummy, will go down in history as the man of the year from the talent end of things. His program early established itself as the Number One show of the year, and despite a disastrous date with Mae West it should hold that spot for some time. Other program leaders—Fred Allen, Major Bowes, Rudy Vallee, Jack Benny, Eddie Cantor, et al., held their spots, in the main.

New stuff was at its usual premium. Two film ventures, the MGM and Warner shows, were produced, the first so far failing to justify itself, and the second making only a moderate impression. The end of this episode is for 1938 to contribute.

On December 13 an agreement was signed in Cuba by delegates from various countries whereby interference would be ended and stations policed more closely, thereby ending, it was hoped, a pressing problem.

The film-radio alliances were an outgrowth of the major production trend to Hollywood, whence now come the leading radio shows. This came from advertisers' insistence on names, which only the picture business could satisfy. It has resulted in stereotyped programming, but the guessers say it will reverse itself to a considerable degree in 1938.

Furthering of their interest in radio by the Warner Brothers, thru expansion of activities of Transamerican Broadcasting and Television, and this month by acquisition of Musak, wired music service, was another development of the year. TBT started its WLW-WHN Line with fair commercial results.

Other labor problems that beset radio during the year and will continue to give radio men a workout next year were the organization of radio engineers, panelmen; plus organization of announcers by an independent union, American Guild of Radio Announcers and Producers. Several unions are scrambling for jurisdiction in the engineer and announcer field.

YEAR IN TELE

NEW YORK, Dec. 25.—Increasing attempts to push television "around that corner" were made by RCA-NBC, in particular, as well as by other radio-television firms. Trade observations indicate

a new trend in NBC's television work. Firm is definitely going after television publicity and, furthermore, is seeking to develop amateur interest. Special showings were arranged for various trade groups, and equipment is offered for sale to amateurs. NBC announced definitely that it would demonstrate television to the public at the 1939 World's Fair. Other firms worked to get tele on the market before then. Indie concerns were rather quiet, except for Kolorama Laboratories and Peck Television Company.

Kolorama showed a good three-by-four picture and promised early commercial (See *YEAR IN TELE* on page 48)

"Brain Trust" for New WFIL Programs

PHILADELPHIA, Dec. 25.—In an effort to cut down on the number of network sustaining programs, WFIL will launch a drive next month for local program building.

General Manager Donald Withycomb has set a quota of at least 25 new programs for the station during January. A "brain trust" to figure out new stunts was formed, consisting of John Clark, program director; Joe Connolly, publicity and special features director; Arnold Nygren, engineering supervisor; Margaret Schaeffer, production head, and Jack Steek.

Already 11 new productions are in rehearsal. Listeners have also been invited to submit program ideas.

Heatter Is Renewed

NEW YORK, Dec. 25.—Differences between Gabriel Heatter and his sponsor, Rogers-Peet, have been ironed out, resulting in a renewal of his contract effective February 28. It is understood that Heatter wanted a release, and there was a report that he might work for Philco Radios. This now appears to be out. Heatter is on WOR-Mutual.

WPEN Likes U. S. A.

PHILADELPHIA, Dec. 25.—An "Americanizing" drive is under way at WPEN. Station, which has long been known for its foreign language programs, has started a campaign to add shows that will attract American listeners without losing foreign clientele.

NEW YORK, Dec. 24.—A. B. Sambrook has been named World Broadcasting System's station relations manager. Came from Pure Oil Company in 1933 and has been in that station relations office since. Kenneth M. Donaldson is a new face in that department.

Publicity Breaks for N. Y. Stations Listed for 48 Weeks

NEW YORK, Dec. 25.—Table herewith shows the total number of radio columnar mentions and best bet box mentions received by the New York City radio stations, chain and independent, for the past year. This is not the calendar year. Chart is kept on a four-week basis, dividing the year into 13 months of four weeks each, to enable comparison each week, year by year. Chart covers the period from December 27, 1936, to December 11, 1937.

Publicity breaks this year are fewer than last year because of the folding of *The Brooklyn Times-Union* and *The New York American*. As a result, all stations lost in total listings. Next month a comparison for the two years will be published in *The Billboard*. The 1936 totals were kept of a 13-month period; the figures below are of a 40-week year, not 52 weeks.

WEAF has fallen from the number two spot to the number three, while WNEU has gained a notch over WINS. WHN, comparatively, shows a loss of fewer mentions than any other station.

STATION	1937 Columns	1937 Best Bets	1937 Total
WABC	3,734	11,805	15,539
WEAF	2,848	8,945	11,793
WJZ	3,306	10,102	13,408
WOR	2,106	4,153	6,259
WMCA	1,543	3,079	4,622
WHN	858	1,896	2,754
WNEU	396	1,640	2,036
WINS	585	1,197	1,782
WNYC	293	873	1,171
WQXB	222	917	1,139
WEVD	98	666	764
WBNX	77	36	113

Happy 1938!

NEW YORK, Dec. 25.—Union war looms with the CIO's American Communications Association going out after non-technical members. Up till now the ACA has confined its local membership drive to technicians and left the field clear for the indie industrial union, American Guild of Radio Announcers and Producers and the American Federation of Radio Artists. Inclination of the AGRAP to remain an unaffiliated union and the entrance of the AFL's International Brotherhood of Electrical Workers is seen as factors which caused the ACA to open up its guns for a membership drive. ACA is out after network and indie station members in all departments.

Broadcasters in middle?

Button, Button, Who's Got Music?

NEW YORK, Dec. 25.—Inadequacy of legislation governing the profitable use of copyrighted music, together with the rise of new organizations angling for a share in royalties accruing therefrom, point to a dog-fight over the clearance of music in the future. Both broadcasters and the societies collecting fees for music will be affected.

Specific indications of the approaching tangle are the growth of both the National Association of Performing Artists and American Society of Recording Artists, organizations engaged in establishing the property right of a musician in his interpretations. Broadcasters thus far have secured their mechanical clearances thru Music Publishers' Protective Association. NAPA has already begun licensing in Philadelphia on the strength of the organization's Supreme Court victory in Pennsylvania. ASRA points out that "the fact that a station may make a deal with NAPA does not mean it will be released from responsibility to ASRA."

Ramifications of the maze are obvious and point to the broadcasters being caught in the middle.

Current disposition of mechanicals are in a process of flux with both songwriters and publishers pulling no punches in airing their grievances. Added beefs by NAPA and possibly ASRA will, according to observers, introduce new discords into the already noisy fracas.

Meanwhile ASRA, viewing NAPA's activity in Philly, claims there are 50 jokers in the contract between NAPA and users of recorded talent. Claims the NAPA is so loosely constructed that a member can withdraw at any time and take with him the rights to the use of his talent, thereby leaving the broadcaster holding the bag.

ASRA claims that "when the proper time comes the results of our efforts will speak for themselves."

Patterson Heads Calif. NAB

SAN FRANCISCO, Dec. 25.—F. H. Patterson, manager of KGGC, has been elected president of the Northern California Broadcasters' Association, succeeding Arthur Westland, of KRE, Berkeley. Bob Roberts, manager of KYA, was named secretary. He succeeds Ralph Brunton, owner and manager of the Northern California Broadcasting System, operator of KJBS, San Francisco, and KQW, San Jose.

Association comprises 18 of the principal radio stations in Northern California.

Ford Show Back On S. A. Stations

PHILADELPHIA, Dec. 25.—The Ford Universal Melodies recorded program, which was aired over South American stations until three months ago, will be resumed January 3, the N. W. Ayer advertising agency states.

The program will be heard on 32 stations, in Chile, Havana and other South American countries. Stations will receive records direct from Ayer agency.

Future List

Important Anniversaries, Etc., for Program Tieups

List below consists of notable dates of various nature in connection with which stations can arrange special broadcasts.

In addition, readers' attention is called to the monthly list numbers of *The Billboard*, published the last week of each month. These lists contain dates of conventions of both business and social organizations, these meetings offering excellent opportunities for radio stations to effect either good will or sales promotional tieups.

List published herewith is in advance by a month of any other similar compilation. In addition to offering possibilities of tieups, it gives program producers and station managers numerous dates that can be used as bases of special dramatizations, flashbacks on news dramatizations, etc.

All dates herewith are for February, 1938.

- Feb. 1. U. S.'s first free trade zone began operations on Staten Island.
2. Fritz Kreisler's 60th birthday.
3. U. S. Income Tax amendment became law 25 years ago.
4. Chinese New Year's, year 4642.
5. President Roosevelt asked for reform of Supreme Court one year ago. Sir Robert Peel, English statesman, born 150 years ago.
6. Union League Club in New York founded 75 years ago. College of the City of New York founded 90 years ago.
9. Balkan Pact signed by Greece, Roumania, Turkey and Yugoslavia, guaranteeing territorial status quo.
10. William Allen White's 70th birthday. Treaty of Paris signed, closing French and Indian War; Canada became part of England, 175 years ago.
11. General Motors strike ended one year ago. Feodor Chalispin's 65th birthday. Coronation of Farouk as King of Egypt—his 18th birthday.
12. Lincoln's 129th birthday. Dirigible *Macon* wrecked three years ago. Cotton Mather, Colonial clergyman, born.
13. Trial of Warren Hastings began in England 150 years ago.
15. Richard Wagner, composer, died 55 years ago.
14. St. Valentine's Day.
15. Battleship "Maine" blown up in Havana Harbor 40 years ago.
16. Henry Adams, author and historian, born 100 years ago.
17. Frances E. Willard, leader Women's Christian Temperance Union, died 40 years ago.
20. Argentina's new president will be inaugurated.
22. Washington's 206th birthday.
23. Red Army founded 20 years ago. Leopold crowned King of Belgians four years ago. John Quincy Adams, ex-President of U. S., died 90 years ago.
26. Frederick Tennyson, poet, died 40 years ago.
27. Reichstag fire five years ago.

Chi Stations Arrange Crusher For Kaffee Klatch Time Grabs

CHICAGO, Dec. 25.—Radio hand-outs are getting a brushoff from local stations, which are reported as plenty fed up with the several agencies plaguing them daily with requests for gratis spot announcements. Practice of the gentle art of chiseling has become so prevalent, with radio as the fall guy, that radio execs say the clamp must be put on before they find themselves giving their stations away.

Altho no one seems to care much, the listener, too, has to be considered, radio men here stated, and from personal experience station heads say it is very boring to have plugs apeled about every unimportant event in the city, from fur fashion shows to backyard polo games, and usually several times a day.

Biggest pests in the scramble for free time are schools and charity organizations. It is nothing for three or four of these agencies to come door-knocking

every day with pleas for free air time. Museums, special exhibits and debutante fashion shows are among others who come begging for a break on the air. Usual method of handling such requests by the station is just to say the schedule won't allow it, but even that is too mild for some of the hecklers, who insist they are done wrong by if the radio audience isn't informed of their tea-social or something.

Policy of most local stations on the hand-out racket has been to be as fair as possible and deal out gratis stints to deserving organizations, but a good horse can be run to death, and publicity mongers will find themselves butting a stone wall hereafter if they desire free air spots for their purposes. Initial effort to curb giveaways started last week when leading stations slapped a \$100 service charge, starting January 15, on all remote pick-up spots airing dance bands.

Charlie Benford at WFIL

PHILADELPHIA, Dec. 25. — Charles Benford, former Washington correspondent for metropolitan newspapers, has joined the staff of WFIL as news commentator.

Benford will be on five days a week with news broadcasts, specializing on political developments. He formerly aired over WOR and WOL.

Love Stuff

NEW YORK, Dec. 25.—Radio's hyping interest in newspaper editorials in this burg. Altho occasional surveys have indicated a waning interest in newspapers' opinions, attention is focused on editorial columns by a duet of programs. WBIL is presenting Phelps Phelps in a digest of editorial opinions, while several months ago a similar editorial program was inaugurated by WMCA. Dailies approve the use of editorials, while stations hope for box listing or column mentions.



THE COLUMBIA BROADCASTING SYSTEM

Radio for the nation

Season's Greetings!

JIMMY PARKS

radio representative

WILLIAM MORRIS AGENCY, Inc.
203 N. Wabash, Chicago, Ill.

Merry Christmas and Happy New Year
from Your Announcer in Chicago

EDWARD ALLEN

Shep Fields.....Palmer House
Herbie Kay.....Drake Hotel

WGN AND MUTUAL BROADCASTING SYSTEM
coast to coast

Chi Station To Air School Broadcasts

CHICAGO, Dec. 25.—First official school broadcasts will start here February 10 over WMAQ, according to Harold W. Kent, director of the newly formed radio bureau which resulted from experiments made last September when an outbreak of infantile paralysis delayed opening of schools three weeks. Broadcasts will be a dramatizing of current news events and will be planned to

tie in directly with the school curricula, Kent stated.

Airings will probably require large staffs and casts, as idea is to give detailed dramatizations of important spot news happenings with a flash-back technique employed using some historical event to further develop the lesson in the schoolroom.

As a preliminary experiment, Kent has announced a series of six weekly programs to be aired over WCPB, beginning next Thursday. Six local night schools will handle these broadcasts to primarily promote evening school work.

G U S **STAGE & SCREEN** **V A N**
Division of
Central Booking Office, Inc.
54 W. Randolph St., Chicago.
For RADIO
Radio Productions, Inc.,
520 N. Michigan Ave., Chicago.

TERRI FRANCONI
Romantic Tenor
Featured Artist-NBC
(WEAF & WJZ)
Management — BEN LIPSETZ
607 Fifth Ave., New York.

GRACE & SCOTTY
WEAF Red - WJZ Blue
RADIO CITY
Coast to Coast
NBC ARTIST SERVICE
50 Rockefeller Plaza, N. Y.

THREE WEBS \$69,217,000

CBS, NBC Gain; MBS Off a Bit

Total web income tops 1936 by \$10,000,000 — CBS in the limelight

NEW YORK, Dec. 25.—Gross revenues of the three major network systems for 1937 will top the grosses of 1936 by almost \$10,000,000, according to estimates. Based on the 11-month take, plus estimates for the last month, December, the three chains will score, in round figures, \$69,217,000. NBC and CBS improved over their 1936 billings, altho Mutual, with considerable political revenue during 1936, figures to be off about 2½ per cent on the 1936 gross when political income is figured in that gross. Thus, the principal radio advertising media of the country continue to beat their own records, for 1936 was a record buster.

Columbia, individually as apart from NBC's two chains, will have a standout estimated gross of \$28,828,000 for 1937. Early in December CBS figured on \$28,000,000, but this week revised the estimate upward. For 1936, CBS took in \$23,168,148, and thus beats that income mark by considerably more than \$5,000,000.

For its two networks, NBC expects to add about \$3,600,000 as its December contribution to its 11-month total, the 12 months bringing in between \$38,500,000 and \$39,000,000.

Mutual did \$1,648,781 for the first 11 months of this year and calculates that December will add about \$240,000.

Jack Gross at KEHE

NEW ORLEANS, La., Dec. 25.—Jack Gross, Shreveport, for several years commercial manager for stations KWKH and KTBS, left this week for Los Angeles, where he became manager of Station KEHE, owned by William Randolph Hearst. A pioneer in the radio field, Gross was with the two Shreveport stations before each became links in national networks and was a civic leader in that community. KEHE, considered to be one of the finest equipped stations on the Coast, is used weekly by Fred Allen, Phil Baker and others as key station for nation-wide hookups.

Phone News Service Piped to Colorado

NEW YORK, Dec. 24.—Experiments conducted by Continental Radio Press, Inc., and Press Wireless, Inc., have revealed that stations as far west as Colorado, Wyoming and Nebraska have received signals. Continental and Press are attempting to transmit news by radio telephony over a frequency of 5,685 megacycles from Hicksville, L. I.

About 20 stations have been listening in, according to T. L. Christie, Continental's editor, and present indications are that the transmission is satisfactory. Problem of actually receiving or recording news, broadcast in voice, not code, is one which is being tested by stations now.

Party Line

NASHVILLE, Dec. 25.—All WSM fans were in for a treat in some other station last night, Christmas Eve. It's an old WSM custom and it isn't a gag. For the past three years General Manager Harry Stone has told fans that WSM's owner, National Life and Accident Insurance Company, will devote several hours to entertaining its agents and their families. This year, too, Stone will say, "Of course, you are perfectly welcome to join our party, but we suggest that perhaps you will find just the program you are looking for on some other spot on your dial than WSM."

Station reports that a majority of fans do not heed the warning, but listen in on the "party line."

Man of the Year



MARK ETHRIDGE, of The Louisville Courier-Journal and Times, whose work on behalf of the broadcasters in the negotiations with the American Federation of Musicians established him as an industry leader. Ethridge was also one of those whose activities in the Independent Radio Network Affiliates led directly to the current reorganization of the National Association of Broadcasters.

Major Revenue Gains Made By N. Y. Indies During Past Year

Coffers rang merrily for stations' exchequers, all N. Y. broadcasters gaining over last year—WHN tops 1936 by more than \$100,000

NEW YORK, Dec. 25.—Stations of this city joined in the national gains reflected during 1937, every broadcaster in the city increasing revenues over 1936, in itself a record year. As usual, WOR was the leading taker-inner, improving by a considerable extent the 1936 figure given at \$2,000,000. The station sold about 2,800 commercial hours during 1937; rates were boosted to \$1,100 per evening hour and \$600 per daytime hour in November. Major part of the time sold was daytime, and 800 hours more were sold in 1937 than in 1936. During 1936 the sales of WMCA constituted and were recognized as an outstanding job in the radio peddling field, the station doing \$831,000 for the first 11 months of 1936 and about \$903,000 on the year. This year the books are expected to show a 12-month total running between \$950,000 and \$975,000, the station probably setting up

some sort of a record from the angle of consecutive hours sold. During the year there were months when no time was available from 2 p.m. until shortly before midnight. This included a three-hour daily series sold to General Mills.

From a number of standpoints WHN has, as compared to other indies in the town, improved itself more during 1937. Alliances with WLW, the Cincinnati powerhouse, and NBC, as a result of the MGM-General Foods deal, were major prestige getters for the Loew-owned station. For 1936 a notable factor at WMCA was increasing national advertiser

(See MAJOR REVENUE on page 39)

Broadcasters. As general manager of The Courier-Journal properties, including WHAS, Louisville, Ethridge was literally forced into action as a broadcaster. His ensuing activities brought the distinction of being called Radio's Man of the Year—a distinction which The Billboard verified among radio men themselves.

Leading Network Advertisers — 1937 and 1936

NEW YORK, Dec. 25.—Figures below show estimated totals which will have been spent during the past year on the three major networks of the United States. The figures, of course, may vary slightly when the actual returns come in; the sums recorded below were based on actual expenditures for 11 months, plus estimated business for December.

Lever Brothers have taken the 1937 lead as CBS' best customer, replacing another firm in a similar market, Colgate-Palmolive-Peet Co., best CBS account during 1936.

Tables are so arranged as to enable comparison for 1936 and 1937. Mutual accounts were not recorded for 1936; hence they are not herewith listed for that year.

1937

CBS Accounts

	*1937
Lever Brothers Co.	\$2,283,240
Colgate-Palmolive-Peet Co.	1,865,900
Liggett & Myers Tobacco Co.	1,803,630
Ford Motor Co.	1,665,400
American Tobacco Co.	1,590,480
William Wrigley Jr. Co.	1,225,140
General Mills, Inc.	1,221,130
Campbell Soup Co.	1,157,770
American Home Products Corp.	1,131,760
Chrysler Motor Corp.	909,610
General Motors Corp.	828,610
R. J. Reynolds Tobacco Co.	789,210
Philco Radio and Television Corp.	784,460
H. J. Heinz Co.	727,910
Continental Baking Co.	617,320
Lehn & Fink Products Co.	587,780

*Estimated for year of 1937.

NBC Accounts

Procter & Gamble	\$4,113,894
Standard Brands	2,527,768
Sterling Products	2,295,776
General Foods	2,146,306
*BCA	1,498,840
Miles Laboratories	1,442,480
National Dairy Products	1,279,152
General Motors	1,265,448
Pepsodent	1,239,170
Bristol-Myers	754,880

*Parent company.

Mutual Accounts

Gordon Baking Co.	\$177,025.08
Goepel Broadcasting	83,098.33
Admiracion	73,677.90
Hecker's Silver Dust	72,960.32
Hecker's H-O	66,061.74
Armin Varady	62,361.53
Lutheran Laymen's League	61,450.88
Mennen Co.	58,509.18
Wander Co.	56,761.87
Libby, McNeill & Libby	56,710.00
Health Products	55,855.55
Journal of Living	55,113.20
Father Coughlin	52,958.00
Waspy Products	50,904.26
Fels Co.	50,277.82

1936

CBS Accounts

	1936
Colgate-Palmolive-Peet	\$1,536,230
Ford Motor Co.	1,528,026
Campbell Soup Co.	1,314,209
Lever Brothers	1,239,812
Liggett & Myers	1,094,460
Wm. Wrigley Jr. Co.	1,021,486
R. J. Reynolds Tobacco Co.	950,749
General Mills	854,046
Philco Radio & Television Corp.	717,770
American Home Products	710,172
Continental Baking Co.	641,162
American Tobacco Co.	571,895
Great A. P. Tea Co.	566,000
Chrysler Sales Co.	453,972
U. S. Tobacco Co.	374,610

NBC Accounts

Procter & Gamble Co.	\$2,904,397
Standard Brands, Inc.	2,076,179
Sterling Products, Inc.	1,443,379
General Foods Corp.	1,280,169
Pepsodent Co.	1,246,356
Miles Laboratories	1,174,460
General Motors Corp.	911,685
American Tobacco Co.	889,513
National Dairy Products	694,420
Bristol Myers Co.	665,720
Lady Esther Co.	602,328
American Home Products	586,935
Ford Motor Co.	519,463
Shell Eastern Petroleum	507,875
Kellogg Co.	507,288

In the case of NBC accounts, the year's figures were computed on the basis of expenditures of these advertisers for six months. Undoubtedly, the actual figures when computed and released will show some differences.

MERRY CHRISTMAS
and
HAPPY NEW YEAR



M

MUSIC IN THE
MORGAN MANNER



HAPPY NEW YEAR
1938

W.N.E.W.
NEW YORK

ON THE AIR 24 HOURS A DAY
Covering New York City, its environs, and New Jersey... the entire Metropolitan Trading Area... at the lowest per capita rate the territory offers.
1530 KILOCYCLES - 5500 WATTS-DAY - 1000 WATTS-NIGHT
STUDIOS - 507 Madison Avenue, New York City, New York
National Representatives - William S. Zankov Co., Inc., Tolson Trust Building, Chicago, Ill.

SEASON'S
BEST
WISHES

WLS THE PRAIRIE FARMER STATION
50,000 WATTS 1730 WASHINGTON BOULEVARD, CHICAGO
870 KILOCYCLES BUREAU 2, BUTTE, MONT. GREEN WYCK, ILL.
NATIONAL REPRESENTATIVES: JOHN BLAIR AND CO.

Exclusive WLS Artist's Booking - WLS Artists Inc. - Earl Kurtze, George Ferguson

for Twenty Years—

GEORGE D. LOTTMAN

Personalized Publicity

for

Radio, Screen and Stage Artists

1650 Broadway
New York

6605 Hollywood Blvd.
Hollywood

CIO Starts Anti-Ford Series On WJBK; Six Programs Weekly

DETROIT, Dec. 25.—The increasing importance of radio broadcasts as a weapon of aggressive union propaganda was marked this past week by the addition of a dramatic hour by WJBK, giving episodes from Upton Sinclair's *The Fitter King*, based directly on Ford history. Sponsor is the United Automobile Workers, most vigorous of the new unions in the CIO, and the spearhead of CIO activity in this territory.

This union is now on the air six nights a week. While actually one of the lower power stations in the section, WJBK has a considerable audience, possibly numerically larger than average, considering power rating, due to a past reputation for friendliness to various working class and "Forgotten Man" movements, etc. The UAW program has four nights of organizational programs with speeches, etc. Entire program is now being handled by the Ford organizing committee, it was stated, with activities at present concentrated on the much-publicized drive for unionization

at the Ford plant. Budget for broadcasts was not available, but was said to be at standard station rates.

New *Fitter King* broadcasts are being handled by Ralph Marlatt, former director of the Temple Players, little theater group of many years' standing here, who is now director of the dramatic division. Entire affair is in charge of George Ballis, director of the Radio Department of the UAW. Dramatizations are written by Julia Bristol, formerly of the Contemporary Theater and the Detroit Community Theater. Actors are volunteers, but the elaborate setup of the radio department to handle the new broadcasts shows the increasing stress being placed by the union on radio work.

A similar dramatic setup is used to handle a Wednesday night program, *Forward March of Labor*, a *March of Time*, which is also now being recorded experimentally. This may be used for transcription broadcasts or hall presentations by other unions throughout the country, according to Marlatt.

Season's
Greetings



**ED
FITZGERALD**



Afraid You'll Have a Prosperous Year
I Hope, I Hope, I Hope!

Al Pearce

Exclusive Management Fanchon & Marco



A MESSAGE TO ALL RADIO PERFORMERS

Under the charter granted by the Associated Actors and Artistes of America, jurisdiction over all radio performers other than musicians is granted the American Federation of Radio Artists. Such performers should immediately contact either the national AFRA headquarters or a local office.

AMERICAN FEDERATION OF RADIO ARTISTS

(Affiliated with the American Federation of Labor)

2 WEST 45 STREET, NEW YORK, N. Y.

EDDIE CANTOR President	JAMES WALLINGTON Vice-President	PAUL N. TURNER Council
LAWRENCE TIBBETT Vice-President	EMILY MOLT Executive Secretary	HENRY JAFFE Associate Counsel
NORMAN FIELD Vice-President	GEORGE HELLER Asso. Secretary and Treasurer	LAURENCE W. BEILSON Associate Counsel
JASCHA HEIFETZ Vice-President	LUCILLE WALL Recording Secretary	

CHICAGO LOCAL 540 North Michigan Ave.	LOS ANGELES LOCAL 6513 Hollywood Blvd.
NORTHERN PACIFIC LOCAL 663 Mills Bldg., San Francisco	CINCINNATI LOCAL Box 2, Burnet Woods Station
MONTREAL LOCAL 3701 St. Andre St.	

U. S. Prefers Air To Printed Word

Survey by Fortune gives nod to listening over reading—lists favorite shows

NEW YORK, Dec. 25.—Radio is America's favorite recreation, leading pictures and more than doubling the pastime of reading newspapers. A survey by Fortune also reveals that Boake Carter is a favorite of those in the money, while Jack Benny is an idol of the middle classes and the poor. Major Bowes is a favorite with Negroes.

Survey, besides revealing radio as America's Number One pastime, gave the Jello show top rating as a favorite program. Bowes, news broadcasts, Chase & Sanborn, Ford, One Man's Family, Lux, Kraft, Amos 'n' Andy, Gang Busters, Fibber McGee and Molly, Lum and Abner, Texaco's Eddie Cantor and Lucky's Hit Parade led in that order. In the favorite personality category, Jack Benny led again. He was followed by Boake Carter, Lowell Thomas, Eddie Cantor, Bing Crosby, Major Bowes, Bob Burns, Nelson Eddy, Edwin C. Hill, Charlie McCarthy, President Roosevelt, Gracie Allen, Fred Allen, Edgar Bergen, Lum and Abner and Rudy Vallee.

Radio's intense appeal to both men and women, rich and poor alike, is revealed by this survey. The decided preference for radio news over the reading of newspapers is another fact brought out sharply by the study.

Fortune's chart:

America's Favorite Recreations

The pastimes most enjoyed by Americans are tabulated in the following chart. Question asked by Fortune's surveyors was: "Which one of these recreations do you enjoy the most?"

	Total Pct.	Men Pct.	Women Pct.
Listening to the radio	18.8	19.3	22.4
Going to the movies	17.3	11.3	23.5
Reading magazines and books	15.8	8.6	19.2
Hunting or fishing	11.9	18.1	3.7
Watching sporting events	10.4	19.2	2.4
Reading newspapers	7.1	8.6	5.6
Playing outdoor games	6.6	9.3	3.8
Playing cards and indoor games	5.3	4.6	6.1
Legitimate theater	3.7	2.4	5.0
All others	3.5	3.2	3.3
Don't know	2.5	2.4	2.6

MAJOR REVENUE

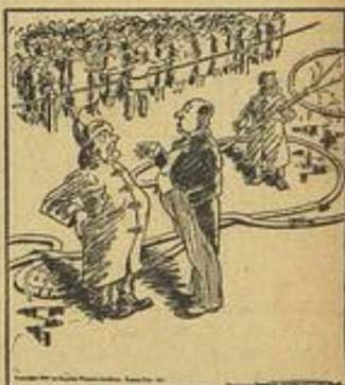
(Continued from page 36)

recognition, a step paralleled this past year by WHN.

Financially WHN clocked more than \$100,000 gain over 1936, which nabbed about \$500,000, compared to 1937 and \$625,000. To this the WLW Line business contributed some.

WNEW was figured for \$250,000 last year and hopped over that amount this year, but proffers no actual statistics.

WBNX, the Bronx station which specializes in foreign language programs, was another station to highball thru the year. For the first 11½ months of 1936 this outlet garnered \$164,162, topping that for 1937 with, for the same 11½ months, \$203,000, a gain of 23 and 6/10 per cent. Additional foreign language budgets by national advertisers helped the WBNX coffers.



"I've Already Advertised Over WHB . . . Those People Are Waiting for the Fire Sale to Open"

WHB • • • Kansas City's Dominant Daytime Station affiliated with Mutual, has the audience, but no national representation. For time clearance, schedule, information, etc., telephone University 121; or write contact in—

DON DAVIS, President, KANSAS CITY, MISSOURI

WINDOW CARDS

14x22, 22x28 paper and cardboard posters, one sheet heralds, etc. for all occasions. Quick service, low prices. Write for free catalog.

BOWER SHOW PRINT, FOWLER, IND.

UNCLE DON
favorite of millions

Season's Greetings

WILL "BILL" McCUNE
Staccato Styled Music

BILL TREADWELL
Production and Press Representative.

Season's Greetings



D'ARTEGA

(Pers. Mgt. Wm. Wynne)

RICHARD CARLTON
JOLLY COBURN
CARTER MAYO
DEL POWELL
CATHERINE GREENE
HADO HURD
HARRIET BRENT
HAROLD RICHARDS
HAROLD WILLARD
ANNETH SIMPSON
DON SPERRY
LEE HOWARD
GRANT THOMPSON
JUNE FORREST
BARONESS HASSINOVER
MADAME RENEE



Exclusive Management

Universal Radio
Artists

2 West 46th St., N. Y. C.

William Wynne
Frank Klyno

Air Briefs

New York
By BENN HALL

A STICK of carved wood was radio's topnotch development of the year. Mute but for his master, Charlie McCarthy sky-rocketed into one of the nation's pets and gave Chase & Sanborn's show high rating. Other air finds were, as usual, rare. W. C. Fields came on for a brief spell with McCarthy and scored heavily. A few others won themselves a mild hand. Radio seemed to realize again that it wasn't developing much timber of its own. A half-hearted attempt was made by a few stations to nourish some of their own talent. Score: No hits, no runs, maybe some errors.

Co-operative shows came to the front more impressively than in the past. George Jessel's Sunday show on Mutual built by Ben Roche and sponsored by different firms in 20 odd cities, gave small concerns the benefit of a name show. Others to follow. . . . Wedding of films and radio was not complete. Heavy costs, dubious results and exhibitor yelps make the MGM show still a question mark. Warner's, too, thus far.

Better pay: Announcers and engineers getting more kale because of pay hikes due to union demands. . . . Headaches: Discussion of venereal diseases a tough one for networks. . . . Mae West affair an outstanding example of bad showmanship. Amazing coming from J. Walter Thompson's prize-winning radio department. Too much of a gamble. West strictly a hands-off proposition to agencies now.

Sidelights: Release forms so tough indie producers squawk, but to no avail. . . . Find a Job programs all over the country. . . . Firm offered to take comedy off the air and sell it. . . . NBC shook its talent division. Later swung the ax all over the place, trimming more than 50 off pay roll.

More sidelights. Fortune-telling tried a comeback with Myra Kingsley back on the air, but toned down plenty. . . . John S. Sumner, vice man, never received a squawk about dirty air show. . . . Boake Carter leaving Philco for General Mills. Plenty of yips to Philco regarding his labor stand, but General Mills paying him plenty and on a five-year contract. . . . Dr. Irvin Stewart, FCC liberal, resigned. . . . Mess about WLW's super-power.

Chicago
By HAROLD HUMPHREY

P. K. WRIGLEY gummed up the local baseball broadcasting program for next season when he balked on the American League's two-station plan, giving exclusive airing rights to two stations for the White Sox games instead of the usual five-station line-up. Wrigley, owner of the Cubs, threatened to bar the exclusive Sox stations from airing any of the Cub games, and it was also hinted that he might have gone farther by permitting Cub road games to be broadcast while the Sox played at home. Looks like everything will be all right, tho, because Kellogg Company will strike out the two-station restriction for Chi games. . . . Expected deadlock between NBC and Jimmy Petrillo's muskier local over the new radio contracts will probably blow away, with NBC signing on the line despite its reaction to a clause banning the piping of programs to outlets on AFM's unfair list. Niles Trammell, NBC pres, still feels, however, that he should not have to pay the \$60,000 increase per station when one of the NBC outlets here is only heard for half-day periods.

Pen and Pencil, local writers' club, is planning an air show with Willis Arthur

Early Deadline

Because this issue of *The Billboard* is the Holiday Greetings Number it went to press ahead of the usual schedule. Deadline for the radio department was Wednesday afternoon in New York.

a contest staged by the Jesters. . . . Xavier Cugat's caricatures of big radio names and ork leaders are drawing plenty of comment in a new estery on radio row. . . . Milton Blink, of Standard Radio, is Hollywood bound this week to confer with Jerry King, Standard's production man. . . . WBBM is on the market for a new sustaining ork, hoping to find an outfit which can

doing the scribbling. . . . Bill Weaver, baritone and page boy at NBC, joined the King's Jesters for two broadcast periods last week as a reward for winning

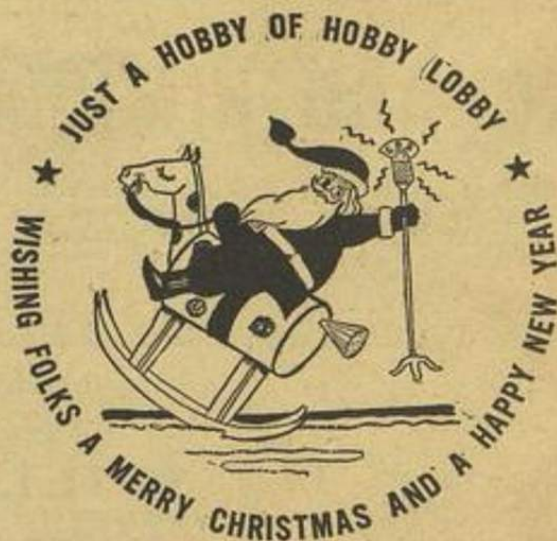
Season's Greetings



GEORGE BURNS
and
GRACIE ALLEN



Personal Management:
LESTER HAMMEL
William Morris Agency



Dave Elman
on the air for
The Hudson Motor Car Company

King of the Keyboard

SEASON'S GREETINGS

from

EDGAR HAYES *Blue Rhythm*

and his
ORCHESTRA

Management
HAROLD F. OXLEY
17 E. 49th St., New York

MUSIC CORP. OF AMERICA

announces
the re-engagement of

RICHARD HIMBER

on
LUCKY STRIKE
"Your Hit Parade"

starting
SATURDAY, JAN. 15th
on CBS
10-10:45 P.M.



Now Appearing
ESSEX HOUSE
New York

be worked into a style band with something different.

Stations can shelve their *Silent Night* discs for another year now, but the listeners don't have to worry, because it won't be long until they will be getting a double dose of *Easter Parade* via the ether—and nothing can be done about it!

Los Angeles and Hollywood

By DAVID ARLEN

REX FRAZIER, on the script staff of Kraft Music Hall, and Mary Titelow, formerly with J. Walter Thompson, were spliced here. . . . *Big Town*, the Edward G. Robinson series, has been renewed. . . . Lud Gluskin says he's saving his nickels for a toupee, in case television is really just around the corner. . . . Margaret Sullivan will guest star on the Chase & Sanborn Hour January 9. . . . Freddie Bartholomew is making a name for himself as an emcee. . . . *Vieni Vieni* means "come dance with me," according to Jose Rodriguez, who looked it up. . . . Veteran Tom Breneman has been transferred to San Francisco to direct CBS programs.

Eddie Cantor has canceled plans to take his Texaco series east and will continue originating the broadcast here, tho there is still a possibility the transfer will take place March 1. . . . Carlton Kelsey, former CBS musical director for the Western division, has been signed by Willett Brown, assistant general manager, for the post of musical director of the Don Lee network with headquarters at KHL. . . . John F. Royal goes back home to N'Yawk after visit here. . . . Ray Paige conducting all dime-store toy instrument orchestra for pre-Christmas Packard show. . . . Ed Portman, of the Thompson office, out on sick leave. . . . *The Los Angeles Times* will take to radio via KFI for 13 weeks to carry out an institutional promotional campaign next month. . . . Caswell Coffee initials new program January 4 over KNX and KFPO.

Boris Morros will present an instrumental quartet over the Columbia network from KNX, starting January 2. Chamber musicians will swing it on Sun-

Al Simon, Author

NEW YORK, Dec. 25.—Fun on the Air is the title of a book being written by Al Simon. It's an "anthology" of radio's "breaks"—unexpected happenings that caused laughs or blisses. Simon is seeking material from out-of-town stations.

Author is WJLN's publicity man.

days, reaching east just ahead of the Philharmonic concert. . . . Joe Glaser, manager of Louis Armstrong's band, in for visit. . . . KHL replaces Transradio Press with International News Service after the first of the year for its news periods. . . . Matt Brooks and Eddie Davis, who for six years have written Eddie Cantor's radio material, are preparing a textbook on broadcasting titled *Stand By*.

Australian Chief Quits

SYDNEY, Dec. 15.—A. E. Bennett, managing director, and his son, George, resigned from Station 2GB, Sydney. H. G. Horner, New South Wales manager of the Australian Broadcasting Commission, joined 2GB as general manager.

Blessed Events

NEW BUSINESS 1938 100% RENEWALS

WBX NEW YORK
1000 WED. DAY AND NIGHT
The Station That Speaks Your Language

Radio Editor Versus Press Agents—

By Aaron Marc Stein,
Radio Editor, New York Post

PRESS agents, like the policemen in the Pirates of Penzance, are always engaged in their employment. If they want to work all the time I have no objections. I do not mind—not much, that is—even if they try to work on me all the time. It would help, however, if they would not be so polite about it. When a press agent telephones or comes calling, I know he has press agency in mind. He knows it, and he knows I know it.

He feels, nevertheless, some sacred obligation to go into a Joe Cook routine. I may be hanging on the sharp and murderous edge of a deadline, but there is no getting around the "How are you? Where have you been keeping yourself? What's new? How's your uncle?" business. I am fine. I have been keeping myself around a radio and a typewriter. Nothing is ever new and all my uncles are in the pink. Now boys, come to the point. For whom do you want a plug?

By Jo Ranson,

Radio Editor, The Brooklyn Daily Eagle

THE major trouble with daily press agent copy is too much quantity and much too little quality; and therein lies the radio editor's headaches and calloused fingertips from opening bulky envelopes.

Consider for a moment network publicity. NBC's is usually the most humorless stuff received. It is factual, grammatically correct, somewhat wooden, never offensive, never exciting. CBS, on the other hand, is constantly striving for new gags with which to intrigue the average radio editor whose sense of humor is only one degree higher than that of a traffic cop in snarling Times Square.

This doesn't necessarily imply that NBC fails to get into the daily press—far from it. It grabs plenty space, but it could be getting a great deal more if the Radio City moguls would unbend a little. Another fault with NBC's copy: it smells, and I'm not fooling. That mimeograph machine at Radio City must

The Radio Editors Say

get daubed with rare perfume before they start shooting out the releases. To me, the paper has the same aroma hot corn gives off on Surf Avenue and Henderson's Walk in Coney Island.

The private press agents, those on the side streets, are wide and varied in intellect, business acumen, ethics, morals, etc. There's a handful who know the newspaper biz and they are doing a manly job in giving the scribes the kind of copy that makes good news sense. But the other group—the less said about it the better.

WOR has a good idea. It doesn't send out bales of copy. All station releases are concentrated. No bulking of envelopes. And that's the way it should be all over.

I guess radio publicity hasn't changed much since Doc DeForest invented the vacuum tube—there's still too much harm in it!

By Ben Gross,

Radio Editor, New York Daily News

WHAT is a press agent? If all of us agreed on the answer there would be no excuse for a symposium such as this. The truth is, however, that the p. a. assumes as many guises as that well-known fair-weather friend of the animal world, the chameleon.

To some he is the creator or copier of gags which he places in the mouth of his client. To others he is general nuisance, intent on making mountains out of the molehills of his account's accomplishments. To others still he is sycophant, a gargantuan "yes-man," doused in the oily salve of acquiescence and cooing with the sweet sirup of flattery. To me, however, a good press agent is a hard-working newspaper man or woman on the other side of the fence, who provides me with live and legitimate news about his client and about radio in general.

But notice that adjective "good." From my observation I should say that there are two principal reasons why many of the publicity boys and gals fail to merit this descriptive word: (a) Instead of doing a little honest hard work and bringing in some truthful, factual item of news, they spend their time creating fantasies on their typewriters which for imaginative qualities top the inventions of Jules Verne, but certainly have no place in a radio column. (b) Instead of slanting their approach and material to the individual demands of the various radio editors, they persist in writing for them as a class.

To become personal about this for a moment (and why not?), if I were a press agent before I sent out a line of copy I should do a very simple thing: I should study the various columns to which I intended to contribute; analyze their subject matter, their style, their

Note

Articles on this page present views of various radio editors on New York metropolitan dailies, together with the opinions of two press agents. Obviously, the latter must remain anonymous. After all, they want to eat next year. The question of relations between editors and press agents is a never-ending source of discussion, especially in radio.

prejudices, their taboos and above all their requirements. A simple and elementary observation. Yet how many p. a.'s really do this?

And another thing: Doubtful as it may seem to some, a radio editor is after all a human being. Therefore he has his own idiosyncrasies, his own peculiar way of reacting to persons, words and situations. If he be an aloof guy, nurtured on Shakespeare and Beethoven, I shouldn't try to convince him that the morning serial, *The Heart Throbs of Jennie*, is the world's greatest literary masterpiece or that some Tin Pan Alley tune is better than Bach. And under no circumstances should I tell any radio editor that I'm his "pal" or that he is the "sweetest little guy who ever lived."

I could go on like this for hours—but why do it? All in all, I have no kicks against press agents. They give me many good items . . . which I use. They shower me with many more lousy ones which are read with gusto by the kindly old woman who empties the waste baskets. It's all part of the game, which so far as this writer is concerned means getting out a column, not for the boys at Dave's or Lindy's, but for the millions of people who read *The Daily News* every day . . . the housewife in Brooklyn, the buttonhole maker in the Bronx and the debutante on Park Avenue. And P. S. . . . I also hope to please the Boss!

By J. E. (Dinty) Doyle,

Radio Editor, New York Journal-American and Hearst newspapers

THE press agent, it seems to me, should be a good reporter whose business it is to furnish writers with legitimate and usable items concerning their clients, written according to the standards demanded by any good city editor.

It has been my experience as a press agent and a newspaper man that many press agents work too hard to imagine news and neglect to write of interesting happenings which actually occur.

All good press agents have well developed reportorial instincts. Others, I think, have difficulty in getting the names of their clients into the newspapers.

The press agents in New York are generally competent, interesting and en-

tertaining ladies and gentlemen with well developed senses of humor and to them all I send my best Christmas wishes.

By Anonymous

(Editor's Note: The radio editor writing this article is associated with one of the major New York daily newspapers. It is the policy of his paper to have articles such as this appear without the editor's by line.)

PRESS agents in this funny business have three outstanding faults from this radio editor's viewpoint. They cannot write (if they can, they don't show it); they don't or can't recognize a story until it is pointed out to them, and they depend too much on prayer to get their stories across.

Because of a belief that any type of yarn is justified as long as the client's name is impressed in black ink on white paper, the majority of p. a.'s are content to concoct weak statements ascribing some minor actions to the stars they represent. If the editor detects a worthwhile morsel in the single line he has to cross-examine the representative for the additional details that will give the item readability. Experience has taught the futility of asking the agent to do the rewriting. If he attempts it the result is either a pointless, rambling dissertation or a long panegyric of superlative praise.

If any radio editor had a dollar for every time a press agent has asked, "What can I write about Miss Blank?" he would be a retired capitalist. Lacking news writing experience, these press representatives seem to be unable to analyze a newspaper's policy and arrange the known facts about their clients to meet the policy. Of the hundreds of p. a.'s who have crossed my path I can recall less than half a dozen who had the ability, experience, imagination and willingness to work required of an ideal press agent. I don't know the reason for this scarcity. Possibly one of the contributors on the other side of this forum will offer the explanation.

Sports writers sometimes refer to a hurler on an off day as having only a "fast ball and a prayer." This condition applies as well to the majority of press agents who storm my desk. The "fast one" is usually a cock-and-bull yarn that will not weigh more than eight ounces to the pound. Any editor can detect the sham the instant it is offered. Altho, if it is readable, he may still use it in modified form. A good story well told always makes good reading.

But the pray-er, the man who comes on bended knees with a sobbing voice to tell you that unless the Vocal Sisters get a break in the very next column he will lose his job; that man is the curse of the industry. Beggars may wheedle space once or twice but the perpetual panhandlers are soon wondering why their stuff is no longer used. The p. a. who has only a tin cup for an office should apply to one of the charity organizations and leave radio editors alone.

AIR FEATURES Inc.

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247 Park Avenue

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AI **SHAW** and **Sam LEE**

Wish to extend compliments of the season
to all their friends everywhere.



Wrigley Double-Mint Program
CBS Coast to Coast, Sundays

6:30 P.M.—New York
5:30 P.M.—Chicago
3:30 P.M.—California

Press Agent Versus Radio Editors— The Press Agents Say

“Radio Editors Are Peculiar—But They’re Pretty Good Fellows, Too” | **“Radio Editors Have Been Kind—More to Some and Less to Others”**

By ANONYMOUS

THE radio editors of America are a peculiar tribe. They are conceited and humble, arrogant and courteous, selfish and kindly, domineering and passive.

They never forget an injury, and rarely take a personal vengeance. They never forget a friend, and often discriminate against their friends. They are grossly unfair, and yet are, perhaps, the most fair-minded set of men in the newspaper business.

The most conceited of the radio editors are at times the most humble. The most domineering and crude of the bunch fall down in tears over a baby's death and go to great extremes to doctor up a story so some inefficient young press agent can hold a job.

They are entitled to their conceit. Two lines in a radio column have been known to change the lives of a dozen actors and performers. One casual adverse criticism has canceled contracts, revised shows and switched a performer from one network to another.

They should be humble because, banded together in all their might, they could not injure an outstanding performer who hurt their feelings.

They run benefits and drag performers to the home of the editor's brother-in-law to sing for the neighbors—often times forgetting the names of the performers who have spent hours entertaining their friends, rarely repaying with publicity the favors shown.

At the same time, the most grasping of the radio editors has been known to take hours and hours of his own time to help some casual friend of a friend find employment. The most hard-boiled of the gang has been known to suffer with inefficient assistants because he “didn't want to see the poor guy starve.”

The radio editors, as a class, are the most unique of radio men. In the office they are looked upon as representatives of the opposition, high priests of the radio industry that is cutting into advertising volumes. In the radio profession they are looked upon as the diehards of the newspaper profession who wouldn't recognize a story if one knocked them in the face.

These radio editors make a great fuss about “exclusive” material. Yet when some beginner press agent sends or brings in an exclusive yarn about some half-successful performer they find the space all used up.

They rarely read the publicity distributed by the chains and local stations—yet always find the stories where the mimeographer has made a mistake as to date or name.

They'll ask for special material, then throw the envelope into the waste basket unopened when it arrives.

They operate private black lists, refuse to admit anything good can come from Joe Doakes or his brother—then complain because certain press agents hand exclusives to the opposition.

For the main part they have very little discretion about the elaboration of their space, yet resent tremendously the press agent who happens to know the publisher or the managing editor.

They send friends of friends in for auditions, cadge tickets for the entire composing room, and sneer if the Christmas Scotch is less than 12 years old, yet get insulted as anything when some not-too-smart press agent tries to invite them out to lunch to build an acquaintance.

THEY are desperately afraid of the business office of their newspapers—yet vehemently deny any connection between publicity in their columns for a breakfast food and a campaign on the woman's page for the same product.

All in all, they're a peculiar race. All in all, they're pretty good fellows.

Radio history is dotted with cases of individuals who have been added by these same radio editors. Stars of today, in many cases, owe their success to the steady plugging of some radio critic who saw in the star that which the bookers could not recognize.

They are human. They respond to flattery like normal men; enjoy a little publicity for themselves, and blossom under the proper human approach.

They are quick to detect insincerity, quick to see thru the invitation to appear on a broadcast, but usually fall for the device while laughing at the station extending the invitation.

They all believe they know more about radio than Marconi, more about programs than Bertha Brainerd, more about music than Toscanini, and more about selling radio time than Ed Petry. They also believe they know more about writing than Walter Winchell or Joseph Hergesheimer, and more about publishing than Roy Howard or William Randolph Hearst.

Most of them had their jobs handed them because the managing editor couldn't find an excuse to fire them. Many of them hold their jobs for the same reason.

Some of them talk about radio people all the time to the extent of being boring to the extreme. Others boast continuously they never listen to radio. Many let press agents write their own reviews and ask the cook at home if she liked the show in question before they decide to run the review. All of them talk about themselves at every possible opportunity.

Most of the radio editors have other jobs. Many of them depend on syndicated material for the background of their columns, but even the editor who has not written a line of original comment in three years feels insulted as anything when he cannot get tickets for Major Bowes five minutes before air time. The smaller the paper the more important the radio editor when he stops in Room 400 at NBC looking for a “pass to the studios.”

Some of them are chiselers of the first water—bringing a dozen people to a night club opening, ordering wines when they know the proprietor is counting the cash to get enough to pay the butcher for the second night's business. Some of them are so anti-chiselers that they are obnoxious with their protests when the press agent reaches for the dinner check.

There's a lot of variation, a lot of vexation in them; but they're my bread and butter, and perhaps the jam, too. I've fought with them, borrowed money from them, lent money to them, danced with their wives and talked to their sweethearts. I've never been sorry I went into this business, because of this I am sure: No matter what happens, as long as we have radio editors we will have radio press agents, and as long as we, radio press agents, have jobs, we can always lighten our labors, bring sunshine into our dull lives and perk up our spirits by thinking about the way our friends, the editors, butcher the stories the other press agents send around.

ASK a press agent to write an article on radio editors; assure him that he can hide behind a mask of anonymity; give him a typewriter, paper, an hour or two, and the chances are that Jack Doyle, or whoever the current authority on betting is, will lay you juicy odds that the result will be as sizzling a piece of copy as any Hearst editorial against Communism.

The writer, however, has no axes to grind. The local radio writers have been kind to him. True, they have been kinder to many others—but they have also been less kind to a goodly number of my brothers under the skin-game. I'm not the biggest p. a. along Radio Row nor the smallest. I'm not the oldest established nor the newest Johnny-come-lately. In short, just an average press agent, with the average background and the average client list. My views on the other columnists are the average views. And here they are in alphabetical order.

E. L. Bragdon, of *The Sun*, has no favorites. His is a short once-weekly column which he fills with news. Occasionally an item of human interest or humor creeps into his Saturday *Sun* space, but for the most part he uses squibs of legitimate news. The sustaining Joe Doakes and sponsored big shot have the same chance of breaking into Bragdon's column if the news is of importance and timely.

Alton Cook, of *The World-Telegram*, is the bane of the smaller p. a.'s existence. Cook seems to follow the “names make news” theory, and unless you're handling big names you chance of landing much space with Cook is practically nil. On rare occasions, tho, he will go for a story if it is punchy and doesn't smack too much of publicity.

“Dinty” Doyle, *Journal-American*, stepped into a tough spot (in the hearts of the p. a.'s we mean) when he succeeded, first Louis Reid and then Mike Porter, two chaps who were newspaper men in addition to being radio editors. Personally I think he acquitted himself admirably. I like the format of his column, his lead stories; his “Rambles,” which contain short notes, and his “Chirps,” which inject a bit of humor into the column.

Doyle is a tough nut to crack, seems to have no favorites among the space grabbers, and is generally well liked.

Ben Gross, of *The Daily News*, is my idea of a fellow who bends over backwards trying to do his job well. Because

of his sheet's terrific circulation and the fact that he uses a cut with his lead stories his column leads are greatly valued by the p. a.'s. Gross is exacting in his demands for these yarns—and he gets what he wants—facts, figures, originality and interesting material. His reviews are honest and constructive. Personally I can't quite see the sense of running a review on a radio broadcast which will never be heard again. However, this is *The News'* policy. Ben also uses news notes and invariably dishes out a well-balanced column. The same applies to Sid Shalit (who takes over Gross' chores on Tuesdays and Wednesdays), who received his columning instruction from Ben. Personally, we find that when it comes to news notes Shalit seems inclined to disregard the independent p. a. (probably because of the unreliability of the boys) and take most of his info from the network releases and the agency publicity departments.

Nick Kenny, of *The Daily Mirror*, seems to be a columnistic example of “That's Gratitude.” Nick is probably kinder to the pufflicity boys than any other column, and yet, behind his back, of course, he's rapped most often by them. They pan Nick for his poems, for his songs, for his many benefits, etc. However, his frequently renewed contract, increased salary and huge fan mail seem to indicate that he dishes out the brand of column *The Mirror* readers want. Kenny fills his columns with names and this procedure seems to be a popular one with numerous Broadway writers; so there's no reason for him to be censured.

Aaron Stein rates my applause for his reviews in *The Post*. Because of his unlimited space he can review one show a day and give the reader a fair idea of what to expect on succeeding weekly presentations of this series. This may sound contradictory to what I said about Ben Gross' reviews, but you must remember that Gross must dismiss a program with a line, and his criticism will usually let you know what happened last night—and not what you might expect next week.

Finally we come to Orrin Dunlap on *The Times* and John Bogart on *The Herald-Tribune*. These boys are usually in the habit of devoting their space to the stars of the more important programs (and with a leaning to the classical side of radio). The writer has had very little contact with this pair and therefore isn't in a position to venture an opinion.

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From the
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Radio a Woman's Game

By Bernice Judis

IT IS easier for a woman to make good in radio than for a man. That may sound like a strange statement with so few women in top jobs in radio, but a little thought will demonstrate its truth, and a little thought will reveal the fact that a great many women are now holding positions of considerable importance in radio circles.

The woman in the home usually selects the family entertainment, approving the motion pictures the youngsters shall see and deciding what play her husband shall take her to on their anniversary night, and the woman controls the family buying in a majority of cases. That's why women succeed in radio.

Radio reaches into the home. Its chief appeal must be to the head of the household. Women radio executives find it easier to understand what will appeal to these women in the homes, both in entertainment and in commercial copy.

Most male executives, if pinned down, will reveal that they depend largely

so new in the business world that they are willing to learn. And with radio reaching the home, mere man is willing to listen to a woman's viewpoint about radio much quicker than he would be about newspaper advertising or on the important subject of a singer for the opera.

It is always amusing to hear some foghorned songwriter try to sing a tune he has just written; and it's just as funny to a sales conference to have a six-foot 200-pounder explain the sales appeal of a program directed to six-year-olds.

Modern business has grown up to the extent that the prejudice against women sitting in executives' chairs has died down to what is indeed a pleasing degree (to us women at least) in almost every line of business. But in the newest of our great industries the prejudice has almost swung to the point where given a man and a woman of equal standing, the board of directors prefers the woman for the radio position in preference to the man.

Young girls come into my office from time to time looking for career advice. Friends of friends ask my advice about what line of endeavor is best suited to a young girl starting out in business.

I tell them all to start in radio. Remember, it's a business, not all fun, use the brains God gave you, and you'll wind up making it mighty tough for the man who tries to take your job away from you.



Now on
Concert Tour
management
PHIL RUBINOFF
Paramount Bldg., N. Y. C.

WNEW's manager, Bernice Judis, left the real estate game for the more exciting radio business several years ago. She received her first taste of radio doing ad agency work and swung into station management when she created that post at WNEW in 1934, the year of the station's birth.



Station has pushed its way up near the top of New York independent stations. Miss Judis originated many of the measures achieving this progress.

Tried broadcasting once but disliked it.

and a
happy easter

EDDIE GARR

Direction—WILLIAM MORRIS AGENCY
At the Piano—WALTER KEVAN
Press Dept.—JAMES P. DAVIS

season's greetings

earle ferris
radio feature service, inc.,
420 madison ave., new york

on some woman's advice when they got to the point where they have to decide on the relative merits of two program ideas, or even two artists.

That Sponsor's Wife Joke

The old joke about the sponsor's wife is no joke to those of us in radio who have to present programs that satisfy the sponsor and still manage to carry a message that sells merchandise.

Perhaps it is because women are able to understand what women like in entertainment that so many women have been successful in planning programs. Madeline Easton, of WOL; Edith Fern Melrose, of Cleveland, and Bertha Brainerd, of NBC, are a few of the names that come to mind when you think of women as program planners.

Mrs. Anne Hummert, Nila Mack, Margaret Jessup and Georgea Backus are women known to almost everyone in radio for programs they plan, prepare and produce. In fact, there is no field in radio where women have not come to the forefront in strict competition with the men.

In publicity there are dozens of women executives, with Helen Strauss and Diana Bourbon perhaps the highest in rank, but dozens of others are daily proving that there is no job in radio where women cannot make good. Peggy Stone, of the CBS station relations department, has perhaps one of the most unusual of the positions filled by the fair sex, but a little research will doubtlessly show hundreds and hundreds of other outstanding women throughout the industry.

Women Are Adaptable

The real reason for the success our sex has had in radio lies in the fact that women are adaptable. Women are



Holiday Greetings

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Season 1937

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Return to NBC - 1938

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Program Reviews

EST Unless Otherwise Indicated

Sidney Kaufman

Reviewed Monday, 9:45-10 p.m.
Style—Film commentator. Sustaining
on WOXR.

Removed from the staccato or yelping delivery of some of the Hollywood gossipers on whom film guns are trained, Kaufman does a stint that is equally if not more devastating. His style is matter-of-fact, minus any bombastic attempts to be dynamic. Yet his intelligent discussion, background with more trade-like news than his contemporaries dish out, carries plenty of fire.

He relies on his subject matter and his presentation of it rather than personality. Kaufman possesses no great distinction as an orator, but his delivery is clear. Explanation of fan mail was well done.

Reviews he does are slanted for the highbrow audience which follows WOXR. B. H.

"Behind Prison Bars"

Reviewed Monday, 10-10:30 p.m.
Style—Questions and sketch. Sponsor—William R. Warner & Company. Agency—Cecil, Warwick and Legler. Station—WJZ (NBC network).

The audience participation idea, added to this Warden Lawes' show, lends added interest without expanding the budget. From a question to a sketch, plus queries after the playlet, is the formula. Director Preston H. Humphrey does a smooth job of production for Sioane's Liniment. Show is built around the prison keeper, yet there is no distortion of dramatic values to highlight Lawes.

Problem of the children of divorced parents was dramatized in show caught.

Lack of parent love caused a youngster almost to "go wrong" and also cost him a leg. Lawes gave his views in straightforward style.

One of the comrades evidently left Union Square to speak over the air. When the free-for-all question period went on, a lad asked Lawes if crime could be cured under the "present economic system." Lawes answered to the effect that more equal distribution of wealth would aid in cutting down crime waves. B. H.

"The Listen-In-er"

Reviewed Thursday, 10:15-10:30 p.m. (PST). Style—Radio commentator. Sustaining. KFI, Los Angeles.

A radio rambler's review of programs heard the preceding week, this radio novelty presents Harrison Holloway doing an excellent job in the commentator's spot. Holloway does not confine his remarks to the national air shows alone, but gives brief critical resumes of sustaining local offerings. Unbiased and frank in his opinions, he offers frequent approval, but is as often quite acid in his condemnation of programs.

Highlighted on this particular broadcast was Holloway's views on the much-discussed debates between movie gossipers and George Jessel on the merits and demerits of the publicity dished out by "keyhole peepers" in their newspapers and over the air.

Holloway also gave a set of "cheers and jeers" to the new Lucky Strike show starring Dick Powell. Amusing were his pointed remarks in regard to Gary Cooper's caggle testimonial about their never hurting your throat, preceded by his coughing. But the real (See PROGRAM REVIEWS on page 48)

Holiday Greetings

FRED ALLEN

and PORTLAND HOFFA

'Town Hall...Tonight!'

Current Program Comment

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

IT'S BEEN remarked here before that in the shows of its type the WNEW Sunday morning swing program with Merle Pitt and his orchestra, Master of Ceremonies Martin Block and various and sundry guest stars is one of the better fareups of its type, with plenty of the heat and deep sending for them as likes it. But Block or the local gendarmierie or somebody ought to be called in to quell the audience. There's no fun in listening to a program when every number is followed by prolonged and obstreperous applause, largely piercing whistles, nor is there much fun—or sense—listening to a number, only to have it drowned out by the hand-thumping and yowling of the attendant swing fiends.

Incidentally, a recent program in this series had the Andrews Sisters doing in person their hit version of the latest craze, *Ble Mir Bis! Die Schoen*. The guardian of the phonograph record review department has been quite lavish

in his praise for this latest bit of za zu zazzy. Well he might be, for it is an extra bit of ne plus ultra on the very good side.

Some weeks ago the word went out from the castle whence words go out with regard to Camel cigaret's radio programs, the word then being that the Jack Oakie-Stewart Erwin program was soon to wend its way off the air. That would have been a loss to good fun; the show has improved mightily and can now be depended on to turn out each week a laughable and noteworthy contribution to the cause of nonsense. This program's teammate, the Benny Goodman swing half hour, is another sockeroo, to put it faintly, and a little fluff called *One o'Clock Jump*, as beaten out on last week's program by Goodman and his associated beater-outers, was a thing to make all swing addicts shed tears of joy. J. F.

merry christmas

CHARLIE MARTIN

WJZ

TYRO PRODUCTIONS, INC.

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New York, N. Y.



THE ROCKY ROAD TO 1940

New Year But Same Troubles For Tin Pan and Its Alleys

NEW YORK, Dec. 25.—Music industry between now and 1940 is in for some high-class juggling, with most everybody throwing the Indian clubs. Just which factions will emerge with conked craniums is becoming interesting speculation to the trade, whose more astute observers point out in that pivotal year (1) contracts between the American Society of Composers, Authors and Publishers and the broadcasters run out; (2) contracts expire between the American Federation of Musicians and broadcasters; (3) publisher membership in ASCAP terminates. To top this interesting melange, it is open talk that the ASCAP not only is pained at the activities of the broadcasters, but hopes to put some reverse English on the situation. The broadcasters, conversely, are still not anxious to shell out too much for copyrighted music. With the AFM doing a bit of blood-letting on one side and the society showing no inclination to raise the white flag, despite a terrific session of anti-ASCAP legislation, the broadcasters are not likely to pass up any possible allies.

Such potential allies are becoming more articulate. They comprise the different motion picture exhibitor organizations, night clubs and even outdoor showbiz categories which use copyrighted music. Trend among pix exhibitors is definitely toward a strong organization to tighten the numerous local groups throughout the country. Main exhibit plaint is that the score charge is a hangover from silent picture days and is adequately paid for in pix rentals. Tax on a per seat basis also gets a blast. Last year 21 per cent of the society's income came from theaters, making this category second to radio as an income producer.

Income to ASCAP from hotels, restaurants, night clubs and cafes amounts to 12 per cent. Last February a California Federated Institute incorporated in Hollywood to fight the music tax. Night club field has grown to such an extent that a tight combination here would also cause serious trouble.

Copyright Act Backwoods

With the outmoded Copyright Act of 1910 unable to cope with a music industry which is continually developing more uses, the situation will become even more entangled when the National Association of Performing Artists becomes operative on a wider scale—as it threatens to do. NAPA has won a victory in the Pennsylvania Supreme Court, establishing a band leader's property right in his interpretations. Association has already begun licensing in Philadelphia. This will mean so much more red tape before a song is finally cleared for performance. Last year Music Publishers' Protective Association, cognizant of the implications, went on record as opposing NAPA's aim. Meanwhile, on the Coast, the American Society of Recording Artists is working for rulings similar to that obtained by Fred Waring's group.

Pervading the whole archaic structure is the question of copyright amendment, with pix, radio and music industries falling to see eye to eye owing to conflicting interests. Should the 1910 Act be scrapped, it is pointed out that years of litigation would be necessary to clarify the wordage. Entry of the United

At Liberty

HOLLYWOOD, Dec. 25.—Falling to make any great strides in picture making, an industry that brought fame to his father, Wally Reid Jr. now seeks to make a mark in music making. Resigning from his post as assistant director at Monogram Studios, young Reid has applied for a working card in the musicians' union. Has been studying up on sax and steel guitar, figuring on qualifying for a dance band.

States into the Berne Copyright Convention, a sort of literary League of Nations, is also meat for the Halsey artists.

Tuners Vs. Publishers

Current dispute between pubs and songwriters over disposition of sync, electrical transcription and similar rights, may, if the projected lawsuit does come to pass, have a sharp bearing on the continued existence of Music Publishers' Protective Organization as an important factor in the industry. Irving Caesar, SPA prez, once advised the e. i. firms to take out a blanket contract with SPA rather than MPPA. Should Caesar legally establish divisibility of rights and get an apportionment of certain rights to the writers' group the functions of MPPA may be seriously curtailed.

All of which is not helping the harmony of the industry, which has for so long tried to keep its business strictly a family affair. Pointed out that where so much coin of the realm is involved the answer probably does not lie in chautauque speeches, official organs and publicity campaigns.

Case of the United States vs. ASCAP is still unsettled, last word being that counsel for both sides were preparing stipulations.

Looks like a bigger and better stew for the future.

Crosby N. Y. Date May Bring a Suit

NEW YORK, Dec. 25.—With Bob Crosby set to follow Benny Goodman at the Pennsylvania Hotel January 15, Rockwell-O'Keefe is dusting off its contract with the band and there is a strong possibility that Music Corporation of America will be haled before a court of justice.

R-O'K makes no bones about Crosby being its most promising "meal ticket" and considers the decision of Joseph N. Weber, American Federation of Musicians' prez, was too vague in letting Crosby slip over to MCA.

Claiming MCA snatched the band away, left with only a contract that still has almost four years to run, Corky O'Keefe, R-O'K exec, threatened court reprisal against MCA when Crosby shifted offices.

Chick Webb on Tour

NEW YORK, Dec. 25.—Chick Webb makes another of his periodic absences from the Savoy Ballroom, taking his band for a holiday tour of one-nighters thru the Middle West. Teddy Hill makes the replacement until the first of the year, with Lucky Millinder on the follow.

Lotsa Fun at Scott's Expense, But Preachers Now Believe It

RICHMOND, Va., Dec. 25.—After stamping swing as stagnant in a special article for *The Billboard*, Sam Lawder, who conducts the early morning Rooster Crows Club on WRIT, decided to have some fun with his radio audience by stamping Raymond Scott as stagnant. And while the town folk are taking it seriously, Lawder borrowed a bit from Bernie and started feuding with Norman Rowe, radio editor of *The Richmond Times-Dispatch*, who came to bat against cracks made about Scott's *Ten-Ten in Turkey*.

That it is practically impossible to buy a Raymond Scott record in Richmond or that very few folk even knew what he looked like mattered little. The newspaper owns the radio station and, with the announcer and editor working for the same boss, the homemade feud looks

History Repeats Itself

NEW YORK, Dec. 25.—Modern musicians who frown on the public for heckling during the playing should consider the sad case of the American musician in 1798. Country was divided into Federalist and anti-Federalist camps, each having its songs. Any band that dared to play the songs of one group promptly received a barrage from the opposition.

Situation got so bad in Boston that the musicians appealed to the public, as discovered in a recently unearthed Colonial mag. The tooters wanted to oblige by playing all the tunes requested, but at the same time they wanted "to entreat a generous people to so far compassionate their feelings as to prevent the thoughtless or ill-disposed from throwing apples, stones, et cetera, into the orchestra."

Fredericks Prepare For Park Bookings

CLEVELAND, Dec. 25.—With its representatives recently returned from the annual park men's convention in Chicago, Frederick Bros.' Music Corporation is preparing for a banner summer in booking bands at the amusement parks. L. A. Frederick, B. W. Frederick, Reg D. Marshall and Fred Williamson attended the sessions and report the prospects were never better. Several new bands are being added to the list for the anticipated park business.

Meanwhile winter activities continue at a merry pace. William Penn Hotel, Pittsburgh, has been added to the books, with Lawrence Welk assigned for the music making. Contracts have been extended for Larry Punk at Hotel Webster Hall, Detroit, and Herbie Holmes at Club Greyhound, Jeffersonville, Ind. Office is routing Floyd Ray thru Ohio and Tom Gentry thru Pennsylvania and Ohio. Ray Herbeck, currently at 400 Club in Wichita, Kan., opens New Year's Eve in Denver at the Brown Palace Hotel.

Lott Heads KC Local

KANSAS CITY, Mo., Dec. 25.—Frank K. Lott, treasurer and former proxy of the Kansas City Musicians' Association, was elected president to succeed Floyd Zook. Other officers are J. S. McMillin, vice-president; Fred S. Joate, secretary; William Richardson, sergeant at arms; Bruce Z. Thomas, treasurer, and Carl Metz, A. W. Luyben, William F. Kintz, James Holman and Hubert Willis, board members.

Kendis at Belmont Plaza

NEW YORK, Dec. 25.—After several seasons at the Stock Club, leaving the society slipping record last month, Sunny Kendis returns to the local scene January 5, opening at the Glass Hat Room of the Belmont Plaza Hotel. Van Olman holds forth currently.

U. S. Concert Tour for B. G.

MCA would include Europe but agency nixes—Hurok handling—guests added

NEW YORK, Dec. 25.—The William Esty Agency scored a scoop in show circles sponsoring the Benny Goodman concert in Carnegie Hall on January 16 under S. Hurok direction. Agency handles the Camel ciggie account, and while sponsor credit will be limited to mere courtesy mention on the program, the Hotel Pennsylvania getting as much, agency feels the added prestige from the presentation of Benny Goodman swing in a concert hall will find the Camel ciggie account getting an added push on counter sales.

In fact, agency plans to keep that brand of swing on this higher plane as against the swing of other bands. And instead of Goodman barnstorming the country in ballrooms and theaters, agency plans call for a cross-country tour of the concert halls, S. Hurok adding the only classical touch in the managerial capacities.

Whole idea is said to be the brain-storm of John Hammond. And while the original plans include a place for Music Corporation of America, handling Goodman, to get into the showmanship picture by making it an international tour, Esty agency has nixed the "abroad" angle. Figure that only MCA could possibly profit from a European trek, and Goodman's absence from these shores might undo all that would be built up during an American tour. Also point out that Goodman's absence from recordings made it possible for Tommy Dorsey to climb on top, with Dorsey sponsored by a competitive ciggie outfit.

Concert in Carnegie and any future ones will be strictly swing affairs, the symphonic touch being only in the program notes by Irving Kolodon, *Sus* music critic. While only the orchestra and quartet are being mentioned in the advertising, concert will include many guest stars. Not any names known commercially, but swing stars popular in swing circles.

Mary Lou Williams, pianist with Andy Kirk, who has written and arranged many stomp classics for Goodman, is writing a special piano jazz concerto for the concert, with the possibility that the septa star may be on hand to play it. While the talent roster isn't set as yet, prospects include the blues daddy, W. O. Handy, Joe Turner, who was discovered by Goodman singing the blues in Kansas City honky-tonks; members of Count Basie's Orchestra, perhaps the Count himself, and Bobby Hackett, white trumpet tooter now beating it out in Nick's Greenwich Village Tavern. Same pattern will follow for other concerts, bringing to the fore home-talent swing stars in the cities covered.

Most amazing phase of it all is the entrance of Hurok. When Jerry Goode, of the Hurok office, was approached on the plan he turned around to Kolodon and asked, "Who is this Benny Goodman?"

Martone Back to Dover

DOVER, O., Dec. 25.—Having established the high-water mark for attendance at Semler Tavern's Rainbow Room here and topping his own record by 30 admissions earlier this month, Johnny Martone has been set by Lew Platt Orchestra Agency as house band at the ballroom. Opens the first of the year, replacing Freddy Aune.

A Cat Dissents

LONG BRANCH, Calif., Dec. 25.—Foster Rucker, KPOX program director, has a cat who likes symphonic music but can't abide "swing." When the radio is tuned to a hot band the feline retires in a huff to her box on the back porch.

A Model Pupil

NEW YORK, Dec. 25.—Those who heard the Goodman Quartet last Sunday at a benefit for Spain in Mecca Temple say that Teddy Wilson never played the piano with such flawless technique and powerhouse inspiration.

The reason was that in the wings stood Frank Sheridan, piano virtuoso in the world of serious music, who was also on the program.

Not many realized, however, that Sheridan is Teddy's piano teacher and that Teddy learns how to play Scarlatti, Bach, Debussy and Ravel in his spare time.

Bureau Plans Ork for Blind

City bans street players—seek to sustain sightless—success in England

NEW YORK, Dec. 25.—In an attempt to duplicate here the success in England of Claude Bampton's blind band, the National Bureau for Blind Artists, founded in 1932 to help blind musicians make a living, has started a campaign to raise \$50,000 with which to build an all-blind dance band. Money will be used for instruments, Braille orchestrations and supporting the ork during 15 weeks of rehearsal.

Bureau claims blind band idea has the support of bookers and that it can get radio commercials and theater dates. A special presentation at the World's Fair is also in the offing. Bureau has already enrolled 500 musicians, of whom half are in the New York area. During the past year it has staged concerts and presented sustaining radio programs. Situation for blind minstrels is tough here since the city revoked licenses of street musicians in January, 1936.

Bampton's Ork, composed of 18 blind musicians and one sighted trumpeter, was in rehearsal for two years before its London opening. Band also carries a blind male vocalist, George Taylor, and a blind girl trio, the Sweet Singers.

Altko Bampton's debut at the Trocadero Cinema, Elephant and Castle, October 11 drew raves from critics, most of the Anglo bookers shied away from the band on the ground it would "harrow the public."

I Trust, I Pray, I Hope

BOSTON, Dec. 25.—Taking a hint from Al Pierce's hoping, Tony Russell, local radio warbler, and Bud Price hope and hope and hope that their new ditty, *I Hope, I Hope, I Hope*, will gain the favor of the Gotham music publishers.

Larry Gibson One-Nighting

MACOMB, Ill., Dec. 25.—After a three-month stay at the Club Joy here Larry Gibson is now set for eight weeks of one-nighters prior to a Midwest resort engagement in February. In addition to Gibson and Betty Jackson for the vocals, band includes Rudy James, Joe Mercer, Vance Gregory, Keith Stevens, Charlie Sandburg, Bruce Mercer, Jack Schultz, Don Winkle, Johnny Cathout and Art Harris.

New Use for Box Tops

NEW YORK, Dec. 25.—First example for a radio sponsor offering musical merchandise as premiums occurred this week when Kool and Daleighs, which sponsor Tommy Dorsey, promised to give away any Dorsey record the fans want—for 75 coupons. Altko stunt may cut down Victor sales, tie-up was engineered with RCA-Victor's consent, figuring that radio plugs for Victor records will more than make up for the cuffed discs.

R-O'K-CRA Merger Definitely Off; Stymied by Stock Divvy

Mike Nidorf sides with Corky O'Keefe to squash wedding—deal may reopen in near future—would be to advantage of both offices

NEW YORK, Dec. 25.—Altko it was admitted that a merger of Consolidated Radio Artists and Rockwell-O'Keefe would be a profitable move for the booking activities of both offices, signatory of the pact definitely fell thru this week when Mike Nidorf sided with Corky O'Keefe, who was against the merger from the very start. Deadlock was reached when discussion centered on the divisibility of stocks between the principals involved. While it had been agreed that both offices should have an equal controlling interest in the merged firm, an equitable slicing of the stocks involved became futile.

Since Charlie Green is the sole stockholder in CRA, and R-O'K shares are split between Tommy Rockwell, 40 per cent; O'Keefe, 35 per cent, and Nidorf with 25 per cent, mathematical calculations to give each a proportionate share became too involved in fractions to pave the way for final signatures.

Division of power had been shaping up, with Green to have been the combine's proxy and Stan Zucker general manager, working out of Chicago. O'Keefe and Nidorf were to have been in New York, with Green and Rockwell heading the Coast office, supervising all

radio activity from that point. Provision for Ralph Wonders, present radio director for R-O'K, was not clearly defined.

Report that Tommy Rockwell will pull out of R-O'K, selling his share and staking on his own, were emphatically denied. Altko O'Keefe was set against the merger (has been from the start and still is), office feels that all wrinkles can and will be ironed out. Rockwell, presently back on the Coast, will return to New York before many weeks roll by and negotiations will possibly be opened again.

It Started in Fun; Now All Are 'Unique' Save Abe Lyman

PHILADELPHIA, Dec. 25.—By far the most important ruling this year affecting the well-being and standing of the musician was the decision of the Pennsylvania Supreme Court in sustaining a lower-court interpretation that the tooters had a property right in their interpretations of musical compositions. The federal copyright laws fully protected the composer, but it was the National Association of Performing Artists, representing Fred Waring, that brought out that the interpretations of a musician are "unique" to him and hence his property. Armed with such a potent weapon, the musician is now able to regulate the use of phonograph records for broadcasting or any other commercial enterprise.

While the serious aspects of the decision have only been brought to light several months ago, the original case brought by Fred Waring against WDAS radio station here two years ago seemed like so much horseplay. It was a one-ring spectacle that made Barnum & Bailey wither to the proportions of a puppet show. And with a star-studded cast that exceeded by far the wildest dreams of a Hollywood super-special, lacking only a brass band, "experts" came to the local court of justice to testify that Fred Waring was "unique."

Tunester Joe Young was the first imported specialist to testify, qualifying his Chic Sale status by reeling off the hit tunes to his credit. And when he got to *How Are You Going To Keep Them Doin' on the Farns?* Hizzoner McDewitt, playing the straight role, pipes up, "Really Mr. Young, I do not know." Abe Sablosky heard the experts swear they told the truth and nothing but the truth when they testified to the fact that Waring was "unique." But he never dreamed that they would ask him to define it. To which the vet theater operator rippled, sans Shep Fields, "I don't know what it is, but whatever it is, he's got it."

Lyman Lays an Egg

Hiding behind a mild growth of whiskers, Abe Lyman related how the broadcasting of records cut him out in getting platter dough. Only later in the day, hiding behind a mild growth of mushrooms on a steak platter—canned eggs to be exact—Lyman broke down and confessed to the real reason he was off the discs. It seemed that the recording companies thought his offerings were corny, to use a polite expression in print. And besides, they didn't sell. And to this day the local news photographers claim it was Lyman who gave them the bum steer. After snapping the phizzes of pube Walter Douglas and Louis Bernstein a big fellow advised the inquiring cameraman that they were Clark and McCullough.

Edgar Leslie, when asked by the at-

torneys what he does after he writes a song, caught his tongue as he was about to say that he goes to Lindy's for a cup of coffee. All of which frustrated Saul H. Bornstein, who mentioned Shapiro, Bernstein tunes among the hits in the Irving Berlin catalog.

Caesar Steals the Show

It was the mighty SPA proxy, Irving Caesar, who fairly stole the show while giving expert testimony in this fashion. "When I write a song it's no good in my pocket. So I go to my good friend Lyman and he says 'no.' I go to White-man and he says 'no.' So finally I go to my very good friend Waring. And what do you think. He says 'no.'" By this time Judge McDewitt entered into the spirit of things and let Caesar hog the entire spotlight. Asked to draw an analogy in the different interpretations by artists, Caesar says, "You know when Al Jolson sings *Memmy* and you know when I sing *Memmy*." The jurist quipped, "How's your voice? I may ask you to sing it." And the Caesar fearlessly returned the echo, "I'm easily encouraged."

But Hizzoner aimed to even the score. Caesar explained the variations in Waring's arrangement of his *Dust Off Your Old Piano* tune. And the judge added the tag line, "In fact, even you couldn't recognize it."

The Tammany Tiger

B. A. Rolfe had his inning. But it was Judge McDewitt who again won the point. The trumpeting maestro reads into the records, "An orchestra is like a politician; it must be unique or the king's dead—long live the king." With the snappy comeback from the bench being, "Do you mean a Tammany politician?" It got to the stage where even Local 802's Sam Taback was permitted to deliver a "soap-box" oration on the exploitation of the musicians' labor.

Harry Warren was good for a chuckle when he had to make a very low curtsy bow in the three-inch passageway for partner Al Dubin to pass by. And getting by all that weight, Dubin related the process by which he gets two cents royalty per record. Waring, a legal mind, Maurice J. Spenser, is amazed, saying to Al, "You can figure that, and you're not even a lawyer?" To which Hizzoner adds another point, "If he was a lawyer he'd be mixed up."

All in all, considering the fact that there were no rehearsals, it was a swell show for the free customers. The bench commented on how wonderful it was for a village like New York to come to such a great metropolitan city like Philadelphia. A good time, indeed, was had by all. That is, almost all. For Abe Lyman was still clicking his heels. Abe was sore, and splenty, because nobody ever called him a "unique."

A Fish and Fedora Fable

BOSTON, Dec. 25.—Pestered by socialites who figured that a moniker spelling Nye Mayhew must have branched from a limb of an old New England family tree, the ork leader accepted the invite of Mrs. D. F. Davies to place his lineage under the microscope, in spite of the fact that he is a son of Illinois.

Genealogical chart proved he descended directly from Thomas Mayhew, first Governor and Patentee of Martha's Vineyard, Nantucket and the Elizabeth Isles, which he settled in 1642. Nye began thinking he might have some rights to island property and set up a kingdom of his own. But further research in the archives blasted his pipe dreams. The old boy had sold out nine-tenths of his holdings for four barrels of fish and two beaver hats.

Music Items

COAST CHAT. . . . Jimmy McHugh and Harold Adamson have branched out into screen scripting, writing an original *Youth Must Have Its Swing*. . . . In noting the last bar of *An Old Straw Hat*, Mack Gordon and Harry Reber rang up a songwriting record. . . . have been averaging one usable song a week for the past three years. . . . Former band leader Jimmie Bittick joined L. Wolfe Gilbert as professional manager. . . . Gilbert is writing lyrics to the melody of *Manza-Zucca* for *My Pillow*, to be the firm's first publishing of a semi-classic.

ON BROADWAY. . . . Billy Rose auditioning songwriters to score his French Casino show. . . . *Start the Day With a Smile*, theme for Alan Courtney's Joy-makers air show on WNEV, is being readied for sheet music distribution. . . . Mike Riley bids for a follow to his *Music Goes Round* with two novelty tunes, *If Looks Like a Cruller Doughnut* and *Hey Hey*. . . . Clarence Gaskill makes sure of his radio plugs in advance by ringing in the name of every ork leader for his *In the Valley of Lombardo Under the Lyman Tree*. . . . With the holiday spirit and what, Herb Jones and Paul Reber will have no part of *Meas to Me*, collaring rather for *Be Kind to Me*.

DAY OF RECKONING. . . . With the order of the day finding favor for the old numbers on the air lanes and the nitery floor, tunesters would do well to watch the copyright dates on their compositions. . . . binder expires in 28 years, the rights reverting to the writer, and the smart boys are renewing their copyrights. . . . Publishers are outdoing each other to grab up the oldies, even bidding among themselves for options on some tunes whose copyright will run out in a couple years hence. . . . With the current crop of tune makers being trite for the most part, it's easier to get the air bands to plug an oldie. . . . and at the same time pubs up their ASCAP rating in taking the expired tunes for their catalog.

MELODY NOTES. . . . Thomas Morrissey, of Little Rock, Ark., comes thru with a timely tune in *A Little Chinese Shop* for pub consideration. . . . Lew Pollock and Sidney Mitchell assigned their *A Hymn to Santa Claus* to the Hollywood Chamber of Commerce and wish they hadn't. . . . having received offers from two New York pubs for the tune. . . . Sigmund Homborg renews his tune-smithing contract with MGM and the first call on his new lease is to score *Saladina*.

SCREEN SONGS. . . . Five tunes from the new Jessie Matthews English flicker, *Sailing Along*, will soon be released. . . . The collaborations of Arthur Johnston and Maurice Sigler, score includes *My Heart Skips a Beat*, *My River*, *The Ballet*, *Souvenir of Love* and *Top on Wood*. . . . Ralph Freed and Frederick Hollander turned in the title song for *Penny for Your Dreams*. . . . Dick Whiting and Johnny Mercer are composing tunes for the new Dick Powell pic, *Howdy, Stranger*. . . . Sidney Clare and Harry Akat turned in two songs for *Shanghai Deadline*, Ruth Terry singing *Strug* and Dolores Del Rio piping *You Made Me That Way*. . . . The Manning Sherwin and Frank Loesser tunes for *College Swing* include *The Old School Bell*, *I Fall in Love With You Every Day*, *What a Bumble Does to Romance*, *You're a Natural* and *Beans*.

CIO Activity in Philly Music Field Fails To Excite Weber

AFM investigator finds CIO threat a sham—members remaining loyal—CIO cloaks scabs and expelled in attempt to underscale AFM orks

NEW YORK, Dec. 25.—That the CIO has sanctioned a musicians' union in Philadelphia, sotto voce or otherwise, is nothing more than an empty gesture constituting little or no threat to the American Federation of Musicians, according to Joseph N. Weber, AFM proxy, and Bert Henderson and Tom Gamble, his assistants, who have carefully studied reports of an Investigator sent to Philadelphia to study the situation. While he admitted that there is CIO activity in Philadelphia, Weber said that it all amounts to practically nothing. This sort of thing has been

minute shot is produced to show why everyone should belong to a motor club, but in the drama caught the moral of the story was either deleted or no one thought to put one in the script. Two school girls are driving on a lonesome highway on their way to pick up a boy friend, when lo and behold they have a blowout. Fems squeal a little and fumble around with a jack trying to fix the leaky tire, both lamenting the fact that they are within shouting distance of no one. Now here's the twist to the story, with the announcer warning parents to protect their kids from such an incident by joining the auto club. Trouble is he fails to point out why these gals would be safe if they were members of the club. There's still no telephone. Maybe it's mental telepathy. H. H.

Transcription Previews

"The Phantom Pilot"

Reviewed Tuesday, December 14, 6:15-6:30 p.m. Transcription Monday thru Friday. Style—Serial. Sponsor—Langendorf Bread Company. Station—KHJ, Los Angeles.

This is a thrilling and exciting adventure serial primarily fashioned for

adolescent listeners, but some blood and thunder. Considerable adult interest has been manifested in the episodes thus far presented.

Each adventure takes a week to complete, with unusual exploits indulged in by the Phantom Pilot and his faithful Irish assistant, O'Hara. Closing of the daily chapters finds the intrepid pair at the bottom of a mine shaft somewhere in South America, about to be engulfed in a cave-in, or aeronautical wonders. They always manage to come out unscathed. Surprise!

Phantom Pilot, weird but courageous man of mystery, seems to know more people than a census taker, and they all seem to be in some kind of trouble. In every case he manages to extricate them from their difficulties, always barely escaping with his own life. Well presented with realistic sound effects, show is a hair-raiser. D. A.

YEAR IN TELE

(Continued from page 34)

developments. It uses a mechanical scanning system as opposed to the cathode ray method used by RCA and the other larger firms. Peck Television demonstrated a ribbon news bulletin and said that it would serve restaurants and bars with its news flashes. Dumont Laboratories announced that it would open a factory in Passaic, N. J.

Columbia Broadcasting System swung back into the television picture by appointing writer Gilbert Seldes its tele program director. Philco and Philo T. Farnsworth and Bell continued their television experiments.

England went on with television, but repeated criticisms of the entertainment value of the images were made. Possibly too much had been expected, particularly in view of the cost of sets. Other experiments with larger pictures as well as color shots are continuing. German experiments continue, the tele has not been introduced on a broad scale. France gave few public demonstrations, but it is understood that the government is pushing television, particularly for use in possible wars.

Several advertisers wanted clauses in their contracts, calling for television, if and when. Helped fill press books.

AFA To Clear Sing Status

Organizers to contact road bands—sliding scale sought—Whitehead heads east

NEW YORK, Dec. 25.—Band leaders receiving the Joe Weber letter informing them their non-playing singers must join the American Federation of Actors have been contacting the AFA headquarters here to find out who, what, when and where. The confusion is mostly over minimum wage scale and working conditions, none of the band leaders questioning the order itself.

Band leaders want to know if the AFA \$40 per week per person minimum for night clubs and vaude will apply pro rata on single night engagements or on other dates for less than a week. Band leaders are also in doubt as to whether they will have to sign up their entertainers and collect dues for the AFA themselves or whether the AFA will send organizers out to arrange for this.

The AFA meanwhile is planning to add a raft of organizers to hit the road and contact traveling bands and straighten this situation out. Executive Secretary Ralph Whitehead was due to leave Hollywood for this city Wednesday and his first big problem will be this traveling band entertainer situation.

Some band leaders point out there are many small clubs where \$40 a week is too high and are suggesting that the AFA set up a sliding scale like the AFM rather than a single \$40 scale as at present.

for *Mama, That Moon Is Here Again* and *You Took the Words Right Out of My Heart* (VO), Eddie Stone and Joe Martin splitting the wordage.

Rock 'n' Rhythm

A shuffle that is downright tantalizing for showing off on the shiny boards is beat out by JAN SAVITT and his Top Hatters for a peppy *Gypsy in My Soul*, applying the shuff for the slower *I Live the Life I Love* (BL) for the mate. *Don't You Brighten the Lyrics* for both *Mask and Wig* tunes.

HUDSON-De LANGE have a dandy doubler in the right rhythmic pattern in *Rockin' the Town* and *My Heaven on Earth* (B). Betty Allen lilted the lyrics. LARRY CLINTON continues to listen strong for the swing stuff, adopting now the Don Redman swing choir motif for *Oh, Lady Be Good*, backing with *The One Rose* (V), all beat out in a nice groove. However, when Clinton dips into the commercial folio, band fares only mediocre. Bea Wain's chautauque and only excitable measures for *Jubilee* and *Scraps' the Toast* (V).

Carving Classics—Swinging Corn

A new name pops up on Victor, LARRY WAGNER, credited with the compositions, but you'll have to ask direct as to the identity. That he doesn't even show up in the personnel matters little for those who like a modern dish of swing to the classics. And with Adrian Rollini highlighting a la vibings, the trimmings are bright and smart for *Autopsy on Schubert* (Schubert's immortal *Serenade* not so that you would know it) and *Two Dukes on a Pier* (known in better circles as *In the Hall of a Mountain King* from Peer Gynt's Suite). But we can't help wondering what this octet could do for *Asa's Death*. In the least, hasten it to keep company with *Chopin's Ghost* via Bert Shefter's octetting.

HAL KEMP has a bright little ditty from Hickerville that fits the fine Kemp-tones, *Sweetie in the Corn*. Saxie Dowell doing the corn chant. Plattermate is a hit-bound ballad from the same score, *Good Night Angel* (V), Bob Allen handling the song.

SAMMY KAYE carries on in grand style, a little lift here and a little lift there for his grand style, for *True Confession* and *Terrific* (VO). Charlie Wilson and the Three Barons splitting the wordage.

Approximating downright purring, LEO REISMAN does an ace assignment with *In the Shade of the New Apple Tree* and *God's Country* (V), composer Harold Arlen showing appealing pipes for the whisper warbling.

PROGRAM REVIEWS

(Continued from page 45)

humor of this comment goes back a couple of weeks when Holloway was doing a commercial plug for a well-known cough drop manufacturer and after he had finished nearly blew out all the tubes in the radio with a very untimely larynx "whoop" which must surely have taken a good deal of explaining to his sponsor! D. A.

"We Are Four"

Reviewed Thursday, 12:45-1 p.m. Sustaining on WOR (NBS).

Christmas was in the air in this WOR sustainer. The scene was well set before the injection of suspicion, which rang the curtain down. Talk about Christmas shopping, exchange of gifts and the fear of wallflower ties all creates a strong sense of Christmas atmosphere.

But there seems to be friction developing between Nancy and her hubby, Arthur. She was all set to vote for a rising prospective district attorney who evidently was a former boy friend. Her husband saw the little green god of jealousy and suspense was created.

Dialog was brisk and in the spirit of the holidays, while the playing was adequate. At times a suspicion of self-conscious playing crept in, but this was only upon occasion. H. H.

"Motor Drama"

Reviewed Tuesday, 5:25-5:30 p.m. CST. Style—Dramatic. Sponsor—Chicago Motor Club. Agency—McJunkin Advertising Company. Station—WBBM (Chicago).

Here is an example of what not to listen to over the radio. This daily five-

Reviews of Records

By M. H. ORODENKER

Abbreviations: V—Victor; B—Brunswick; D—Decca; BL—Bluebird; VO—Vocalion; M—Melotone.

The Steinway Squatters

Wax being most kind to the efforts of keyboard knucklers, the phonograph unwinds a bumper crop of black-and-white whippers listening from good to indifferent, but none in the "worse" category. Chief interest is centered in Bob Zurke, who cuts a neat groove with Joe Sullivan's *Little Rock Getsay*. BOB CROSBY and the bauduc-beaters keep him in harness for the ivory swing classic. And if you like your vining dixielandish, *Vieni Vieni* (D) serves as the reverse diah.

FRANK PROEBA, he of the fractious fingering, limits his flashes to give the band full sway for *Who?*, following the T. Dorsey pattern down to the very last T. But Dorsey's is still the dandy of the whozers. Backing gives a descriptive piano piece, *Goblins in the Steeple* (D), but nothing more exciting than the conventional reading.

Bob Latne, piano pumper for BEN POLLACK, sparkles at the ivory masses while the Pick-A-Rib Boys of the band indulge in a hotter-skotter jamfest for *Alice Blue Gown* and *Cuddie Up a Little Closer, Lovey Mine* (D).

A Wilson Delight

TEDDY WILSON, and it's about time, lends his talents to solo Steinwaying, cutting a dandy showcasser in an easy going *Don't Blame Me* and, in a faster mood, *Between the Devil and the Deep Blue Sea* (B).

WILLIE (The Lion) SMITH falls to roar in adding his pianology to the rhythmic organ pumpings of MILT HEARTH, O'Neil Spencer added on drums for a spiciness *That's a Plenty* and *The Dipsy Doodle* (D).

Bumper Crop of Rhymes

Since Guy Lombardo first cut the Cliff Friend-Dave Franklin *How Many Rhymes Can You Get?* ditty, bands keep taxing their ingenuity to play the new musical parlor game that seeks Knock, Knock popularity. RUSS MORGAN gives

it a light, bright touch, partnering with Bernice Parks. Band couples smartly with a comedy twist for *I'm Laughing Up My Sleeve* (B), Jimmy Lewis for the *hs-haing*.

GEORGE HALL has Dolly Dawn playing a round of rhymes with the band boys, coupling with a soothing smoothie, *I'm the One Who Loves You* (VO). In lending her own name to the label, DOLLY DAWN has a bright ditty in *Let's Pitch a Little Woo*, just another way of singing "I love you," coupled in the restrained rhythmation with *You're a Sweetheart* (VO).

SHEP FIELDS gushes over with bubble ripples for the rhyme ditty, doubling the stylization with *The Better To Love You With* (BL). Bob Goday gushing the wordage.

And while we're playing parlor games, HORACE HEIDT has Yvonne King to call the numbers on a new one, *Shenanigans*, a touch of old Erin in truck-on-down tempo. The stringing guitar has its inning for the silkiness in the smooth synopating for *There's a Gold Mine in the Sky* (B), Larry Cotton the pash prospector.

Rhythm in a Ripple

From the *Big Broadcast of 1938* slicker tone, SHEP FIELDS has a ready-made melody that is sure to inspire the other band boys to burleying. The bubble blowers brag *This Little Ripple Had Rhythm*, decking the double with *You Took the Words Right Out of My Heart* (BL), a listenable lullaby from the same score.

In the more conventional form of fox-trotology, GLEN GRAY draws from the same slicker to back Kenny Sargent for *You Took the Words Right Out of My Heart*, *The Waltz Lives On*, *Thanks for the Memory*, and, with Pee Wee Hunt stepping up the tempo for the tune, *Mama, That Moon Is Here Again* (D). ISHAM JONES also comes thru in the straight dance style, without making much ado either one side or the other.

NEED A BAND?

 802 FRANCIS PALMS
 CADILLAC 9395 • DETROIT

Orchestra Notes

By M. H. ORODENKER

Seasonal Signs

The holiday crowds make it tough traveling along the Broadway beach . . . but more so because of the swollen heads whose cocked craniums take up the available sidewalk space . . . the telescope pitchmen on 42d street explain to us that it took the astronomers thousands of years to discover the stars . . . and on the same street we are stopped by a press agent who promises to do as much for us in 10 minutes . . . little wonder then that we whistle when the radio maestro started bragging that President Roosevelt's anxiety to complete the power projects was inspired by a palpitating public demanding electricity to operate their radios on the night he broadcasts.

Swell Heads and Guys

There's that wand waver whose only credentials for fronting a band are a wavy wig . . . and is always caught admiring himself in a mirror so that he can tell whether his arm muscles are co-ordinating properly . . . so he sez . . . and there's the long-haired, tattered gent who one time played the bull fiddle for the czar . . . only now he's in the doghouse . . . there's the orchestra leader who can beat time with any stick . . . confidentially, he prefers the lipstick . . . and there's that nitery nabob who always blames the boys in the band every time the floor show singer lays an egg . . . which is often, considering that she showed up four weeks ago without any music and is still on the pay roll.

Turn Back the Pages

With due apologies to ED SULLIVAN and the other sensation scribblers who draw water under the bridges we can't help wondering about the boys who are too shortsighted to read small type and hug themselves with "I" . . . but in headline letterings . . . it's only when you're on the top that you're so close to the bottom . . . we are reminded that when YEHUDI MENUHIN was 10 years of age the child prodigy was credited with the mentality of the average man of 30 . . . he could speak four languages fluently and write essays in the Emersonian manner . . . but now, since he's grown up, he's just another fiddler . . . and after reading the issue of *The Billboard* 10 years back about names that spell "nothing" today we wonder again how many mighty music masters of today will be chronicled 10 years hence.

Pin Money for Ritz

We wonder whether VINCENT LOPEZ

remembers that night in December 10 years ago when he played the Dance Caprice Ball in Brooklyn with a seven-piece combo . . . and a comedy team of AL RITZ and LEROY SEDLEY knocked themselves around on the floor for throw-out money . . . LeRoy is still trekking the boards as ROY SEDLEY . . . Al joined up with his freres and is scaling the heights with the RITZ BROTHERS . . . and Lopez is still stopping shows with Nola . . . at that time WILLARD ALEXANDER was fiddling for frat hops at the University of Pennsylvania . . . now the MCA exec books the top swing bands for every college campus . . . HARRY MOSS was then scribbling about the syncopators as editor and publisher of *Dance Review* . . . today, as prez of Associated Radio Artists, he's booking the bands.

It's Here to Stay

That issue of *The Billboard* also tells us that EDWARD C. BOYKIN, exec sec of the National Piano Manufacturers' Association, assured the public that the piano is not losing its popularity . . . rather encouraging words today that are sure to inspire the man who tries to sell a "second-hand upright in good condition for \$25 . . . and then has a time of it trying to give it away for nothing . . . on New Year's Eve, 1937, NBC offered the air fans a real novelty in presenting DICK GERARD and HARRY ARMSTRONG, who sang and played that famous barroom classic, Sweet Adeline . . . they clefted it in 1902 and it marked the first time in 25 years that they ever appeared together in connection with their song . . . the event called for a collabing on a sister melody, Sweet Elaine . . . but it's still Sweet Adeline today, even if they have to swing it, as did ART SHAW.

Memory Lane

Same issue, same year, told of JOSEPH N. WESHER, AFM prexy, returning to his desk after attending the celebration of the 25th anniversary of the New Haven musicians' union . . . word that AILEEN STANLEY (remember the Victrola girl?) was scoring heavily in English provinces . . . ZEEZ CONPREY, the kitten is still on the keys today, opened at the Kenmore Hotel, Albany, N. Y. . . COON-SANDERS, and the ole left-hander are still carrying on in grand style, played the Christmas party for the Athens Club in Des Moines . . . word comes thru the ABE LYMAN will double from the Good News show, after it opens in Chi January 8, to the new Bismarck Hotel . . . MR. AND MRS. JESSE CRAWFORD, now with their own band, were presenting their opera vs. jazz nov-

America's Leading Radio Theatre and Dance ORCHESTRAS

Music of Yesterday and Today Played in the Blue Barron Way

Blue Barron

AND HIS ORCHESTRA
Now on Tour.
WTAM-NBC Network.

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AND THEIR ORCHESTRA,
RADISON HOTEL,
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Jack Denny

AND HIS ORCHESTRA
DRAKE HOTEL,
Chicago,
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CRA

King's Jesters

"The Biggest Little Band in America"
AND THEIR ORCHESTRA
with MARJORIE WHITNEY
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Breaking Records Everywhere.

Barney Rapp

AND HIS NEW ENGLANDERS
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Opening ST. ANTHONY HOTEL, San Antonio,
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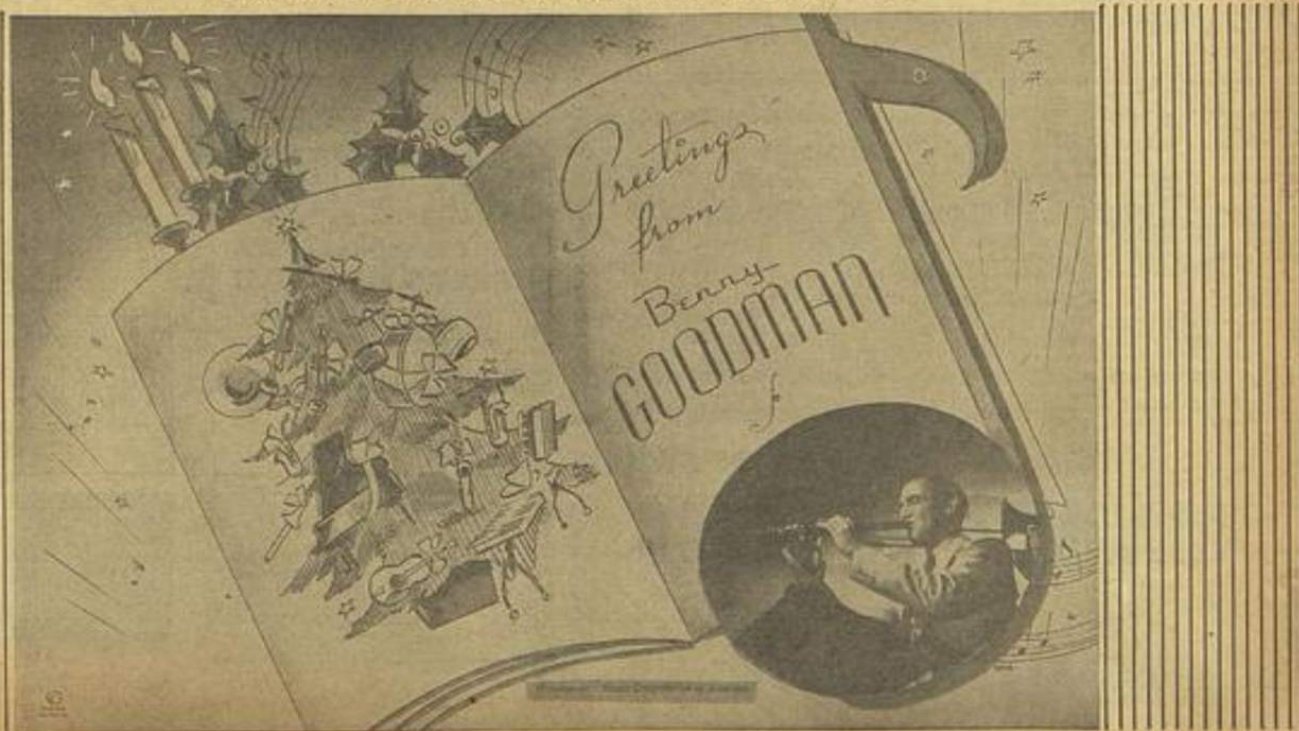
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ON TOUR.
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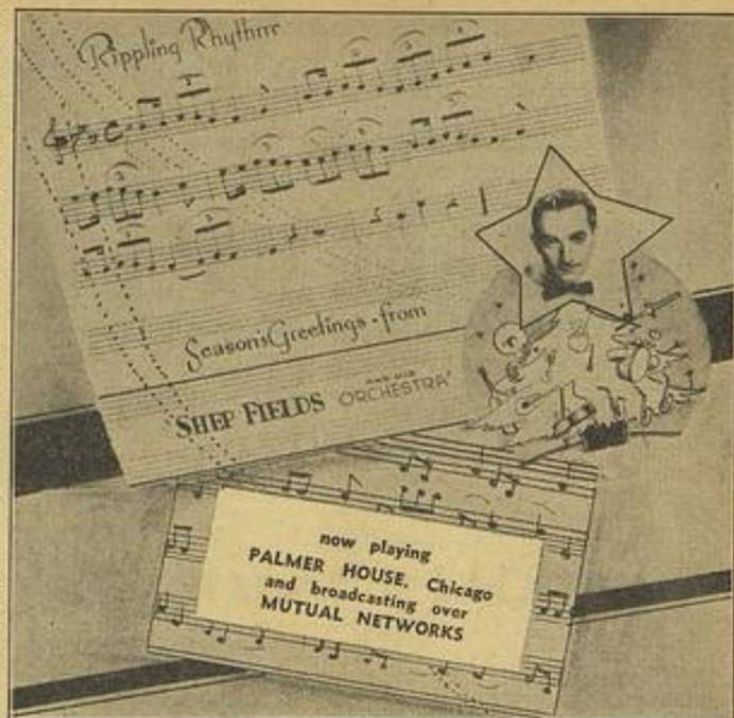
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With ORLANDO ROBERSON and
LOUISE MCCARROLL.
NOW ON TOUR.



SEASON'S
GREETINGS
and
BEST WISHES



**Ted
Lewis**



city from solo consoles at the Paramount Theater, New York.

Buck Benny Still Rides

Taking over the 13-piece band from the defunct FRANK PAY nitery, which boasted the star saxing of Don Murray, the marquee at Fox's Savoy Theater screamed the attraction as JACK BENNY and his New Yorkers Orchestra . . . and even 10 years ago they wouldn't let the star Jello salesman play *The Bee* . . . DON BESTOR, who first brought a pair of spats to radio, signed them for his first vaude date, starting in Milwaukee for an Orpheum Circuit jaunt . . . It was 10 years before ripple rhythm when RAY MILLER originated stop-time music and in the same breath claiming to be the first jazz band to play on the White House lawn.

That Bernie Guy

It was the 1927 Prius Frollo at the Hotel Astor that had VINCENT LOPEZ and BEN BERNIE playing a duet . . . Lopez played the piano while Bernie held the fiddle under one arm . . . and leaped against the piano with the other . . . FRED WARING and his brother, Tom, filed voluntary petitions in bankruptcy in Pittsburgh . . . PHIL SPITALNY came in from Cleveland to

**VINCENT
BRAGALE**

and his Orchestra

extends

SEASON'S GREETINGS
now 3rd month
PLAZA HOTEL, N. Y.
direction: M. C. A.

Best Wishes of the Season from

JOE MARSALA and his
Chicagoans

now 11th Month
HICKORY HOUSE, N. Y.

Season's Greetings
Ole' Jack Spratt

AND ALL THE LADS

"Heard Over the WLW Line to New York"

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2651 Highland Ave.,
Cincinnati, Ohio.

Tour Direction
Consolidated Radio Artists
Keith Bldg., Cleveland, Ohio.

Season's Greetings!

BILL DAVISON
AND HIS ORCHESTRA
SECOND YEAR
26 and North Club,
Milwaukee, Wis.

Season's Greetings

**CLARENCE
FUHRMAN**
MUSICAL DIRECTOR
WIP
Philadelphia
Inter-City Network

JAN BRUNESCO

and his ORCHESTRAS
with all
A MERRY XMAS
and
HAPPY NEW YEAR

Now 3d Year
DEMPSEY'S
RESTAURANT
New York

Season's Greetings!

THE FOUR DICTATORS

NBC and CBS Stars
Chicago

JOE SANDERS
AND HIS NIGHTHAWKS

NOW ON TOUR

MIL MUSIC CORPORATION OF AMERICA

Season's Greetings
SHARKEY BANANAS

"Sharks of Rhythm"

Best wishes to all my friends everywhere.

season's greetings
from

GEORGE HALL

and his
orchestra

★ Eighth Year ★
HOTEL TAFT
New York



me too

DOLLY DAWN



Season's Greetings

SID LANG AND HIS ORCHESTRA

THIRD YEAR, HI HAT CLUB, CHICAGO
and still going strong!

Holiday
Greetings

★ ★ ★

MEYER DAVIS

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and his orchestra

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and his orchestra

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and his orchestra

At the CORONADO HOTEL,
St. Louis, from December 25.

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WASHINGTON
1 Thomas Circle

spend a Great White Way Christmas
vacation . . . news dispatches from Lon-
don state that royalty continues to look
with favor upon the old-fashioned waltz.

Tin Pan Alley

Some issue, same year . . . AL
PIANTADOSI, conducting a publishing
house all year without a piano, again
believes in Santa Claus . . . Al placed
a tune with a London music house . . .
and bought himself a piano . . .
EUGENE WEST, who is better remem-
bered for his Broadway Rose clefting,
comes back to New York . . . traveling
from the Coast in a new car he pur-
chased from his earnings as a "vaude-
ville artist" . . . latest reports on
IRVING BERLIN were that he had
started for the Pacific Coast . . .
tunesters are puzzled why Brunswick
gives no composer credits on its re-
cords . . . and now the arrangers are
yelping for mention.

Jazz Is Still Around

After describing "jazz" as a dog with
a can tied to his tail chasing a flyver,
MARY GARDEN claimed it was only a
fad . . . a product of the machine
age and soon be forgotten . . . now
the Metop diva realizes that the jazzy
form of musical expression will always
be with us . . . just like corned beef

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FASHIONS IN MUSIC ORCHESTRA
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"That Entertaining Band
From The Southland."

DEAN HUDSON FLORIDA CLUBMEN

THE NORMANDIE, Boston
Yankee-Colonial Networks
Hughes, Boston Post, said: "Band superb
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Swing
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Radio Favorites, Tennessee Lass and Her Boy Friend from the Highlands.

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RUTH

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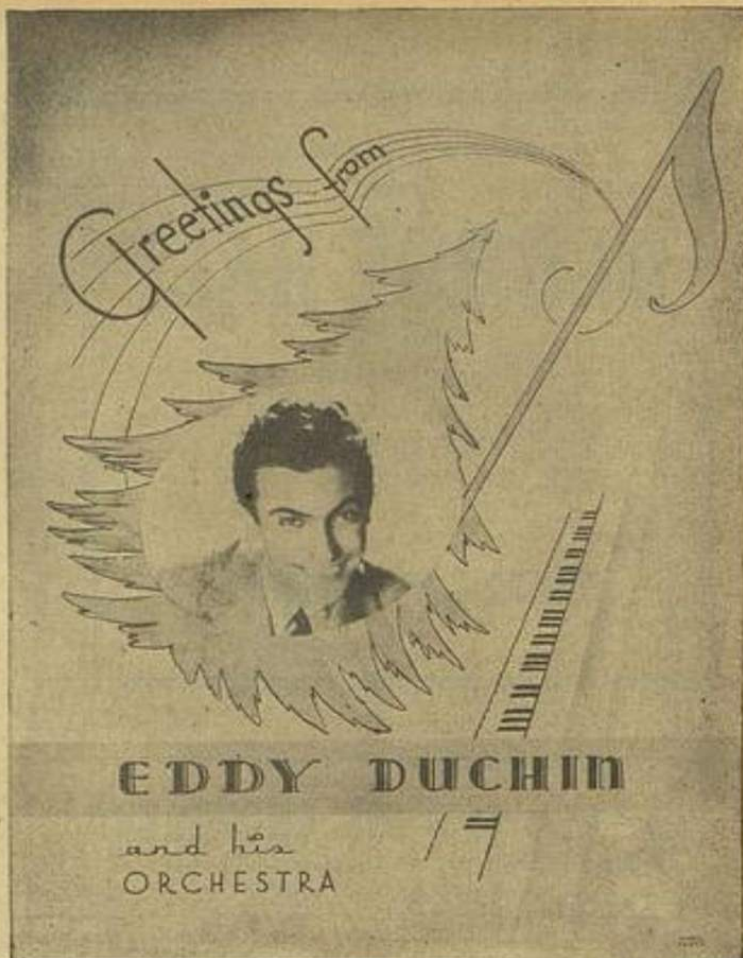
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LE BARON**
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CONTINENTAL
ORCHESTRA

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SAMMY FAIN

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"THAT OLD FEELING"
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ORCHESTRA

NOW
16th Week RAINBOW GRILL,
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TED WEEMS

and his
ORCHESTRA

and cabbage . . . nor was she alone to get excited . . . down in Costa Rica, Central America. PRESIDENT RICARDO JIMINEZ claimed the jazz stuff got on his nerves and issued a call to his native songwriters that they produce something worth while . . . something that doesn't come withered from the cabarets . . . by Jimmy.

They're Still Around

Not many of the names mentioned then turn up today, but then again, you can never keep a good man down . . . PAUL WHITEMAN insisted that the show must go on, in spite of the fact that his band was mostly on the sick list when they showed up for theater dates in Chicago . . . ARNOLD JOHNSON was a show-stopper at the Palace Theater the December 12 week with a novelty ribbing radio music . . . only in later years to depend almost entirely on radio . . . TED WEEMS came to Hotel Muehlebach, Kansas City, to make

the holiday music, replacing JACK CRAWFORD . . . music scribe AL PAYNE was then leaving New York with his band to open in Palm Beach at the Club Lido Venice.

Plugging Songs Then

From the records that December month MURIEL ENGEL, the plump brunet at Sam Coslow's office, was earning part of her salary broadcasting her firm's tunes . . . more than half a dozen tin panners in the alley consult the mighty, little BILLY ROSE as soon as they dig up an idea . . . if he liked it they figured it was in the bag . . . GENE BUCK, pres. of ASCAP, presented New York City a statue of Victor Herbert . . . and MAYOR JAMES J. WALKER accepted . . . that year the society collected something like \$1,400,000 . . . and CHARLES K. HARRIS, ASCAP secretary, was quite a busy man signing 600 checks for the quarterly (See ORCHESTRA NOTES opposite page)

Airing the Bands

By MAURICE ZOLOTOW

Thompson Traumerel

New bands that are willing to risk a whole-hearted emphasis on straight sweet music these days are pretty rare. But Lang Thompson (WEAF), airing from the Commodore Perry Hotel, Toledo, does it consistently and successfully, making few concessions to the swingomanias. Especially in the Middle West, what with the enormous following that Wayne King and Jan Garber have, it's both wise and smart for an up-and-doing outfit to stay in the sugary groove.

Instrumentation is based on strings and saxes, with very little brasswork, except for an occasional trumpet break. A well-played accordion adds variety to Thompson's musical offerings.

Arrangements, while original and interesting, tend to repeat themselves too much. Also need better co-ordination when they play in ensemble. Prominence of the baritone sax makes the sax section too heavy for a sweet band. Saxes should develop along the lines of smoothness and softness; this section, as a whole, needs tightening up.

Romance Without Rhythm

Vocal solos by June, Joan and Jerry are first rate. Thompson's singing, given out in the crooning style, is satisfactory. He also does the announcements in a natural, friendly manner.

In general, the radio presentation is good, with the romantic selections interspersed with a tango and two novelty tunes. But for dancing, band still needs more rhythmic sock. They must temper their romantic music with more appreciable tempos that will make feet want to get up and two-four.

Tucker Treacle

Orrin Tucker's music (WABC), from the Edgewater Beach Hotel, Chicago, is sweet, but in the listless, super-sweet

Peace on Earth Good Will Toward Men

1937 Was the Year in Which

Twenty-seven band leaders claimed to have invented swing:

Forty-three songwriters wrote the original Big Apple tune:

Ninety-two critics of the jazz hot gave the final definition of swing, including Gertrude Stein, who was quoted as say-

fashion.

But the vocals make another story. Here is a band that stresses singing to the point where at times it practically obliterates the instruments. Among those who warble are Morton Wells, Sam Sims, the Bailey Sisters, and Bonnie Baker. Latter is a toponotch torcher. In addition, there are male and female vocal ensembles. The singing by all concerned was swell. *Broadway Goes Hawaii* was done by voices, with only a rhythm background and an electric guitar to give the Honolulu touch. It's the most novel arrangement of the grass-skirt we've heard.

Nevertheless, this raises the question of whether you can legitimately call Tucker's ork a dance band. Its presentation veers more into the general entertainment side. On the other hand, it's okeh for a hotel room without any floor show that wants something more than just music.

As Written

Altho capable, not outstanding is Jack Betzner's band (WOR) at the Essex House, Newark, N. J. They are the conventional commercial outfit. Arrangements used are close to stock, written around the strings, but there's nothing unusual about the arrangements or the band. You can dance to them or leave them alone.

ing. "A swing is a swing is a swing." This got Mike Stearns mad, and he was heard to engage in some double-talk, muttering, "I'll get the cats to barrel-house that canary in the doghouse." The matter was finally settled when it was learned that Miss Stein was referring to a children's hammock.

Hugues Panassie, the great French critic, wrote, "I want all my American friends to know that the playing of Roy Eldridge, it is a little bit like the early Louis Armstrong, when he was still under the influence of the older Joe Oliver, and before he came in contact with the vibrato of the enthusiastic Tommy Laddner, without at all showing any traces of the Cootie Williams' growl, which is the Big style in its decadence. Do I make myself clear?"

Lucky Millinder challenged Chick Webb, Jimmie Lunceford, Count Basie, Andy Kirk, Cab Calloway and Don Redman to a battle of bands:

Jimmie Lunceford challenged Chick Webb, Lucky Millinder, Count Basie, Andy Kirk, Cab Calloway and Don Redman to a battle of bands:

Chick Webb challenged Jimmie Lunceford, Count Basie, Andy Kirk, Cab Calloway, Lucky Millinder and Don Redman to a battle of bands:

Lucky Millinder absentmindedly challenged Chick Webb to a battle of bands:

One hundred twenty-eight songpluggers said, "Confidentially, old boy, I'm giving your band the privilege of introducing this smash hit. . . . Of course, the fact that you have a network commercial at 8 o'clock on Sunday night, and that the firm is supporting your ailing grandmother, and that I bought you a champagne dinner last week, all that has nothing to do with it. I just love the way you wave your stick around."

Eighteen band leaders told their bookers, "What has Shep Fields got that we haven't? A lousy 10-cent bubble pipe."

1937 Was Not the Year in Which
James Petrillo, Chicago Federation of Musicians prez, said to all traveling bands, "Boys, I don't want you to pay any more stand-bys. From now on the union is gonna pay you for being so kind as to come here and honor our humble city."

A famous NBC band leader said to a songplugger, "No, I wouldn't think of taking that orchestration for nothing. Here's half a buck."

John Hammond said, "Swing is a lotta baloney. Me for Guy Lombardo and Wayne King from now on."

Grofe Goes Concerting

NEW YORK, Dec. 25.—Ferde Grofe will again mount the podium at Carnegie Hall to conduct his symphonic music, date set for March 25. It will mark his second appearance at the concert hall in less than two years, showing previously in January of this year. Highlight of his program will be his new concerto for piano and orchestra, a movement of which will be presented the Sunday previous on the RCA Magic Key radio show.

ORCHESTRA NOTES

(Continued from opposite page)
cut to the tunesters . . . and while the quarter slice wasn't due until January 10, they came in very handy to the boys 'bout Christmas time . . . or any other time today.

Notes on an Old Cuff

HORACE HEIDT, who graced the issue with a special article explaining "A System in Orchestra Organization," was winding up a four-month term at the Campus Theater, Berkeley, Calif. . . . and preparing for his first trek east to record for Victor . . . JOHNNY JOHNSON, it was then the Statler Pennsylvanians, made their Victor recording debut with *Together and Give Me a Night in June* . . . BERT (Bye Bye Blues) LOWN, who had been furnishing talent for the private and social parties, invaded the Broadway sector in booking a jazz combo into the 54th Street Club . . . and the same eve JIMMIE (Doctor of Jazz) CARR opened on 49th street at the Jardin Royal chow-meinery . . . and so for another 10 years and as many Merry Christmases and Happy New Years we send an old cuff to the cleaners.

JERRY BLAINE
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STREAMLINED RHYTHM ORCHESTRA
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2nd Year
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Local No. 627, AFM--The Cradle of Swing

By Dave E. Dexter Jr.

IN THE heart of the Negro business section of Kansas City, Mo., stands an unpretentious and colorless two-story brick building thru the doors of which have passed many of the world's most noted exponents of swing music. The rooms inside are barren. No rug covers the floor. Few Kansas Citizens have ever noticed it. But in New York, Chicago, Los Angeles and in cities thruout Europe where dance music is played with a swing the building is famous among the many men and women comprising the "swing cat" fraternity.

The building houses the Musicians' Protective Union, Local 627, affiliated with the American Federation of Musicians and boasting a total membership of only 174 active Negro musicians. And not only does it serve as quarters for those who have gained international prominence but it is used as the office of a man who is directly responsible for Kansas City's undisputed position as the "hotbed" of swing-music activity.

Introducing Prexy Shaw

The man who is always on the job, keeping music activity on a high plane in this section, is William Shaw. He is president of the union--has been for 10 years--and has sent ambitious young Negroes like Cab Calloway, Count Basie and Andy Kirk up in the big-money brackets with orchestras of their own at his discretion.

Shaw's office is neatly furnished. But there is no ornate lounge, nor is there a set of cubist chairs. Instead it is simple and adequately outfitted with a solid oak desk, several ordinary chairs and a mirrored mantel, upon which rest a dozen or more autographed pictures of musicians who once worked with him when the going was tough.

Every first Wednesday of the month is go-to-meeting time for the union's members. Carrying saxophones, trumpets and guitars, they arrive at the rickety old building and climb the stairs which lead to the assembly room on the second floor. When the business session is over those who are fortunate enough to be holding steady jobs drive off to the night clubs, theaters and ballrooms.

Failure to attend a meeting will cost them \$1. Few ever have to pay. Interest in the union and its undertakings is of the enthusiastic type which is characteristic of any activity a Negro enters.

Shaw is a soft-tempered mild-spoken man of middle age who knows how to deal with the men of his race in the music field. When arguments arise it is Shaw who serves as a judge. The musicians swear by him and he swears by them.

Cab Joins Up

It was in 1928 that a nice-looking young fellow came to the office and asked Shaw if he could join the union.

"What's your name?" asked the president.

"Calloway--Cab Calloway," the youth replied. "They shortened my name from Cabell because it was too long."

Shaw listened to the boy and a few minutes later completed the examinations and questioning required by the union.

"You're in the union now," said Shaw. "We're glad to have you, too."

Even Shaw didn't realize the truth he spoke at the time. Calloway went out to the El Torreon Ballroom, joined Marion Hardy's Alabamians, and attracted wide attention here with his unique style of "scat" staging. Later Hardy was dropped and Cab took over as director.

The newly formed Calloway unit, going under the name of the Missourians, went into New York's Cotton Club in Harlem. The nation began chanting and shouting *Minnie the Moocher* and "hide-bo" became a new craze.

Six Kansas City men, all members of

the union here, still are with Calloway's band. Three of them are listed among the "greats" of the orchestra world--Lefroy Maxey, drums; DePriest Wheeler, trombone, and LeMar Wright, trumpet.

Ben Webster isn't well known among the laymen. But in music no one questions his ranking as one of the

Dave E. Dexter Jr., The Billboard correspondent in Kansas City, booms his home town as the "hotbed" of heated music, first getting inspiration for his story from watching Count Basie burn the keys at the KC Reno Club night after night. The journalism bug bit Dexter a few years ago when he first started writing music matters for Showme, the University of Missouri humor monthly, and is now reporter-rewrite man on The Kansas City Journal-Post. The happy countenance evidenced by his photo is that of one expressing new-found happiness, Dexter just a month ago having joined the ranks of benedicts.



four greatest living tenor saxophone men. He recently left Calloway for Fletcher Henderson's Orchestra. Webster is a heavy set, curly-headed boy who got his start playing in a 12th street night club here. A "627" card has for many years been carried in his billfold.

Kansas City Talent

Andy Kirk, widely known for his "Clouds of Joy," still makes his home here, as do Pha Terrell, Mary Lou Williams and Dick Wilson, all of whom are star cogs with the Kirk Band. And every one of his men is a member of Shaw's union. Shaw gave the unit a start several years ago, now one of the nation's finest Negro bands. New Yorkers can't believe that it is composed exclusively of home-town talent. But they don't know how Shaw and the "627" members operate.

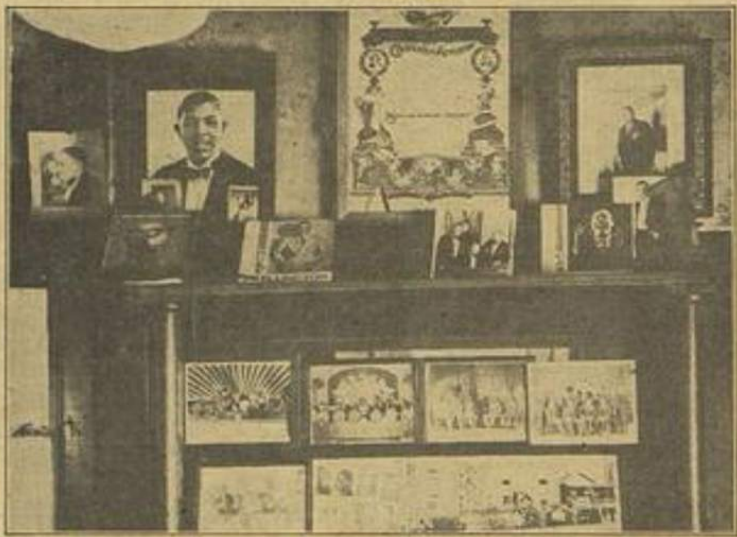
Jimmy Lunceford is another. Eight of his boys are from the union here. Paul Webster, who hits the high E above F on the trumpet, went to school here, and Eddie Tompkins, Cy Oliver and five others all are affiliated with Shaw's local. Lunceford was born in Fulton, Mo., and not many years ago was a frequent visitor to the little brick building. When he left this section to take an unknown and unheralded band of Kansas City musicians into the Cotton Club in New York he wasn't considered any better material than any one of 25 other young men leading bands in the Heart of America City.

Eddie Durham, recently with Lunceford, also is a local boy, now making arrangements for Count Basie. "We have all but two members of Basie's Band," Shaw said as he thumbed thru the records of his union. "The Count himself is, of course, one of our boys. He used to play second piano with Bennie



EARL CARROLL had the world's most beautiful girls "pass thru these portals." But thru these portals of a little brick building in Kansas City have passed members of Local No. 627, AFM, to take their place as the nation's leading swing musicians. Most prominent to call this "home" have been Cab Calloway, Count Basie, Andy Kirk and Bennie Moten.

Moten and later played with a small group at the Reno Club." They called the Count "Bill" in those days, and he wasn't considered any better on the piano than any one of a dozen keyboard



THE MANTELED "hall of fame" of great and near-great musicians who got their start in Kansas City under the guidance of musicians' union president William Shaw.

pounders around town.

Floyd Brady and Victor Dickinson, both trombone players, are with Claude Hopkins. And brother member Joe Keyes is the "hot horn man" for Eddie Mallory, now playing for Ethel Waters' troupe. Coleman Hawkins, recognized as ace tenor sax star, occasionally used to visit Shaw at the union office here. One day he picked up Booker Pittman, who still toots the sax for Hawkins in foreign lands.

Clyde Hart played his solid piano for Stuff Smith; Sam Franklin and Ike Bell are consistent trumpet blasters for Eddie Barefield in Los Angeles; Oran (Hot Lips) Page has his own organization of swing men at Small's Paradise in New York's Harlem. They're all members of Shaw's union. Furthermore, they write his office regularly and describe the activity of other local musicians making good on the Main Stem.

Loyalty is the byword among the "627" gang. It's been proved time and time again. Shaw keeps a close tab on the activities of the "alumni" of his union. His assistants, Vice-President Robert Simpson and Secretary-Treasurer Earl M. Jefferson, are always ready to help him; the job of directing the destiny of 174 active union members requiring more effort than one man alone can produce.

Building the Local

Shaw doesn't have much time any more to play a horn or take an active part in orchestra work. But he knows the business from the A to the Z ends because of his long association with music and musicians. During the World War he played in a United States Army band. Shaw played piccolo and flute, and in the same unit was Noble Sissle. The two men are close friends now, and occasionally Sissle brings his band to Kansas City to play the union's benefit dance.

Shaw joined the Richard & Pringle Minarels after the war and stayed with the troupe for eight years. In 1922 he married, and in 1925 he arrived in Kansas City. "There simply wasn't anything doing in the music game at that time," he recalls, "so I opened a barber shop." And he made a pretty good barber, too, if one is to believe the members of the union.

"Barbering got tiresome, so I gave it up in 1928," Shaw continued. "Then we began building up the union again." When Shaw quit the barber shears the union was in desperate shape. Its membership was small and there was so little music activity here that it was difficult to induce anyone to join an organized labor body.

Shaw went in as president in 1928 with a membership body of only 40. He launched a membership drive and saw the union begin to function as he had hoped it might. The union took over its building in 1930, buying it outright. Down thru the years the "627" gang continued to build. As Calloway and others joined and made themselves known to the public the union prospered.

Now that the vogue for swing is prevalent everywhere most of the "627" members are specializing in that form. There are several men here in Kansas City now who are about ready to take a trip east with a name band because of their talents--like others who preceded them down at the brick building--for playing inspired, solid forms of swing.

On Their Way Up

At the Club Continental here the band led by Prince Stewart is attracting wide attention. Stewart himself plays a nice trumpet; Jesse Price is a master of the traps; Buster Smith doubles on sax and clarinet and jots off stylized arrangements for the band, and Bill Hadnot, a young fellow playing bass fiddle, is acknowledged to be one of the finest "cats" in this section. All of them are "627" members. One of these days they

are going to find themselves playing in one of the nation's finest spots.

A 20-year-old lad named Jay C. McShann already is widely known for his piano-playing ability. His style resembles a combination of Teddy Wilson and Earl Hines. With a little more experience—and a few lessons in the art of reading manuscript—McShann will be ready to leave Wolfe's tavern and take his place with a class band.

George E. Lee, now playing with a small combination at the Jockey Club, should be ready for big time soon. Tommy Douglas, at the Antlers' Club, is another group which bears watching. Clarence Love's Band and the one fronted by Harlan Leonard are due to move up before long. Julia Lee and Lee Etta Smith, both singers and pianists of the Cleo Brown type, have possibilities. Both are playing in night spots here.

Jasper (Jap) Allen was for many years a hard-working, clean-living young man who paid for his bread and butter by leading an orchestra at Kansas City's smaller night clubs. Shaw finally got the band an "outside" engagement—the dream and hope of every local band leader. Today it is featured at Peoria's finest supper club and is set for an indefinite run at the spot.

Goodman Is Amazed

A tour of this city's brighter spots along about midnight will include watching performances of some of America's finest and most talented artists. That's what Benny Goodman thinks, and the "king of swing" should know. He toured the city recently with Shaw and was amazed at the quality of the musicians he heard.

"Never saw anything like it," said Benny. "This town is a real hotbed of swing. You have a dozen ace men in every block."

New Orleans, chiefly because of its Beale Street, has for years been known as the hotbed of swing music. Since Shaw took over the union here, however, the Louisiana city no longer can claim the honor. The long list of Kansas City musicians who have moved up to national prominence is one which overshadows anything New Orleans has ever had to offer.

It is unusual in most unions, but common here, for veteran members to retain their membership cards and continue to

pay dues long after they have left the city. All of Calloway's men, Lunceford's Band and others now in the national spotlight have kept their membership alive here in "627." So there is this local organization that few ever break its bond.

Bennie Moten's Story

Down at the building may be found two small plaques hanging on a wall. Both are "In Memoriam." One in memory of Eli Logan, sax player, who died in 1923, long before swing music became a national craze. The other for Bennie Moten, who died in 1935, just before he was to have taken his Fairland Park Orchestra to New York for a big-time engagement at a Broadway hot spot.

There's a story behind his death, and every Kansas City Negro knows it. But Shaw himself can tell it best.

"We had Bennie's opening all ready," Shaw remembers. "Everyone was worked up, and even Bennie was excited. He came to me and said he believed he should go east in the best shape, and that he was going to have his tonals taken out."

"I thought it a good idea and told him so. He left the office and a few days later went under the knife. We never saw him again alive."

Bennie died suddenly of a hemorrhage during the operation. It was a blow to musicians everywhere, inasmuch as the Moten band was the first to put Kansas City on the national musical map. Bus Moten, his younger brother and an accomplished accordion-piano player, now is directing a band of his own at the White Tavern here. Shaw believes some day he will be as well known as his brother.

Most of the old Bennie Moten men are now up in the high realm of music circles. Walter Page plays bass with Count Basie; George E. Lee sings, plays sax and leads his own band here; Harlan Leonard has his own band, Paul Webster and Ed Louis are with Lunceford, and Count Basie, who played with Moten in 1930, is one of the best known Negro band leaders in the world.

It is just such a spirit that has made the little old brick building the center of national and international swing music activity. Kansas City is proud of that old building—and proud of a man named William Shaw, president of Local No. 627, American Federation of Musicians, who keeps it and the Heart of America city in the national spotlight as the "cradle of swing."

Joy Makes Pre-Week a Joy

KANSAS CITY, Mo., Dec. 25.—Considering that it was the week before Christmas, Will H. Wittig, manager of Pla-Mor Ballroom, was plenty satisfied with the one-night take for Jimmie Joy last Saturday. Biz has been fair here and Joy hyped things by bringing in 1,000 Sat-urday for a \$650 gross. Names spotted here for the next fortnight include Arlie Simmons, Ralph Webster, Ray Herbeck and Al Sky, the latter with his music "from the stars."

Olson Orking It Now

MILWAUKEE, Dec. 25.—Formerly confining his activities to radio exclusively, a long-time fave on WTMJ, Johnny Olson invades danceland. Open today (25) with a new band at Futuristic Ballroom here, following Bill Carlsen, who moves to the Trianon Ballroom, Chicago. Olson's new combo carries a personnel of 16, including the three Charmayne Sisters for the vocals.

Regis Renews Codolban

NEW YORK, Dec. 25.—A favorite for the last three years at the St. Regis Hotel, Cornelius Codolban and orchestra will carry on at the Malsonette Rusee Room next year, having been renewed for an additional 16 weeks, CRA handling.

Monroe Moves to W. Va.

BALTIMORE, Dec. 25.—Closing this week at the Southern Hotel after a successful stay, Jerry Monroe moves his Society Swing Orchestra for the holiday season to White Sulphur Springs, W. Va.

E. B. Marks.. SWINGS IN THE NEW YEAR!

Rhythm Tunes
SNAKE CHARMER
 (Larry Clinton, Arr.)
SPRING TONIC
TEARS IN MY HEART
BETTER TO LOVE YOU WITH
 Orch.-50c

Melody Fox-Trots
YOU STARTED SOMETHING
STARDUST ON THE MOON
FORGET IF YOU CAN
 (There Must Be)
PAINT IN THE SKY

WRITE FOR COMPLETE LIST
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Season's Greetings

ROCCO VOCCO

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from

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season's greetings

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With Compliments From

AMERICAN FEDERATION OF MUSICIANS

ASCAP Bides Its Time

NEW YORK, Dec. 25.—ASCAP will delay its fight against anti legislation in Florida and Tennessee until federal statutory courts have handed down decisions in the Montana and Washington hearings on adverse legislation. After the recent victory in Nebraska

society had planned to file Florida and Tennessee actions, but E. C. MILLS, ASCAP chairman, who returned yesterday from a Tallahassee powwow with ASCAP's Florida lawyers, said the society had decided to wait for the Montana and Washington decisions, which are expected soon. Latter cases were heard early last summer.

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Essential Elements in Building a Band

TO MOST people getting together a group of boys who play horns in all there is to make for an orchestra. And to most musicians, in their desire to have their own orchestra, it appears to be just that simple. Only it is just that ally. Subconsciously they entertain thoughts of grandeur in the importance of being a band leader—seeing their name in print and centering the public eye on their appearance in front of the band stand.

As this is a usual human trait, characteristic of all members in the theatrical world, why blame them? But there is a marked degree of difference between "just" organizing your own orchestra and the building of a band as a musical career.

For the new band, the musician or group of musicians who plan to form an orchestra, there are 10 necessary and cardinal commandments—qualities, capacities and physical assets, the possession of which is vitally important and necessary to even begin to be a success in the most interesting and intricate businesses in America today.

Imagination Is Important

I list firstly, **IMAGINATION**. No matter what hitching post you use to attain your goal you must first visualize what it is that you want before it can even take elemental form. New York's sky line, with its tall buildings and edifices, was a picture first in someone's mind long before it became a physical reality.

Not only in its organization, but just as important as in selling your orchestra to the public, is imagination an essential element. Many orchestra leaders sell that mental picture of the group first and then proceed to get it together.

The second, **PERSONALITY**. I do not mean making yourself important thru abuse of your vanity. Nor does it apply the hand-shaking or back-slapping routine of the "my old pal" order. For the budding orchestra leader the personality trait means being a more personable fellow among your fellow men—one who is awake to the desires and requests of his audience. It also means the ability to speak well, distinctly and clearly so that your voice will be easily adaptable to the microphone.

Habits mold the personality of an individual, and such traits as attention to detail and an orderly mind are of vast help in forging ahead in the highly competitive orchestra world. And most important, your personality factor includes consideration to others at all times.

UNDERSTANDING is a valuable essential element for an individual or a group in the orchestra business. A leader should, thru understanding, be able to overlook a musician's desire to constantly tune up his horn during a dinner session and not go to pieces in full view of the public eye. For the most part a musician's mind is self-centered, either on himself or his instrument.

And this same musician, thru understanding, should not cut capers, altho they might seem necessary to his performance, yet grate on the nerves of the

By Jack Wardlaw

The distinguished alumni of the University of North Carolina in the fields of art and science are legion. And just as many Tar Heel-born or bred handmen have made their mark in the music world. The Chapel Hill campus gave Hal Kemp and Kay Keyser to the orchestra world, and in more recent years Jack Wardlaw has been showing the Southland a thing or two he learned at college.

guests in the dining room. The group, thru understanding, will not evidence the desire to play a hot swing tune with open brass in this dining room if the audience is composed entirely of those who prefer the soft, soothing melodies.

Of course, if such understanding is lacking and you insist on playing the loud swing tune, the manager will undoubtedly give you the first lesson in the art by notice of services discontinued.

The fourth element, **PATIENCE**, is vital in the carrying out of your musical ideas as well as in the process of making a livelihood in the music business in general. Nothing should be judged too quickly. And snap judgment is dangerous.

Patience on the part of members of an orchestra in carrying out orders at rehearsal periods is just as important. Patience on the part of all concerned makes a stronger foundation for the finished product.

Salesmanship Most Important

Now the most fundamental of all the essential elements, **SALESMANSHIP**. Volumes have been written and will continue to be written. Yet the principle involved is very simple.

Instead of doing what "you" want, do what the "other fellow" wants. Let us call it the **pos element**. If leaders and individual members of orchestras would only realize this principle, how much easier would it be for them to rise to the heights.

Several years ago a well-known orchestra leader approached a hotel manager in a North Carolina city and said: "I have a fine orchestra and I need a job. I want you to pay me so much money. I have this and I have that, and I can do this and I want that."

The puffing and brow-beating got him the job. But in a few short weeks the hotel manager thought to himself, "I need this but I am not getting what I promised to pay for. Why should I support this fellow's needs? Besides, it is costing me too much for what I am getting." And in short order the band got its notice of services discontinued.

After several more tragic lessons of this sort this same orchestra leader returned to the first hotel manager. Only this time he said, "You need something to increase your income for your investment. You should be getting more business. A hotel with as much prestige as this one deserves the best. You this and you that." And the same orchestra was able to make a two-year run of it at the same spot.

Capitalize on Self-Interest

Everyone is interested in himself. Capitalize on this in your sales talk.

Salesmanship also includes showmanship. And showmanship is nothing more than the art of pleasing others, especially your paying public. Play the type of music the people want to hear, not that which pleases the musician. Please **YOU** and **NOT I**.

The sixth, **BUSINESS ABILITY**, means just this. No group or organization should attempt to make its living in the music business without the application of business principles and ability.

There is the publicity to be attended to, pictures, bulletins, letters, cards, secretarial work, printing costs, stamps, posters, telegrams, telephone calls, contracts, bookkeeping, personal visits, competition, question of name value, pull, politics, prestige and pocketbook. They all enter into the scope of your business acumen and ability.

Of necessity there is bound to be an outgo of expenditures every day. Ten or 12 boys must eat and sleep regularly when working or waiting to work. The best union card in the United States does not guarantee you will work. Someone must constantly keep the income greater than the outgo.

More failures in the music business have been attributed to lack of business ability than to any other single factor. Most of the successful orchestras today could probably tell an interesting story about this valuable asset, **BUSINESS ABILITY**.

Other Factors

PSYCHOLOGY AND DIPLOMACY in the music business implies your ability to try to get along better with everyone you meet. It means your ability to realize and recognize the other fellow's rights and interests, be it the hotel manager, the musician who wants to tune up at the wrong time or the lady patron on the dance floor who requests the tune you do not have.

The importance of pleasing people as they want and pay to be pleased, and not as many musicians want to please them, comes under this consideration. Showmanship is also an attribute of psychology. To know the best way to please what groups of people at what particular time is an art.

EQUIPMENT is an essential characteristic of the successful band as in any other profession. And that includes the best that money can buy and afford in music stands, library of music, an amplifier, spotlight, uniforms, artificial flowers, mailing lists, etc. And as important, the "mental" equipment, the ability of being able to remember names, faces, dates, etc.

TRANSPORTATION means cars, trailers, trucks or busses, adequate to

carry the equipment and members of the band. It does not mean six boys riding in a Model T flivver with instruments on their laps and a bass drum hanging perilously over their heads.

No musician or band can give their best when traveling under such trying conditions. Getting to the job means just as much as playing that job, and no sane orchestra leader would think of permitting three saxophonists to crowd themselves on the same chair while playing.

Since the successful orchestra leader is always planning for the future, the best investment is in buying safe and adequate transportation facilities for your orchestra. And with the introduction of the trailer many leaders have been able to both solve and save on their housing problem.

Finally the **TYPE** of men or boys in your organization is of the utmost importance. Remember, habits developed over a long period of years do not change overnight. The musician should take stock in his habits as a business man does of his assets. The big leaders want clean-cut dependable men. Your personal habits are of even greater importance to him than your musical ability.

Avoid the Sour Guys

In choosing men for your orchestra pick those with principle, character, ambition and leave those with a sour outlook on life to sweeten up their outlook in their own way or they may sour up the rest of your organization. One rotten apple, the adage warns, can spoil a basket full of fine ones.

If all orchestra leaders and member musicians in the music field would read Dale Carnegie's *How To Win Friends and Influence People* or Vash Young's *A Fortune To Share or The Go Giver*, they would find many new and valuable qualities in themselves which would not only make them more successful in their individual line, but finer individuals in this world of ours.

So in summary this business of building a band is not such a simple matter, but shows as complex as life itself. It requires and demands (1) imagination, (2) personality, (3) understanding, (4) patience, (5) salesmanship, (6) business ability, (7) psychology and diplomacy, (8) the physical elements of equipment and (9) transportation and (10) the blessing of a fine clean-cut group of sincere musicians.

Think of all this first before you decide to have a band of your own.

Hub Bands Trek South

BOSTON, Dec. 25.—Following a week at the Raymon Ballroom, starting Monday (27), Walter Sears takes his band below the Mason-Dixon line to open January 5 at Tutwiler Hotel, Birmingham, Ala. A former fiddler with Ace Brigodé, Sears styles his music "Rhythm in Strings," featuring harpist David Malloy.

Closing at the Normandie Ballroom Monday (27), Dean Hudson and his Florida Clubmen also point for the Southland, starting their tour December 31 in Atlanta with a two-day engagement at the Piedmont Driving Club.



THE BIG BUSINESS corporations have nothing on these boys grouped around the conference table for their weekly meetings. Everybody present when Chairman Jack Wardlaw calls the roll.



SOME OF THE BOYS take time out to serenade the band's new truck, assuring the safe keeping of their instruments on hitting the road.

LEGIT'S DOLEFUL CHRISTMAS

Snow Socks KC Grosses

Blizzard, cancellations keep
"Tonight" to 4Gs—\$1,600
for two-night "Daughter"

KANSAS CITY, Mo., Dec. 25.—Severe winter blizzard, breaking the day before show opened in Music Hall of the Municipal Auditorium, cut the gross on "Tonight" at 8:30 to \$4,100 for five night and two matinee shows last week. Weather also was cause for poor take on "Yes, My Darling Daughter," which followed Monday and Tuesday nights, total across the counter amounting to a weak \$1,600.

James Nixon, Auditorium treasurer, who is presenting Kansas City's legitimate offerings this year, said more tickets were canceled after being bought than were taken at door at both presentations.

"Brother Rat" comes in next, dates being changed this week to January 16, 17 and 18 from holiday week as originally scheduled. "You Can't Take It With You" follows on January 28, 29 and 30. Each show will play four times during the three days.

Ducat sale for other legit offerings is good, according to Nixon. He expects to gross \$25,000 on the six-day appearance of Helen Hayes in *Victoria Regina*, which would set a new high for this town.

Patrons who had bought advance tickets to Billy Rose's *Show of Shows* received refunds this week following cancellation of Rose booking.

Coast Agency Comes East

NEW YORK, Dec. 25.—D. M. Winkler has opened an office here for Myron Selznick, Coast agent. It is at 630 Fifth avenue. Herman Bernie will take charge after the new year. Selznick was formerly represented here by Leland Hayward.

Hammond's Stem Staging

NEW YORK, Dec. 25.—Freeman Hammond, summer theater manager who operated at Keene, N. H., will stage the Metropolitan Players' production of *The Noah Peddler*.

Sinclair-Taylor to Gordon?

NEW YORK, Dec. 25.—Hugh Sinclair and Valerie Taylor are being mentioned for leading roles in *Sure Me the Waltz*, by Katharine Dayton, being done by Max Gordon. Script is expected to be completed in about 10 days.

Five Playlets, All-Femme Casts, Make Novel FTP Coast Offering

LOS ANGELES, Dec. 25.—Women have their day in *Petticoat Parade*, a Federal Theater venture which offers a somewhat new approach to the theater in a five-play group. The individual offerings combine comedy, tragedy and comedy-drama, all hinged on some outstanding social aspect which is, of course, brought out in the closing moments of the play.

First offering is entitled *Be Sure Your Sex Will Find You Out*. It is a light comedy revolving around a group of women who are almost fanatical in their worship of a dead motion picture star. What happens when they find out what and who the star really is provides an all-round laugh. *Douze Macabre*, the second playlet, emphasizes to what lengths people will go over jealousy. The outcome is tragic but interesting.

Amazonas on Broadway deals with a band of female gangsters who have a stranglehold on the cosmetics racket.

Coast's Heavy Season

HOLLYWOOD, Dec. 25.—Marquee lights at the Los Angeles Biltmore Theater will not get much of a chance to cool once they light tonight heralding the arrival of *Florence Reed* in *Yes, My Darling Daughter*. An unusually active season is arranged at the Fifth and Grand showhouse, with the following attractions already booked:

Yes, My Darling Daughter, from December 25 to January 15; *The Women*, with Lois Wilson started, January 17 to February 5; *Fredricka*, April, definite date not set; *Richard II*, with Maurice Evans, May 2, for two weeks; Helen Hayes in *Victoria Regina*, June 6, for three weeks; *Abbey Players*, definite date not revealed; *Susan and God*, probably with Walter Huston and Billie Burke, date not yet set. The political musical comedy, *I'd Rather Be Right*, is also tentatively scheduled.

Ticket Brokers Fined

NEW YORK, Dec. 25.—Federal Judge Henry W. Goddard this week imposed fines between \$50 and \$200 on ticket brokers who pleaded guilty to the charge that they had sold ducats which were not marked. Tickets should have had the names of the agencies and the prices on them. Nineteen pleaded guilty, but in the case of employees the fines were not levied.

Musical Meller Planned

NEW YORK, Dec. 25.—*Thanks for Tomorrow*, a meller with music, being put together by LeRoy Bailey, will be done by an incorporated group. Music by Jewell Bennett and Beatrice Rodick, Clyde North will direct. Rehearsals, slated to begin in about 10 days, are contingent upon finding a leading lady.

Grimball Players' First

NEW YORK, Dec. 25.—The Grimball Players, formed by Elizabeth Grimball, director of the dramatic school, will give their first offering, *Blessed of the Debonair*, a comedy by Robert Reynolds. Piece will first be seen at Newton, Conn., January 10, and then at the Barbizon Plaza here January 20 and

Chi Cold-Shoulders Musicals; One This Season, None Skedded

CHICAGO, Dec. 25.—Musicals here this season are conspicuous by their absence. Seldom before has there been such a tuncfest famine, only one, *The Show Is On*, having put in an appearance since September. It was ushered into the Grand Opera House and carted away a failure in two weeks. And there hasn't been a hit musical since *Ziegfeld*

Year's Few Hits, Few Runs; Scant Hope Seen for Future

Production below last year—quick deaths increase—
musicals drop—Shakespearean revival realized—new
Equity set-up—FTP's one hit—union show clicks

NEW YORK, Dec. 25.—There's plenty of Christmas spirit in Broadway legit this year—but it's the ghost kind, not the flowing bowl variety. Casting up statistics of the year now drawing to a close is suspiciously like making preparations for an obit. The season of 1936-37, which was in mid-career when the year came in, turned out to be the worst in the annals of the modern stage. Hope was held out for the fall and the new season, with plenty of heavy production schedules announced; but the cautious entrepreneurs

Feagin School Offers "Cricket on Hearth"

NEW YORK, Dec. 25.—Christmas season presentation of the Feagin School of Dramatic Art, Albert Smith's dramatization of *The Cricket on the Hearth*, was presented by members of the school's senior class from Thursday thru Tuesday, with a few matinees. Reginald Bach directed the piece, and pupils alternated in some of the roles on different days.

Cricket on the Hearth, subtitled *A Fairy Tale of Home*, is more of an atmosphere piece than anything else, and the Feagin students manage to convey the warm holiday spirit. The drama and plot of the story are simple, and are properly subdued. Simple sets, rustic characters and dialog recreate English countryside cottages and people.

Presentation is enhanced by Orva Williams, narrator, who gives a curtain speech before each of the three scenes. Leading players are Hugh McNair as John Perrybingle, Virginia Halpin and Betty Harrison as Dot; Hugh Anderson and Paul Bedford as Tackleton, and Syl Lamont and Peter Marston as Caleb. When reviewed Miss Harrison played Dot and did a worth-while, natural job. McNair as Perrybingle and Bedford as Tackleton are good. Paul Ackerman,

follows a couple of seasons back. It is this dark background that forces producers to keep tune shows out of Chicago. Rather than take a chance with them here, whether it be a pre or after Broadway production, they are routed to eliminate the Windy City.

And the future legit list this season does not include a single musical. Bookings include *Tovarich* at the Selwyn starting Monday, Helen Hayes in *Victoria Regina* opening at the Erlanger December 27 and *See Naples and Die*, a WPA show, coming into the Blackstone December 29. January and February shows include *Stage Door*, *King Richard II*, *Golden Boy*, *Room Service* and *Having Wonderful Time*.

Claire for Lonsdale Show?

NEW YORK, Dec. 25.—Frederick Lonsdale's new play, *Half a Loaf*, is likely to have Ina Claire in the lead when it opens on Broadway. Gilbert Miller has the piece. Date of the production will be dependent upon the run of Miss Claire's current vehicle, *Barchester Towers*.

Woolcott Acts Again

NEW YORK, Dec. 25.—Alexander Woolcott is scheduled to enter the cast of the Theater Guild's *Wine of Choice* today, in Chicago. He will be co-featured with Miriam Hopkins and Leslie Banks. Woolcott had previously denied he would be in the cast.

There were no hits—and the Christmas bells this yuletide might almost as well be ringing a requiem.

Quantity, Quality Dive

In both quantity and quality the season of 1937-38 has, thus far, dropped beneath even the low levels set the previous year. Few plays have come in—and those few failed to unleash any extraordinary quality. Quite the reverse, as a matter of fact. Even a few in the sparse roster of new hits would never have achieved that category if a play-minded public had been given anything else to go to.

An outstanding feature of the new season has been the great number of small—infinitesimal, really—runs. Plays, liberally panned by reviewers who seem this year to heap praise only on productions that are self-conscious enough to appeal to the militantly artistic, have generally refused to buck the newspaper boys. There have been many instances of shows geared for cut-rate trade, which had figured on building by word of mouth, shutting up immediately after opening, afraid to brave the critical blasts leveled against them. As a result, the string of one, two, three performance runs is much bigger than usual, even in spite of the fact that the total number of productions is down.

Another interesting angle is an extension of a tendency noticed last year—the extreme dearth of musicals. Only three new musicals were presented between the start of the season last August and the start of this week, an unprecedented low. They were *Virginia*, *I'd Rather Be Right* and *Hooray for What*. *Virginia* flopped dismally for the Rockefeller. *Right* went into the smash category for Sam Harris and *Hooray* is being pushed by the Shuberts into a minor success, largely thru the personal draw of Ed Wynn. In addition, the Stem saw a limited return engagement of *The Show Is On*, and *Babes in Arms* continued its successful run started last season. That's all—with the exception of two Shubert operettas that were presented this week, *Between the Devil* on Wednesday and *Three Waltzes* Christmas night.

Shakespeareans, Classics Up

Another feature of the season was the threatened—and partially realized—flood of Shakespearean and classical revivals. Maurice Evans came back in a limited return of his magnificent *Richard II*, and the newly formed Mercury Theater scored an "artistic" smash with its production of *Julius Caesar*, done in modern dress and without scenery. A pretentious Rivers production of *Antony and Cleopatra*, with Tallulah Bankhead in the lead, flopped dismally, while a thoroughly entertaining presentation of *As You Like It* was killed by the critics. Other classic revivals are still in the works, including rival versions of *Henry IV* to be presented by Evans and the Mercury.

Legit actors' union set-up was in for heavy bombardments during the year, most of them conditional on the reorganization of the Associated Actors and Artists of America, actors' international, control of which swung from Equity to the Screen Actors' Guild. Frank Gillmore, for many years Equity president, retired from active participation in order to devote all his time to the Four A's, and from now until June Equity will be (See LEGIT'S DOLEFUL on page 53)

Season's Greetings

From Out Front

By EUGENE BURR

The customary gaiety of *Thespia* may not be as enthusiastic as usual this season, what with the low number of shows running on Broadway, the paucity of future announcements and the appalling frequency of one, two and three-performance runs. The year has been far from good (which in itself is an almost classic example of understatement), and the drama has little cause for rejoicing. There is, as a matter of fact, little to rejoice even so menial a camp-follower of the muse as a dramatic critic. Few plays have been produced—and those few have displayed an average quality that dips dizzily down to unfathomed depths.



EUGENE BURR

One thing alone is joyous amid the lugubrious wreaths of the theater, assumed for Christmas but seeming a great deal more like slightly premature preparations for a funeral. That one joyous thing is the quality of the acting. Amid the downfall and ruin that presently beset the stage the acting still stands high—and it is my joyous task, as in previous years, to give Christmas thanks to the people responsible for it. Holiday greetings and thanks, then:

To Nigel Bruce, whose sly comedy and ingratiating understatements were buried—along with a large slice of Rockefeller money—beneath the uninspired pretensions of *Virginia*, wherein it was conclusively proved that oil and theater won't mix; to Maurice Evans, for his return engagement in that greatest of all modern Shakespearean productions, *Richard II*, and for his amazing and breath-taking performance in the title role; to Frederic Worlock, who substituted for Ian Keith, the *Boltingbroke* of the original production last year, and who brought sense, insight and intelligence to his readings; to Eleanor Phelps, who made the badly written and almost unplayable role of the queen an effective and affecting study, brilliantly bringing both wisdom and sympathy to her task; to Wesley Addy and Emmet Rogers, new recruits in the superlative *Richard* Company, for truly outstanding work in a couple of minor roles; and to Edgar Stehli who, as a minor and incidental psychiatrist, brought a breath of fresh breeze to the stagnant amatory calm of *Blow Ye Winds*.

To Arthur Macrae, whose topnotch reading of a series of very funny lines formed one of the highlights of *George and Margaret*, a faintly amusing English play that proved that nut comedies are definitely an American commodity; to Rosalyn Boulter, for being a lovely and delightfully charming ingenue in the same merry-merry; to Gladys Benson who, in the same play, brought some of the season's heartiest howls with a brief bit of pantomime; to Willie Howard for substituting for—and actually improving upon—Bert Lahr in the return engagement of *The Show Is On*, an amusing and superior revue, and particularly for his rendition of the hilarious *Woodman* number; to Lillian Gish, for her sensitive, tender, sincere and beautifully effective portrayal of youth and age in Maxwell Anderson's *Star-Wagon*, which indicated that Mr. Anderson had looked upon both *If* and *Berkeley Square*; to Russell Collins, for his performance of a badly written time-traveling *Sancho Panza* in the same muddled fantasy; and to Cyril Raymond for bringing fresh and ingratiating humor to the sleazy stretches of *French Without Tears*, wherein a group of young Englishmen discover their libidos in a French cram-school, under the to-me-inexplicable guidance of a young lady with a bathing suit but no figure.

To Paul McGrath, for doing some of the best—and certainly the most imagination-stirring—work of the season in the difficult role of the husband in *Susan and God*, wherein he substituted for the late Cogood Perkins, whose sudden death was a blow to the theater and to all discriminating theatergoers; to Nancy Kelly, in the same play, for making an impossible brat seem both real and appealing; to Joseph Buloff for his detailed, authentic and immensely effective characterization of a Central American Communist leader in *To Quit or Sack*, wherein Ben Hecht intelligently and affectingly discussed many fundamental problems, and thru which the Theater Guild discovered that New York dramatic critics think that cerebral action is no action at all; to Walter N. Grezza, for a powerful and excellent job in a minor role in the same play; and to a number of players in the acting troupe of Dublin's Abbey Theater (despite the bladder-whacks I heaped on their unbowed backs in my reviews); to Arthur Shields, for being the only one of the troupe to pour forth the golden music of Irish speech that the company's idolators so widely publicized, and for turning in a long line of powerful and excellent performances; to F. J. McCormick, despite a couple of disturbing dramatic stumbles at the start of the season, for detailed, authentic and effective character work; to Michael J. Dolan, for character work that was varied and uniformly effective; to P. J. Carolan, for character work in the same vein, and for his fine job as the father in *The Far-Off Hills*; to Ria Mooney, for proving herself a valuable stock-company player thru-out the series, and to Eileen Crowe, for her really fine performance in *Drama at Irish*, the last and best of the company's productions.

To Claudia Morgan, one of the most able and ingratiating of our leading ladies, for her gallant attempts to save both *In Closer* and *Merely Murder*, two plays that met swift and sudden death, the first at the hands of its author and the second at the hands of the "critics"; to Edith Barrett, for forsaking the studied self-consciousness of recent years and returning to charming, sincere and and finely honest playing in *Wise Tomorrow*, an odoriferous trifle with which the Warner Brothers, probably out of plain nastiness, briefly afflicted Broadway, and in which Miss Barrett was forced to support two of the worst actresses ever assembled on the same stage; to Betty Field, for dredging real humor from the tasteless depths of a nymphomaniac used for "comedy" relief by Mrs. Bernie Angus, who wrote *Angel Island* and inexplicably convinced George Abbott that it deserved a showing; to Vaughan Glaser, for a detailed, authentic, minutely perfect characterization of a churchman in *Mary Menstous*, wherein the Playwriting Goodmans had something to say but couldn't find out how to say it; to Seth Arnold, for a similar characterization of a different type of churchman in the same play, and to William Post Jr., for similar work, for a similar reason.

To Shepperd Strudwick, Katherine Emery and Anne Bevere for being the chief cogs in a gay, sprightly, intelligent and vastly entertaining revival of *As You Like It*, which was murdered by the intelligentsia of the daily press—and, individually, to Mr. Strudwick for straightforward and honest playing, to Miss Emery for charming and delightful playing, and to Miss Bevere for a performance that brought effect, gaiety and humor from an underwritten and routine Shakespearean role; to Stacie Cotsworth—and several other members of the cast—for giving them excellent support in the same production; to Sydney Greenstreet, for offering the only thoroughly effective and fully rounded (and no pun o nMr. Greenstreet's figure, either) characterization in all of the gaudy and nauseatingly pretentious rignmarole of *Ambassadors* 38, which proved that the Theater Guild thinks a dull smoking-car yarn is fit fare for the subscribers so long as it's dressed up in a lot of would-be witty speechifying and various strangely assorted Greek and Roman names; to Frances Farmer who, tho she still has much to learn, gave a tender, sympathetic performance, filled with understanding and humanity, as the girl in *Golden Boy*, wherein Mr. Clifford Odets proved, to the delight of his true sympathizers, that

(See FROM OUT FRONT on page 63)

ALTRAHAN

season's
greetings

from

WYNN
MURRAY

"Babes in Arms"

"Holiday Greetings"

GEORGE M. COHAN

OUT-OF-TOWN OPENINGS

"Dump Heap"

LITTLE THEATER
(Hollywood)

A play by Mary McDougal. Production conceived and directed by Edward Gering, designed by Feodor Chalin. Cast: Louise Carter, Ellen Lowe, Tempe Pigott, Dorothy Urban, Clara Nadie, Maragette Deroune, Lisa Porter, Fredrick Frink, Joe Duval, Elaine Miller, Sandra Har-karby, Jack Culbertson, Herbert Kook-ky, Jane Hunt, Jerry Sylvon, Feodor Chalin, Gil Patric, Debbie Dobson, Curt Owen and Pat Mulcahy.

If Dump Heap, the newest opus of Modern Stage, falls as a play to achieve its purpose, the fault cannot be laid to its production, which is superlative, its single setting, which is realistic in the extreme, or to its acting which, in the hands of a group of film studio character veterans, offers several strong and beautiful performances. Instead, the failure must be laid to weaknesses in the play itself, essential technical and psychological lacks.

The play's primary weakness is incoherence, caused by too lengthy speeches and too much philosophizing by the unconvincing characters. It appears to be essentially a social drama minus a social significance. There is something of Clifford Odet's bitter social realism mingled with Maxwell Anderson's vague and futile unrealities plus a touch of even Sydney Kingsley. All in all, a hodgepodge.

Three main factors in the plot are the problems of poverty, old age and death, yet all three are treated with a superficial quality that is not convincing. Comedy is dragged in like a red herring here and there, and it serves only to irritate, since attention is concentrated on the problems of the central characters.

Brightest thing about this play is undoubtedly the performances, which are uniformly good. Louise Carter as Mrs. Yancey, who cannot believe her son is dead, limns in a powerful and effective character, and Tempe Pigott as Swearer, who insists upon an illicit love life with her reconciled husband in preference to respectable matrimony, garnered much applause. Margaret Deroune, as Miss Van Landingham, a grand old Shakespearean actress, who finds happiness with a Czechoslovakian junk man, admirably played by Feodor Chalin, won kudos for her naturalistic performance.

Jerry Sylvon as Hell-Cat, who fakes being Mrs. Yancey's boy; Herbert Kook-ky, a whimsical old inmate of the dump heap; Gil Patric as Mr Bugle, Clara Nadie as Mrs. Trimble, Joe Duval as Hodges, Ellen Lowe as Geraldine; Dorothy Urban, particularly, as Dilly, all were splendid. Edward Gering's direction got the most out of a play which simply didn't achieve authenticity. *David Arien.*

Attorney To Produce

NEW YORK, Dec. 25.—Robert Rockmore, theatrical attorney, is slated to produce Kenyon J. Nicholson's new play, *Trio With Saxophones*. Back in 1923 Rockmore presented *Rus, Little Children*. Direction for *Trio* may be done by Nicholson and Louis M. Simon.

BROADWAY RUNS

Performances to December 25, inclusive.

Dramatic	Opened	Perf.
Amazons 28 (Shubert)	Nov. 1...	64
Bambinoes Tummy (Berk)	Nov. 29...	31
Brother Rat (National)	Dec. 16/36	484
John His Wife (Little)	Dec. 7...	23
Father Malachuk's Miracle (St. James)	Nov. 17...	46
French Without Tears (Milt)	Sept. 28...	108
Ghost of Yankee Doodle, The (Gaiety)	Nov. 22...	49
Golden Boy (Belasco)	Nov. 4...	60
Having Wonderful Time (Lyons)	Feb. 19...	255
Julius Caesar (Murray)	Nov. 11...	52
Maur Mansions (44th St.)	Oct. 27...	76
Of Mice and Men (Music Box)	Nov. 23...	89
Room Service (Coast)	May 19...	254
Star-Wagon, The (Empire)	Sept. 29...	102
Susan and God (Phynopht)	Oct. 7...	92
Tell Me, Pretty Maiden (Metrolife)	Dec. 16...	12
Tobacco Road (Forsyth)	Dec. 4/33/1932	
You Can't Take It With You (Booth)	Dec. 14/36	425
Women, The (Barrington)	Dec. 26/36	420
Yes, My Darling Daughter (Vanderbilt)	Feb. 9...	263
Musical Comedy		
Between the Devil (Empire)	Dec. 22...	6
Hooper For What I Winer (Garden)	Dec. 1...	29
It's Rather Be Right (Arlis)	Nov. 2...	93
Three Wives (Mandel)	Dec. 25...	1

Wichita Likes Big Show List

WICHITA, Kan., Dec. 25.—The prairies are eager for flesh shows, local producers are learning in this metropolitan center of Kansas. William (Bill) Floto, veteran showman who annually brings Broadway to Wichita with bookings of the best on the road, reports the best season this year since the pre-depression days.

"Helen Hayes and Nelson Eddy won't be here until the spring, 1938, but a great deal of interest is being shown and the lower priced tickets for Eddy are sold out now," Floto announced. "Two factors make this a banner year. Reduced incomes in the past did not allow for legitimate productions and Kansas are hungry for flesh shows. A revival of the theater thru theater movements and big-city vaudeville played a part."

Floto opened his season with Tobacco Road, discovering a name show meant business. *Toporich* followed, then *Room Service* and *Yes, My Darling Daughter*. Season featured in local papers, calling attention that four shows here are still in Broadway runs, including *Road, Room Service, Daughter* and *Brother Rat*.

Maurice Evans is to present *King Richard II* February 5 of next year. *Folies* and *Show of Shows* were canceled.

LEGIT'S DOLEFUL

(Continued from page 57)

operating without a president, a parlous and unsatisfactory condition forced by internal politics in the organization. Burgess Meredith has been elected first vice-president, to fill the shoes of Os-good Perkins, who died suddenly during the autumn, and will be the administrative head of the union, getting all of the headaches without even the official authority of the presidency.

Meredith's election to the executive spot, however, marked a victory for the forces of liberalism in the organization, which have been fighting for four years for greater regard to and interest in the problems of the average actor.

WPA Better Balanced

The WPA early in the year was subjected to further personnel cuts, the lately it seems on a more even keel, with efforts being made to put it on a permanent basis. One hit was scored with a revival of *Professional*.

Another hit not on the commercial books was scored—but heavily—with the production of *Piss and Needles*, an amateur revue presented by members of the International Ladies' Garment Workers' Union. Demand forced it to give nightly performances, and it's one of the most talked of shows in town, largely due to the efforts of Charles Friedman, director, and Harold J. Rome, young lyricist and composer, who went to the front rank on the basis of this, his first score.

League of New York Theaters remained inactive thru most of the year, hamstrung by the untimely death of Dr. Henry Moskowitz, its executive adviser, last December. Some talk, however, of meeting with the Dramatists' Guild relative to changes in the basic producer-dramatist pact which, in many quarters, is held responsible for the low production totals this season. Also talk of appointing a successor to Dr. Moskowitz, with James F. Reilly, former general manager of Charles Frohman company, chiefly mentioned.

Year also marked by the usual exodus of stars, writers and directors to Hollywood—and the usual influx of West Coastians eager to prove to a skeptical Broadway that they're more than clothes-hangers for the pictures that talk like a man. Most successful so far has been Frances Farmer, now appearing in the Group Theater hit, *Golden Boy*—the Fredric March brings in his own production of *Yr. Obedient Husband* next week.

Early Closing Looms

Hope for the new year as expressed in general opinion seems slimmer than during any other holiday season within memory. Most of the boys look forward to the usual holiday rush, and then to a long dull stretch marked by only a few productions and by frequent closings. Season is figured as heading for an earlier close than ever before.

Brightly announced hopes of previous years, however, almost always failing to materialize, indicate that maybe, now there's no hope, things will really pick up. In any case, the bells are ringing—but whether for a holiday or a funeral most of the boys aren't quite sure.

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We Can Take It With Us

THERE'S a delightful comedy running on Broadway today called *Having Wonderful Time*. But its run, lengthy as it's been, will never touch the run of Broadway's favorite theatrical fare, a tragic-comedy called *Having Wonderful Hypochondria*.

Having Wonderful Hypochondria has been playing on Broadway and on the road for 5, 10, 15—how many years? Join any gathering of theater people, at Ralph's, at 21, in Chicago, Denver, Hollywood, San Francisco, and the talk turns, much sooner than later, to the ills of the theater. The theater must be a mighty sick patient if we're to believe what we hear. Either that or when it comes to professional theater people it's a plain and simple diagnosis of—Hypochondria, we love you.

I don't.

I say let's close *Hypo*. It's run long enough. And as a matter of fact I think the illness of the theater has been as much exaggerated as Mark Twain once termed a report of his death.

To put it mildly, I'm pretty fed up with the ills of the theater. I'll grant that it's been in a comatose state at times, but I say those times are definitely behind us. I have reasons to believe this. During the past few months I've made a swing thruout the nation and on that trip I felt our patient's pulse. It was strong. Coupling this with recent events on Broadway, I'd say the patient is doing very well, thank you.

Here To Stay

So let's put aside our poultices, stop looking for another panacea and grant that convalescence has set in—is here to stay. Paraphrasing the title of another Broadway hit, I say "We Can Take It With Us"—"It" being the theater.

In these new days there's little point in reminiscing about the good old days. To reminisce—and show me the professional who doesn't—is to titillate one's own emotions, and those emotions should be kept in their proper place—behind the curtain line. Less probing into the past and keener study of the present I'm sure will show that today, more than at any other time in the past 10 years, there is emerging a new, modern and healthy theater.

This new theater is emerging with new qualities, new forms, new good taste, a keener perception and most important with many, many new friends.

The era from which I insist we are now emerging has been a troubled one. The theater gave birth to two precocious children—the motion picture and radio industries. The first child has learned to talk, is even now beginning to recognize colors. It's growing up. Unfortunately, not such happy things can be said about the second child. Its interests are pretty mixed; it doesn't seem to have a mind of its own. It wanders far afield. Sometimes it does say the funniest things—more often it doesn't.

But good or bad, healthy or unhealthy, I say—and here, ladies and gentlemen, get out your saws, for I'm going out on a limb—I say that the movies and radio are not only good for the theater but, more important, have played a part of tremendous importance in today's awakening of Mother Legitimate.

Radio, Films Not Enemies

That, I know, is the exact opposite of the average interpretation of what movies and radio have done. I've heard just as many times as you have that these two entertainment mediums are killing the theater. I've heard it, but I don't agree.

Shakespeare advised that the play's the thing—true. However, in these times I believe that that statement is meant to apply more particularly to people in the theater—to directors, actors, designers. To the modern manager and pro-

By Tom Adrian Cracraft

Tom Adrian Cracraft, internationally known young scenic designer. Early training ran the gamut—usher to company manager—of top stock companies in United States and Canada. Was scenic designer for American Players in Paris; supplied scenic backgrounds for Hoboken revivals, *After Dark*, *The Black Crook*, etc. Has designed more than 20 Broadway productions, *Goodbye Again*, *Wednesday's Child*, *The Black Pit*, *Broomsticks*, *Amiens*, *Murder in the Cathedral*, *It Can't Happen Here* being some. Was one of leaders in summer theater movement with his Westchester County Center companies in 1931 and '32. Designer for Lawrence Langner's Westport Country Playhouse in 1935. Is keenly interested, as accompanying article shows, in progress of theater thruout country. Is creator of new, practical ideas for its advancement and enjoys devoting part of his time working with and for what he calls "this coming national theater."



ducer "the audience is the thing." And that's where radio and movies come in.

Radio and motion pictures have made this nation entertainment conscious. Where 15 years ago professional entertainment was for a pretty select few—the white-tied, ermine-coated gentry of Fifth avenue, Back Bay, Rittenhouse Square—today professional entertainment can be had by anyone by the mere flipping of a dial or the planking down of 15 cents at the corner movie house.

Not that there weren't entertainment-hungry people 15 years ago. But the theater could not get to them. The radio does. So does the movie. And where 15 years ago the entertainment seeker took his pleasure in euchre, parabel and charades, today he hears Bing Crosby, Charlie McCarthy, a playlet with Margalo Gillmore and sees John Barrymore, Claudette Colbert and screen plays by Ben Hecht. How many people had the opportunity of seeing John Barrymore when he was on the boards? How many had the chance of seeing the early works of O'Neill?

Appetites for Amusement

Movies and radio have helped form the entertainment habit, have created appetites for amusement.

Now I don't say that this terrific increase in numbers of entertainment seekers signifies a corresponding increase in customers for the theater. But I do say that they could be. There they are—10,000,000 people who today know what professional entertainment is and who are prospective box-office customers for the legitimate theater.

The legitimate theater is still tops in entertainment. You say I'm prejudiced in making that statement? You're damn right I am. And legitimate being tops, once a workable method of bringing legit to this new and vast audience is found there will be a renaissance in the theater beyond anyone's wildest dreams.

I believe that this increased and much more highly diversified audience has already made itself evident. Witness the Maine potato picker seated next the summer vacationist in the potato picker's ex-barn. And just show me a couple of elbows—I don't care whose—which haven't rubbed together viewing *Tobacco Road*.

Theater Has Friends

The theater is not lacking in friends. It never has been and never will be. And these friends are working for it. In summer theaters from rock-bound Maine to the sunny countenances of Arthur Wyman's University of Hawaii pupils. In community theaters, little theaters, universities and high schools. Veterans such as Maude Adams are of the theater once again. Critics, colleges, newspapers, magazines—untold agencies have kept the theater alive during the years of the locust, and I find everywhere an aroused, keener interest in the theater today than has existed in the past 10 years.

And mighty important, I say, has been the part played by the small drama groups in keeping alive the interest in and the love for the spoken drama. Of course, love for the theater has always been a part of human intelligence and will continue to be a part of the consummate intelligence of the human race. Thus it was on that day thousands of years before recorded history when the first mime strode out on a flat rock and ran off the first version of *East Lynne*. Thus it is today and ever shall be 2,000, 10,000 years from now. I'll wager anything you want that I'm right—you find the stakeholder.

During these recent years our Broadway hypochondriacs buried the "road," shedding alligator tears on its grave. But those communities which were the "road" have shown that they will not be denied their theater. Not without logical reason has the publishing of plays for bookshelves alone sprung up in the past 20 years. Playreading has been made to serve where playgoing has disappeared.

In these same sections many drama groups have been formed in the past few years. Groups of young people with minds of their own, minds hungry for the real theater. YW and YMCA's put on their own shows. So do groups of department store employees. The 4-H Clubs—organizations of young people who live on farms—show their all-consuming desire for the theater by putting on shows while raising prize live stock, crops and learning farming.

They Want the Best

And these groups want only the best. Make no mistake about that. Consult any playbroker to find out what high and discriminating tastes these groups have.

The federal theater has created another potential audience. I know of at least three groups which plan to produce *Murder in the Cathedral*—no backyard drama that!

And don't let Broadway news mislead you. The time has passed when Broadway is any sort of true barometer of the drama feeling of the country. The rest of the country is little interested in many of the annoying problems of Broadway. It doesn't understand them; that is, as a part of the real theater, and therefore can't be bothered with them.

The sooner Broadway realizes this the better for the theater. A new, appreciative, intelligently critical audience is waiting. An audience to test the ingenuity and resourcefulness of present-day playwrights. The theatrical calendar is changing. There comes, particularly on the part of the audience, the Dawn of Intelligence in the Theater.

I saw a great campaign to introduce intelligence into the theater in New York last spring. It was the first convention of the American Theater Council, an organization formed by the foremost men and women in the theater today. The convention was a success

and a grand thing which quickened the pulse of all sincere theater workers present. It is to be regretted, I feel, that the minutes of those meetings were not published in an economical, readily available book for distribution all over the country. The book would have been welcomed.

Council Has Done Good

The American Theater Council made an auspicious start with this one convention—others are to follow. It has done a great deal of good in the short period it has been in existence and is in a position to guide the reborn theater to the fullest possible attainments.

On my recent trip to some of the outlying States I found that the Council's aims command the respect and hopes of all old and new friends of the drama. When I mentioned in a talk over Radio Station KSL, Salt Lake City, and in an address to an audience of the Salt Lake Little Theater the work of the American Theater Council in fostering and encouraging new acting talent (Antoinette Perry, that tireless worker of the Council, has nine groups of young actors in actual rehearsal in New York City at this writing) I was assured by two intelligent leaders, Kirk M. Decker and J. Russell Brown, that the Salt Lake Little Theater has had a similar plan in operation for some time.

The Salt Lake Little Theater, with its own house, a remodeled Masonic auditorium; its union stage crew and complete production staff, entertains no thought of "dead theater." They produce five and six worth-while productions each winter and are representative of many such groups thruout the country.

Yes, there are true theater supporters west of the Hudson, thousands of people who will not be ignored—who demand their theatrical fare. St. Louis is an example. In that city theatergoers have formed their own non-profit organization, the Playgoers. It was started by a few public-spirited men on the simplest plan; that of each member depositing an amount of money with the Playgoers for ticket purchases to be renewed when exhausted. This organization promotes the booking of attractions into its city and can practically guarantee the manager of a New York show that his engagement will be a financial success. At the same time the Playgoers assure themselves of excellent winter theater fare. St. Louis also supports a fine outdoor opera season in the summer. No, sir—there are no St. Louis Blues as far as the theater is concerned.

A Playgoers' Subscription Group

Other cities have subscription plans of various kinds and, in my opinion, it would be possible for the American Theater Council to bring about a Playgoers' Subscription organization in most of the cities in the country, using the St. Louis Playgoers' plan as an excellent example.

New York City alone cannot support the theater industry nor, naturally, can it appease the demand of these playgoers who cannot come to New York. Some of them don't even want to come to New York. They prefer to make the theater part of their own civic life. Many of them have discovered the pleasure of participating in the production of plays. Why not capitalize on this?

Why shouldn't Max Gordon or Brock Pemberton or George Abbott have branch offices as other businesses have? Why shouldn't producers revive their past successes by combining forces with the existing community and little theaters? Why couldn't a touring company consisting only of players for the principal roles be sent out? A production director would precede them to assemble the show and direct members of the community group in the minor parts. The local staff could be augmented by the professional residents of the town. A modern prototype of the old stock company.

This would not, I'm sure, interfere with road companies. There is still a (See WE CAN TAKE IT on page 62)

Swan Song

By Sidney Harmon

Sidney Harmon is one of the most successful of the younger legit producers. He broke into the theater selling advertising for the *Theater Guild Magazine*, but soon joined the production ranks with a presentation at the old Provincetown Playhouse in Greenwich Village, a spectacular affair that set its backer back for a sum that almost reached the \$100 mark. A little later, however, combining with Shep Traube and Walter Hart, he presented *Precedent* at the same ex-stable. *Precedent* was a success d'estime and started Harmon on his way. Coming up to Broadway for a solo production, he did *Bloodstream*, which got him more hosannas than shekels, and then combined with James R. Ullman to do *Far-Away Horses*. The two collaborated with the Group Theater on *Men in White* (Pulitzer Prize) and also did *The Milky Way* and *Birthday*. Alone again, Harmon did *The Body Beautiful* and, in association with the Actors' Repertory Company, *200 Were Chosen*. This season he teamed with T. Edward Hamblin to present *Robin Landis*, which made its brief Broadway appearance just before Sidney left for the Coast and matters cinematic. Reasons for his alliance with Paramount are set forth in the accompanying article.



made its brief Broadway appearance just before Sidney left for the Coast and matters cinematic. Reasons for his alliance with Paramount are set forth in the accompanying article.

GOING to Hollywood seems to be a Broadway hobby second only to writing articles about going to Hollywood. I am not an exception to either hobby.

The reasons why people go to Hollywood are all of a very similar cut. Making pictures is one of the largest industries in the United States; making plays, one of the minutest. Hollywood therefore presents a far greater scope. So it is obvious that if one wants to make money or have greater opportunities or a wider audience pictures are the thing.

All that is fairly apparent. It is apparent, too, that if a play is seen by a paying audience of 100,000 it is definitely considered to be in the hit class, whereas the audience of an average picture runs into the millions; that the technical achievements of the stage are pitifully small as opposed to pictures, since the smallest "B" picture is a thousandfold more intricate, technically, than any spectacle ever conceived by Max Reinhardt or Billy Rose; that while a picture can be a failure, it still is guaranteed a run thru its distributing outlet and therefore does not run the danger of being packed off to the cinematic equivalent of Cain's after two or three performances.

"Love the Art . . ."

To repeat, we know all that, but it still does not explain why men who have given their lives and their love to the theater should, with uncomfortable consistency, pack their belongings and march off to Hollywood—men who have tried to live by that quotation of Marcus Aurelius which graces the stationery of Actors' Equity: "Love the art, poor as it may be, which thou hast learned, and be content with it. . . ."

I remember when it was quite the thing to refer to pictures as a vacuous two-dimensional art. Now the same people hotly discuss the relative merits of the stage and screen versions of a *Dead End* or perhaps the shrewd artistry that went into the making of an *It Happened One Night*. It can no longer be said that one is deserting art for money. It is now a matter of going from one artistic medium to another—and being paid well for the privilege! Nor are they even antagonistic arts, being competitive only in the sense that their audiences may overlap.

The theater is in a volcanic state and I have no doubt that it will in time settle and synthesize into some form of stability. It will in time use rather than dissipate its talents. It will find its correct and important niche in people's lives, for the theater is a great and a vital art. But all that does not concern this discussion. The fact remains that at present the raising or lowering of steel by a few points has a direct effect on whether a walk-on, director or producer will or will not work. If an actor or production man can afford to stay in the theater either thru special ability, willingness or luck, why, then, fine; but if he has the opportunity to go to Hollywood then more power to him!

Fortunate People of Theater

In a sense, and in a very special sense, writers and actors are the fortunate people of the theater. A writer knows his method of procedure. His job is first to write a play and then submit it to an office and wait for its acceptance or refusal. His chances for selling the play are another matter. Similarly, an actor knows he has but to visit the

various agencies and producers and ask for a job. Once again it is an entirely different matter whether or not the actor gets the job—should there be one. But the young blood desiring to become a director or producer, let us say, has the additional quaint problem of not having the faintest notion of how to go about it.

If there were, by way of argument, an established national theater there would be an established method for reaching a certain status. There would be a certain recognized apprenticeship to serve over an established period, and about the student have any talent he would ultimately reach his desire. The lack of any such course of procedure serves only to discourage talent that would enter the theater. And those who do defy this lack and do enter the theater find for the very great majority lean pickings. They find, in addition, that once they are in the theater they have no way to develop themselves. At this point the writer and actor also join the ranks, for their development also is being discouraged rather than encouraged. They may sell a play or get a job or two, but (I speak always of the majority) they find themselves in the same spot as before they sold that play or got that job. No one is interested in teaching or developing them, and they are forgotten until the slim chance arises that there is another part or another play that some manager may be interested in. The manager has to make money to live. He can therefore neither subsidize nor develop people he may be interested in but is forced to use them only insofar as an immediate production may be concerned.

As a producer, I know the difficulties encountered in looking for worth-while scripts. In finding a director we can be sure of or in assessing the ability of an actor on the haphazard basis of one or two past performances or an "office reading."

Able People Needed

The theater must have more people with proven ability, and the only way that can be done is by giving them the opportunity to prove themselves. The theater must, of necessity, stay in a state of turmoil until some method is found for doing this.

On the other hand, the moving picture is a settled industry. As every art, it is continually developing, but it has its method. It has its numerous talent scouts going to every possible place and looking for potential talent, ready when they believe they have a "find" to option services. Each major concern has its junior writers. Its schools and some method of graduation from one position

to another. It may be inefficient, it may be made difficult because of red tape or nepotism and it may be unfair, but it is a method. It is often pointed out that the picture industry is suffering from over-competition, far more than the stage. While this may be true, it is also true that the competitors have at least the satisfaction of knowing that if they did not get the job someone else did get it, and that that someone has the definite chance of making a valid success of his life. And this is more than can be said for the theater, which has been suffering from malnutrition for some time now.

Producer Problems Awe-Inspiring

As a producer of plays, I am best acquainted with the manifold problems and difficulties that confront a producer. The difficulties are awe-inspiring, especially when, to put it bluntly, the producer has neither a George Kaufman nor a Maxwell Anderson in his stable and when he has not an unlimited bank roll at his disposal.

The odds against the average producer are tremendous. He is expected to find a good play when none come into his office. He has to convince an author to give him a good script in preference to one of the few major producers, and he has to do it with the author fully aware that he must subsequently go out and try to find money for the production. More often than not this can be done only when the idea for the play is the producer's or when he makes a substantial story contribution to the script—thereby giving him a preferential option.

That Money Problem

Once the producer has found a play he likes, he must find money for the option and then he starts the mad scramble for backing. If and when he does find this backing (this process alone could fill a book) the producer is faced with the problem of convincing some name to act in his play rather than in a Guild play or one by Maxwell Anderson; or perhaps he can find spurious arguments as to why it would be much better for a Hollywood star to be in the play at a few hundred a week rather than in Hollywood at a few thousand a week. Then to find a good director, designer and theater (the producer's share has dwindled to almost nothing by this point) and finally to correlate the production and to end up with the hit.

While all this is going on (it may take months—years in some cases) the producer must cover his many office and personal living expenses.

The difficulties of the producer are legion, but then they learn to thrive on difficulties and, like their co-workers, they love the business. The real reason

for the so-called theatrical desertions is not that the theater is an uphill struggle but that it is an unaccountable one—a gamble perhaps more precarious than horse racing.

Be that as it may, I wish to say "au revoir" to the theater and "hello" to Hollywood.

WE CAN TAKE IT—

(Continued from page 60)

demand for New York shows, as witness the success of the score or more shows on the road at present.

There is a crying need for an idea something on the order of the one I have outlined. Theater-minded people with whom I talked this summer are anxious for some plan which will knit more closely the Broadway theater and their own.

Vitality of Drama Groups

Really, on returning from my Western trip I was immensely stimulated by the youth, the vitality of the drama groups throughout the country. I feel that great opportunities await the present-day worker in the theater. As Christopher Morley has Shakespeare say when the Bard visits the present-day theater in Mr. Morley's delightful play *Good Theater*:

"Oh, Halldom, to think what these (we of the theater) could do,
New fangles and devices for the scene
And women—female women—on the board
To play their lovely, elvish, tragic part
And draw the little nerves of tender feeling
So tight, so strange, Lord, Lord, what truths and triumphs
Are promised for the workmen in this craft.

"Oh, to be actual of it once again—
Methinks we still might move a heart
or two
And not o'ergild the fable."

It is the duty of us who are "actual of it" to co-operate with young people who have ideas, who want to create, as they are demonstrating in many groups in the nation, as Orson Welles is doing in New York with his production of *Julius Caesar*.

As you can see by now, I'm keenly interested in the theater west of the Hudson. I mean to maintain that interest by keeping in close touch with as many of these groups as possible. There's nothing like youth and health to make one feel young and healthy. And that's just what I derive from the drama groups spread over this land. These groups are going places fast and I strongly recommend that we in New York go along with them, for they show remarkably the national theatrical trend.

American Theater's Fine Work

It's high time anyway, I think, that we study our American theater. For a good number of years now a good number of us apparently have been hypnotized by anything that smacks of the foreign theater. How can students of the theater help neglecting the American theater when our foremost publications seem to ignore anything west of the Azores? It's about time we all begin to realize in studying the theater that some pretty fine work is being done by such United States citizens as Maxwell Anderson, Paul Green, Sidney Howard, Albert Johnson, Worthington Miner, Katharine Cornell, Jo Mielziner, Burgess Meredith, Welles (Orson and Hackett), etc. It is fine to study the European theater, but not to the exclusion of our own. This seems to be my opinion alone, like a number of other opinions expressed here, but somehow I like my opinions.

And one more opinion: If we recognize the rebirth of the demand for good theater and if we co-operate with worthy movements such as the American Theater Council and if we seriously build for the future of a new, vigorous American theater—there will be things for present-day theater lovers to reminisce about!

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Nelson Eddy,
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Circle Biz Good For Bruce Troupe

HUTCHINSON, Kan., Dec. 25.—Wallace Bruce Players, circle stock company, are enjoying good patronage this winter in six Central Kansas towns, playing every night except Sunday.

Hutchinson is headquarters and other towns in the circle are Canton, Peabody, St. Johns, Lyons and Halstead. A new play is presented each week, with vaudeville between acts. In addition, company is staging a half-hour radio broadcast for a commercial firm over KWBO, Hutchinson, each Wednesday night, with Wallace Bruce as master of ceremonies.

In the company are Mr. and Mrs. Wallace Bruce, Jack Campbell, Ila Ferne Campbell, Hugh Philpot, Blanche Stern, Frank Hill and Bert Dexter, all veterans. Hill has been with Bruce 15 years; Blanche Stern, Dexter and the Campbells are in their fifth year with him.

Bruce has been playing this territory for seven seasons in circle stock and had four weeks this fall in the Midland Theater, local Fox theater. Troupe plays Western Kansas under canvas in the summer.

Hayworth Players Set In Six N. C. Towns

HICKORY, N. C., Dec. 25.—"SeaBee" Hayworth Players, who recently began on a circle out of this city, now have six North Carolina cities on their books, working the Liberty Theater, North Wilkesboro, Mondays; New State, Newton, Tuesdays; Piedmont, Spruce Pine, Wednesdays; Strand, Cherryville, Thursdays; Carolina, Asheboro, Fridays, and the Paramount, here, Saturdays.

While business over the circuit started off somewhat slowly, business has shown a marked improvement in the last two weeks, Hayworth reports. Don Phillips, pianist, and Earl Larue, leading man, are recent additions to the Hayworth roster.

Heffner To Purchase New Motor Equipment

VALDOSTA, Ga., Dec. 25.—Jimmie Heffner, manager of the Heffner-Vinson Show, which closed its canvas trek at Fernandina, Fla., is here supervising the storage of the show's equipment for the winter. Mr. and Mrs. Heffner will head out of here next week for Florida and their annual vacation.

Work in preparation for next season will begin at winter quarters here around the middle of January. Show will begin its 1938 tent tour near Valdosta some time in March. In addition to making numerous improvements and additions to the show's equipment, Manager Heffner will purchase a new fleet of trucks to replace the present motor equipment.

Chick Boyes Has Two Circles

LINCOLN, Neb., Dec. 27.—Chick Boyes has two circles in Western Nebraska. One is homing in Hebron and the other in Sidney, Hebron territory, Chick's home country, is only going fair, but the Sidney-Julesburg territory is not bad.

SCENERY FOR SALE

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Season Greetings

TO OUR CUSTOMERS AND FRIENDS

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Covering the Motion Picture and Entertainment

Field Generally

Conducted by MARTIN G. BRENNAN,

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Australian Office of THE BILLBOARD.

Managers-Players!

All managers and performers are invited to contribute news items to this page. It is our aim and purpose to make this department as interesting and helpful as possible. We can do that only if we have the co-operation of the managers and players in the field. In sending in news items all that we ask is that you confine yourself to facts and that you keep your communications brief and to the point. It isn't necessary to write a long letter; a postcard will do. May we have your co-operation?

Menke Resumes in St. Louis; Golden Rod Business Okeh

ST. LOUIS, Dec. 25.—Capt. J. W. Menke's Golden Rod Showboat has resumed operation here, after being forced to shut down most of last week due to cold weather, which caused the steep levee approach to the boat to be covered with a solid sheet of ice, making parking and access to the boat almost impossible.

Business for the Golden Rod has been tops in recent weeks, with Captain Menke determined to keep the craft tied up here just as long as the crowds continue to come.

C. T. HARMOUNT, veteran "Tom" showman, writes from his Ohio headquarters that he's choosing a cast for Uncle Tom's Cabin, which he expects to launch in the near future. With so many of the old "Tom" people gone, Harmount feels that it will be quite a task to gather real talent.

Kansas City Jottings

KANSAS CITY, Mo., Dec. 25.—Glen and Donna McCord's circle, which has been in operation for many months in Nebraska, closed this week.

Mr. and Mrs. Taylor Bennett (Ivy Bowman) were spotted on the local rialto this week.

Lee Lambe, former manager of the Lambe-Melrose Stock Company, is playing schoolhouses in Southern Missouri with an entertainment feature.

Harry and Agnes Clarke have joined Ed Ward's show in Arkansas.

Edna Wilson, singing and dancing ingenue, has been held over for the second week at the Bowery, local ritzy.

Karl Simpson reports the earliest booking for the 1938 tent season, having signed King Pelton and Company with Ward Hatcher's Comedians, to open about May 1.

Jean Gibbons, former ingenue with the Jack Vivian Show, is vacationing in the East during the holidays.

Jack Case, whose company is playing North Missouri and Kansas spots, is making plans to head south in a few weeks.

Tom Coulthard and Eita DeVoto, former Midwest leading team, are now located permanently in Chicago, working in commercial lines.

Fred and Lillian Poole, who have been doing well in schools this fall with their educational entertainment feature, are laying off during the holidays.

Joe Barbera, well known in Midwest theatrical circles, was spotted on the main drag here this week.

Arthur Kelly, past summer with Biehl Sisters' Stock Company, left here recently to join Ted North Players in stock at the Capitol Theater, Topeka, Kan.

Herbert Walters, manager of Walter Comedians, arrived here this week after closing his circle in Oklahoma. No plans for the future have been announced except that he will be out again next spring for his annual tent tour.

Bob Peagin reports good business on his Iowa circle and is operating right thru the holidays.

Rep Ripples

ROY AND RICCA HUGHES, veteran repertorians and former partners with Billy Wehle in the operation of Billroy's Comedians, are now residing in Los Angeles.

IN THE ROSTER of "SeaBee" Hayworth's new North Carolina circle are, besides Hayworth, Marion Andrews, Bess Henderson, Pauline Hensley, Johnny Persley, Josephine Royster, Dick Royster, Jack Winston, George Henderson and Jake Kokinski and his ork. Hayworth is making Hickory, N. C., his base.

GEORGE F. BARNES' Comedians, touring the Lone Star State on week stands, comprise Pat O'Brien, Dan F. Rowe, Barney Rowe, Uncle Si Parks, Gertrude Walsh, Jack Blackwell, Danny Rowe, Marie Rowe, Emma Barnes, King O'Brien, Pearl Blackwell and George F. Barnes.

TOM (WILD CAT) AITON, veteran agent, is booking Al Hendershot's Dixie Ramblers, a hillbilly combination, out of Macon, Ga.

CLYDE J. WHITE, well-known rep agent and player, is now manager of the Midway Service Station and Tourist Camp on Route 501 at South Boston, Va.

EDWIN WEEVER, past summer with the Harry Shannon Players, has been engaged by the Kinsey Comedy Company as director-performer for the coming season. At the request of Mrs. Beth Kinsey Miller, Weaver has written two new plays to be presented by the Kinsey organization next season. They are

Leo and Maxine Lacey have joined Nig Allen's circle, slated to open this week in Kansas.

Miles Little, former Midwest leading man, is now manager of the South Pasadena (Calif.) Little Theater Group.

Lawrence Deming, after closing a long engagement with Hull's Comedians, arrived here this week to spend the holidays.

Mr. and Mrs. Hal Stone, managers of Stone's Comedians, are wintering in Florida.

Parks Johnson has leased *The G Men* to play a string of one-nighters thru Iowa.

Miles A. Pryor is again in our midst after a three months' trip thru the East.

Cliff and Helen Carl, who formerly conducted their own show, have closed with the Augler Bros. Comedians.

Bradford Crandall was this week featured as Scrooge in Dickens' *A Christmas Carol* over Station WDAF, The Star's Kansas City station.

Mr. and Mrs. Jack Schaaf, who have been with Freddie Poole's Educational Revue this fall, left here this week to spend the holidays with friends and relatives in Little Rock, Ark.

Clyde Kingdon was a recent visitor on the Sid Kingdon Show, circling in Northern Missouri. Clyde is a brother to Sid and the two formerly conducted a tent show in Kansas.

Mr. and Mrs. E. C. Bickford, who recently closed with Eddie Hart's Comedians, are spending the holidays here.

Mr. and Mrs. Larry Wilson were visitors here for two weeks with Wilson's parents, Mr. and Mrs. Al Wilson. Larry, formerly a Midwest juvenile man, is now connected with a cereal company in Battle Creek, Mich.

Wally Stephens, comedian, is now engaged in commercial lines in this territory.

Bush Burrichter and Trixie Maskew, who recently closed with Darr-Gray Company at Jackson, Miss., sojourned briefly in the village this week en route to join Chick Boyes' circle in Nebraska.

titled *The Mystery Child* and *Thirty Days in Jail*, a comedy. Former will feature 7-year-old Kinsey Travis.

MAURICE LUCKETT has returned to his home in Eddyville, Ky., following the closing of the Frank and Eleanor Williams Show. Company reopened December 8 at Edwardsville, Ill., but was forced to fold after two weeks of bad weather and impossible business.

OTIS L. OLIVER, vacationing in Beaumont, Tex., over the holidays, will resume with his food and charm-school show shortly after January 1.

NORBERT LOCKE is now associated with the Bob Pollard Players, working a lyceum circuit.

SKIP DEAN, for the last 20 seasons with the M. & M. Show under canvas, has just completed his fourth consecutive season as Santa Claus with Sears-Roebuck in Lincoln, Neb.

MR. AND MRS. KEITH GINGLES, out all season with the Lyceum attraction *Along Came Juliet* thru the East and Middle West, are holidaying in Clinton, Ia. They will be back with *Juliet* when it resumes its tour in the Midwest January 11.

ARNOLD AND THELMA KLOXIN are with the Nig and Jessie Allen merry-go-round working out of Lebanon, Kan.

Sadler Reorganizing; Resumes Late in Jan.

SWEETWATER, Tex., Dec. 25.—Harley and Billie Sadler are at their home here for the holidays after closing their tent show at Brownwood, Tex., last Saturday.

After a complete reorganization Harley Sadler's Own Show will resume its canvas trek in the Lone Star State late in January. Rehearsals begin here January 17.

Kilgore Comedians for Stock

DALLAS, Dec. 25.—Kilgore's Comedians, who have been playing this neck of the woods in recent weeks and who closed recently for the holiday season, are slated to move into a stock location in a Texas town shortly after the new year, according to word reaching here from a member of the show.

Glenrays Do Christmas Show

LINCOLN, Neb., Dec. 27.—Glenray Players put on a Christmas show in Hastings, Neb., last week. Co-oped with the merchants in giving toys to the attending youngsters. Christmas bill was *Meggie and Jiggs* and *Santa Claus Upside Down*.

Pittsburgh Benefit Plans

PITTSBURGH, Dec. 25.—Plans are being formed here for a January conference between suburban indie theater operators and reps of IATSE and Moving Picture Operators' Union, anent organizing front-of-house employees, according to MPOU business agent, Lawrence Katz.

One hundred and thirty-three theaters in Allegheny County now are in midst of holiday benefit season, giving free shows for underprivileged and crippled (See PITTSBURGH BENEFIT on page 68)



Join +

Thru Sugar's Domino

THERE'S a little bit of ham in columnists, too. Despite our successful attempts thus far to suppress it, we have been granted a goodly share of the Westphalian variety. It is for that reason, perhaps, that we preface our latest remarks on benefits with the reminder to our select (meaning small) public that this pillar was the very first within the precincts of the show business to raise the alarm against the evils of benefits. We have lived to see the day when all of our dire prophecies have come true; when benefits are infesting the metropolitan centers of the country like locusts; when every artist who has something on the ball is pressed, coerced, tantalized and tormented by benefit racketeers day and night—and when those in the writing fraternity who refused to give a thought to benefits in the old days because they apparently had no connection with show business are now aiming volleys of rhetoric against the persons who foster and profit from benefits.

We have frequently stated and again we declare that there isn't a cause on God's earth that is more worthy to the actor than his own. While we are in accord on most points with the policies and administration of the Theater Authority, the theatrical industry's benefit clearing house, we find great fault with its apparent disregard of its original reason for existence—wiping out benefits. The TA seems to be more concerned with getting its small cut of benefits for actors' charities than binding together all forces of our business to make nine-tenths of the benefits now held impossible.

Any actor who uses his head for purposes other than to provide a base for a hat realizes that the average benefit enriches everybody that has anything to do with it except the actor. True, the TA gets its cut but this does not help the actor who is neither a rank failure nor a definite success and who is too proud ever to call on the amusement industry for charity. We have heard actors criticize the musicians' union for insisting not only on being paid its minimum for participating in benefits but holding up benefit sponsors for overtime, too, when this is involved thru rehearsals. Instead of being criticized the musicians should be feted as being the only factors in the show business with an organization strong and smart enough to protect the interests of its members regardless of criticism, pressure and hysteria in behalf of "worthy causes."

We are as sympathetic as the next fellow towards starving Armenians, institutionalized orphans and even Christmas and Thanksgiving funds promoted by politicians, clubwomen, churches, synagogues and others. They are all grand causes, worthy of the support of their communities. But the actor is to us the greatest cause of all. He is exploited, bullied, abused and constantly called upon to donate his talents and time in situations where one wouldn't dare to ask a similar favor from a business man or a professional man. When the actor is hungry, broke and still proud the world has already forgotten about him and, sad to relate, even his old pals in the show business become suddenly deaf and blind. But when the actor is in his prime, struggling to obtain security or riding high, everybody tears him apart. The government refuses him tax exemptions that are granted for similar purposes to business men. Pandhandlers of all varieties are constantly at his heels—and the benefit racketeers use every device known to human ingenuity to get him to play benefits.

The benefit industry is big but illegitimate business. Very few of the big shows that are held in the key cities under the aegis of charity are quite as worthy as their unsuspecting front men tell the world they are. In most cases the promoters get the big cut and the charity advertised as the recipient gets just enough to prevent squawks and exposure.

Columnists of daily papers who permit themselves to be employed to coerce artists to appear at benefits are not a credit to the profession of journalism. This applies as well to columnists who are recruited to emcee shows for which they obtain most of the acts. Whether they do it for personal glory, gain or to cater to a perverted idea that they are acting in behalf of sweet charity they are not helping the actor whose existence as a class makes gossip columnizing possible.

When the Theater Authority starts getting results—and very tangible results—from attempts to cut down the number of benefits held in the key cities; when it can show that it has made possible the earning of real money by actors from appearance at shows

(See SUGAR'S DOMINO on page 68)



E. E. SUGARMAN

As I See It

By DAVE VINE

HAPPY NEW YEAR. . . . Well, here we are again; another year has gone by. The general public will tell you that it was anything but a good financial year. Nevertheless, we really have little to worry about. Things will pick up. Everything is going to be all right. I just got a wire from Washington that the poorhouse went into the hands of the receivers. . . . It's true a lot of people went broke this past year; but this writer has no kick. Last New Year's Day all I had was \$10. I didn't let that discourage me; I kept my nose to the grindstone. After working hard all year long I just counted up and I find I'm only \$8 out. I STILL HAVE TWO BUCKS LEFT!

EVEN THO I lost \$8 I did learn a lot during the year, and if you learn something you can't call it a total loss. So in a holiday spirit I want to tell those of you who were less observing that I learned:

THAT newspapers are like women—they have a lot in common. They are both thinner than they used to be—they both have bold-face type—back numbers are not in demand—they both have a lot of influence—and every man should have one of his own and not chase after his neighbor's. . . . I learned that man is born—man grows up—man kicks the bucket—man turns to dust—grass grows from dust—horses eat grass—and that, my friends, is why most people will never kick a horse—THEY ARE AFRAID THAT THEY WILL HURT ONE OF THEIR RELATIVES.

THAT the world is composed of a lot of people. Half of them have something to say and can't say it—and the other half have nothing to say and keep saying it. . . . I also got smartened to the fact that God made the world in six days and then rested. He then made man and rested again. He then made women and ever since then—UH HU UH.

THAT Tim and Irene on WOR have jumped seven points in their air rating (and they rate it). . . . George Jessel, also on WOR Sunday nights, has a bigger listening audience than he imagines. . . . Even tho a lot of comics won't like to hear it, a lot of nice things are being said about Henny Youngman helping plenty to build up the audience for the Kate Smith program, (I have a cold and my ears are all stuffed up with cotton). . . . I also learned from my editor, Mr. E. E. Sugarman, that since I started writing this column the circulation of *The Billboard* has jumped up to nine more copies.

THAT if girls look good in trunks, men try to get a grip on them. . . . A girl may be as sweet as sugar—but still not be refined. . . . The reason that women live longer than men is—because paint is a great preservative. . . . Girls can handle the beat in men—if they are cagey enough. . . . And a girl can be very sweet—IF SHE WANTS—YOU'RE TELLING ME!

THAT it takes a mother 20 years to make a man out of her son—then some dame comes along and makes a bum out of him in five minutes. . . . The eternal struggle is—keeping your earning capacity up to your wife's yearning capacity. . . . Poverty is no disgrace—but that is all that can be said in its favor. . . . Some people don't want to hear both sides of anything—unless it's a victrola record. . . . And the Bible teaches us to love our friends, also our enemies, but I found out SOMETIMES THEY ARE THE SAME PEOPLE.

ALL these things may be true, still you must bear in mind that troubles and babies grow by nursing them. . . . What's more, you have a lot to be thankful for; you could have been in China, Spain or Macy's basement for the holiday season. . . . SO HAPPY NEW YEAR TO YOU ALL!

Chicago Chat

By NAT GREEN

NOT so long ago we called attention to 19-year-old Donna Dee, then appearing at the Stevens, and predicted she would land among the top-notchers. . . . Since then she has been doing grand work with Frankie Masters. . . . Now she joins Fred Waring's aggregation, and we still say—watch her climb! . . . Her father, Ted Cooper, who has been Masters' personal manager, also goes with Waring. . . . Jones, Linick & Schaeffer gave the State-Lake stagehands and musicians \$10 apiece as a Christmas gift and all other employees a week's salary. . . . Aaron Jones was first Chi theater man to give bonuses. . . . There are three young Chicagoans in the Ballet Russe de Monte Carlo here this week. . . . Sono Oento has been with the ballet two years, Robert Welter (known with the troupe as Anton Vlasoff) joined within the last year, and Muriel Grodemange, 21, was engaged by Leonide Massine last July. . . . For professional purposes her name has been changed to Martina Novikova. . . . Beverly Kelley, who used to publicize Broadway shows, has settled down to a more or less quiet life in the Methodist college town of Delaware, O., and was recently elected a member of the county fair board there. . . . Eddy Morton writes from Portland, Ore., that he has been held over for four weeks in a "mixed" show at the Portland Variety Hall.

Something new—or new to us—in the way of bike races is said to be in the wind. . . . It's an all-girl six-day race and is scheduled to be launched from Chicago late in January. . . . Plan is said to be to make a country-wide tour covering some 15 cities. . . . The appearance here this week of Eugenie Leontovich in *Torovich* recalls the star's first Chicago appearance some eight or nine years ago in a play the name of which escapes us for the moment, presented by Gregory Ratoff. . . . The play was not much, but the critics liked Leontovich. . . . They're raving about her now, confirming the prophecy of Ratoff that she was a genius. . . . Ashton Stevens expresses the general opinion when he says: "I can't think of a better Christmas present for this theater-famished town than the return of Eugenie Leontovich in a part that fits her like an accent."

The Edith Rockefeller-McCormick 31-room mansion on Lake Shore drive is to be auctioned off this week. . . . Once valued at \$4,000,000, it is now held at little more than half a million. . . . The elaborate wrought iron fence and grilled gate that surround the place were fashioned in Germany for the German house at the World's Columbian Exposition of 1893. . . . Gladys Fox, attractive brunet burly gal, is now straight woman for Maude Hilton in vaudeville. . . . Gloria and Bonnie Hunt, twin daughters of Jack Hunt, State-Lake manager, are handling the elephant acts at the Shrine Circus. . . . Buddy Rogers' chief of staff at the College Inn is that completely nutty individual well known to Chi audiences, Jack (Screwy) Douglas.

Magic

By BILL SACHS
(Communications to Cincinnati Office)

TOMMY MARTIN is clicking 'em off at the Yacht Club, Chicago. . . . **J. ELDER BLACKLEDGE**, Indianapolis magish-lecturer, was a visitor at the magic desk Monday of last week, en route back to the Hoosier capital after playing a string of engagements in Michigan and Ohio towns. He was a feature at a special kiddie's Christmas party held at the Cincinnati Country Club Sunday night of last week. . . . A SERIES OF ARTICLES dealing with magic was discontinued in The San Francisco Examiner last week following an appeal made to the editor by F. L. Bunker, chairman of the IBM's expose committee. The articles ran about a week and were said to have been contributed by amateur magi. . . . ONE OF THE DEEPEST mysteries in magicdom: What has become of S. S. Henry? . . . **SHERWOOD** is working Ohio and Pennsylvania thru the holiday season, booked by the Baldwin Davis Agency, highlighting animal productions at the patrons' tables. . . . **GROVER C. GEORGE** stopped off in Zanesville, O., recently for a visit with homefolk en route from Chicago to Wheeling, W. Va. He has been working Midwestern theaters for the last three months. . . . **PACIFIC COAST** Association of Magicians, it may surprise you to learn, now has the largest "paid up" membership of any magic society in the world. Its rise during its few short years of existence has been phenomenal. . . . **WHITEHOUSE**, who has been fooling the patrons of Texas night spots for the last two months, booked by MCA, moved into the Yung Hotel, New Orleans, December 18 for a fortnight's stay. Before jumping into the Louisiana metropolis Whitehouse laid off a week in Dallas, where he says there are at present four magicians "at liberty" with conditions as a whole rather anaemic. . . . **CURT MERRILL**, who presents his turn in the raiments of feminine finery, billing himself as a fem magician, has been forced to hold up a number of dates recently due to a serious eye ailment, for which he is now taking treatment. He has been working private clubs thru New York State.

SIN CLEANING, new book by John S. Van Gilder, well-known Knoxville magician-sportsman, is meeting with a grand reception. The book is now in its 57,000th printing and still going strong. It doesn't deal with magic, but nevertheless you'll find it highly interesting. . . . **RUSSELL SWANN** was forced out of the revue at the Dorchester Hotel, London, for several days recently due to injuries sustained in a motor crash. . . . **ELMER**, comedy magician, who has been working Alabama schools and theaters, is spending the holidays at his home in Chattanooga. He shoots us a plug on the Frye show, which he caught at Decatur, Ala., December 17. . . . **LESTER LAKE** (The Great Marvel) has just wound up his fifth week as emcee at the Haunted House, Cincinnati nitery. . . . **W. E. SALISBURY**, magician commercializing for the Arch-Brick Company, Chicago, did a Christmas show for a railroad boosters' club in Monroe, La., last week. He was met at the station there by the mayor of Salisbury and a motorcycle escort, and his presentation, 40 Minutes in Mystery Land, drew some pretty lines in the Monroe papers. . . . **ALBENICE** and his Hindu magic have been held over again at the St. Moritz Hotel, New York. . . . **RAJAH RABOUD** has concluded his engagement at the Ambassador Hotel on New York's Park avenue. . . . **THE FACT** that Dante has taken over the Winter Gardens, London legit stand, for a season, commencing December 28, to present his new version of *Sin-Sals-Bim*, doesn't look as tho the popular magic worker has taken seriously the many letters he has received from American magicians and magic fans asking him to come to this country to don the mantle of the late Howard Thurston. And can you blame him? . . . **TWO CHICAGO MAGI** in recently discussing their mutual acquaintances in the magic field came upon the name of Jerry Furman, comedian-magician. "Oh, yeah," replied the one, "I know him. He's the fellow from Indianapolis who spends the day apologizing for what he did the night before."

SUGAR'S DOMINO

(Continued from page 67)

sponsored by charitable institutions—then will this organization have achieved a really worthy place in the amusement industry's Hall of Beneficence.

Why doesn't some big star of the very first magnitude come out bluntly and state that he will not play benefits any more? That he will work only for cold cash and donate what he wishes to charity from his own pocket when and if he so desires. Why doesn't this same star also announce that the only free shows he will play are those where admission is not charged; where he entertains directly the wards of charity—in hospitals, prisons and in auditoriums? Where no promoter is involved because no money is involved. Where those who cannot afford to see shows are entertained. When a star with such bigness of heart and courage appears he will shake most of the stage-struck actors out of their lethargy. He will help show business immeasurably because this will represent the first real step in the process of wiping out the benefit show evil.

PITTSBURGH BENEFIT—

(Continued from page 66)

kids. Arrangement with union grants houses two benefits a year, for which the AFL local pays members so that theaters escape expense.

Deal was aftermath of tendency in past few years for exhibs and stage entrepreneurs to promise acads of free shows, then expect help to work gratis. Result: union foots bill for maximum of brace of benefits annually, lets theaters care for other cuffs shows themselves.

Plethora of night club and civic institution Christmas shows has entertainers performing sans pay for good will of paper columnists, city fathers and other sponsors.

Cleve Symp Can Keep Outside Men

CLEVELAND, Dec. 25.—Cleveland Symphony Orchestra and the musicians' union, Local 4, came to an end of their differences last week when the orchestra dismissed an injunction suit against the union and announced that the musicians questioned would start performances with the orchestra immediately. Five men, all from outside of Cleveland, were contracted to play this season. The local objected to them, saying the positions should be filled by Cleveland musicians. Orchestra management brought the suit, asserting the men had been threatened with expulsion from the union if they played with the orchestra.

Milton W. Krasny, president of local, announced that negotiations would continue to establish a definite agreement with regard to engaging local talent instead of hiring out-of-town musicians of equal ability.

Endurance Shows

(Communications to Cincinnati Office)

Johnson's Contest Moves to Beaumont

BEAUMONT, Tex., Dec. 25.—B. W. Johnson's Thrill-a-Show, which folded suddenly in Houston recently after a two-day run, has moved into a building at Pearl and Gilbert street, this city. Organization moved here practically intact from Houston.

Contest opened here with 17 teams and 15 solos, and still in the running at this writing are Tim Hammack, Mickey Shaves, Bobbie Bauer, Frenchy Seymour, Skippy Williams, Peggy Williams, Stanley West, Margie Bright, Emery Hamby, Billie Gonzales, Leroy Powell, Patay Osborne, Roy Meyers, Millie Bongers, Dale Thorp, Gladys Maddox, Bus Stewart, Bonnie Lucas, Joe Blake, Mary Blatt, Fred Hartley, Margie Knowles, Jimmy Perens, Minnie Palro, Billie Steele, Bobbie Davis, William Dukes, Dorothy Kress, Vance Bendo, Bob Seely, Ken Carter, Sammy Kirby, Victor Sussman, Schnozzle Roth, Al Smith, Shackles and Marvin Ellison.

Jimmy Johnson is chief emcee, assisted by Curly Linder and Maurice (Smitty) Inman. Three broadcasts are made daily over Station KPDM. In addition 10 spot announcements are made over the air.

British Royalty Patronizes Vaude

LONDON, Dec. 20.—By visiting the London Palladium, English premier vaude house, twice in nine days to witness vaude programs specially arranged for their benefit, Their Majesties King George and Queen Elizabeth have given British variety a much-needed boost.

Result is that the better class vaude houses in England are gaining a new type of patron, members of the boiled shirt brigade. The amount of dress in West End vaude houses is now equal to that of most legit theaters.

Two shows patronized by the King and Queen were the Royal Command Performance November 15 and the Special Commemoration Program in aid of Wounded War Veterans November 23, when the following acts appeared and received Royal honors: Teddy Brown, Ganjou Brothers and Juanita (both acts are American), Naughton and Gold, Flanagan and Allen, Nervo and Knox, Wier Bros., Naughton Wayne, Syd Seymour and Band, Douglas Wakefield and Company and the Sherman Fisher Girls. His Royal Highness the Duke of Kent has also made arrangements to visit the Palladium every second week while in town.

Vancouver Cafes Threatened

VANCOUVER, B. C., Dec. 25.—Because they reputedly remained open on Sunday morning in contravention of the Lord's Day Act the city threatened to suspend the trade licenses of the cabarets Venice Cafe and La Pouda, operated by Louis Pozzebon and B. T. Lea, respectively.

Dave Collins is judging the show, with Ernie Fisher as day floor manager; Murry (Doc) Roberts, night trainer, and Tiger Mudd as day man. Ezrie Roberts and Anita Regan are nurses. B. W. Johnson is assisted in the management by Mr. and Mrs. Polk Neal. Patty Martin's Ork furnishes the music.

JACK M. (CURLY) MAY, now resting up in Sacramento, Calif., is anxious to read a line on Charlie Lobe and other contestants who worked in shows with him.

SAMUEL E. GAYEN, of Wyandotte, Mich., writes in to inquire about his brother, Archie, from whom he has not heard for more than a year. Come on, Archie, pipe in and give us the dope.

WE HAVE had inquiries recently on Don J. King, Walter Pickett, C. K. Clark, Mary Landisso, Jackie Craig, C. A. Dill, Cora Tracy, Less McCullum, Patay Hobatugh, Jimmy (Schnozzle) Carr, Duffy Tarantino, Tillie Sweet, Donna Wamby, Beverly Burdine, Earl Pittman, Nellie Saylor, King-Kong Wright, Alto Locke, Buddy Berkshire, Harold Lindy, Chuck Peyton, C. K. Clark and Doc Roberts. Shoot a line to the column and let your friends know where you are and what you're doing.

Minstrelsy

By BOB EMMET
(Cincinnati Office)

ROTARY CLUB of Youngstown, O., has completed plans for its annual minstrel revue to be presented February 17 and 18 at the Palace Theater there. Raymond Brenner, six times director of the show, will be chairman. A professional director will be engaged. Proceeds, as usual, will be used to aid crippled children.

J. P. PAGETT'S Dixie Minstrels, 20-piece colored attraction showing under canvas, is currently wildcatting thru Georgia.

ED McDOWELL, owner, advance agent and manager; born in Pittsburgh in 1865; owned and managed various attractions; last minstrel engagement with Cohen & Harris Minstrels. Now retired and residing in St. Petersburg, Fla.

"YE OLDTIMERS, scratch your ear, think hard, sit up and take notice," writes David Davis Strait, of Mohawk, N. Y., "you may have your memories refreshed by reading the following roster of the one-time most popular show, the Original Hi Henry Premium Minstrels and Unrivaled Military Band, of 1881." The line-up includes Hi Henry, Tom English, John Raine, James Daily, George C. Denton, Will Davis, William Wade, Billy LaCleda, Tom Gould, Bobby Beach, C. H. Johnson, Ah Ne-Ney-O, Shongo, R. S. Burch, J. Luaders, E. T. Lambert, Willis West, Eddie Burton, J. W. Abbott and E. C. Hoyt. "The above company," continues Strait, "appeared in Mohawk, N. Y., February 21, 1881. I wonder how many of these boys are still living and who remembers who? Let's hear from the boys." Strait formerly trouped with Lucier's Minstrels.

"HI-BROWN" BOBBY BURNS, who has been browsing around his old stamping grounds in Louisville the last several weeks, will return to his home in South Boardman, Mich., this week.

MCA Starts Signing Writers; 2 So Far

CHICAGO, Dec. 25.—Music Corporation of America invaded the writers' field here by signing two local boys under five-year contracts. Ray Gilbert and Sid Walker, rated about the best here among lyricists and comedy writers, got a guarantee of \$50,000 minimum for the five years. Offices are being set up for them in the local MCA headquarters. They begin January 1. The boys have been freelancing and have been together only several months. They were located in the Sligh & Tyrrell quarters.

MCA, with its palatial headquarters now reaching the finishing touches on the West Coast, is planning to sign additional talent which will eventually be turned into possible material for the movies. The firm, it is known, has been keeping an eye on the film industry and is planning to invade it actively when the Beverly Hills offices are finished.

Jules Stein, president, who was in town last week, oked the Gilbert-Walker contract. Rufe Davis and Ben Bernie are the first two prospective customers for the boys.

Jack Kalcheim to Coast

CHICAGO, Dec. 25.—Jack Kalcheim, local agent, is leaving for the West Coast next month on a 10-day business trip. Plans to sign up acts for local engagements and set up West Coast connections. Associated Marty Whyte will handle the office during his absence.

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The Forum

This department of The Billboard is conducted as a clearing house, where readers may express their views concerning current amusement matters. Opinions regarding particular shows or acts will not be considered. Neither will attention be given in this case to communications in which personal problems are discussed. Letters must be signed with the full name and address of the writer and should be written on one side of the paper. Those not exceeding 300 words are preferred. Send communications to The Forum, The Billboard, Box 872, Cincinnati, O.

Washington. I was glad to see letters in The Forum regarding my recent request for data on high riggings. Fred Reckless' suggestion of find out who is the highest aerial performer was very interesting. Many probably will hesitate to give the exact height of their rigging due to professional secrecy, but as this attitude will throw no light on the matter, let me urge that such fear be put aside in the interest of free discussion. I congratulate Dare-Devil Daniel in being the first to start the ball rolling by giving actual measurements, and want to thank W. B. Keesoecker for his contribution on the Sky Lady. Now let's have the heights. I hope many more will contribute facts which will help us arrive at a definite conclusion. FRANK COOK.

Wants Data On Heights Of Riggings

Regarding item in Midway Confab, issue of December 18, about some concessioners and showmen being out on a limb if they did not get themselves right, if they doubt that, how would they like to find themselves up against these steps to stop the destruction of outdoor show business by "griff" rackets—which are at their very front door right now? Here they are: The outdoor show industry should clean its own house (must police itself). Show managers must set up standards, eliminating all controlled devices, all outside sticks, no lug-ins, no roll-downs or tip-ups, no skillets, no twisted-wire sets, no gaffed blower count-up or balls, no tossing of merchandise to planted bingo players, no gaffed buckets or baseball games, no

Self-Cleaning Or Destruction Of Biz—Which?

friction-collared creepers, also no "O" wheels. What right has any operator to say where the prize shall go when a player "bets" his money and takes the "chance" himself? Ten cents to a quarter per game and no build-up, no blocks, no logs, no gaffed pegs, no gaffed rings, no rip and tear or cop and blow artists, no gaffed chucks, etc. A firm rule that every customer leaving the front gate must either have seen something satisfying for his money or leave with a tangible piece of merchandise to make him appreciative of an evening well spent. No thievery of any kind. Dumb critters won't understand, but smart showmen will work toward this end. HARRY P. GILLIAM (Ah! Ha!).

Referring to the letter of Jacob Segal in The Forum of December 18, in which he requests information regarding the "Pig Song," I do not know whether the verse I have heard antedates or post-dates Mr. Segal's copy, but at least it is interesting to note the variation, shown as follows:

His Version Of "Pig Song" Is Different

"One evening in October When I was far from sober And leading home a jag with manly pride, My poor feet began to stutter, So I laid down in the gutter, Then came a pig that laid down by my side. We warbled, 'It's fair weather When good fellows get together.' Till a lady passing by was heard to say: 'You can tell the man who boozes By the playmates that he chooses.' Then the pig got up and quietly walked away." Being interested in old-time songs and verses myself, naturally Mr. Segal's letter attracted my attention. If anyone else

has another variation to offer, please "break it out." In this connection, can anyone tell where to obtain that old French-Canadian dialect poem, The Wreck of the Julia Brent? ARMAND R. EMBRICH

Reading The Billboard Of Last Acts

I went over and scooped him with, "Beg pardon, oldtimer, but do you happen to be a trouper?" His pale face lighted up at once and he began to recount things touching the high spots of his career.

It seems that he was an animal trainer and had tramped with many of the "big ones," of which fact he was very proud. He spoke in familiar terms of Buck and other top-line animal men, advising that one or more of these celebrities were to pay him a visit in the near future. He averred that he was a very sick man, and altho he had a youthful appearance he in reality was a man past 60 and had passed the major part of his life under the big tops and in theaters. I told him that we were organizing a club to be made up of old-time troupers and asked him if he would like to join us. He seemed pleased with the idea and gave me his address, adding that it was a long way out but that he recently had been obliged to leave his former quarters, as he was in arrears of his rent and that the Rev. E. D. Malloy had found a place for him, he being destitute.

It appears that he had come to this city about two months before and had tried to sell papers on the streets, but owing to ill health had been obliged to give it up. A few days later I saw in the city daily that Roy McFall, an animal trainer and actor, had been found dead in his room and that he was thought to have died of natural causes. Papers found in the house indicated that he was a member of Findlay (O.)

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Santos-Artigas Extend Season

Add two weeks due to fine business — Bradna to direct Davenport programs

HAVANA, Dec. 25.—Owing to fine business, the season of Santos & Artigas Circus at the Marti Theater here was extended two weeks. The Magyar Troupe and Fred and Ella Bradna closed night of December 19 and went to Chicago to open at Medinah Temple Circus, where Bradna will act as equestrian director for Orrin Davenport. Will direct other Davenport winter dates at Lansing, Grand Rapids, Detroit, Cleveland and Rochester. William Heyer and wife will return to Sarasota, Fla., to take up work at Ringling-Barnum quarters.

On December 16, at night performance, Wayne Larey performed for first time in Cuba a triple somersault from the bar to hands of the catcher. Bob Porter and the audience cheered him for three minutes and Santos & Artigas immediately offered act a contract for 1938 season, which will open next November at National Theater.

Nio Naitto has fully recovered from a fall when the wire broke as she was doing a back somersault. Magyar Troupe did a tandem somersault, three high. Lefell and partner are doing a shooting act. Captain Hernandez and his lions opened night of December 20.

WPA Show Does Nicely At 14th Inf. Armory

NEW YORK, Dec. 25.—The WPA Federal Theater Project's circus closed its week-end run at the 14th Infantry Regiment Armory last Saturday night. Although it did not come up to a year ago when 3,000 children were turned away, show did nicely and more than covered the nut.

Several Circus Fans were on hand for the opening. Other visitors included Joe Pearson and Jimmy Dale, who worked Brooklyn with Christmas wreaths. They plan to leave for Miami after the holidays.

George Shute, of The New York Enquirer, is working on a special feature for that publication. Fans are writing congratulations on route book issued by department of information of Federal Theater Project. Many letters have been received from libraries asking for copies, but as only a limited number were printed they have been turned down, reports Wendell J. Goodwin.

Charles Sparks Returns To Macon From Hot Springs

MACON, Ga., Dec. 25.—With the return of Charles Sparks from a vacation stay at Hot Springs, Ark., the quarters of Downie Bros. Circus are expected to become active soon.

Mr. Sparks took the baths and is reported in splendid health again. He was accompanied to the Springs by Mrs. Sparks and Charley Katz, assistant manager. They returned to Macon a few days before Christmas.

No plans of the Downie show for next season have been announced.

Mighty Haag in Quarters

MACON, Ga., Dec. 25.—Mrs. Helen Haag Durrett, of the Mighty Haag Circus, was recent visitor here. She reported that the show was back in quarters at Marianna, Fla., after a long road tour. Despite adverse weather and poor conditions in fall territory show was a winner, it is understood. Brownie Rogers, treasurer of show, and wife also spent several days here.

Barnett Bros.' Show Closes; Folks Celebrate Christmas

YORK, S. C., Dec. 25.—Christmas was celebrated by the Barnett Bros. Circus troupe at quarters here. Show closed a winter tour in Central Florida several days ago and made a fast 650-mile home run to York.

Barnett show started out in late October for a late fall tour. When weather permitted business was good.



CIRCUS FOLKS at the MOP station at Hot Springs, Ark., who greeted Arthur Hopper, director of outdoor advertising of Ringling-Barnum Circus, and J. D. Newman, general agent of Al G. Barnes Circus, upon their arrival at the Spa. Left to right: Mickey Coughlin, Harry Canale, "Uncle Phil" Phillips, Maxie C. Stokes, Bernie Head, Charles Katz, Hopper, Leona Stokes, Harry Bert, Newman, William Stevens, Jake Jacobson, George Reader.

Hinckley To Lead Parker-Watts Band

EMPORIA, Kan., Dec. 25.—A. Lee Hinckley has been engaged as band leader for the Parker & Watts Circus. Show will have all new canvas, order having been placed with Baker-Lockwood. Work on equipment will be started after first of the year.

Mrs. Ira M. Watts has returned from Memphis, Tenn., where she testified in Yellow Cab accident trial.

Klein Closes for Holidays

NEW WATERFORD, O., Dec. 25.—C. A. Klein's Indoor Circus has closed for the holidays and will resume its tour shortly after the first of the year. Show has had very satisfactory business. Unit will continue to play thru Eastern Ohio, Western Pennsylvania and some West Virginia territory, with bookings contracted until early March.

Wright Show in Schools

HAMPTON, S. C., Dec. 25.—C. A. Wright's Dog Circus is in quarters here. Show has been playing schools last few weeks. During holidays everything will be repainted, following which acts will again appear at school. Show has seven dogs and many marionettes. Travels in its own bus. Expects to return to New Hampshire in May.

Kings Visit Conways

MACON, Ga., Dec. 25.—Mr. and Mrs. Floyd King, en route to Florida on a Christmas vacation trip, stopped over here last week for a visit with Mr. and Mrs. Paul M. Conway in the Conways' new home constructed a short time ago on Beverly place. Friendship between King and Conway dates back to many years ago when the latter was a press agent on King's shows.

Beatty, Walter, on Fishing Trip, Lost for Over 48 Hours

MIAMI, Dec. 25.—Clyde and Harriet Beatty and Mr. and Mrs. Frank Walter arrived here after having been lost at sea for more than 48 hours. Beatty and Walter chartered a 30-foot boat and sailed for Bimini on a fishing trip when they were overtaken by a storm. Running low on gasoline, the skipper lost his way with the result that they were tossed by huge waves for two days and nights.

Expected at Bimini, newspaper men who were on hand to interview Beatty were alarmed at his failure to arrive at the Bimini Islands. Coast guard cutters put out from Miami in search for the

Christmas Festivities At the R-B Quarters

SARASOTA, Fla., Dec. 25.—Ringling-Barnum winter quarters employees marked Christmas with their customary festivities here today. Commissary Superintendent Joe Dan Miller presided over the usual turkey dinner in the decorated mess hall. A novelty band provided music, while a huge illuminated Christmas tree added the proper touch to the occasion.

Carl T. Hathaway returned last Monday from a business trip that took him to Peru, Ind., Chicago and New York.

The 500-pound gorilla will not be placed on exhibition at quarters, but will be kept in private quarters until show opens in New York. A specially insulated house with draftless ventilation has been constructed on the grounds to house the 18-foot steel cage which will be the animal's home while with the circus.

Mr. and Mrs. I. W. Robertson left last week for Idaho, where they planned to spend the holidays with Mr. Robertson's father. They will return to Sarasota next week.

The Maschinos, acrobats, are appearing at the Royal Palm Club in Miami. Elfreda Friedersdorff, serialist, left last week for New York, where she will embark for Germany, returning here in February or March.

Gumpertz To Revamp Coney Island Interests

SARASOTA, Fla., Dec. 25.—Sam W. Gumpertz, who is vacationing at his local winter residence, last week confirmed reports that he intends to revamp his Coney Island interests.

He plans a trip abroad next May and will visit the Paris Exposition. He has expressed an intention to bring back to Coney some of the outstanding features of the exposition.

The United and Associated Press clamored for a statement, but Beatty, to protect the skipper of the boat, stalled off the newspaper men that they were not lost but enjoyed an experience that they will not forget.

The Beatty party is going to Palm Beach for another fishing trip, following which the Beattys will go to Rochester, Ind., where Beatty will break some animals for his act.

Long Season For Silver

Closes at Ideal, Ga., due to cold weather, poor business—folks scatter

PETERSBURG, Va., Dec. 25.—Silver Bros. Show recently closed at Ideal, Ga., due to cold weather and bad business and returned to quarters here. Organization had a long season.

Al Kadel and wife and Jimmie Simpson left for Miami; T. I. and Billy Fahl, Arlington, O.; Guy Glasscock and wife, Clarksburg, W. Va. The remainder drove here. Ken Wheeler then left for Oswego, N. Y.; Slim Biggerstaff, Anderson, S. C.; Karl and Earl Annon, Philippi, W. Va.; Claire, Raymond and Ieland Brison, Edenville, Pa. The others are at quarters.

Performers, Animals Leave Peru for Chi

PERU, Ind., Dec. 25.—Fifteen cars containing attaches, animals and equipment left here this week for Chicago. Will be at Medinah Temple Shrine Circus, opening today. Movement and loading were under direction of Ralph J. Clawson, Steve Finn and Ray Chronister.

In movement were Capt. Terrell Jacobs, with 90 lions and tigers, his wife and John Hellott; Cheerful Gardner, with 15 elephants and assistants Hurley Woodson, John Heilly and George French; Rudy Rudynoff, with Ringling-Barnum Liberty horses, and Gordon Orton, assistant; Charles Brown and seals; Dorothy Herbert, Wallendas and Janet May. When Chicago date closes units move to Lansing, Grand Rapids and Detroit, Mich.; Cleveland; Rochester, N. Y., and Rockford, Ill.

Paris Bills

PARIS, Dec. 13.—Bouglione Brothers, at Cirque d'Hiver, continue to feature elephant and tiger acts from Cirque Pinder, presented by Vargas. Rover, wire walker, works above the tiger cage.

Circus acts at Cirque d'Hiver are Two Clerans, Roman rings and trapeze; Joe Ortnes, juggler; Popescu, horizontal bar; Assarda, double footerboard; Tully Carre, high-school horse; the Sobolewskis, jockeys. Usual clown gags by Despard, Zavata and Oscaros, and heat dance ensembles by Renee Plat and house ballet.

Maurice and May, comedy bike; Marie Hollis, American contortionist, and Gaston Palmer, juggler, are at the ABC. Gregory and Raymond, American musical clowns; Billy Bourbon, tumbler, and the Soulls, acro comics, are at the Bobino. Three Bonos, acro comics, are at the Alhambra. The Varo-Astis, jugglers, are at the Cigale.

Pick-Ups From Europe

PARIS, Dec. 20.—Cirque Medrano wooden-walled, demountable frame construction circus arena is installed at Marseille for a two weeks' stand with bill featuring the Carrol Trio of clowns. Cirque Rancy, with the American wire walker, Walter Powell, opens this week in Municipal Circus building at Limoges for a 10-day run. Jouviano's Menagerie is at the street fair at Dieppe.

Maurice Colleano Family, tumblers-contortionists; Reverhos, equilibrist-jugglers, and Four Comets, American roller skaters, are at the Ronacher in Vienna. Lydia Diaz, wire walker. Kay Farrell, juggler, and Florita Sisters, acro, are at National Scala in Copenhagen.

Darr Again With Chase

ST. LOUIS, Dec. 25.—H. V. Darr, in a visit to The Billboard offices here, stated that he would be contracting agent for the Chase & Son Circus. Was with show past season. Darr, formerly partner in Darr-Gray Stock Company, is visiting relatives during holidays.

Sawdust and Spangles

By CHARLES WIRTH

WITH the passing of Dexter Fellows anecdotes concerning highlights in his colorful career continue to mount as his friends recall vivid recollections of him. In *The Hartford* (Conn.) Times, in a recent issue, was the following:



CHARLES WIRTH

"A close friend revealed the circus press agent's annual custom of sending from 1,000 to 1,500 Christmas cards, all of which he addressed himself without use of a single notation, relying entirely upon his own extraordinary memory. 'His method was simple. He would say to himself that the show opens in Madison Square Garden and such and such city editors will send certain men to cover the event. To all of these, as well as those he associated with these names, he would mail cards. 'Then he would go right thru his season's route. The next stop after New York is such and such. In this city I must send cards to so and so. That was his method and it worked admirably.'"

MELVIN D. HILDRETH, president of the Circus Fans' Association, is making an earnest effort to stimulate interest in the association. The CFA is making an attempt to double the membership in what is known as the First President's Membership Campaign, in honor of Marshall King, its first president, and has adopted the slogan, "Every member brings a member."

"I do believe," states Mr. Hildreth, "that if our membership is doubled we will become a more effective force for the preservation of the circus as an institution, bearing in mind always that 'we pay as we go.'"

"The circuses, I hope, will realize that in our association they have a friendly court, anxious to do everything possible to make their paths easier and that all we want is their success."

Traveling in Germany With a Wagon Show

By HARRY LAKOLA

In 1881, after my teacher, the Great D'Alvini, had left for England to take a rest, I joined a small show to break in my single act, which was managed by two oldtimers, Graf and Genie, both over 60. They were reared in show business, as their fathers and forefathers had been performers. Both had large families and everyone was active in the show. There were 23 persons in all and all were related to each other. Band of eight pieces, Karl Knoeing, contortionist, and writer were the only outsiders.

As they carried no live stock except a troupe of trained dogs, monkeys and two goats, show was billed as the Variety Arena. The outfit consisted of a large tent, seats and a portable stage with scenery and dressing room. All male members had to help put up and take down. Band boys had charge of tent and seats; performers, the stage and dressing rooms. Show had eight specialty acts and always closed with a pantomime.

Before the show, a tight rope walker and a slide for life served as free attractions. We traveled in six so-called

Big Top Whispers

By DOC WADDELL

Wichita, Kan., is a hub to the circus wheel. W. A. Nelson, former Wild West and dog and pony show owner, has his show trucks gathering and dumping garbage.

D. T. Bartlett, legal adviser, watches thru the winter months his near-Wichita poultry farm give unto him velvet profits.

Charles Bryden still barrel juggling for home indoor shows. Just will not tell his age. Is of the old school.

Jack Moore, wire walker, winters in Wichita, as does Vern Crawford, concessioner. And by the fire sits the clown-juggler Bernard, of Harding troupe. His father when trouping was with Honest Bill show; now in Wichita post office.

Claude Bowers, brother of late Bert Bowers, seemingly selling everybody in Kansas real estate.

Go to Wichita and you'll not go far until you run smack into Thomas Whiteside, wire-walking clown, and Charles Cerf, who is off the road and runs a barber shop.

What do you think? Johnny Castle is a Wichitan, looks picture of health and is connected with circulation department of *Wichita Beacon*. The Levand boys, Tammen-Bonifis Denver products, own *The Beacon*. They started newfies, bootblacks and did some circling. The Murdocks—Hon. Victor Murdock, ex-Congressman, and his brother, M. Murdock—own *Wichita Eagle*. Once showmen and friends to shows and showfolk. On *Wichita Eagle* (*Afternoon Eagle*) is an ex-trouper, Bert Doss. Now managing editor and to my notion the best ever. His principle and policy: "It is the click of the cash register that makes a paper go." So whether he likes you or not, are poor or rich, if you hand him anything newsworthy that will call for a streamer head in it goes, the street salesmen cry it and the sale brings home the profits.

You cannot write the name of Wichita with the cognomen "Floto" left out. William Floto, brother of the late Otto Floto, runs the auditorium. He has something on therein right along. Gets top prices of admission. Is sitting pretty on Easy street. And, say, wasn't he a prince when press agenting?

Another glory mortal in Wichita is Charles (Butch) Frederick. On Easy street is "Butch." Owns apartment houses, several farms and what not. His circling goes back to the old Bella Bros. Circus. Not so well at present. Coming along after a major surgical operation. His wife gave Claude Bowers and I a party.

house wagons, built like the modern trailer, only on a larger scale and not so elaborate. Played week stands and were hauled from town to town by hired teams. Kind of gypsy like, but a great school for a newcomer like me. As we had no matinees, except Saturday, the youngsters had to practice four hours every day.

More Well-Known Families

I should like to mention a few more well-known families—the Chincovealls, Schaefers, Elliots, Daynes, Sibbons, Hanlons and Michels. About the Jackey-Rosinsky and Glinserettis I am not so sure, as sometimes they were billed as a family and then again as a troupe. But here is one in particular I cannot overlook. I mean the Braatz family. This family represented every line in the circus business except riding acts. Braatz Sisters were the best wire artists of their time. Some members have been in this country.

Twenty-five years ago we had Braatz Brothers, acrobats and head-to-head balancers. A few years later there was Selma Braatz, famous juggler. Mickey Braatz, who left a few months ago for Europe to appear at the Crystal Palace in Leipzig, Germany, is a clever tap dancer. During her performance she introduces ball juggling and acrobatics. All were members of a famous family, but I cannot figure out what relation they are to each other. A little item by someone more posted on that matter would be very much appreciated by the writer.

It is better to be misjudged for a deed of action than for a deed of neglect.—Fred B. Barton in "Let Yourself Go."

With the Circus Fans

By THE RINGMASTER

President MELVIN D. HILDRETH, W. M. HUCKENBACH, Secretary, 716 Evans Bldg., Washington, D. C. (Conducted by WALTER HOHENADEL, Editor "The White Tops," care Hohenadel Printing Company, Rochelle, Ill.)

CHICAGO, Dec. 25.—Burt L. Wilson, Chicago, closed his season, traveling in the Southwest, at Tulsa, Okla., December 18. Total mileage for 11 weeks, 10,642 miles; home run, 816 miles. Watered and fed stock at Springfield, Mo., on the 19th.

J. S. Kritchfield, of Downie Bros. Circus, called on John R. Shepard in Chicago and looked over Hale Bros. Miniature Circus. Kritchfield is visiting his brother and family in Chicago over the holidays.

Dr. Manuel Perez Pico, CPA of Havana, Cuba, writes that he entertained the Antalek Troupe at dinner when the performers were in Cuba recently.

The Christmas Number of *White Tops* was placed in the mails December 20. The issue has 40 pages with a three-color cover.

Letter From Duble Regarding Fisk Show

C. E. Duble, in a letter to *The Billboard*, says that an entire page in *The Show World*, issue of August 23, 1910, is of interest 27 years later to trouper who were with the Great Dodo Fisk Circus at that time.

He writes: "I was with show that season and still have the page, with pen sketches by *The Show World's* artist, Z. A. Hendrick, showing Dodo Fisk, sole owner and manager; R. H. Fisk, treasurer; W. O. Tarkington, general agent (with map of United States); T. W. Ballenger, assistant manager; William Delevan, superintendent of stock; Mike Rooney, bareback rider and equestrian director; Miss Albion, iron-jaw artist; Loretta Twins, famous trampoline bar act; Nola Batterfield, high-school horses and menage rider; Dick Williams, mule herder; the Stones, aerial loop walking; Chauncey Vervain, side-show band leader, and New Orleans Minstrels; F. E. Hardie, manager side show; Gypsy (Mrs. Hardie), snake charmer; Chapman and Berube, high balancing perch; Boots Washburn, producing clown, singing *Meet Me in Rosetime*, *Rosie*; W. J. White, boss canvasman; W. F. Weldon. (See LETTER FROM DUBLE on page 76)

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Larger Shows Fare Best in 1937

Important Events and Happenings From December, '36, to December, '37

(From Files of The Billboard)

RINGLING DEATH—John Ringling, 69, last of the Ringling Bros., died in New York City December 2 of bronchial pneumonia. Interment in Sarasota, Fla.

GENTRY DEATH—J. W. (Will) Gentry, 70, the third of the famous Gentry Bros.' dog and pony show owners of national repute, died at Miami, Fla., December 3. Interment at Bloomington, Ind.

ROBINSON IV SUES—John Robinson IV filed suit against estate of Mrs. Mary Edith Mugivan at Peru, Ind., December 5. He asked judgment of \$1,000,000. Robinson, alleging breach of contract, charged his grandfather, John P. Robinson, sold the Robinson Circus in 1916 to Mugivan and Bowers. The Robinson heirs, the suit alleged, were to have first option on repurchase of the show.

BOONEY DEATH—Charles Booney, 47, died in Chicago December 24 of a heart attack. Was owner of riding act known as Hiding Booneys and for many years featured with the Ringling shows. Burial at Baraboo, Wis.

NEW NAME FOR BARNES—Announced in Los Angeles first of year that Sells-Floto title will be combined with Al G. Barnes for 1937 season.

WEBB WITH BARNEY—Announced first of year that Joe B. Webb, who had the Joe B. Webb Circus on road in 1935, would be assistant manager and legal adjuster with Barney Bros. Circus.

HOPPER WITH R-B—Arthur Hopper, general agent of Al G. Barnes Circus in 1936, replaced C. G. Snowball on Ringling-Barnum for 1937 season. Hopper's title, director of outdoor advertising.

NEWMAN WITH BARNES—J. D. Newman, with Cole Bros. in 1936, succeeded Arthur Hopper as general agent of Barnes show for 1937 season.

KING IN CHARGE—Early in January Floyd King was placed in complete charge of advance of Cole Bros.—general agent, railroad contractor and general press representative.

COOK DEATH—Frank A. Cook, 63, legal adjuster of Ringling-Barnum, died at Polytechnic Hospital, New York, January 11. Had been seriously ill for several weeks. Body cremated in New York.

SPARKS-ROBINSON TITLE OFF—Information received late in January was that Charles Sparks would not use the Sparks-John Robinson title this year as planned. He again had Downie Bros. on road.

RINGLING ESTATE TO FLA.—Stated at Tallahassee, Fla., late in January that a codicil in will of John Ringling gave his art museum and entire estate to state of Florida instead of half the estate as first announced.

H-W TO ARLINGTON HATCH—Negotiations were completed January 27 by Edward Arlington and J. Frank Hatch with Sam W. Gumpertz to take out Hagenbeck-Wallace-Porepaugh-Sells Bros. Circus this season. They also leased Sparks and John Robinson titles.

LEDGERT RETURNS—Fred Ledgett, equestrian director of Russell Bros. in 1936, returned to that show in same capacity.

ARMY LOSS FOR MIX—Fire at quarters of Tom Mix Circus at Anniston, Ala., February 6 destroyed several trucks, garage equipment, cookhouse, tents and other fixtures. Damage \$5,000.

HOOT GIBSON FEATURE—Hoot Gibson, Western screen star, was engaged as feature attraction of the new Wallace Bros. Circus. R. W. Rogers, manager. During summer he left show and joined Hagenbeck-Wallace and as a result there was court action by Wallace show. Freed from bonds of an injunction and a contract with Wallace Bros. at Ann Arbor, Mich., July 21, Gibson on July 22 rejoined H-W at Richmond, Ind., with which he was prevented from performing at Ann Arbor June 29.

HICKEY WITH H-W—Robert E. (Bob) Hickey, for several seasons publicity man on Cole Bros., handled publicity for Hagenbeck-Wallace most of season. Bill Naylor and Jack Grimes also were on press staff of H-W.

INGALLS ENGAGES OYLER—Clyde Ingalls, manager of Ringling-Barnum Side Show, engaged J. H. (Doc) Oyler as assistant manager.

STOUT LEASES TITLE—Harry LaPearl leased J. H. LaPearl Circus title to Frank Stout, veteran showman.

MRS. HALL SELLS—Lew Christensen, of Aerial Christensens, acquired half interest in Vanderburg Bros. Circus from Mrs. Frank Hall during winter.

HARVEY WITH H-W—Early in March R. M. Harvey was appointed to assist Edward Arlington on Hagenbeck-Wallace and be in charge of advance crews. When Howard Y. Bary took hold of show later C. W. Finney was made general agent, Harvey leaving. Later in season Ben Austin was appointed g. a.

DEVERE BUYS INTEREST—C. M. Devere, who had operated his own shows and was connected in an official capacity with Schell Bros. Circus for last 10 years, early in March purchased a half interest in Barney Bros. Circus.

WATTS BACK IN FOLD—Early in March Ira M. Watts was made general manager of Dan Rice Circus. Had been absent from big tops for several seasons.

LARGEST CROWD—What Frank Wirth claimed was largest crowd in circus history turned out morning of March 6 for Jamaica (L. L.) Hospital Circus at the Armory. Capacity of house was reached at 9 o'clock and about 20,000 people were turned away, said Wirth.

CLAWSON SUCCEEDS COOK—Ralph J. Clawson performed duties of legal adjuster of Ringling-Barnum this season, which were for a long period of years handled by the late Frank A. Cook.

KYES BAND LEADER—Henry Kyes was band leader of Hagenbeck-Wallace. He went to show with a record of 14 years on Ringling-Barnum as assistant to Merle Evans.

CAMPBELL DEATH—Allen G. Campbell, 70, of the old Campbell Bros. Circus, died at Grand Island, Neb., March 4. Interment at Fairbury, Neb.

SIGSBEE AHEAD OF SEAL—Albert Sigbee, former general agent for Sells-Sterling, piloted Seal Bros. this season.

COLE OPENS IN N. Y.—Cole Bros. opened at New York Hippodrome March 18 for a 25-day run. First time in that city for show. Manhattan debut preceded Ringling-Barnum start at Madison Square Garden.

MASSEY DEATH—Al Massey, well-known band leader, died at Boston March 10. Had been band leader on Hagenbeck-Wallace and other circuses and was contracted with Lewis Bros. for 1937 season.

HAAG, MAIN DAY AND DATE—Haag Bros. and Walter L. Main circuses were at Fayetteville, Tenn., April 10 and representatives of each show stated that business was satisfactory considering conditions.

BARY IN CONTROL—Howard Y. Bary, shortly after midnight Sunday, April 18, entered ranks of circus managers by purchasing J. Frank Hatch's interest in Hagenbeck-Wallace, which was running in Chicago at the time. It placed him in full control of show. Later he acquired interest of Edward Arlington.

BELANCO WITH RICE—Jean Belasco, well-known press agent, joined Dan Rice Circus at Cumberland, Ky., April 29 as feature story man back.

WIND LEVELS SELLS TOP—Big top of Sells-Sterling was blown down at Columbia, Mo., April 23 following night performance and it was necessary to pass up next stand, Moberly, Mo. Show was rained out at Eldon, Mo., and at Jefferson City it was unable to get on lot.

COLE SETS CHH RECORD—Cole Bros. closed 16-day engagement at Stadium, Chicago, May 2 and set a new business record for circuses in that city.

WATTS ENOAGES COHN—Ira M. Watts, general manager of Rice show, engaged Charles (Butch) Cohn as treasurer and timekeeper early in May.

R-B BREAKS GARDEN RECORDS—Ringling-Barnum closed its record-

FROM reports reaching The Billboard, the past circus season on the whole was a fairly good one. There were only a few shows, the larger ones mainly, that had very profitable tours. Business with most of the organizations during the spring and summer was very good, but there was a let-up for some during the fall, when conditions were not so encouraging. Depressed cotton markets especially made fall territory less profitable than usual. This, of course, cut into receipts of the big tops. Shows in the spring encountered rain and chilly weather, there were strikes and threatened strikes early in the season, extremely hot weather in some sections during the summer, anthrax in the Dakotas and infantile paralysis in some Midwestern sections.

The Madison Square Garden engagement of Ringling Bros. and Barnum & Bailey Combined Circus showed an increase in business of 25 per cent over last year and the Big Show's business at the Boston Garden was 20 per cent better than the record year of 1936. Big business was done by Cole Bros. at the Chicago Stadium; in fact, it set a new record for circuses there. Both R-B and Cole had fine road seasons, as did Al G. Barnes-Sells-Floto.

Several Early Closings

There were several early closings. Stanley Graham's Midget Circus opened at Dallas May 21 for six-day engagement and then went to San Antonio, where it folded during the week of May 31. Roberts' Circus, out of Somerville, N. J., which started out the latter part of April, closed in June, unable to make a go of it. There was some talk of it being revived later in season, but this did not materialize. Yankee-Patterson Circus closed on the West Coast in midsummer. There seemed to be a jinx with the Jack Hoxie Circus. The show, under management of Cly Newton, closed abruptly June 26 at Moundsville, W. Va. At Salem, O., July 31 it took to road under management of Jack Hoxie and R. M. Harvey, but it again folded at Rosedale, Miss., September 21. Hoxie had left the show several days before its closing.

Hagenbeck-Wallace Circus, after a year's absence from the road, was again on tour in 1937. During the winter it had been acquired by J. Frank Hatch and Edward Arlington. During its Chicago Coliseum run Howard Y. Bary purchased their interests.

New Truck Shows

There were several new truck shows. These were Donald M. Campbell's; Chase & Son, managed by Fielding Graham; Haag Bros., Roy Haag, general manager; Howe Bros., managed by Tom Atkinson; Jack Hoxie; Moon Bros., Cly Newton, manager; Patterson Bros., J. C. Patterson, manager; Roberts, Robert J. Vanderbeek, manager; Wallace Bros., R. W. Rogers, manager, had formerly been titled Barnett Bros. When the Wallace season ended Rogers took out the show under the Barnett title for the fall and winter. Motorized circuses on the road in 1936 and not out in 1937 were Bockus & Kilonis, Card Bros., Gorman Bros., Bud Hawkins, Kuhn, Maynard Bros., Orange Bros., Reo Bros., Harley Sadler and Joe B. Webb. Cooper Bros., a two-car rail show on the road in 1936, also was not on tour.

Program Very Good

As a whole programs presented by the various shows were very good. Some of the wardrobe was outstanding.

The Ringling-Barnum program was sparking and had some new acts, at least new to the Big Show. Many of the old favorites were rerouted and dressed up with new ideas. Caliber of wardrobe used thruout the show, and in the opening spec in particular, gave evidence of a tremendous amount of money spent in that direction.

Cole Bros.' show was a beautiful production abounding in color and packing plenty of thrills. Was superior to last year's show. Clyde Beatty with his large wild animal act was, as usual, the feature of big show program. Ken Maynard was the highlight of the Wild West concert.

There was refreshing newness in the Al G. Barnes-Sells-Floto show, and it was said to be best performance ever offered by the West Coast organization. Show was beautifully dressed. Concert with Three Dol Rio mites was an innovation.

Downie Bros. had youth and color in its program. In shaping it Charles Sparks emphasized novelty and made many changes in the personnel of performers. There was excellent talent in Hagenbeck-Wallace and equipment presented a splendid appearance. Wardrobe was elaborate.

Tom Mix had an excellent performance. Two standouts were the horses (45 head of fine stock) and the many good-looking young women who participated in aerial ballet and menage numbers. Show was nicely dressed.

Russell Bros.' show was in new dress and the program was considered the best ever offered by Mr. and Mrs. C. W. Webb. Horse numbers were materially enlarged.

Wallace Bros.' equipment (practically all new), magnificence of costumes and variety and quality of acts evoked high commendation.

Prospects for Future

The circus business for the last several years has made a comeback and there is no reason, with agricultural and industrial conditions favorable, why it should not continue to hold its own or even be better in 1938. The circus is clean and wholesome amusement and people will continue to patronize the white tops as long as they are offered worth-while programs.

Each season sees some new shows in the field. Already announced for next year is another rail circus by Jess Adkins and Zack Terrell, who have had Cole Bros. on the road for three seasons, but a late report is that the new one may not materialize. Col. Tim McCoy's Wild West Show (railroad show), however, is a certainty, and there will be a motorized show, an all-Canadian and English organization by Len Humphries, which will tour Canada.

breaking 24-day run at Madison Square Garden May 1. Manager S. W. Gumpertz announced that business showed a 25 per cent increase over last year.

THREE FOR RICE—Dan Rice show gave three performances at Welch, W. Va., May 10. Afternoon was capacity; first night show packed and second near capacity.

BEJFORD DEATH—George W. Belford, 71, noted circus and vaudeville acrobat, died in Kendallville, Ind., May 10 following a stroke of apoplexy. Burial in Lakeview Cemetery, that city.

CHANGE IN MARTIN TITLE—Clayton Hawkes changed title of his Martin Bros. Circus to Clayton's Combined Circus, Trained Animal Show and Menagerie.

R-B BIZ IN BOSTON AHEAD—Engagement in Boston for Ringling-Barnum, May 3-8, was a darb. Business was 20 per cent better than record year of 1936. There were nine turnaways.

THREE FOR H-W—Hagenbeck-Wallace had a big day at Charleston, W. Va., May 17. Afternoon performance was to a straw house and night crowd was so

large that it was necessary to give two shows.

R-B FLIES AFA BANNER—After several weeks of negotiations Ringling-Barnum became first major unit in outdoor amusement field to fly banner of American Federation of Actors. Occurred during show's engagement in Philadelphia week of May 24.

THREE MORE FOR H-W—Hagenbeck-Wallace, at Rochester, N. Y., Decoration Day, staged three shows. One was at noon.

TAYLOR DEATH—Marshall W. (Buck) Taylor, 70, died in Doylestown, Pa., May 30 after an extended illness. Ran away from home at age of 16 and joined Sells Bros. In late years had specialized in rodeos and Wild West shows.

GRAHAM SHOW FOLDS—Stanley Graham's International Midget Circus, which opened at Dallas May 21 for six-day engagement and then went to San Antonio, folded there early in June. Reason given, rain cut into attendance too heavily. Creditors attached tent and fixtures.

ROBERTS CLOSÉS—Roberts' Circus, organized in spring at Somerville, N. J., by Robert J. Vanderbeek, member of the CFA, returned there during week of June 7. Opened April 29 in Clinton, N. J., and toured thru New Jersey for several weeks before folding.

SALT LAKE'S SUNDAY SHOW—For first time in circus history Salt Lake City had a circus on the Sabbath when Barnes show gave two performances June 20 at State fairgrounds and also showed there following day.

TORONTO'S FIRST IN YEARS—Cole Bros., in Toronto June 28, was first circus in that city in a number of years with exception of Hamid-Morton indoor circus that plays the Shrine date. Show broke in a new lot on Don Mills road and Pape avenue, over corporation line.

LICENSE REDUCED—License for a circus to exhibit within city limits of Chillicothe, Mo., was reduced by city council latter part of June from \$250 to \$150 a day. License for giving street parade remained the same, \$250 a day.

RICE MAKES LONG JUMP—After one week in Ohio Rice show made more than 200-mile jump out of Ravenna, O., June 20 to play New York State territory on its hasty trek east.

Y-P SHOW CLOSÉS—Yankoe-Patterson Circus, after having a rather hectic time, closed early in July on West Coast. Much trouble of mechanical nature and late arrivals were main causes of closing.

COLE-H-W OPPOSISH—Cole Bros. and Hagenbeck-Wallace played day and date at Flint, Mich., July 5 and it was figured practically a draw. Seats of both were almost completely occupied at matinee, with hundreds on ground. Night crowds were lighter. H-W getting estimated 6,000 and Cole 8,000.

NEWTON DEATH—William Newton (Lucky Bill), 77, died at Wilkinton, Conn., June 19. He organized a small show which later grew into a large circus. Retired from the business in 1919, when he was succeeded by his son, William.

PAUL RINGLING JOINS R-B—Paul Ringling joined Ringling-Barnum in Albany, N. Y., June 28 to carry on the traditions of the famous Ringling Bros.' Circus family. He began his circus career as timekeeper. His mother is Mrs. Aubrey Ringling, widow of Richard Ringling, one of owners of show.

H-W EMPLOYEES' UNION—Employees of Hagenbeck-Wallace organized an independent union late in June with George Davis, superintendent of cook-house, as president. Union is a co-operative organization designed to safeguard the interests of employees and is in no sense a "company union." Dues 50 cents a month and all members on an equal basis.

MAIN IN BLOWDOWN—Walter L. Main Circus encountered a blowdown at Norway, Me., July 17. Things were readied for night performance when another twister struck show at 7:30 p.m. Management kept up top and performance was given at 9:30.

TYLER JOINS WALLACE—Tom Tyler, Western picture star, joined Wallace Bros.' Circus in Wisconsin latter part of July. Was in big show and concert.

HOXIE SHOW REOPENS—Jack Hoxie Circus, reorganized, resumed its tour at Salem, O., July 31 under management of R. M. Harvey and Hoxie. Show had closed at Mountsville, W. Va., June 26. Had been under management of City Newton.

COLE IN BLOWDOWN—Cole Bros. was in blowdown at night at Sioux City, Ia., July 24 and property loss was reported negligible. Loyalty was shown by all hands.

CODONA DEATH—Alfredo Codona, 43, famed for his triple somersault, shot and killed himself at Long Beach, Calif., July 30. For number of years he had been a feature of Ringling-Barnum with Flying Codonas act. In 1933 he injured his shoulder while doing the triple, which prevented continuing as a flyer. In 1935 he was equestrian director of Hagenbeck-Wallace, and in 1936 was with Tom Mix. Codona also shot Vera Bruce Codona, who also died. Alfredo was buried in Inglewood Cemetery and Vera in Calvary Cemetery.

BARNES IN STORM—Barnes show experienced one of worst windstorms of season at Casper, Wyo., July 21 between show but big top was saved. Menagerie was whipped to ground and badly damaged. New menagerie top ordered.

MIX'S BIGGEST THREE DAYS—Engagement in Baltimore July 29-31 was biggest three days in history of Mix show. Strained them every night, turn-away night of July 30.

STORM STRIKES HOWE—At Wayne, Neb., latter part of July terrific windstorm struck Howe Bros. at afternoon performance. Audience was dismissed in orderly manner.

RUSSELL FIRST REAL ONE—Bremerton, Wash., on August 14 was visited by first real circus in its history, Russell Bros. Circus, motorized, which appeared on Roosevelt Field, Bremerton, with population of 10,400, in one of largest cities in country without a railroad.

ADKINS, TERRELL TO EXPAND—Jess Adkins and Zack Terrell, owners of Cole Bros. Circus, announced at Seattle, Wash., August 21 that they would have another rail show on road in 1938.

JOHANNING DEATH—Paul A. Johannning, 58, formerly rated as one of country's leading wild animal trainers, died at Sacramento, Calif., early in September. Interment in that city.

WIRTH DEATH—Philip Wirth, 73, died at Sydney, Australia, August 29. Was owner-manager of Wirth Circus.

BELL DEATH—Charles A. (Chick) Bell, 63, one of most expert superintendents of tickets the circus world has ever known, died in St. Joseph Hospital, Cedar Rapids, Ia., September 2 of cirrhosis of the liver. Had been with several shows. Spent more than 30 years of his life with the Ringling organization. Interment at Columbus, O.

COLE SIGNS CONTRACT—Cole Bros. Circus signed a closed shop contract with American Federation of Actors during week of August 30, effective until November 30, 1938. Contract provides for a minimum wage of \$40 a month, with board, transportation and lodging.

SHOW FOR HUMPHRIES—Len Humphries, English showman and Canadian representative of World's Fair, resident of Toronto, organizing an all-Canadian and English circuit to tour Canada next season. Will be motorized. Announced early in September.

NEWTON OPERATING SHOW—On September 16 at Waynesburg, Pa., National Show Company, which operated Walter L. Main Circus last few years in partnership with William Newton Jr., disposed of its interests to Newton, who operated it remainder of season. Main arranged with Newton for use of title rest of 1937.

BIG ONE UNDER GAINESVILLE—Gainesville, Tex., had its first Sunday circus engagement September 26 when Ringling-Barnum exhibited there under sponsorship of Gainesville Community Circus. It is probably first time in circusdom that one big-top aggregation played under auspices of a similar organization.

HAYNES SUCCEEDS BELL—Thomas Haynes succeeded the late Charles A. (Chick) Bell in September as head ticket seller of Ringling-Barnum Circus.

BARNES BANNER DAY—Al G. Barnes and Sells-Photo Circus gave three performances at Tulsa, Okla., Labor Day—two in afternoon and regular night show. It was biggest day in history of Barnes show. Each performance was an overflowing straw house.

HOXIE LEAVES SHOW—Jack Hoxie and several acts of Jack Hoxie Circus left show following date at Grenada, Miss., September 18, but R. M. Harvey continued with it. It closed at Rosedale, Miss., September 21; reason, continuous bad business.

SILVER SHOW FIRST—Silver Bros. Circus, at Mount, N. C., September 27, was first circus ever to appear on historic Roanoke Island. Part of profits went to Manteo High School for allowing use of its grounds.

S. L. CRONIN HONORED—Manager S. L. Cronin of Barnes show was presented at Amarillo, Tex., September 24 with a platinum Hamilton Master 23-

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Extending To My Friends
With the Various Circuses
Season's Greetings
and wishing them
**A Happy and Prosperous
1938 Season**
ELMER A. KEMP

Wallace Circus closed at Austin, Tex., November 8 instead of the 13th at Brownsville, as had been planned.

GOVERNMENT FILES CLAIMS—Claim for \$3,045,049 was filed in court at Tampa, Fla., and one for \$1,100,000 in New York by the federal government against estates of the Ringlings for income taxes second week in November.

MCCOY ON 30 CARS—Col. Tim McCoy, who will present a Wild West show next season, will move on 30 cars. Personnel will include about 400 people.

15 Years Ago

(From The Billboard Dated
December 30, 1922)

The International Association of Billposters and billers and the general agents of circuses closed their annual meeting at the Palmer House, Chicago, December 20. A new agreement, providing a \$10-a-month salary holdback, which was to go to the billposters' union if the billposter quit or was discharged, was adopted. . . . P. A. Bacon, former advertising man for Ringling Bros., established an outdoor advertising business in Dallas. . . . Earl Burgess, former circus executive, was associated with Vic Leighton at the Erlanger Booking Exchange, New York. . . . John G. Robinson was elected Oriental Guide of Syrian Shrine Temple, Cincinnati, December 16.

Detroit Circus Committee show was engaged for the event under Syrian Shrine Temple auspices at Music Hall, Cincinnati, week of February 25. . . . Lee Smith and Ray Wood were with the M. L. Clark Overland Show in Louisiana after closing with Christy Bros.' shows. . . . Joe A. Dobeck, juggler, was playing vaude dates in New Orleans. . . . Charles Pick, former trouper, was in the dairy and poultry business in Topeka, Kan. . . . Local No. 74, IABP&B, Lancaster, Pa., was reorganized and elected Thomas J. Goodhart, president; Harry Rutter, secretary-treasurer; Nick J. Nary, business agent, and Elmer Mebaffey, C. F. Wise, E. H. Shank and Henry Mahler, trustees.

William Collette, veteran billposter, was working as a stagehand at Orpheum Theater, St. Louis. . . . Sanders' Trained Animal Show was wintering in Joplin, Mo. . . . Eddie Orth, of Ringling-Barnum Advertising Car No. 1, was married in Chicago December 15. . . . Ed Raymond, clown with Hagenbeck-Wallace Circus, was nearly recovered from an injured eye sustained June, 1922.

jewel watch, with a platinum chain and knife to match, by 33 members of show that tramped with him since 1929, when he took over management of organization.

CSSCA CONVENTION—After deciding to conduct a campaign to double its membership within the next year and make it include tents all over the country, the National Circus Artists and Stuntmen's Club, at its ninth annual convention at Richmond, Va., September 30-October 1, elected Remmie L. Arnold, of Petersburg, Va., president to succeed John C. Goode, of Richmond. C. S. Goldston was re-elected secretary.

DENMAN DEATH—George (Deafy) Denman, 66, superintendent of elephants with Ringling-Barnum until his retirement in 1933, died of a heart attack September 30 in Bridgeport, Conn. R-B BREAKS RECORD—Ringling-Barnum set an all-time record at Houston, Tex., night of October 4, when more than 18,000 people were packed into the tent. It was without exception the greatest circus crowd in history. Roland Butler, general press representative of show, said.

JESSOP PRESIDENT—S. T. Jessop, president of U. S. Tent and Awning Company, was elected president of National Tent and Awning Manufacturers' Association at 26th annual convention in Chicago during week of October 11.

MCGUIRE DEATH—Frank McGuire, legal adjuster of Mighty Haag Circus, died in hospital at Lumberton, N. C., October 16 of uraemic poisoning. Joined Haag show in 1900, and with exception of a few years with John Robinson and Downie Bros. remained with that show until his death. Burial at Talladega, Ala.

RYAN DEATH—Danny Ryan, 69, former well-known circus performer, died in New York City in October. Was active in show business for more than 40 years. Interment at Yonkers, N. Y.

WATTS, PARKER BUY SHOW—Ira M. Watts and Charles H. Parker bought title and equipment of Seal Bros. Circus from Bud E. Anderson October 29. Will be called Parker & Watts Circus.

MAYNARD RE-ENGAGED—Ken Maynard, stand-out cowboy attraction with Cole Bros.' Circus this season, will again be with show in 1938. Will present enlarged concert. Announced latter part of October.

BARNETT ON ROAD—Barnett Bros. Circus, which was off road during summer, opened latter part of October at Whitmire, S. C. Ray W. Rogers, who was manager of Wallace Bros. during regular season, is manager of Barnett for late fall and winter tour.

RINGLINGS REGAIN MANAGEMENT—Operation and management of Ringling-Barnum Circus reverted to estate of John Ringling at a meeting in Washington, D. C., November 4 when Allied Owners, Inc., holder of a mortgage against Ringling ownership of show, was paid off and mortgage, already paid down to \$800,000, satisfied. Amount was paid off thru a refinancing program and also thru co-operation of the government, which held large bond and stock assets of the Ringlings. A new note and mortgage were issued to Manufacturers' Trust Company of New York.

H-W CLOSÉS EARLIER—Hagenbeck-

Under the Marquee

By CIRCUS SOLLY

COLE BROS.' greeting card is a pip with plenty of color—a la circus.

RAGS RAGLAND will be with Dakota Bill's Wild West Circus as superintendent and assistant to Dakota Bill.

CONNER TRIO (Jimmie, Bertha and Al) arrived at home in Houston, Tex., to spend the holidays.

MAKE IT A POINT to refer to the Letter List every week. These may be mail for you.

GEORGE ORTH, on the Al. O. Barnes brigade past season, is operating a tavern at Kenosha, Wis. Is called the Billposters Tavern.

THE O'NEILLS, comedy acrobats, concluded a four weeks' engagement night of December 24 at the Famous-Barr Store, St. Louis.

DAVE DURRETT, who had the pit show on Haag Bros.' Circus, recently arrived at his home in Macon, Ga., for the winter. Reports he had a good season.

CLARENCE AUSKINGS is general agent for Federated Lyceum Bureau. Is ahead of Roba, magician, and company in "Nite in Wonderland," which is playing in Missouri.

ROUTE BOOKLET of Walter L. Main Circus, issued by "Hi-Brown" Bobby Burns, has, in addition to the itinerary, the program, entire personnel and several illustrations.

Rest time for circus managers is over. In just a few more days the hard work in preparing for the next road season will be on in earnest. Few managers get much rest between December and the show's opening.

EDDIE JACKSON, former press agent now on the Big Show advance, recently left his winter home in Macon, Ga., to spend the holidays with relatives in Akron, O.

JACK KOPRON, bandmaster of Seal Bros.' Circus past season, and wife visited with Mary Norton, Bert Dearo, Harold and George Christy and Hal Silvers at Elks' Thrill Circus, San Antonio, Tex.

WILLIAM C. H. LUMB, who had advance car on Roberts Circus past season and who also was on advance of Walter L. Main Circus, is salesman for Bastian Bros., of Rochester, N. Y. Will again be with a big top coming season.

BERTHA BERT and Jack Moran, who closed season with Mighty Haag Circus, visited Ray Rayette at Bainbridge, Ga. Moran then went to Florida and Miss Bert to Birmingham, where she is nursing in a hospital.

AT PARKER & WATTS quarters, Emporia, Kan., horse and pony acts are being trained by Jimmy O'Dell, J. E. (Blackie) Bowman is breaking a new routine for elephants. He also does an unhelmeted head carry with Ena, show's largest bull.

SHOWMEN'S LEAGUE of America is the oldest organization of outdoor showmen in America, conducted by showmen for showmen in the outdoor show world. If you are not a member why not join?

GEORGE HANNEFORD family is back home at Glens Falls, N. Y., after playing Hamid-Morton Circus at Houston, Tex., and Elks' Circus at Portland, Me. Expects to appear at indoor dates after first of year. Family was with Tom Mix Circus past season.

HINNIE MARCUM closed his second season with the Thatcher Stanbury Production Company as producing clown. The Christmas parade unit made a number of States, opening at Waterloo, Ia., and closing at Port Dodge, Ia., Leyman Snell was manager of unit.

WHERE ARE the circus writers? It isn't very nice for some of the smaller shows to bodily appropriate the advance press notices of other circuses and simply substitute their own title. One of these circuses advertised "traveling on 40 steel cars." It reached town traveling on eight trucks tied together with baling wire.

VAL VINO, veteran lecturer and announcer, concluded an engagement as lecturer in side show under direction of

the three-legged man, Francisco Lentini, touring with Crafts Carnival Company No. 1 and exhibiting exclusively in California. Val VINO will spend winter in Los Angeles.

EDDIE HENRICKS, past season with Wallace Bros.' Circus, doing heel and toe traps and working in riding act, returned to his home in Menominee, Mich., for holidays. En route he visited friends in Fayetteville, N. C., and Akron, O. Last season his picture was used by Graham Motor Company in magazines and on posters for advertising purposes.

DAN KERL, former gateman for the Ringling show, and Ed Christensen, former aerialist and later ventriloquist with Hagenbeck-Wallace, are on staff of the Hinsdale, Ill., Sanitarium and Hospital. Former is chef and in charge of kitchen help, and latter is doing X-ray work. Would be pleased to have troupers visit them when in the vicinity.

For several seasons when L. C. Gillette was general agent for the John H. Sparks Circus a horse and buggy were carried on the advertising car. A printing press also was carried for printing date slips. Colonel Gillette was general agent of this famous show for 12 seasons. He is wintering on his farm near Pensacola, Fla., but will return to the Cole Bros.' Circus next season, his fourth with that circus.

H. W. Cole Writes Re Montgomery Queen

Harry W. Cole, 1889 West Grand boulevard, Detroit, Mich., sends the following for Billy Hoffman's information: "Adam Forepaugh had purchased horse feed from Montgomery Queen, a Brooklyn liveryman, and sized Queen up as having the qualifications of a showman. For Queen was an upstanding figure of a man, one who would be noticeable around the front door of a show. Besides that, he knew something about horseflesh. So when Adam bought a bankrupt circus in the fall of 1872 he had slight difficulty in persuading Queen to become a partner in the new show to be put out the next season. Later Queen bought out his partner and owned the show. Forepaugh, likely, was able to convince Queen that the show business was a good one.

"Queen, who looked like an actor, and was an imposing figure in a frock coat, was soon sporting a diamond in his shirt front. His circus, a one-ring show with a good manager, opened as a wagon show. But the pace was too slow for Queen's plans, who, learning circuses were scarce in California, chartered a train and went west.

Show on the Coast

After playing a season on the Coast, he went into quarters there, remaining in that country the next season, then returning on a triumphant tour, with topnotchers like Romeo Sebastian; Molly Brown, first girl to flip a somersault on a bareback horse, it was asserted; with A. J. Forepaugh and his two performing elephants; William Burke and Nat Aus-



CHARLES H. PARKER, who with Ira M. Watts, recently bought the title and equipment of Seal Bros.' Circus from Bud E. Anderson. Show will be known as Parker & Watts Circus. Parker has been with Hoce's Great London, Kit Carson, Gollmar Bros. and Patterson shows.

tin, clowns; James Robinson, and the English bounding jockey, Charles W. Fish. Remainder of program was of the same superlative merit. There was no side show, no grift. The circus performance was unexcelled for quality. It looked like nothing could stop a showman presenting such a high-class show, and for a time nothing did. Another trip to the Coast followed and on its return the show was billed as Montgomery Queen's Great Shows of California.

"But by that time Montgomery Queen had undergone a change. He neglected the management of the show and disappeared for days without any explanation. And the former imposing figure grew slovenly and careless in his dress. The showman underwent an inexplicable transformation without the secret of it ever being revealed. With the title assigned to the Buffalo Courier Printing Company, as some of the employees found out when they tried to collect their pay in St. Louis near the end of the season, the show went into quarters at Louisville, broke, and was sold at auction in February, 1878."

Miami

MIAMI, Dec. 25.—Floyd Bell, publicity director of Suffolk Downs race track, will be here for the winter.

Selma Zimmerman, formerly with 101 Ranch Show, will be here until spring. Mrs. John O. Robinson and son, John, have arrived and will be here for winter. Were guests at a luncheon given by Bob Morton and wife.

J. Frank Hatch is settled for winter at a hotel at Miami Beach.

Work is only work when you are following somebody's orders, not your own. —Fred B. Barton in "Let Yourself Go."

When Willie Sells Rode Chesterfield

The horses prance and pirouette,
The bands are playing loud,
And the grandest circus pageant
Moves on before the crowd.
The same old camels hump along,
And zebras, as of yore,
Seem lulled to dreams of pastures green,
Despite the lions' roar.

The banners wave to every breeze,
And gaudy tinsel gleams
On knights of old, in armor bright,
And famous bareback queens.
The country folk throng every curb
And gape in wondrous awe
At all this pomp and splendor that
Beats all they ever saw.

But somehow I can't quite enthuse
And join in with the throng,
For circuses have lost the spell
Which held me once so long.
In years now passed, in days of yore
Which recollections bring—
When Willie Sells rode Chesterfield
Around the sawdust ring.

This rider rides in the ring no more,
But as a showman bold
By lettered name, on show bills gay,
The story soon is told.
His turn with Chesterfield no more
Has place on program's sheet;
No longer crowds wait anxiously
Their coming in to greet.

And, Willie Sells, I wonder, yes,
I wonder if you are
As happy now as you were then,
When kings of lands afar
Saw you perform those wondrous feats.
As around the ring you went
And held the whole attention
Of all beneath the tent.

And, Willie Sells, I wonder, yes,
I wonder if you'd like
To live again those youthful days
If only for tonight,
And what you'd give to hear again
The music's crash and awing
And ride old Chesterfield once more
Around the sawdust ring.

—Phil Eastman.

(EDITOR'S NOTE—The above poem, written by Eastman when he was an editor on *The Topeka Kansan*, Topeka, Kan., between 1886 and 1890, was sent by C. B. (Butch) Fredricks. He and Homer D. Hobson Sr., both of whom are still living, trouped together at that time with the Sells Bros. and S. H. Barrett shows.)

Letter From Duple—

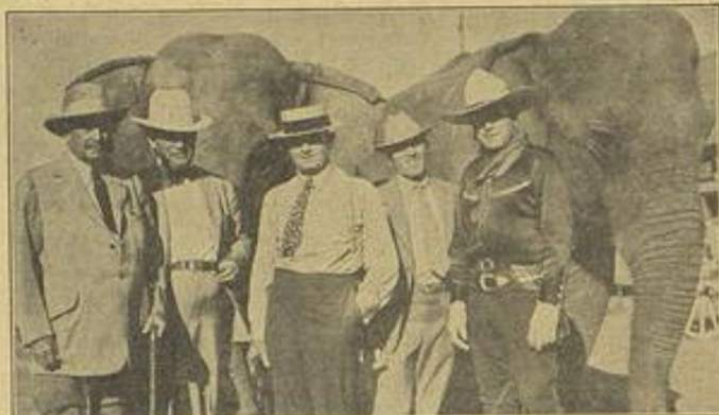
(Continued from page 73)

band leader of big show band of 20 pieces. All newspaper advertising mentioned Weldon's Concert Band.

59 Stands in Texas

"Show played 59 stands in every section of Texas that fall, closing December 14 in Brenham. Fred Buchanan's Yankee Robinson Show followed us in Sweetwater and Snyder, Tex. Both put out plenty of advertising matter. Dode Pisk had some of the best baggage and ring stock obtainable. The fine elaborate mirrored band wagon and 10-horse team of slick dapple grays had formerly been with the Ringling show. Farmers and others who had their teams tied around the Courthouse square of those wild looking towns of Western Texas on circus day would grab the bride as Doc Coates, announcer, seated alongside the driver, called out, 'Hold your horses, the elephants are coming,' while Weldon's band would hit up an old circus march, *Waterville*, by R. B. Hall.

"There is a demand for a railroad circus such as the Dode Pisk show and it must have the parade to meet the public demand. One essential is a band large and good enough to be a feature such as Pisk had. Those who trouped with his show might ask, 'Will there ever be another show like it?' The answer is, we will be anxiously waiting to see that new railroad show pull out of Macon, Ga., next April."



PICTURED HERE are Spencer Penrose, whose hobby is the Cheyenne Mountain Zoo; Jess Adkins and Zack Terrell, of Cole Bros.' Circus; Leonard Stroud, who directed the Will Rogers Memorial Rodeo at Colorado Springs, and Ken Maynard, with Cole show.

LOOK

IN THE WHOLESALE

MERCHANDISE SECTION

for the

LATEST NOVELTIES, PRIZES
PREMIUMS AND SPECIALTIES

The Corral

By ROWDY WADDY

NEGOTIATIONS for a purse rodeo to be held in Maple Leaf Garden, Toronto, are reported to be under way.

MIKE HASTINGS, for years major-domo for Col. W. T. Johnson, is wintering in Ft. Worth, Tex.

TIN HORN HANK KEENAN, with Steamboat and Pork Chops, is wintering on a farm near Deposit, N. Y.

LOYD AND BLANCHE McBEE are located in San Fernando, Calif. They expect to work in Western pictures this winter.

JACK RINEHART and Oklahoma Curley are presenting Sunday shows in Holland, Mo., to okeh crowds, according to E. R. Roberts, of Blytheville, Ark.

READ the letter list this and every issue. Rowdy has noticed that several rodeo and Wild West folk are listed therein.

MAJOR GEORGE SCOTT is again wintering in Miami after a successful season. He reports that he will stage two rodeos there this winter.

JACK KOSHMAN, of Paterson, N. J., will stage his second annual rodeo in Hinchcliffe Stadium, Paterson, late in May.

GRACE RUNYON, cowgirl bronk rider, who recently underwent an appendectomy in a Troy (N. Y.) hospital, is reported to be doing splendidly.

TOMMY CROPPER, trick rider; Buttons Yonick, steer rider, and Eddie Hovencamp, dogger and calf roper, are wintering in Ft. Worth, Tex.

DOC KINDLON has his string of high school, trick riding and jumping horses on his ranch near Norristown, Pa. Stock was with the Cliff Gatewood Rodeo past season.

BOB ROEBUCK, Al Carey and Curley Bell, former rodeo contestants, are now associated with the mounted police force at the Walkill (N. Y.) State Prison. Frank Biron, roper, who has been in

charge of the prison constabulary for a number of years, is directing their activities.

SNAKE HORSE ROGERS, at the close of the fall rodeo season, spent a few weeks with relatives in Houston and Tyler, Tex., and then entrained for Toronto, Can., to spend the holidays.

HOW ABOUT A WORD from those of you who made the recent rodeos in the New York, Chicago and Boston? Where are you and what are you doing this winter? Tell Rowdy about it.

HARRY WILLIAMS, calf roper and arena director of the annual Vinita (Okla.) Rodeo, will be identified with the JE Ranch Rodeo next season. He will again handle the Oklahoma event in the fall.

C. L. McLAUGHLIN, business manager of the Collins Rodeo Company, letters from Huntville, Ala., that things are shaping up nicely for the organization's engagements at the Birmingham and New Orleans rodeos.

KIRBY STEWART American Legion Post will stage its second annual purse rodeo at Bradenton, Fla., late this week. Contestants who have arrived at the Florida spot include Buddy Mefford, Dave Sanford, Charlie Barnes, Bill and Mary Parks, Vic Blackstone and wife, Mr. and Mrs. Chip Morris, Doc Blackstone and Rock Parker.

TEXAS ANN MIX and her NBC entertainers, after playing successful engagements in Philadelphia and Wilmington, Del., spots, have been booked into Baltimore and Washington spots for the holidays. Miss Mix, who took delivery on a new car and trailer recently, and her troupe will head for Florida immediately after the holidays.

WONDER WHAT will be the outcome of the Rodeo Association of America and Cowboy Turtle Association conventions which will be held this month. We hope the two bodies will see eye-to-eye on all points and do away with the controversies and petty bickerings which beset the field last year, and which will, if continued, result in the collapse of one of the foremost outdoor enterprises in America today. Rodeos are BIG business and should be treated as such. The stampedes, roundups, etc., have attained the high position they now hold in the hearts of the paying public chiefly thru the employment of common sense and sound business methods on the part of promoters and contestants on that same high plane a spirit of co-operation should exist among all concerned. We hope both organizations have men big enough in their respective ranks to see the light before it's too late with the result that after both confabs have run their course a closer harmony will exist, thus keeping the field from splitting at the seams.

The RAA and the Turtles

By GUY WEADICK

THE past season has seen several differences arise between rodeo managements and contestants. In the majority of cases the disagreements were between members of the Rodeo Association of America, who claim to be the official governing body of competitive cowboy sport in the United States and Canada, and the rodeo contestants' organization known as the Cowboy Turtle Association.

These organizations represent the majority in this field of amusement endeavor. One blames the other for the troubles. There can be no doubt that both are at fault to a certain extent. However, no one can deny the fact that at present the rodeo is a BUSINESS, and all those engaged in it depend upon the support of the paying public for its success.

As the RAA holds its annual convention early in January, it is hoped that its executives will get down to brass tacks and go throly into the matter, without fear or favor, of sifting to the bottom the charges against their members as claimed by the contestants. It is hoped also that the Turtles will likewise thorly investigate the claims made against contestants by members of the RAA. So that when properly appointed committees for both organizations meet they will be fully empowered to act in coming to a definite understanding as to what will work out to the advantage of both sides. Surely there are big enough men in both groups to respect all reasonable views. For the rodeo to continue and function as a REAL BUSINESS, REAL BUSINESS tactics must be employed by all.

Question of Eligibility

As dear as can be learned, at present there is no definite understanding as to just what constitutes a "professional" contestant. Neither is there any definite rule in existence that prohibits anyone from entering a contest anywhere regardless of previous proven ability.

It would seem that if those engaged in selling the rodeo as an "official" competitive sport (where "official" titles and markings are awarded) to a public that is expected to take these claims with any degree of seriousness something will have to be done before the 1938 season starts and point awards commence to determine just what is necessary to be eligible to enter such "official" competitions.

It is absurd, of course, to expect the public to pay big-time prices to witness what is advertised as an "official" contest where "official" awards are made and in reality see a performance of either rank amateurs or amateurs with a sprinkle of talent of proven ability.

Points at Issue

It does look as tho the time has arrived when managements and contestants who desire to be recognized as "official" must get together, quit stalling, stop playing both sides against the middle and have these things settled; that is, if they expect the paying public to take their claims seriously.

The principal points at issue seem to be: The contestants desire ALL entry fees added to the purses offered by managements. Reasonable purses that will warrant the contestants of ability and experience and with equipment to come and compete for. Honest and capable judges. Competent arena and chute help that will not only make for a faster and better show, but eliminate many things where contestants are liable to be injured or lose points thru the inability or lack of experience of incompetent help. They also desire the distribution of the purses in a fair and equitable manner, so that all attending have a fair show at winning a share. They also desire only those with proven experience and ability to be eligible to enter any event that is offering RAA point awards. The suggestion has been made that in order to develop new talent minor events be provided at shows desiring to use "amateur" talent. In this instance I suppose "amateur" would mean any contestants who have not previously contested nor made any show to warrant their appearance with those sometimes termed "professionals" whose past record is well known as having ability.

On the other hand, managements want to be assured that contestants desiring to enter their shows shall follow the RAA rules as to having their entry fees in full on the line by the time required by the rules—not expect to "work it out" with jobs. They desire all entries to be on hand opening day and to be properly equipped and dressed as called for by rules to participate in all parades, etc., and to remain until the show has been completed. They desire that any contestant who does not think that they are offering enough in purses, or that the rules are not to suit him, should stay away from such a show rather than come to town and then find fault with everything they have advertised 30 days before their opening as called for by the rules. The managements, in most cases, feel that as they are responsible for the financing of their attractions they should run them, provided, of course, that they follow the RAA rules, which contestants are assumed to have regarded as okeh.

Committee Essential

It will be seen by the foregoing that the only way to straighten out the objections is for both organizations to appoint a committee composed of men who know the rodeo business, who have the confidence and respect of their respective organizations, and empower them to effect agreements at a meeting to be held as soon after the RAA convention as possible.

But before such a meeting takes place it is absolutely necessary that both organizations get their own houses in order and be in such shape that any committee selected by them will know exactly what is what and be prepared to speak with authority that any and all agreements entered into will be fully sustained and carried thru the entire season of 1938.

Until such time as both organizations can handle their own members and vouch for the living up to all rules and agreements entered into there is not much hope for success.

It is foolish for either side to bicker, threat and stall. Both memberships should cut out sectionalism, petty jealousies and trying to play both sides against the middle. Contest managements need experienced contestants and experienced contestants need experienced managements.

A few scattered shows will never take care of the large number of experienced boys and girls, properly equipped and with real ability, that are in the business today. They need every show, large and small, covering the United States and Canada, all working under standard rules, judged by honest and capable officials, and suitable live stock, with real showmanlike performances, all working for the general success of the rodeo business as well as individuals. These things must be attended to if the public is to be expected to support rodeos as a sport and as attractions worthy of its money at the box office.

Let's hope the new year will be a happy and prosperous one for all in the rodeo business and to the hundreds of thousands who have loyally kept the business growing by their paid attendance.

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NEW KENTUCKY ORG

Officials Meet For State Assn.

Initial gathering in Frankfort insists on clean methods at future annuals

FRANKFORT, Ky., Dec. 25.—A Kentucky Association of County Fairs is the aim of representatives of a number of fair boards who met here on December 10 and who are scheduled to hold a later meeting to perfect organization.

It is planned to have a body that will stand for the general interests of fairs in the State, to arrange dates that will not conflict and to co-operate in securing suitable entertainment.

Considerable objection was voiced against some shows that carnival companies have brought in at fairs, present-day rides were praised and no objection to concession games was made, provided they are conducted legitimately.

"Fair officials took the position that no good reason could exist for fair associations, which hold themselves as educational, bringing into their communities shows which could not be attended by people of both sexes and all ages," said Secretary Joseph Polin, Washington County Fair, Springfield.

Dallas Board Taking Stock

Assets reviewed and directors named in preparation for 1938 State Fair

DALLAS, Dec. 25.—Directors of the State Fair of Texas in annual meeting here on Tuesday re-elected incumbent officials, headed by Otto Herold, for 1938. The new term will represent Mr. Herold's seventh consecutive year as president. Others are Hugo Schoellkopf, first vice-president; T. M. Cullum, second vice-president; Roy Rupard, secretary; Fred F. Florence, treasurer.

Falling to reappoint George D. Anderson as superintendent of grounds, buildings, space and concessions, directors named Fred Tennant superintendent of space and concessions and J. S. Buckalew superintendent of grounds and buildings. E. Paul Jones was renamed director of publicity and Bowen Cox was re-elected auditor.

Other superintendents in charge of departments will be selected as soon as honorary committeemen are named to carry out departmentalized plans for the 1938 fair. Departmental committee appointments may be made at a directors' meeting.

Cooper Trophy Again Put Up for Managers in Ohio

COLUMBUS, O., Dec. 25.—Contest for the Myers Y. Cooper silver trophy will be carried on again at annual meeting of Ohio Fair Managers' Association in the Deshler-Wallick Hotel here on January 12 and 13, said Executive Secretary Mrs. Don A. Detrick, Bellefontaine. It is awarded for the best presentation in a two-minute talk on "Why My Fair Is the Best in the State."

Program has been arranged differently this year, forenoon of opening day to have group conferences of presidents, secretaries and speed officials, with general session in afternoon and speed and concessions and attractions conferences at night.

Joint meeting of fair managers and State department of agriculture will be held Thursday forenoon, general session and award of trophy offered by Honorary President Cooper, former governor of Ohio, in afternoon, and banquet at night.



JOHN P. MULLEN, Fonda, was re-elected by acclamation as president of Iowa State Fair board at the annual meeting held in conjunction with the 39th annual convention of Iowa Fair Managers' Association last month in Des Moines. He has headed the board since 1931.

G. G. Expo Heads To Squash Rackets

SAN FRANCISCO, Dec. 25.—Golden Gate International Exposition officials declare that local business men are being harassed by "telephone salesmen" claiming to represent the exposition, particularly salesmen of expo seals and stamps.

The management wants it known that no official seal is for sale, that the exposition derives no financial benefit from any sales of any product and that no expo official or employee is identified with sale of any product using the exposition name. Thru co-operation with the Better Business Bureau, the expo is working to squash all exposition rackets before they get started.

Employment of co-ordinator of county exhibits for the exposition has been authorized by the State personnel board, position to pay between \$400 and \$500 a month. Eric Cullenward, secretary to Mayor Rossi, was slated for the job, it was said, but will remain in his present post.

SEATTLE.—This State will have full participation in Golden Gate International Exposition, San Francisco Fair, in 1939. Keith Southard, representing the expo, was here conferring with E. B. McGovern, State Progress Commission representative, and other State officials who plan participation. Washington has reserved 30,000 square feet in the Western States' Palace.

Stock Displays And Attractions

By HAROLD F. DEPUÉ

Address of the secretary of North Montana State Fair, Great Falls, before the 47th annual meeting of the International Association of Fairs and Expositions in the Hotel Sherman, Chicago, on November 30.

(Continued from last week)

It is also essential that you treat exhibitors as human beings. Each should be personally visited and made to feel that the management feels glad they have come. Out in Montana we find that about three fingers of Scotch mixed with the greeting seems to help out. It is important that the visiting breeders be made acquainted with local men who raise the same varieties of stock. Get the boys to talking shop and they'll be glad they came. It is important to have them feel that way if you want them back next year.

Another prime factor in making everyone feel good is to see that someone goes to see the live stock. Like all specialists, live-stock breeders are artists and the thing an artist seeks most is appreciation. If he brings his champion bull or hog or goat 2,000 miles to your fair and no one comes around to look at it, he'll go home mad even if he wins a \$1,000 first prize. And if he goes home feeling that way he'll be justified, because it will show that you yourself thought so little of the live-stock exhibit that you didn't play it up in the advance publicity that way he'll be justified. It is a major attraction; don't forget that. So give it a ride with both advertising and publicity. It'll bring out the crowds.

And, by the way, when the crowds (See STOCK DISPLAYS on page 82)



E. G. WILLIAMS, SECRETARY OF BLUE HILL (ME.) FAIR, and the crowded grounds on Labor Day, 1937. He is one fair secretary whom the fair board and townspeople refused to let resign, even after 16 years in the harness. During his incumbency the annual has long since emerged from the red and grabbed for itself the title of "The State's Biggest Little Fair."

Toll and Publicity

SAN FRANCISCO, Dec. 25.—If a publicity scheme is successful, visiting motorists will know more about the 1939 Golden Gate International Exposition than the average San Franciscan. From the moment he halts on the toll plaza of Golden Gate Bridge, the motorist is made "fair conscious." Collecting the fare with one hand, the toll collector does double duty with the other, pasting a sticker picture of the bridge on the windshield and putting in the car a sturdy brochure titled "1939 World's Fair Facts." Some wary motorists have almost gotten away without the pamphlet, but trained arms and eyes of tollmen have made them perform their duties with finesse. Indo-China and Norway have been added to the list of countries to participate in the expo.

Rutland Has Big Showing

Most successful annual in history of 92 years presented in '37, says Davis

RUTLAND, Va., Dec. 25.—Annual report of trustees of Rutland County Agricultural Society, operator of Rutland Fair, discloses a series of facts that indicate financial and operation independence. Submitted by Manager Will L. Davis, the report shows that 130,317 attended the fair on September 6-11, gross receipts were \$99,679.39 for the fiscal year ending on December 1 and the society realized a cash profit of about \$20,500, nearly all of which will be turned back into plant improvement.

"It is with great pleasure that we report the most successful fair in the 92 years of our existence," reads the report. "We had six perfect days and nights, best exhibits we have ever had and a wonderful grand-stand show, all of which combined to make the week a record breaker. On Monday and Saturday grand stand was sold out for afternoon and evening shows. Attendance was about 11 per cent above the previous year, and Labor Day was the largest we have ever had."

"Total attendance was 130,317 and from nearly every standpoint this year's fair was a great success and firmly established us as the largest fair in Vermont, third largest in New England and, outside of New York State Fair, Syracuse, larger than any other New York fair."

Has No Financial Aid

The society met all obligations, including cost of many permanent improvements, and the cash position as of December 1, 1937, is: Cash in bank, currency.

(See RUTLAND HAS on page 82)

50,000 Pupils From State Expected at Tampa Annual

TAMPA, Dec. 25.—Schools throughout Florida will close on one day to permit pupils to attend the 1938 Florida State Fair here and participate in a special kids' day program sponsored by Junior Chamber of Commerce, said General Manager P. T. Strieder. State-wide closing will not interfere with the customary Hillsborough County school children's day.

Several hundred dollars in cash and many other prizes will be offered by the Jaycee organization to schools sending largest number of students, traveling longest distance, etc. School buses from each county will be used. Gov. Fred P. Cone and Colin English, State superintendent of public instruction, will be among speakers. Over 50,000 children are expected.

No successor to the late W. G. Brown, for 25 years president of the fair, has been elected and it is probable that action will be deferred until the annual meeting next spring. Recent changes in executive staff include appointment of Secretary Russell Kay as publicity director, succeeding James Malone, who became assistant to General Manager Strieder.

Why First-Rate Concessioners Shy of the N. Y. World's Fair

By ROGER LITTLEFORD JR.

POSSIBLY it can be laid to internal friction, mismanagement, refusal to heed advice, complete indifference or a combination of them all, but it remains a fact that Exhibit-Concession Department of the New York World's Fair might just as well be titled "Exhibit Division" and let it go at that.

For months we have watched the sale of thousands of feet of exhibit space to foreign governments, to our own States and our own commercial firms. Definite plans have been formulated and approved by the host of prospective clients; architects have designed buildings, and a mall, perisphere and countless other items of interest within the grounds have been started.

And for months we have been waiting—patiently—for definite plans of the Amusement Zone, Mile of Fun, the Midway or whatever you wish to call that part of an exposition that has always been an integral part of every big civic show place. Periodical announcements from the office of President Grover A. Whalen revealed that everything is fine—work is progressing remarkably well, layout of the sector is being completed and more than 7,000 prospective concessioners have signified their desire to be a part of "The World of Tomorrow."

Just who those 7,000 are we don't know and neither does the World's Fair. We do know (and the World's Fair probably doesn't) that there are not that many showmen in the entire world qualified to operate at an exposition. . . . We know that the amusement zone of an exposition reflects the character of the entire project. . . . We know that after conferring with officials many first-rate concessioners have indicated that "they want no part of it." . . . And we know that if those 7,000 applicants were confronted of a sudden with a contract and request for financial statement the list would dive like the 1929 stock market. Not more than 150 of those 7,000 would have the means to meet the initial obligations.

Altho officials have changed their minds often in recent months, latest reports have it that the general amusement layout, subject to still more alterations, of course, will consist chiefly of a rare combination of Broadway night life and mediocre carnival attractions. There are plans for magnificent French Casino-type dine and danceries not a stone's throw from an archaic Ferris Wheel, despite the fact that any good carnival in recent years plays week after week with two, three and sometimes four similar rides.

The concept of the amusement zone so far caters to the "tired business man" and the "butter and egg" types, the oven in that respect the lineup of shows has been foolishly selected. Elaborate night spots, restaurants, theaters, concert halls, etc., seem to be the concentration point at present, with a few carnival-type rides and shows thrown in to take care of the man in the lower income bracket—the man who evidently is not expected to visit Flushing Meadows to any great extent.

From these observations it is evident the Concession Department knows not where it is headed. It is obvious that a couple of men who do know what it is all about are being opposed day after day and week after week by a few theatrical-minded executives who don't know the difference between a free attraction and a Walk Thru, or that most people don't like to walk in the rain. These same men might even decide to run the fair from November to April. Who knows? They certainly do not.

New York, in other words, has completely overlooked mass attraction possibilities—has failed to hit anywhere near a happy medium between class entertainment and mass amusement appeal. And if the New York fair opens on the present basis of entertainment distribution the year 1939 is sure to register one of the grandest, most complete flops in exposition history. The man who can afford a dollar or two on a day at the fair will find to his bewilderment that for him the fair offers nothing more than can be found at his own county fair, or if he's a New Yorker, at Coney Island.

Something should be done about it.

In the first place the fair must realize that cost of footage for concessions must be cut considerably. Current prices are entirely out of line with sound business from the concessioners' standpoint.

The fair must realize that featuring the midway with Harlem, Greenwich Village and Little Old New York "villages" is utterly preposterous. Why should anyone spend time and lots of dollars in facsimiles of actual scenes not more than 20 minutes away? They must realize that the city of New York has more appeal in itself than any exposition ever held anywhere. And to duplicate what that city offers is—well, you know the answer.

The fair must realize that too close supervision of architecture is dangerous business—that similarity of appearance has cost more than one small-time special event lots of patronage. And that individuality of "front and flash" is one of the basic rules of all show business.

The fair must realize that "dead" or unoccupied space between attractions is anything but conducive to the "carnival spirit" that must pervade any crowd before it spends money.

The fair must realize that an amusement zone should not go to extremes in any single type of amusement. New York must not let villages predominate, just as it should not let too many cabarets, rides, illusions, revues or walk thrus make their appearance.

The fair must realize that the lower end of a midway is ALWAYS position for the attraction with the greatest appeal. It is the best possible insurance for complete circulation on the grounds.

The fair must realize that Americans are nervous people who refuse to remain still when there is something else to see. Attractions lasting more than a very few minutes a single show must be kept at a minimum. The recent failure of theaters, night clubs and concert halls to capitalize on the American Legion convention in this same city proved that.

The fair must realize that it is in show business, not indoor and not outdoor, but a marriage of the two. Mr. Whalen, Mr. Andrews, Mr. Krinsky and Mr. Mermey, all experienced, intelligent men, must realize that for probably the first time they are faced with a job that calls for expert advice. To date they have probably had it, but certainly not heeded it.

The time is short, gentlemen. Get going!

Fair Grounds

CHATTANOOGA, Tenn.—Offices of the new Tri-States Fair, headed by Joe Engel, as president, and W. L. Broxton, as general manager, have been opened in Engel Stadium, and announcement has been made of a contract with Johnny J. Jones Exposition for the midway at the 1938 fair in Warner Park.

JASPER, Tex.—Following payment of heaviest entertainment cost and premiums in history of Jasper County Fair, the 1937 event cleared \$202.24, said R. W. Curtis, secretary-manager. Shows and concessions netted profit of \$410.05 to wipe out deficits of other departments.

LINCOLN.—Two Nebraska county fairs reported encouragingly on the 1937 season. Saunders County Fair (Walco) having the biggest year since 1929 with profit of \$2,250 against \$950 in 1936. Furnas County Fair paid all premiums and some back debts.

MILLERSBURG, O.—Relocation of Holmes County Fairgrounds and expansion of the 1938 fair to include new attractions met approval at the annual meeting here. Officers indicated that any ambitious effort in this regard is unlikely next year due to lack of funds.

ANDERSON, S. C.—Annual meeting of South Carolina Association of Fairs will be held in the Jefferson Hotel, Columbia, on January 17 and 18, instead of on January 18 and 19, as first announced, said J. A. Mitchell, secretary of the association and secretary of Anderson Fair.

DES MOINES.—Plans for celebrating Iowa's territorial centennial with a State-wide Centennial Exposition at 1938 Iowa State Fair were discussed at first meeting of the 1938 board in the Statehouse. Participation of communities, historical groups and patriotic bodies was discussed.

PALMERTO, Fla.—Manager D. M. Reese of Manatee River Fair, to be held here, said permanent buildings will be erected for exhibits and that there will be stock and poultry shows and cash prizes for commercial exhibits. Manager Reese has been associated five years with George D. (Buck) Buchanan, lightning artist, as manager and advance representative, and since its inception in 1934 has been associated with Manager Buchanan at Florida Tomato Festival, Ruskin, which will again be held in 1938.

Keller Quits in Eunice, La.

EUNICE, La., Dec. 25.—Reorganization of Tri-Parish Fair Association here thru a divorcing from Chamber of Commerce sponsorship and the resignation of J. C. Keller, secretary-manager four years, was announced by directors. Board session was presided over by Ferdinand Quirk, president of both organizations, with M. J. Pruge acting as secretary-manager until a permanent fair director can be named. The fair association charter was amended to provide 11 board members, six to be from out of town and the

others residents of this city. Mr. Keller, an officer in the State Fair Association, took over management of the Eunice Fair, which comprises St. Landry, Acadia and Evangeline Parishes, in 1933, when record attendance up to that time was made. Attendance has increased yearly and all fair indebtedness has been paid off.

Superior Report Is Good

SUPERIOR, Wis., Dec. 25.—An industrial building, comfort station and sleeping quarters for nurses and 4-H Club members, with WPA co-operation, are planned for 1938 Tri-State Fair here. It was reported at the annual meeting. Secretary Max H. Lavine reported a surplus of \$1,189.14. About \$3,000 in premium money is expected from the State. When the present administration took over six years ago, fair indebtedness was \$80,300. For 1938 more midway lighting and more attractive barns are planned.

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CHRISTMAS GREETINGS

RUTLAND VERMONT STATE FAIR

WILL L. DAVIS
President and Treasurer

C. W. OLNEY
Secretary

Fair Records Up Another Notch

ANOTHER year has brought about top records for fairs. These institutions have been going great guns in the last three years and observers are wondering just when the peak in attendances and receipts will be reached.

"More all-time records for gate attendance, grand-stand receipts and midway grosses were reported in 1936 from fairs and expositions in the United States and Canada than in any previous year. It appeared as though the climax might have been reached in the upswing which got under way in 1932."

This paragraph from *The Billboard* of a year ago also can apply to 1937 and indicates the continued advance. At end of the 1935 season *The Billboard* said, "This will go down as a year of top records in fairdom. Never before have so many all-time marks been made for attendances at gates and grand stands and of revenue therefrom."

Management Improving

Either of these paragraphs will fit the 1937 scene by merely changing the dates. And again, as last year, fair men and women are predicting and preparing for a season in 1938 that will show an increase in public interest in State, district and county fairs. It appears that the momentum gained during the years of A Century of Progress in Chicago and other big expositions since has been accelerated by a "fair-minded" population, better times and more efficient management of annuals.

"It's good to see so much enthusiasm and hear so many expressions of optimism," declared Retiring President Maurice W. Jencks, manager of Kansas Free Fair, Topeka, at the recent 47th annual meeting of the International Association of Fairs and Expositions in Chicago. "I know that all of us are happy to have survived the tough, lean years from 1930 to 1936, and for a long time to come we can look back with pride on that era because we know that during those years we led the great industry of agriculture thru a perilous journey and proved the worth of our institutions. In the face of almost insurmountable barriers we rendered a distinct service to a distressed business, and I believe our accomplishments during those years will forever place our fairs high on the honor scroll of American institutions."

Rain, Paralysis Hurt

Having in the main put their own houses in order, the fair executives in the membership of the IAFE are turning to a broader view of the functions of that organization. At the 1937 meeting signs of a more aggressive policy were shown in demanding full government recognition of the needs of fairs and in opening sessions to smaller non-member fairs' delegates who can have advantage of discussion of problems and enlightening talks by leaders in the field.

Economic conditions were reflected in large gates and grosses, the only localities where these went down being where rain interfered and in Eastern Canada and a few other points where infantile paralysis scares caused health officials to put on bans which hurt fair attendances. Among hardest hit along these lines were the annuals in Saskatoon and Regina, Sask.; Ottawa and London, Ont., and Canadian National Exposition, Toronto; Ionia, Mich.; Nashville, Tenn.; Columbia, S. C., and Charlotte, N. C. Big gains were made in St. Paul; Pomona, Calif.; Brockton, Mass.; Reading, Pa.; Topeka; Beaumont, Tex.; Billings, Mont.; Hutchinson, Kan.; Tulsa, Okla.; Chattanooga; Allentown, Pa.; Indianapolis; Oklahoma City; Richmond; Knoxville, Tenn.; Detroit; Bloomburg, Pa.; Muskogee, Okla.; York, Pa.; Atlanta; Jackson, Miss.; Spartanburg, S. C., and Shreveport.

Increases Are General

This year 44 member fairs made returns to the IAFE, indicating by averages a total attendance increase over 1936 of 13.2 per cent. Afternoon grand-stand attendance showed an increase of 21.8 per cent over 1936, night grand-stand attendance over 1936 increased 25.2 per cent and gross carnival business in 1937 was 21.2 per cent greater than that of 1936.

More all-time records were reached in these total attendances reported: Ak-Sar-Ben Stock Show, 43,500; Calgary Exhibition, 220,554; Cumberland (Md.) Fair, 62,450; California State Fair, 500,941; Canadian National Exhibition, 1,302,000; Central Canada Exhibition, 379,000; Clay County Fair, Spencer, Ia., 135,000; Eastern States Exposition, 309,854; Edmonton Exhibition, 116,887; Illinois State Fair, 945,000; Indiana State Fair, 383,544; Ionia (Mich.) Free Fair, 278,485; Iowa State Fair, 381,279; Kansas Free Fair, 402,000; Maryland State Fair, 125,000; Midland Empire Fair, 108,130; Minnesota State Fair, 637,025; Mississippi Free State Fair, 200,000; Mississippi Valley Fair and Exposition, 46,467; Kansas State Fair, 275,000; Michigan State Fair, 420,318; Mid-South Fair, 152,301; Missouri State Fair, 270,903; National Dairy Show, 75,000; Nebraska State Fair, 77,489; New York State Fair, 271,152; Northern Wisconsin District Fair, 140,000; North Montana State Fair, 215,112; Oklahoma State Fair, 281,031; Regina Exhibition, 105,631; Saginaw (Mich.) Fair, 131,800; South Dakota State Fair, 178,000; Southeastern Fair, 768,061; Saskatoon Exhibition, 66,350; Spartanburg (S. C.) Fair, 84,800; Tennessee Valley Fair, 163,840; Ohio State Fair, 350,000; State Fair of Louisiana, 285,432; Tulsa Four-State Fair, 185,000; Wisconsin State Fair, 602,586; National Western Stock Show, 125,000; Western Fair, London, Ont., 111,681; York (Pa.) Interstate Fair, 244,100.

Financial Outlays Heavy

Many plants had permanent improvements, value of which was reported: Ak-Sar-Ben, Omaha, \$75,000; Cumberland, \$16,500; Sacramento, \$80,603; Toronto, \$30,000; Ottawa, Ont., \$7,500; Spencer, Ia., \$36,712; Springfield, Mass., \$30,000; Edmonton, \$15,000; Indianapolis, \$218,900; Ionia, \$5,040.11; Des Moines, \$24,724; Topeka, \$27,000; Timonium, Md., \$50,000; Billings, Mont., \$18,465.73; St. Paul, \$1,250,000; Jackson, Miss., \$12,000; Davenport, Ia., \$4,484.91; Hutchinson, Kan., \$78,500; Detroit, \$275,890.93; Sedalia, \$38,175.20; Lincoln, \$13,000; Syracuse, \$700,000; Chippewa Falls, Wis., \$2,872.89; Great Falls, Mont., \$48,504.33; Muskogee, Okla., \$40,000; Saginaw, Mich., \$3,688.90; Atlanta, \$23,613.32; Saskatoon, \$6,500; Spartanburg, S. C., \$600; Knoxville, \$12,630; Columbus, O., \$50,000; Shreveport, \$750,000; Tulsa, \$8,000; Milwaukee, \$104,000; London, Ont., \$8,000; York, Pa., \$35,150.57.

Better Midways Praised

"I was glad to see that the carnival business at nearly every fair showed an increase," said Mr. Jencks in his IAFE address. "In several towns business was affected by infantile paralysis, as was the case with Kansas Free Fair. I wish to congratulate owners of the different carnival companies on our circuits for the marvelous improvement they have made in their enterprises in the last four years. When we visualize one of the midways at any fair in 1937 we must feel that the men in that business are entitled to a lot of consideration for the fine way in which they have improved their organizations. While abroad this year I saw leading carnivals in Rome, Dublin and Berlin and they can in no way compare with the wonderful aggregations that are now playing our fairs."

Important Events and Happenings From December, '36, to December, '37

(From Files of The Billboard)

TEXAS CENTEN CLOSURE—Texas Centennial Exposition closed a six months' run (177 days) in Dallas November 29 with a crowd of 49,550. Grand total was 6,333,827. Rain interfered the closing two days.

WINTER FAIR BEST—Royal Winter Fair in Coliseum on Canadian National Exhibition grounds at Toronto, November 18-20, was declared by executive officers as best in years.

N. Y. FAIR CAMPAIGN STARTS—New York's campaign to distribute \$27,829,500 of debentures to finance the World's Fair of 1939 got off to a brilliant start November 23 when the program was laid before 2,000 business and financial leaders at a gala dinner in the Hotel Astor.

BOSTON'S NEW POST—L. B. Boston, former director of division of reclamation, soil survey and fairs, department of agriculture of Massachusetts, was appointed managing director of Hampden County Improvement League at a meeting in Springfield, Mass., latter part of November, assuming duties December 1.

HAMID SAILS—George A. Hamid, president George A. Hamid, Inc., sailed for Europe December 4 for a short tour of principal countries to scan attractions for importation.

BEALS DIES—Wallace M. Beals, 55, superintendent of Poultry Division of Brockton (Mass.) Fair for 25 years, died November 30 in Avon, Mass. Interment in Avon Cemetery.

GREEN DIES—Fred W. Green, 64, president of Ionia (Mich.) Free Fair, died November 30 in Munising, Mich. Interment in Lansing, Mich.

IAFE MEETING—The 46th annual meeting of International Association of Fairs and Expositions at Hotel Sherman, Chicago, December 1 and 2, drew by far the largest attendance up to that time. Maurice W. Jencks was elected president, and Ralph T. Hemphill was re-elected secretary-treasurer for the 14th consecutive year.

EXPO RENAMED—Greater Texas and Pan-American Exposition early in December was selected as the name of the fair to succeed the Texas Centennial Exposition in Dallas.

HEMPHILLS CELEBRATE—Ralph T. Hemphill, secretary Oklahoma State Fair, and wife celebrated their 25th wedding anniversary Sunday night, November 29 in Chicago.

IOWA MEN MEET—Fair Managers' Association of Iowa held its 29th annual convention at Savery Hotel, Des Moines, December 7 and 8, and went on record for increased State aid to care for higher premiums and probability of several new fairs. Victor Feller was elected president, and E. W. Williams was re-elected secretary-treasurer.

RINGENS SAILS—PeeJay Ringens, high diver, sailed December 10 from Los Angeles for the Far East.

EXPO RENAMED—Rochester (N. Y.) Exposition Association on December 14 was renamed Monroe County Fair and Rochester Exposition. Expansion program was announced at the time.

JACKSON DIES—Robert M. Jackson, 59, former president of North Carolina Association of Fairs and secretary of Cape Fear Fair, Fayetteville, N. C., for 27 years, died at Fayetteville, N. C., December 9.

WINNIPEG A LOSER—Net loss of \$18,691.96 was incurred by Winnipeg Industrial and Agricultural Exhibition August 3-10. With all wages paid, outstanding liabilities amounted to \$16,088.94.

MENENY CHOSEN—Frank L. McNeeny named director-general and vice-president of Greater Texas and Pan-American Exposition at Dallas for 1937.

LINCOLN IN MICH. POST—Burr B. Lincoln named Michigan State agricultural commissioner by Governor Frank Murphy, succeeding James F. Thomson. **VANDEBERG FRISCO EXPO P. A.**—Clyde M. Vandenberg appointed director of publicity for 1939 Golden Gate International Exposition.

S. E. BODY DISBANDED—Meeting in Atlanta January 14 and 15, Association of Agricultural and Industrial Fairs of the Southeast was disbanded with the understanding that each State would continue with its own organization.

FIRST '37 FAIR OVER BIG—Pinellas County Fair, Largo, Fla., gave Royal American Shows record gross.

OHIO SCORES RECORD MEET—Biggest turnout in its history marked annual meeting of Ohio Fair Managers' Association at Dasher-Wallack Hotel, Columbus, O., second week of January.

OHIO BREAKS RECORD—Official report of 1936 Ohio State Fair showed it broke the all-time record of 1935. Gate receipts were \$54,540, an increase of \$1,509 over 1935.

BARTLEY FOR CLEVELAND POST—E. Ross Bartley appointed director of promotion of Great Lakes Exposition, Cleveland.

RECORD TAMPA FAIR—Florida Fair, January 26-February 6, set an all-time record of total attendance of 455,014, more than 10,000 over the previous record in 1931. Royal American Shows on the midway practically doubled 1936 business.

ROSE SIGNED FOR CLEVELAND—On February 5 Billy Rose was engaged by General Manager Lincoln G. Dickey and Almon R. Shaffer, associate director, to produce two big new spectacles at Great Lakes Exposition.

E. E. IRWIN RE-ELECTED—Eugene E. Irwin, Salem, Ill., general manager of Illinois State Fair, Springfield, was re-elected president of Illinois Association of Agricultural Fairs at annual meeting in Springfield, February 4 and 5.

DALLAS NIGHT SHOW—Greater Texas and Pan-American Exposition retained George Marshall, Washington, to promote a night club theater, athletic events and other special features of the fair in Dallas.

FORT WORTH ELECTS—Officers and an executive committee of 11 to produce and operate the 1937 successor to Frontier Centennial at Fort Worth, Tex., on February 20, were Amos Carter, president; Ben E. Keith, first vice-president; Stanley A. Thompson, second vice-president, and John N. Parks, treasurer. **ORANGE SHOW TOPS**—An all-time attendance high of 369,500 for 11 days marked the 27th National Orange Show at San Bernardino, Calif., which closed February 28.

MITCHELL SUCCEEDS AVERY—Sam M. Mitchell, assistant admissions superintendent of Kansas State Fair, succeeded H. W. Avery as secretary-manager, week of March 6.

N. Y. SHOW BIG—Second annual 10-day National Sportsmen's Show in New York early in March had 377,000 paid admissions, 44,000 more than in 1935.

ORGANIZE FAIR ASSN.—More than 100 members representing 20 county fairs in Pittsburgh area early in March formed Western Pennsylvania State Association of County Fairs. Officers: Dr. W. A. Titus, president; A. F. Shoaf, vice-president; David G. McDonald, secretary-treasurer.

CHOOSE ROSE AND POLLOCK—At first meeting of executive committee of Fort Worth Frontier Fiesta Association March 13 Billy Rose was again named director-general and James Pollock, secretary-manager.

MUCKLER SUCCEEDS PAINE—Robert

**JANUARY
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STOCK DISPLAYS

(Continued from page 78)

come, better be sure that they don't have to buy new shoes after every trip to the barns. There are many ways to kill a live-stock exhibit, but a dirty barn has them all topped. See that the barns are kept both clean and odorless. It can be done, even in the hottest weather, if you'll supply plenty of clean straw. Once the public learns it can walk around in your barns without having to wear rubber boots, it will tell its friends.

Cash Paid on Spot

Maybe I shouldn't tell you this, but I think one reason we have such extremely good relations with our live-stock exhibitors is because we have paid them their cash awards as soon as judging was completed, not later than the middle of fair week. Outside of the three fingers of Scotch which I have mentioned, I can't think of anything that gives a live-stock man quite such a warm feeling as the crinkle of bills in his pocket. That money, paid on the spot, goes a long way. Probably it does 100 times as much good as does the money which this same breeder will receive from other fairs which settle up anywhere from four to six weeks after the showing.

Another thing to remember is that live-stock men who exhibit at your fair are business men whose success is dependent in larger part upon sale of the pure-blooded animals which they display or of similar animals on their home ranches. You will make no mistake in pointing out in your advance publicity that the live-stock men of your State, desiring to improve their herds, should do their negotiating at your fair with the breeders which you have brought in. We have followed that policy and it has been profitable all the way round. Our State breeders have bought from the outsiders. The outsiders have made the profit to which they are entitled and our State breeders have improved their herds. Both have become firmer friends of the fair management.

In closing, let me say that the proof of the pudding is in the eating. To

prove that North Montana State Fair really does believe in an outstanding live-stock show, we are posting a \$10,000 premium list to bring the National Hereford Show to the fair for the fourth successive year in 1938. Proof that the Hereford breeders approve of our methods is the fact that they are coming back again in 1938 for the fourth consecutive time with their Hereford show herds.

We hope we have given these breeders what they wanted. We are sure that they have given us what we wanted—a live-stock show of real merit, so outstanding that it would prove a magnet for the two classes who are so important at the turnstiles—those who come to see the live stock and those who use the live stock as an excuse.

RUTLAND HAS

(Continued from page 78)

rent, \$16,932.48; cash in grand stand, building and improvement reserve, \$20-425.28; \$22,500 in U. S. Savings Bonds and cash assets of \$358.10, making a total of \$60,315.86.

Manager Davis pointed out that altho the department of agriculture continues to recognize the fair with a full carload of agricultural exhibits each year and 4-H Clubs demonstrate exhibits and work, Rutland Fair receives no financial aid from the federal government, State, county or municipality or from outside private sources. Entire plant, including grounds, building and equipment, could not be replaced for \$228,000, the report said.

Recent improvements include resurfacing of more than half of the race track with clay that was located about 17 miles away at a cost of \$1,618.30. Laying of 1,028 feet of new sewer lines with connections, at a cost of \$892.60; additional pipe line to cattle barn, \$252.75; two coats of paint and relettering titles on the Industrial Building, Horticultural Building, Arts and Crafts, U. S. Government Exhibits, Grimm Building, Red Cross and Maple Supar structures and women's restrooms. Other renovations and improvements, including reconstruction, paint, new

Fair Meetings

Indiana State Association of County and District Fairs, January 4 and 5, Claypool Hotel, Indianapolis. Frank J. Claypool, secretary, Muncie.

Wisconsin Association of Fairs, January 5-7, Hotel Schroeder, Milwaukee. J. P. Malone, secretary, Beaver Dam.

North Carolina Association of Fairs, January 10 and 11, Sir Walter Hotel, Raleigh. C. S. Parnell, secretary, Mebane.

State Association of Kansas Fairs, January 11 and 12, Hotel Jayhawk, Topeka. George Harman, secretary, Valley Falls.

Ohio Fair Managers' Association, January 12 and 13, Deshler-Wallick Hotel, Columbus. Mrs. Don A. Detrick, executive secretary, Bellefontaine.

Minnesota Federation of County Fairs, January 12-14, Lowry Hotel, St. Paul. L. O. Jacob, secretary, Anoka. Joint meeting with Minnesota State Fair board, Raymond A. Lee, secretary.

Association of Georgia Fairs, January 13 and 14, Richmond Hotel, Augusta. E. Ross Jordan, Macon, secretary.

Western Canada Association of Exhibitions, January 17 and 18, Royal Alexandra Hotel, Winnipeg, Man. Sid W. Johns, secretary, Saskatoon, Sask.

Western Canada Fairs Association, January 17-19, Royal Alexandra Hotel, Winnipeg, Man. Keith Stewart, secretary, Portage La Prairie, Man.

Maine Association of Agricultural Fairs, January 18 and 19, Showhegan House and Hotel Oxford, Showhegan. J. S. Butler, Lewiston, secretary.

Michigan Association of Fairs, January 18 and 19, Fort Shelby Hotel, Detroit. Chester M. Howell, secretary, Cheesingon.

South Carolina Association of Fairs, January 17 and 18, Jefferson Hotel, Columbia. J. A. Mitchell, secretary, Anderson.

Association of North Dakota Fairs, January 20 and 21, Hotel Dakota, Grand Forks. H. L. Pinke, secretary, Minot.

Western Fairs Association, January 20 and 21, Whitcomb Hotel, San Francisco. Tevis Paine, secretary, Sacramento.

Massachusetts Agricultural Fairs' Association, January 20 and 21, Brunswick Hotel, Boston. A. W. Lombard, secretary, 139 State House, Boston.

Virginia Association of Fairs, January 24 and 25, John Marshall Hotel, Richmond. Charles B. Kilsten, secretary, Staunton.

Rocky Mountain Association of Fairs, January 24 and 25, Northern Hotel, Billings, Mont. Jack M. Suckstorf, secretary, Sidney, Mont.

Nebraska Association of Fair Managers, January 24-26, Cornhusker Hotel, Lincoln. Chet G. Marshall, secretary, Arlington.

Pennsylvania State Association of County Fairs, January 26 and 27, Yorktowne Hotel, York. Charles W. Swayer, secretary, Reading.

Texas Association of Fairs, January 28 and 29, Adolphus Hotel, Dallas. J. C. Watson, secretary, Graham.

Illinois Association of Agricultural Fairs, February 3 and 4, St. Nicholas Hotel, Springfield. A. W. Gruns, secretary, Breese.

New York State Association of County Agricultural Societies, February 15, Ten Eyck Hotel, Albany. G. W. Harrison, secretary, 131 North Pine avenue, Albany.

SECRETARIES of associations should send in their dates, as inquiries are being made.

ticket booths, fish tanks, etc., accounted for several more thousands of dollars spent before gates were opened for the 1937 annual.

More Construction Planned

Not satisfied with what has been done to improve the site of the fair in the past, schedule of additional renovation includes a new roadway in front of the main entrance, permanent roads within grounds, new sidewalks, increased space for arts and crafts department, underpass beneath the track for pedestrians, extra accommodations for boys and girls of 4-H Clubs, painting of some buildings on south end of grounds, modernization of cattle barns, changes in poultry department and construction of a chain-



WILL L. DAVIS, president-manager of Rutland (Vt.) Fair, who has reported the 1937 annual most successful in the 92-year history of Rutland County Agricultural Society, started with the fair when it was reorganized in 1910 and since has held offices as treasurer and as president - manager. A merchant, long active in politics, he was elected city treasurer each year for 40 years, retiring in the spring of 1936.

link fence around part of the south end of grounds.

Concerning distribution and circulation of money attributed to the fair, the report shows that nearly \$35,000 was paid in wages, premiums, materials and supplies to people in Rutland, and it is estimated that nearly \$125,000 is spent by visitors to the city who come to attend the fair.

DALLAS BOARD

(Continued from page 78)

tors' meeting in January preceding annual meeting here of the Texas Associations of Fairs. The 1938 fair will be the 60th annual.

Mr. Tennant and Mr. Buckalew have had fair experience, the former, for many years directly connected with live stock and agriculture thru executive work in the packing industries, being on exhibit staffs of the Texas Centennial and Pan-American Expositions. Before he became superintendent of the Texas building on grounds of the fair Mr. Buckalew was in telephone foreign service and later connected with the architectural division of the exposition. Mr. Jones who, with Mr. Rupard, was on the staff for many years before the interruption, announced that he is conferring with Mr. Herold concerning a broad promotion campaign.

New directors are W. P. Pendleton, D. H. Pace, R. J. O'Donnell, James M. Moroney and Ben E. Cabell Jr. Re-elected directors are E. J. Kiest, J. C. Tension, T. M. Cullom and Holmes Green, elected at a recent stockholders' meeting. Directors whose terms will not expire until end of next year are John W. Carpenter, Otto Herold, Frank P. Holland, T. E. Jackson, Hugo Schoellkopf, A. M. Matson, Frank L. McNeely and H. L. Sess.

Unusual interest shown at the meeting was regarded as a sign that the State Fair will be more aggressive than ever when it is resumed. Nathan Adams led a fight for mail-ballooting, insisting that the election method should be changed. He pointed out that altho 35 stockholders had attended the meeting to make it the largest in 12 years, they were a minority in the face of proxies representing 1,731 shares of stock. A committee, Dr. S. E. Milliken, chairman; W. A. Green Jr., Manning Shannon and W. H. Flippen, presented the slate of nominees, Dr. Milliken explaining that nominees were selected as outstanding representatives of key industries which contribute largely toward success of the fair.

Auditor J. P. Gragg reported that assets as of November 15 were \$6,897, with liabilities \$48,000 in notes and \$90,000 in Cotton Bowl stadium bonds. Net income of the year was \$38,744. However, only \$5,000 of \$30,000 due the association for use of buildings and grounds was paid.

ATHENS, O.—Athens County Fair here has \$1,741 in its treasury, with all debts paid at conclusion of one of its most successful years, said Herbert J. Parker, secretary.

Rinks and Skaters

By CLAUDE R. ELLIS
(Cincinnati Office)

YOUNGSTOWN, O. roller skate team, with Capt. Joe Pollock turning in a star performance, downed the East Liverpool, O., team in a relay race in Winland Auditorium Rink, East Liverpool, on December 12. The defeated in the main event the East Liverpool group took honors in preliminary races, winning the half-mile and mile events, with Johnny Jones starring. Ruth Hall, tri-state girls' speed champ, won an exhibition race with Virginia Green and Ruth Wotring by seven laps. A Pittsburgh team will be entertained next at Winland Auditorium, half-mile and 50-lap relay events being scheduled.

NET proceeds of Vancouver (B. C.) Rotary Ice Carnival will exceed \$9,000, Ernest A. Markham, chairman of the carnival committee, said, a record in the 14 years the carnival has been operated. Jack Dunn, skating star for Paramount, flew from Hollywood, gave an exhibition and selected 12 Vancouver girl skaters to be recommended as possibilities for parts in an ice ballet in a picture. About 100 took part in Woodland Fantasy, under Verna Miles Praser. Others taking part in the carnival were Heddy Stenuf, Austrian free-skating champion; Mari-annne Lindeoff and Skippy Baxter, Oakland, Calif.; Constance Wilson, Samuel and Montgomery Wilson, Toronto Skating Club; Cliff and Rana Thaeli, London, and Glenora Skating Club Trio, Edmonton, Alta. "Norm" Traolin supplied comedy skating, making a hit with his burlesque of "The Dying Swan."

TRANSCONTINENTAL Roller Derby, Inc., has erected a permanent banked track in Chicago to instruct and train roller skaters for careers as racers in the



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Roller Derby. Training and coaching instruction is free of charge. Male and female skaters who qualify for enrollment will have living expenses furnished thru training period of about 60 days, it is announced. At the end of training those who show best results will be entered in a regular Roller Derby, first of which for new skaters will be in Miami, Fla.

ROCKAWAY ARENA, Edgemere, I. I., operated by Seidman Bros. and drawing big, originally was planned as a summer proposition, but biz went along so nicely that it has been set for a year-round arrangement. Seidmans have built it up thru contests, races, games and novelties. Rockaway Boardwalk, more than six miles in length and excellent for roller skating, has petered out to nothing in popularity since the arena was started. And Boardwalk roller skating is minus any charge, too.

TWELFTH STREET Market Rink, Erie, Pa., is being operated by H. D. Ruhlman, owner of Pittsburgh's Lexington Rink and producer of Hi-Hat Roller Revue that is touring district arenas.

LAND O' DANCE Roller Rink, Canton, O., has added Sunday night sessions, making a policy of seven nights a week with matinees on Saturdays. Leo Mayntner, managing director of Canton rinks and several others in the district, reports business satisfactory, despite industrial recession in the area. Sunday night skating had been prohibited in Canton until permission was granted the management to operate that night.

AFTER spending last season on the road with the Diamond Duo (Evelyn and Joe) Joseph Clovis, Rochester, N. Y., reports that he is back to rinking, being floor manager of Alhambra Rink, Syracuse, which, he writes, is doing good business under management of Jack Wythe.

HAVING had a 10-week engagement at the Wivel Restaurant, New York City, Continental Thrillers, two-men and one-girl skating act, report they are working in Coconut Grove in the Park Central Hotel, New York, for a few weeks, after which they will return to the Wivel indefinitely. They advise that they have been "skating over the radio," having the tricks described to listeners.

C. V. PARK, New Kensington, Pa., veteran rink operator, was a guest of E. M. Moorar, floor manager of Sefferino's Roller-drome, Cincinnati, on December 19. He also visited offices of *The Billboard* and the Roller-drome and Norwood Rink. William Opatroy, John Humes and Eric Olsson, skaters from "Hy" Ruhlman's Lexington Rink, Pittsburgh, visited Sefferino's Roller-drome and Norwood Rink on December 21.

JOE LAUREY and Bill Henning, of Fred Leiser's Armory Roller Rink, Chicago, report having originated a game, broom ball, which is proving popular with patrons. Game is played like hockey, but with brooms and a football, with six players to a side. Brooms cannot be lifted above knees. Three teams already formed plan to get jerseys and hold a championship game at end of the season. Recent visitors were Al Kish and Jack Schuman, Ohio rink operators, accompanied by Stanley Swigon, Chicago Roller Skate Company; Mr. and Mrs. Robert Bollinger, Portland, Ore., with the Whitcombs, of the Richardson Skate Company, and H. F. Cobb, Plainfield (Ill.) rink operator. Henning, who was a visitor at the recent annual meeting of the National Association of Amusement Parks, Pools and Beaches in the Sherman Hotel, Chicago, met Mr. Kilby, Euclid Beach Park, Cleveland; Schmidt, of River View Park, Chicago; Ralph Ware, Chicago Roller Skate Company, and Leo Mayntner, Chippewa Lake Park, O. Crowds at the rink continue good. Mr. and Mrs. Leiser spent a short vacation in Wisconsin. On December 11 Mr. and Mrs. Oscar Jelse, Fernwood Roller Rink Club, Peoria, Ill., accompanied about 65 skaters on a visit to Armory Rink. Bob Walter, club president, had charge of racing and was assisted by John Turner, vice-president. Laura Jewell, secretary, aided and Joe Laurey demonstrated broom ball. Bud Lange, Art Chalupa and John Turner, of the Fernwood Club, took first, second and third places, respectively, in the men's mile open race. Henning and Laurey, altho oldtimers, report they are training for racing events. There will be an oldtimers' party in Armory Rink soon which they plan to enter as will George Rolf and George Schrader, also connected with Armory

Rink. Rink staff has been equipped with new uniforms.

SANCTIONED by the Roller Skating Rink Operators' Association of the United States and supervised by AAU officials, Cincinnati championship roller speed races were held in Sefferino's Roller-drome on December 18 to a packed assembly. "Pony" Joe Altman, former professional champion for many years, was referee. Track, officially measured, was 10 laps, 180 feet to the mile, claimed to be one of the fastest flat tracks in the country. The point system was used for judging winners. When points were totaled for the final mile event it was found that Buddy Deters and George Moore had tied for first place and that Otto Prickett and Dale Piusdermann had tied for third place. Match races to be held later will decide the issue. The AAU officials and the Sefferino brothers were complimented on cleanliness and prompt handling of the events, which held the large crowd until after midnight. Nancy Flick, who won national amateur championship honors in Detroit and who was entered in these races, failed to appear. To cover the track properly, avoid serious accidents and to cover the 180 feet over the 10 laps in the mile event, skaters were started from one corner of the rink. This proved to make the race more exciting and the 30 or 40 boys made an impressive sight, battling to see who would get to the main track first. All time in the events will go into the association record book as official for the Sefferino track. Time was fast for amateurs of little experience and probably

will be lowered as the skaters become more proficient, it was said.

MRS. FLORENCE AYERS, secretary of the Old-Time Roller Skaters of New England Club No. 1, reports a big season for the Revere Beach (Mass.) organization. Officers elected for the ensuing year are Irving Fuller, president; Thomas Weston, vice-president; Duncan MacLean, treasurer, and Mrs. Ayers, secretary. Club's second annual Oldtimers' Party was held on December 8 in Revere Skating Arena, under management of Mike Della Russo, an ardent worker for the club. During the year the members visited several out-of-town rinks. Club No. 1 is planning to organize Old-Time Roller Skaters' Clubs all over the country. At the December 8 party a feature was appearance on skates of Mrs. Winifred Duffey, oldest member and mother of Charles Duffey, the club's trick and fancy skating champion, and Elizabeth (Duffy) Canton. Charles Duffey skated with his mother, who is in her 70s. She is a champion speed racer and is still strong for roller skating. A two-step contest was won by Charles Duffy and his sister, Elizabeth Canton, who were presented with a beautiful loving cup. At conclusion of skating there was dancing to music by Tubber Martin's Orchestra. Another oldtimers' party will be held soon in North Street Roller Rink, Salem, Mass., when the club expects to organize an Oldtimers' Club No. 2 of New England. On New Year's Eve a party is planning a trip to Hackensack, N. J. Junior members of Club No. 1 will hold a party in January.

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PA. LAW PROTESTED

Operators Will Ask Exemption On State's New 44-Hour Statute

Appeal for waiver based on seasonal nature of amusement park industry—petition being drawn by Alexander and committee of members of the PAPA

PITTSBURGH, Dec. 25.—Pennsylvania amusement park operators are preparing a petition to be presented to State Secretary of Labor Bashore, seeking exemption from the new 44-hour law, said A. Brady McSwigan, president of Kenwood Park here and head of the Pennsylvania Amusement Parks' Association. Discussed by the 18 operators who attended the December annual meeting of the National Association of Amusement Parks, Pools and Beaches in the Hotel Sherman, Chicago, the appeal for relief from what is declared to be drastic State labor legislation will hold that, due to the seasonal character of amusement park business which must take in six months what other lines of business have 12 months to do, the hour provisions should be waived for parks.

The petition is being drawn by a committee of the PAPA, headed by Norman S. Alexander, lessee of Woodside Park, Philadelphia, and former president of the NAAPPB.

Outlook for Kenwood Park for next season is bright, Mr. McSwigan said, with more picnics booked to date than ever before.

Buoyed by a most successful '37 season, Kenwood will have a new administrative building by April, now under construction. The outdoor spectacle stage is also being enlarged, a new Strat-o-Ship has been purchased and other improvements are being planned. Acts and bands will be booked by the middle of January.

Duncan Leaves K. C. Fairyland

KANSAS CITY, Mo., Dec. 25.—W. H. (Harry) Duncan, many years associated with amusement enterprises here, announced his retirement today as manager of Fairyland Park. Mr. Duncan, second vice-president of the Heart of America Showmen's Club, said he would not be at the park when gates open next spring.

Fairyland is the only amusement park in Kansas City. Mr. Duncan was selected last August by Victor and Mario Brancato, owners, to replace Omer J. Kenyon, who was under contract to go to the Toronto Shrine Circus, and worked in

Wanted—Press Bureau

ATLANTIC CITY, Dec. 25.—Mayor C. D. White, who closed the city's press bureau just before the holidays when he left on a vacation in California, early last spring raised quite a rumpus by declaring that the poorer classes who come here are "cheap skates." President Frank P. Gravatt of Steel Pier, which spends in yearly publicity almost as much as the city itself, as head of the Amusement Men's Association, declared that body is against any curtailment of city publicity programs, as amusement men depend on the masses thus attracted. He pointed to the great advance that has been made in the municipal advertising field in general and urged its continuance here.

that post until the park closed shortly after Labor Day.

Mr. Duncan, now employed by Jackson County election board in the new courthouse here, entered the park field 50 years ago as a helper with a "Switch-Back" similar to Roller Coasters of today, in old Troost Park, now city property. No successor has been announced by the Brancatos.

Holiday Parties Are Held At San Francisco Playland

SAN FRANCISCO, Dec. 25.—Playland-at-the-Beach entertained nearly a score of children's and fraternal organizations during Christmas week. About 500 members of San Francisco Boys' Club were guests of the Rotary Club at a Day of Days event on Monday. Dolphin Club held its annual "ocean dip," followed by breakfast at the Cliff House.

Playland ponies were taken to Mt. St. Joseph's Orphanage, where rides were given several hundred youngsters. Numerous concessions and rides were free to other kiddies of parties sponsored by charitable organizations.

New Year's Eve will be celebrated at Playland, with dancing at the Cliff House for the first time since it was reopened in August. Dancing is not a regular feature.

Ohio Steamer Lines Busy

EAST LIVERPOOL, O., Dec. 25.—Operators of excursion steamers on the Ohio River already are drumming up business for next summer, contacting district amusement parks. Clubs in Indianapolis and Akron will charter the steamer Gordon C. Greene for two trips. Officials of the line have been showing motion pictures of attractions of the Ohio River, stressing the lure of old steamboat days. Excursion steamer St. Paul had excellent business last summer and the packet Greene set a record for carrying passengers between Pittsburgh and Cincinnati and other points.

Some Trustees of American Museum of Public Recreation



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LEONARD B. SCHLOSS

A BUILDING COMMITTEE TO NEGOTIATE WITH NEW YORK WORLD'S FAIR of 1939 was appointed during the recent 19th annual meeting of the National Association of Amusement Parks, Pools and Beaches in Chicago by trustees and members of the American Museum of Public Recreation. The committee, W. F. Mangels, R. S. Ussell and George A. Hamid, New York, and Norman S. Alexander, Philadelphia, hopes to locate an exhibit at the fair that later can be utilized as a permanent home for the historical treasures of the industry.

Traver "Talks" On European Biz

By "REMOTE CONTROL"

"Amusement Adventures in Europe" was title of a paper by Harry G. Traver, American showman and service manufacturer, who had concessions at Brussels and Paris expositions and is still on the other side. It was delivered by Walter K. Sibley at the recent 19th annual meeting of the National Association of Amusement Parks, Pools and Beaches in the Hotel Sherman, Chicago.

(Continued from last week)

Seeks To Avoid War

Leaving Moscow in a sleeping car, my wife and I were surprised to find there were three of us in the compartment. The third one was rather small and in the berth with my wife. She was terribly upset and made a big fuss about it. The little fellow was active and avoided her blows. Finally she smashed him. It was only a flea. Literally we were flea-ing from Russia.

You may want to know if there is going to be a war. Europeans have been sitting on a keg of powder so long that they are used to it. They really do not want war and haven't the money to finance one. So they bluster and blow at each other, but they won't fight if they can avoid it. The French and the Germans are never friendly and seldom say anything complimentary about each other. However, a Frenchman wanted to be nice one day to a German and said: "I think you Germans are the cleverest people in the world." The German answered: "Sure we are, and I'm sorry I can't return the compliment." "Well," said the Frenchman, "you could if you told as big a lie as I did."

The 40-hour week in France was a nuisance. It was not even good for the workmen. We were not permitted to work overtime to make up for the time lost. On rainy days we had to pay for two hours whether we worked or not. Some weeks the men would get paid for only 24 hours. Carpenters' wages went up from 6 francs to 10 francs per hour in two years. We had many strikes. Often the men did not know what they were striking for. We had two union delegates on our pay roll. Their chief occupation was stirring up trouble. The average carpenters' wages in Paris were \$17 per week. We paid \$14 per week to operators. In Brussels we paid \$10 per week to carpenters and \$10 per week to operators.

Since June, 1936, average wages in France have increased 20 per cent, but the cost of living has gone up 40 per cent. The crazy labor laws got nothing for anybody. We had one man on our construction pay roll whose job was to bring wine to the men from the nearest cafe, a wheelbarrow full at a time. A few men were pretty well loaded by quitting time. I noticed that our men quit work promptly at 4:30, so I said to Charlie Paige: "Do you mean to say that all our men drop their tools exactly at 4:30?" "No, not at all," Charlie said, "many put their tools away before and are now halfway home." French carpenters are still using the same saw and hammer that they used 300 years ago. I was not able to find a carpenter's steel square in all of France and nobody ever heard of a monkey wrench.

Delay Rule in France

Business men in France will not contract verbally, nor by telephone, nor do much in a friendly way. They want everything in writing. Very few promises as to delivery are kept. I shipped a refrigerator and a gas range from Brussels to Paris. They were delivered (See TRAVER "TALES" opposite page)

Key West Opening Is Set For Jan. 10, Says Filbert

MIAMI, Dec. 25.—Originally scheduled to open on January 8, Key West Amusement Park will be officially opened on January 10, declared its manager, Ted Filbert, who was here this week to contract additional acts.

Some alterations were necessary and largely for this reason the opening has been delayed, he said.

Manager Filbert said he was awaiting word from Washington as to exact date of the opening of the new Flagler highway, which will eliminate the present five-hour ferry ride from Miami to Key West.

The Pool Whirl

By NAT A. TOR

(All Communications to Nat A. Tor, Care New York Office, The Billboard)

Designing for Living

Harry Ackley hit the nail on the head at the Chi confabs when he said, "After a long experience in the swimming pool field, we have come to the conclusion that no designer, who has not himself had the experience of operating and maintaining a swimming pool plant for at least one season, is fully qualified to design a swimming pool for others."

He came right out and said what others have been thinking all along. Too many aquatic tanks in the indoor and outdoor fields are failures thru no fault except that of designing. Expert managers have undertaken to put over natatoriums with extensive ad campaigns, mortgage after mortgage has been paid on other similar pools and in all cases attempts have failed because of the faulty layout of the establishments.

Too many architects and engineers, who might be authorities in their own right, have tried to muscle in on the pool industry with the result that instead of helping they have proved great detractors. As Harry pointed out in his talk, there are so many ramifications to the swimming biz that only one who really understands the trade should try to design a pool. What might appear highly beautiful, and unquestionably is, might not be so practical for a tank. The designer who knows something about swimming pool management would never permit a thing of beauty, even though it be a joy forever, to take form in his tank if it proved impractical. So, if you are planning to build a swim tank, be sure you consult a designer who has had definite experience in the field. Don't be misguided by one who may have drawn plans for the biggest buildings or bridges, for he may place your handball courts in the wrong section. And that will mean the difference between success and failure. The same holds true if you intend to make alterations. For the sake of saving designer's fees, don't take an unknown's judgment and move things around, for it may result in moving from the black into the red.

Men and Mentions

The Spence boys, noted amateur swimmers, seem to be fighting against each other now that neither is very active in competitive ranks. Walter is teaching swimming in London Terrace indoor tank, New York, while cousin Leonard is doing similar honors in the opposit pool, Park Central. Christy Walsh, in charge of sports activities for the New York World's Fair of 1939, is still undecided as to the aquatic functions, if any, to be conducted at the expo. Canadian National Exhibition, Toronto, lays stress on its marathon swims and Great Lakes Exposition, Cleveland, last summer had as one of its main attractions a big water carnival. However, so far every sport except swimming has been discussed in connection with the World's Fair.

Pools and Paralysis

Continuing features of the paper by R. N. Perkins, concerning relation of infantile paralysis with swimming pools and beaches, which won a prize at the Chi confabs: "In the foregoing statements (printed in last week's column) we have attempted to bring the enemy into the open where we can get a look at it to see what the swimming pool owner has to contend. We believe that the only plan of attack is by way of education. During the last year the United States public health service has given a number of radio broadcasts, setting forth causes of infantile paralysis, and state

departments of public health are also sending out bulletins and some, like the State of Illinois, are trying to allay fears of the paralysis disease possessed by many.

"We had an epidemic of infantile paralysis, or polio as it is known in the field of medicine, in Omaha during the bathing season this year. During July we saw little or nothing in newspapers regarding its prevalence. During July there was a steady increase in cases, with a few deaths. On August 1 articles began to appear in papers. Health authorities prescribed certain restrictions for parents to lace on children. One restriction was not to allow them to go to picture shows. Another was not to allow them to go swimming. The day after this article appeared attendance at the pools dropped to practically nothing. Omaha's municipal pools are all fill-and-draw pools and the health commissioner did not allow them to open this year. Omaha has three outdoor country club pools, several indoor pools and two large outdoor public pools. Most of these pools are equipped so they may be maintained in a sanitary condition. Irrespective of this, they all suffered a loss of revenue to such an extent that there was absolutely no business, even to the country club pools. Weather was hot and ideal for swimming."

American Recreational Equipment Association

By R. S. UZZELL

Numerous times and on various occasions your author, both by pen and voice, has been firm in the conviction that our business is not over, washed up, faded out, decadent nor obsolescent. Listen to an able man outside of our manufacturers' fraternity. He is an astute lawyer, a bank president, an ex-mayor of his city and was the first president of New England Section of NAAPPB.

Honorable Andrew J. Cassasa, of Revere Beach, Mass., in his address at the annual dinner of AREA in Chicago, said: "These fathers and sons around this table here are impressive and it indicates another sign of optimism on the part of these men who are in this business. They take their sons to this convention, which certainly is an optimistic sign, because if their business were going down hill they would not want to bring their sons into it. These men are optimistic, and if we are all optimistic we are going to go somewhere in this great amusement business." Thank you, Mr. Cassasa, for attending our dinner and for your encouraging attitude so well expressed. Come again!

Caution in Speeding

James Mitchell, of the R. E. Chambers Company, Beaver Falls, Pa., at our Chicago dinner said: "An operator can either make or break a ride." Alas! How true! But if he breaks it he blames the manufacturer, and if successful for a season he poses as a master mechanic and says, "I showed these manufacturers where to get off." Mr. Mitchell further stated: "I believe that a ride owner should write the manufacturer of a device before he speeds up his ride, as all rides are generally figured, built and tested to carry a certain load at a certain speed with, of course, a margin of safety." Mr. Mitchell is a young man moving in the right direction.

Listen to a veteran: "I would say that the tendency of the times is for speed, but in speeding up old rides the greatest caution should be practiced and the manufacturer should be consulted to see if that speed is permissible," said W. F. Mangels.

To all of which your author agrees out of a long experience of building and operating rides and would like to sound a timely warning that many old rides in use today should no longer be used until carefully examined by the builders if at all possible and all recommended repairs and replacements made. Builders and manufacturers cannot go many places just prior to opening, so this demand on their time should be made soon after the first of the new year.

Tax Meets Protests

Wallace St. C. Jones, Boston, on Hours, Wages, Taxes, Etc., expresses his bewilderment thusly: "The surtax on any amount of surtax net income not shown in the table is computed by adding to the surtax for the largest amount

Steel Pier

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To the Show World



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shown, which is less than the income, the surtax upon the excess over the amount at the rate indicated in the table. With such a tax return we should have a slide rule, prayer book and a ouija board. Surplus tax therefore, in my opinion, will eat into the amusement park industry and will wreck the parks and the manufacturers who supply the parks. Mr. Mangels said: "Taxes are thorns in the side of every manufacturer today, irrespective of where he is located."

On the surplus tax our proceedings contain the thought of conservative men. "Surplus tax was supposed to hit the big fellows. Instead of that it hits the

little fellows much harder than the big fellows."—W. F. Mangels.

"It has been probably the worst that was passed during the session in which that law was enacted."—Judge James A. Donovan, of the Dodgem Corporation.

TRAVER "TALKS"

(Continued from opposite page)
after two months at a cost of \$40. I sent a suit to be cleaned. In two weeks they brought back the coat and vest and said I would have to wait 15 days for the pants. Now, even in broad-minded Paris, men must wear pants on the street.
(Continued next week)

Weather Curbs Park Grosses

Important Events and Happenings From December, '36, to December, '37

(From Files of The Billboard)

GRAVATT SAILS—Frank P. Gravatt, president Steel Pier, Atlantic City, sailed last week in November for Europe in search of novelties, accompanied by Frank Elliott, minstrel.

NAAPB MEETING—In the Hotel Sherman, Chicago, December 3, board of directors of National Association of Amusement Parks, Pools and Beaches went on record as being opposed to a combined banquet and ball with Showmen's League. More than 1,300 were registered for the annual convention. Harry C. Baker was re-elected for a third term as president and A. R. Hodge was re-elected secretary.

AREA MEETING—American Recreational Equipment Association held its annual meeting in Chicago November 30. George H. Gramer was re-elected president for a second term and R. S. Uzzell was re-elected secretary.

COASTER DAMAGED—Fire of undetermined origin on November 27 did estimated damage of \$15,000 to the big Coaster at Ocean Park Pier, Los Angeles.

FUNLAND OPENS—Funland, new amusement park in Miami, opened under management of David B. Endy December 5, more than 10,000 attending.

NEW PARK GROUP—Leonard Thompson was elected chairman and Capt. J. Russell Pickering secretary of new Association of Amusement Park Proprietors of Great Britain in London in December.

FRISCO LANDMARK SOLD—Famous Cliff House sold to Whitney Bros., George K. and Leo C., operators of Playland-at-the-Beach, December 14 for \$200,000.

PIER IS DAMAGED—Fifty feet of one side and boathouse at end of Steeplechase Pier, Coney Island, N. Y., wrecked by a storm December 27.

WHALOM PARK HIT—Wind took away diving-board tower, new float, shutters on buildings and leveled trees in Whalom Park, Fitchburg, Mass.

GIANT RIDE SET—Palisades Bobbed Company organized for operation of a new ride installed in Palisades (N. J.) Amusement Park early in January.

FLOOD HAVOC—Nearly all of Cincinnati's Coney Island was swept away week of January 24 by record Ohio River flood.

NOBACK DIES—Dr. Charles V. Noback, veterinarian for New York Zoological Park, died in New York January 16.

EDGEWATER PARK PURCHASED—DeWitt L. Martin and Associates bought Edgewater Park on Grand Island in East River, Buffalo, from the Voetsch estate.

PARK HEAD NAMED—Thomas C. Foley was named vice-president and general manager of Conneaut Lake (Pa.) Park in January.

ASBURY PARK DEAL—Walter Reade took a five-year contract to handle all municipal amusements in Convention Hall and Casino, Asbury Park, N. J.

FIRE LOSS—A large storage shed in Williams Grove Park, Mechanicsburg, Pa., was destroyed by fire with loss of \$2,000.

TROYS GET LEASE—Trojer Bros., operators of Casa del Rey Hotel and Cocomanut Grove Ballrooms, Santa Cruz, Calif., signed lease January 30 from Santa Cruz Seaside Company, continuing management of beach hotel and ballroom three years longer.

FUNLAND LEASED—Endy Bros. and William Tucker in February leased Funland Park, Miami, Fla., for four more years.

PARK FOUNDER DIES—Ernest H. Johnson, founder of Electric Park, Waterloo, Ia., died at his home in that city February 6.

FREE GATE ADOPTED—Park Manager Hoyt Hawke announced in February that Capitol Beach Park, Lincoln, Neb., would have a free gate.

PALISADES PREPARES—Construction began late in February in Palisades (N. J.) Amusement Park for a mammoth new ride, Lake Placid Toboggan Slide.

GIBSON TO DIRECT—J. P. Gibson was named managing director of Jefferson Beach Park on Lake St. Clair, Detroit, week of February 14.

JONES TAKES POST—Management of Forest Park, Dayton, O., early in year contracted Reese H. Jones as publicity

director and picnic and ballroom manager.

PARK REHABILITATION—Summit Beach Park, Akron, O., was taken over by new corporation, Summit Beach, Inc., week of February 21.

RISK PLAN LAUNCHED—A big campaign to educate park, pier, pool and beach men in benefits of the co-operative public liability insurance plan sponsored by NAAPB was launched first week in March.

DR. HORNADAY DIES—Dr. William Temple Hornaday, 82, first director of New York Zoological Park, died in Stamford, Conn., March 6.

PARK HEAD NAMED—James V. Sawyer was elected president of Summit Beach Park, Akron, O.

HOSTELRY BURNS—Old Lake View Park Hotel, Conneaut, O., burned March 5.

DALLAS RIDE TO PARIS—J. W. Shillan, British ride manufacturer, signed for space at Paris International Exposition for his Rocket Speedway ride.

A MILLION-DOLLAR EASTER—A \$1,000,000 Easter in Atlantic City, business being mostly entertainment, was seen as sign of a great summer.

PARK UPTREND SEEN—Ninth annual convention of New England Section, NAAPB, was held March 30 and 31 at President Daniel E. Bauer's Acushnet Park Pavilion, New Bedford, Mass.

DUCHARME TO HEAD—Georges Ducharme signed a contract to manage Dominion Park, Montreal, for another five years.

PARK REJUVENATED—Rejuvenation of Rocky Glen Park, Moosic, Pa., was completed early in April, a new \$50,000 dance hall being outstanding.

HEAVY BUILDING IN A. C.—There was livelier building in Atlantic City the first three months of '37 than since 1929, with permits for work totaling \$370,000.

LONG BEACH CHARGES—Long Beach city council enacted an ordinance charging for use during summer of local beaches, it was announced week of April 5.

EARLY BOW GOOD—Forest Park, Dayton, O., opened March 28 with fireworks and nine rides operating over week-ends until formal bow May 30.

JEFFERSON FESTIVAL—Booking of a big outing of St. John's Day League of Masons on June 26 and 27 at Jefferson Beach, Detroit, was completed early in April by Managing Director J. F. Gibson.

MEADOWBROOK REMODELED—New Meadowbrook Park, Bascom, O., was being remodeled early in April.

BIG EASTER AT FRISCO—Playland-at-the-Beach had its largest attendance in 12 years on Easter Sunday. Leo Whitney, co-owner, looked for an excellent year.

BERT SINCLAIR DIES—Bert Sinclair, 55, associated with his brother, George Sinclair, in operation of Meyers Lake Park, Canton, O., died April 12 in that city.

CONTRACTS LET—Several contracts had been let in the rebuilding of Summit Beach Park, Akron. It was reported on April 11, Roy Gooding booked three kiddie rides and a Lindy Loop; Alfred Kennedy, a Ferris Wheel.

WAUKESHA BEACH BID IN—Theodore M. Toll, manager of Waukesha Beach, near Pewaukee, Wis., was only bidder at a foreclosure sale of the property April 9. Edward Wirth was to be associated with Toll.

PARK TO DEVELOP—Lake Worth Park, Watsontown, N. J., was to be developed into a complete amusement park, said Royden Haines, owner and operator, late in April.

WOODSIDE BEGINS—In Woodside Amusement Park, Philadelphia, among features that opened April 17 were week-end concerts, Kiddies' Hour and fireworks.

REVERE BEACH BOOM—About \$200,000 was being spent at Revere Beach, Mass. Mrs. Catherine Bopp and Henry Chester Trask planned to spend \$70,000 to build a new double-track Coaster.

FIFTY-THOUSAND-DOLLAR OUTLAY—Buckeye Lake Park Company reported

A MUSEMENT park business was in the in-and-out class during the 1937 season. A cross-section of reports from the industry has been rightly dubbed "a Scotch plaid." Bad weather breaks brought down the average and what started with all prospects of a woe of a season ended only somewhat better than 1936, which, however, showed big gains over the preceding several years.

Instead of a business increase of from 35 to 50 per cent, as was indicated early, it is estimated that total average increase was from 10 to 15 per cent. In some locations, of course, net profit ran higher and in others the net was much lower. Because of extensive outlays operators who had greatly increased grosses could not report much on the profit side.

More free attractions, thrill acts being in the majority, were used than for many years. Reports indicate that attendance was greatly increased and managers were pleased and more than satisfied with their act policies, but that old equalizer, the weather, stepped in too frequently to mess things up on holidays, week-ends, at big outings and on other occasions on which operators depend so largely to put them on velvet.

Invest Early Earnings

In summing up the season the findings of President Harry C. Baker, New York, National Association of Amusement Parks, Pools and Beaches, at the 19th annual meeting in Chicago in December agreed with a survey by *The Billboard*. "We were gratified to learn that during our spring operations some parks showed as much as 50 per cent increase in receipts over and above the 1936 season for the same period," he said. "Accordingly, many operators immediately reinvested these earnings, feeling confident that the increase would continue. When July arrived, and after tasting the fruits of prosperity, once again conditions began to slump.

"In July business dropped off considerably. We consoled ourselves, however, with the thought that it was a seasonal reaction and would be of limited duration. We were confident August would show a return sufficient to offset the drop in the last fortnight in July. This hope was in vain, because August continued to show an even greater drop than July. Then came the climax during the last two weeks of August and the period of operation in September, when we had the most unfavorable weather possible in many sections of the country. On week-ends we had either heavy continuous rains or weather was so uncertain that it kept patrons from amusement parks."

More Acts Are Used

There was little similarity in weather conditions in various sections. In Ohio and other parts of the Middle West the early season was not so good, but despite continued adverse weather and industrial conditions a number of operators re-couped losses in the last half and came out in the black. It was the coldest summer in 40 years in Oregon, with temperature at 45 degrees frequently in Portland. There was much rain around Los Angeles and other localities on the West Coast. Rain came at the wrong time, followed by abnormal heat, in many places east of the Rockies. Some Western States had drought again, topped off by infantile paralysis. There was much rain around the Great Lakes. Atlantic seaboard reports showed a poor opening and fair summer, ending with an unfavorable August and Labor Day. Damage wrought by the Ohio River flood in January crippled some smaller spots and caused heavy financial outlay in larger parks, notably Coney Island, Cincinnati, which started the season, of necessity, "on the nut."

Besides increased use of acts in many of the smaller play spots larger parks launched the most pretentious attractions programs seen since the old days when amusement parks dotted the nation. A conspicuous example of the value of free acts was seen at Pontchartrain Beach, New Orleans, which broke all attendance records during the season with an almost continuous array of thrill attractions. This is considered the most effective of the new policies which have restored the beach to great public favor on the Gulf Coast.

Other operators who went in more strongly for acts were those handling the destinies of Palisades (N. J.) Park; Belmont Park; Montreal; Steeplechase Park, Coney Island, N. Y.; Olympic Park, Irvington, N. J.; Kenneywood Park, Pittsburgh; Coney Island, Cincinnati; Euna Jettick Park, Auburn, N. Y.; Jefferson Beach, Detroit; Summit Beach Park, Akron, O.; Roseland Park, Canandaigua, N. Y.; Sea Breeze Park, Rochester, N. Y.; Playland, Rye, N. Y.; West View Park, Pittsburgh; Ocean View Park, Norfolk, Va.; Clementon (N. J.) Lake Park; Paragon Park, Nantasket, Mass., and Capitol Beach, Lincoln, Neb.

Improvements Tell Tale

Sensing an oncoming period of prosperity early in the year, numerous operators launched programs of new construction and installations. And they are the ones, it appears, who are showing the best percentage of increased patronage. Those who were content to "let well enough alone" fail to show reports better than those of 1936 and in some instances a falling off is reported. While there are reports from operators that, altho larger crowds came thru the gates, receipts did not mount up in comparison, in a majority of these cases it is admitted now that the condition probably could be attributed to the fact that nothing new was offered.

All in all, the 1937 season can be considered good. While not up to early anticipations, most operators by this time have convinced themselves as to reasons for any increase or decrease experienced by them. Principal reason for seasonal receipts not reaching the mark set during May and June was adverse weather, which no one could do much about. But where patronage or spending fell off under favorable conditions, operating managements are taking stock of themselves and, as reported at the Chicago annual meeting of NAAPB, planning improvements and policies with which to meet the modern trend.

In the middle of April that \$50,000 would be spent for new equipment, rides and concessions in Buckeye Lake (O.) Park.

EARLY BOW GOOD—Eastwood Amusement Park, Detroit, got off to a good start over the third week-end in April. Manager Henry Wagner called it the greatest opening in his 30 years, estimating that 50,000 were turned away.

WHITE JOINS CARLIN—Clem White joined staff of John J. Carlin, Carlin's Park, Baltimore, latter part of April.

HAYNES HAS MICHIGAN SPOT—Week of April 18 it was announced that R. (Hustling) Haynes would manage Highland Gardens, Highland Park, Grand Haven, Mich.

W. VA. SPOT TO ENLARGE—C. A.

French, owner of Rock Lake swimming pool, six miles from Charleston, W. Va., said in the middle of April that an amusement park would be built around the pool.

ORANGE LAKE PURCHASED—Howard T. LeVan, lessee of Orange Lake Amusement Park, six miles west of Newburg, N. Y., bought all assets, including the land, from Orange Lake Development Company.

PERRY LEASES PAVILION—H. W. Perry leased Geauga Lake Park pavilion, Geauga Lake, O., late in April.

LEARN-TO-SWIM CAMPAIGN—Paul H. Huedepohl, manager of Jantzen Swimming Association, Portland, Ore., left Hayden Island Amusement Company,

operator of Jantzen Beach, Portland, to devote his time to Learn-To-Swim campaigns latter part of April.

CASTLE BATHS RAZED—Fired razed Ernest Gaben's famous Castle Baths at Long Beach, L. I., N. Y., May 5.

SHADY GROVE RAZED—Shadygrove Amusement Park, Uniontown, Pa., burned May 1.

CONEY OPENED—Coney Island, Cincinnati, rebuilt since the January Ohio River flood at an expenditure of \$300,000, opened May 22 and had week-end business that challenged all records.

MANAGER NAMED—Frank Rafal, Akron, was appointed general manager of Summit Beach Park, Akron, it was announced late in May.

TRIER PARK OPENED—Trier Amusement Park, Fort Wayne, Ind., opened May 14 and had heavy week-end business.

CONNEAUT OPENED—Conneaut Lake (Pa.) Park opened May 30, with five new rides and two blocks of new midway.

HOFBRAU CLUB RAZED—A two-story brick and steel recreation building that housed a roller rink and Little Hofbrau Night Club in Meyers Lake Park, Canton, O., burned late in May. Loss was estimated at \$50,000.

BREAKS RECORD—Summit Beach Park, Akron, opened May 29 to about 35,000, breaking all records for opening day.

EUCIID OPENED—Euclid Beach, Cleveland, opened May 29 to capacity business.

OCEAN WALK IN A. C.—A boardwalk over the ocean, a half mile from shore, was completed by Atlantic City Steel Pier early in June.

RECORD OPENING—Venice (Calif.) Pier opened May 29 to record business.

FORTY-FIRST BOW—Norumbega Park, Auburn, Mass., opened for the 41st time May 29 to record attendance, said Manager Arch E. Clair.

AUTO REST BOWS—The 15th annual opening of Auto Rest Park, Carmel, Me., took place May 22, with Manager Wise calling opening attendance biggest in history.

DRAWS 200,000—More than 200,000 jammed Revere Beach, Mass., at a night-before fireworks display celebrating Bunker Hill Day, June 17.

STRIKE HITS OHIO—Steel strike activities plus rainy weather put a damper on Eastern Ohio amusement park business, shown by a survey week of June 20.

A \$300,000 BLAZE—Fire that originated in a frozen custard stand on July 3 in amusement sector of Rockaway Beach, L. I., destroyed nearly two blocks of concessions, dance hall, boardwalk and several bungalows.

SCALE TILT FOR A. C.—Entire resort amusement industry raised its scale of prices on a permanent basis week of June 27 because of increased cost of production, reason given by Frank P. Gravatt.

MARYLAND SPOT HIT—A \$25,000 fire swept thru four amusement and concession buildings at Betterton, Md., bay resort. Buildings were owned by H. J. Plant.

STRIKE IN PARIS—Wave of sit-downs was giving management of amusement park at Paris International Exposition headaches last week in June.

FRISCO DRAWS 300,000—Playland-at-the-Beach, San Francisco, drew more than 300,000 week of June 20.

SHOWMEN CLOSE IN PARIS—Ride operators, showmen and standholders at Paris International Exposition closed in the middle of June until their demands that the amusement area be included in admissions were met.

SEVENTY-NINE THOUSAND AT STEEL PIER—Steel Pier opened its summer season July 4 to a record crowd of 79,000.

OHIO SPOT SOLD—B. A. Myers, Celina, O., purchased Edgewater Park there, with buildings and chattels, at sheriff's sale for \$10,565.

N. E. SECTION MEET—John T. Clare, manager of Crescent Park, Providence, R. I., was host to New England Section, National Association of Amusement Parks, Pools and Beaches, at its 11th annual meet July 29.

INTERNATIONAL MEET HELD—Principal results of the International Convention of Showmen in Paris July 22-23 were creation of an international bureau and decision to make the meet an annual.

BID OF \$250,000 REJECTED—Owners of Garden Pier, Atlantic City, at public auction August 19 rejected a bid of \$250,000 for the Pier by F. S. Moran, representative of a Pittsburgh amusement syndicate.

CONEY PUMPS COMPLETED—Chances of disastrous fires at Coney Island, New York, were made slim by

completion of a \$500,000 pumping station, announced week of August 15.

H. W. PERRY RESIGNS—H. W. Perry resigned as manager of the dance pavilion in Craig Beach Park, Youngstown, O., on August 15.

MOSWIGAN ELECTED—At annual meeting of Pennsylvania Amusement Parks Association in Philadelphia August 27 A. Brady Moswigan, head of Kenneywood Park, Pittsburgh, was elected president of the association.

U. S. SHOWMEN IN PARIS—Grover Whalen arrived in Paris week of August 23. He later left for Italy and contracted for Italy's participation in the New York World's Fair of 1939. Harry G. Traver, ride builder, and Percy Platt, Motor-drome operator, were also in Paris.

MISS AMERICA CHOSEN—Betty Cooper, "Miss Bertrand Island, N. J.", 17, was chosen Miss America of 1937 at the Showmen's Variety Jubilee on Steel Pier, Atlantic City, September 11.

ICE FOLLIES CLICKS—Playing Atlantic City Auditorium for a full summer season and drawing capacity to the last, Ice Follies of 1937 completed its stay week of September 5 and headed for Kansas City.

BLACKPOOL LUNA RAZED—Luna Park, Blackpool, Eng., Central Beach amusement center, was destroyed by fire August 26.

CARLIN EXPANDS PARK—John J. Carlin, Baltimore, owner of Buckeye Lake (O.) Park, bought nine additional acres for expansion.

CARLIN'S PARK RAZED—Carlin's Park, Baltimore, was almost completely destroyed by fire on September 30, with loss estimated at \$300,000.

FRANK STRELLINO DEAD—Frank Sterling, lieutenant commander, U. S. Navy, retired, manager of Atlantic City Steel Pier water circus six years, died of heart attack October 3.

MCCULLOUGH LAKE GIVEN—T. H. Schoonover, philanthropist, purchased and gave to the city of Lima, O., McCullough Lake Amusement Park October 11.

NEW SPOT FOR MIAMI—Paul Gerber and Max Glass, Chicago well known in the coin machine industry, closed a deal to take over Liberty Paradise Park, Miami, Fla., early in November.

FIRE HITS OCEAN CITY—A \$75,000 blaze broke out in the amusement center at Ocean City, N. J., October 27, razing two buildings on the Boardwalk.

MOVE TO CASH IN ON W. F.—Land-owners, concessioners and showmen in Rockaway Beach sector agreed in the last week in October to underwrite a fund of about \$8,000 to attract additional attention to that area in preparation for the New York World's Fair in 1939.

FIRE VISITS ROCKAWAY—A 2,000-room bathing pavilion and eight one-story frame concession stands were razed at Rockaway Beach, Queens, N. Y., November 12. Loss was estimated at between \$50,000 and \$75,000.

ROSENTHALS PLAN CHAIN—Jack and Irving Rosenthal announced week of November 13 that they had accepted offers from Wall Street financiers to develop and operate a national chain of amusement parks.

DETROIT ZOO GATE BIG—Detroit Zoological Park closed for the season November 14 after having largest attendance since its opening in 1928.

SLACH LAKESIDE HEAD—P. L. Slach, Cleveland, was re-elected president of Lakeside Association at annual meeting in Lakeside, O., late in November.

Long Island

By ALFRED FRIEDMAN

FROM ALL AROUND: Congrats to Long Island State Park Commission for tackling a proposal advanced by this department a long while back regarding popularizing the shore resorts here as winter pleasure places as well as for use in summer. At Bethpage Park the Long Island commish has been successfully putting on ice skating, skiing and kindred winter sports with a large measure of success.

Bobby Trotter Ork at Jamaica's La Casina chosen most pop Long Island band in a contest conducted by a local publication. Ernie Young's Cascade of Hits, big unit, did a several-day stand at Jamaica Arena. Eddie Leonard, old minstrel, brought many oldtimers in show biz together during his stay at the Club Lincoln, Cypress Hills. Theater of Four Seasons, Roslyn, plans a concerted effort to attract, next spring and summer, beach crowds to the legit after swim time.

Fred Baldwin, secretary of Mincola Fair, is out of newspaper biz after more

than a quarter of a century manning a typewriter. Between 2,000,000 and 3,000,000 New Englanders will visit the World's Fair, Dudley Harmon, ex-vice-president of New England Council, has pledged.

ROCKAWAY BEACH: Big Christmas tree in Playland Park lends a Yuletide tone to the neighborhood. John Gordon keeps his kid amusement park going on Sundays, regardless of weather, and, judging from biz, youngsters seem to think the idea's swell. Wreckage of Steeplechase Baths, razed by fire, being salvaged and construction work will get under way shortly on the project.

Chamber of Commerce nodded approval to the plan to demolish property on 200 feet of land north of the Boardwalk, between Beach, 109th and 72nd streets, which is the sturdiest push forward the proposal has gotten yet. Looks like national advertisers, especially of ciggies and liquor, have gone strong for those new Boardwalk signboards, which give the place a big-time tone.

LONG BEACH: New city regime, having taken over the reins, is expected to make some interesting plans known shortly, and with Mayor Edwards keenly interested in amusements of the place, concessioners anticipate something in store for their well-being.

Miami Funland

MIAMI, Dec. 25—December 13 marked the first anniversary of Funland Amusement Park under management of David B. and Ralph N. Endy in association with William J. Tucker. A year ago Funland opened its gates with several rides and other attractions.

Under most discouraging circumstances the management contracted good free acts and spent plenty of money exploiting and advertising the spot for many miles around Miami.

The success of the park's first year is now history. Profits have been spent in improvements. Miami merchants have benefited greatly since its opening.

A big party in honor of Funland's first birthday anniversary had city officials and showmen from all branches of the business attending.

With passing of the recent cold spell, receipts from all sources have taken a big leap and the park is crowded every night, the Bal Tabarin, open-air dance hall, being the favorite spot with young folks.

Attractions that appeal to kiddies are being booked, a huge Christmas tree was erected on the midway and presents were distributed by General Manager Endy, including a motor scooter and a dozen bicycles.

Frank LaBarr has been appointed head ticket taker, in charge of main entrance. Matthew J. (Squire) Riley purchased a race horse and will enter him at Tropical Park. Horse has been named Bad Penny.

Robert Taylor (not the movie star) is making personal appearances on the high wire and women are crowding to see this Beau Brummell strut his stuff. Capt. Sol Solomon is featured free act this week.

Mary Swift and Edith Seigrist have been placed in charge of main gate box offices.

Eddie Hollinger and Jerry Gerard, au-

ditor and assistant, have purchased new cars.

Gerald Gerard, pin-game operator, will desert carnivals next summer and devote his time to completion of a new garage.

Walter K. Sibley and wife are seen on the midway nightly.

Dr. Michael Joseph Hefferam, Sam Maratta, Mr. and Mrs. Bryan Woods and William Ketro registered during the week.

KANSAS CITY, Mo.—It's getting to be almost an annual event in Swope Park Zoo, this thing of the yak family giving birth to a baby. Latest arrival, born on almost the same date as an older brother and sister, was delivered Christmas week. N. T. (Tex) Clark, veteran circus man and zoo superintendent, can't figure out why the parents choose the holiday season, but says it's probably none of his business.

Greetings

SEE INSIDE FRONT COVER

THE STRATOSPHERE MAN

WORLD'S HIGHEST AERIAL ACT!

NOW BOOKING DATES

FAIRS — PARKS CELEBRATIONS

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1 OVER-THE-FALLS OR MAGIC CARPET RIDE

Prices Right. Terms. Immediate Delivery.

M. C. ILLIONS, 39 ORIENTAL BOULEVARD, MANHATTAN BEACH, N. Y.

WANTED SEASIDE HEIGHTS POOL & CASINO. — OCTOPUS AND 3 OR 4 OTHER RIDES

Percentage Basis. Boardwalk Location. Also Legitimate Concessions and Attractions. Big Crowds Every Day. Largest and Finest Pool on Jersey Coast Opened Last Season With Wonderful Results. WRITE OR WIRE.

C. M. HEFELFINGER, Mgr., Seaside Heights, N. J.



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GET THE RIDES THAT PAY YOU BIG DIVIDENDS EVERY YEAR.

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AUTO SKOOTER Street, Philadelphia, Pa. U. S. A. WATER SKOOTER. LUSSE BROS. LTD., Central Beach, 45 Kingsway, London W. C. 1, England.



Address Communications to WILLIAM JUDKINS HEWITT, Carnival Editor, 25 Opera Place, Cincinnati, O.

PCSA BANQUET-BALLSELLOUT

New Lighting System and Garden Scene Make Striking Impression

Leo Carrillo does masterly job as speaker—television stunt big surprise feature—floor show along different lines—many radio and screen folk present

LOS ANGELES, Dec. 25.—The 16th Annual Charity Banquet and Ball of the Pacific Coast Showmen's Association will go down in the annals of that organization as one of the most pretentious in its history. There always has been a keen, friendly spirit of rivalry in that each succeeding president goes to the extreme to match or outdo his predecessor. This is by no means an easy task, however. It appears that as the years roll on it has been the same story of "bigger and better." The affair, held in the Gold Room and Roosevelt Salon in the Hotel Biltmore Wednesday night, December 15, was a sellout and it was necessary to use the balcony in the ballroom to seat the guests at the banquet. The event was announced as informal, however, the ladies as per past custom appeared in new fineries and most of the men in evening dress. A finely dressed, orderly gathering enjoyed the evening.

A different lighting system, most novel and colorful, was splashed, the idea being conceived by Ben Shaffer, Max Teuber and Charley Haley. The (See PCSA BANQUET on page 58)

Brashear With Silver State Again

EL PASO, Tex. Dec. 25.—Don M. Brashear has again been appointed general agent and business manager of the Silver State Shows. Since accepting the position Brashear has signed contracts for the show to play the Eastern New Mexico State Fair, Roswell, N. M.; the Police and Fire Department Celebration in Gallup, N. M.; and the American Legion Armistice Celebration in Post, Tex. He also contracted with the city of Santa Fe for the only carnival permit to be issued in 1938, making his fourth year to have the exclusive carnival contract with Santa Fe.

Brashear recently visited with Paul Towe, owner and manager of Silver State Shows, at winter quarters in Clovis, N. M. Several new tops have been ordered and all shows will have new fronts. Opening will be in March in Southwestern Texas. Five of the show's rides will be stored in El Paso after playing the Sun Carnival there. Manager Towe has contracts with Whitley Kane, who will have his glass palace with the show, and William Wellman, who will produce a circus as a feature show. Trucks and semi-trailers and baggage cars will transport the show properties.

Janette and Tom Terrill With Model

FOREST CITY, N. C., Dec. 25.—Janette Terrill, the well-known general agent, arrived here last Sunday to spend the holidays at her home. Prior to her coming here from Macon, Ga., she made arrangements with W. R. Harris, general manager of the Model Shows, to pilot this organization for the 1938 season as general representative. Her work will start following New Year's Day.

Tom Terrill has also been engaged by Manager Harris and will handle the publicity and general exploitation for the Model organization, which goes out on 15 cars.

Fontana Signs With L. J. Heth Shows

NORTH BIRMINGHAM, Ala., Dec. 25.—Joe J. Fontana, long known in the carnival business, will again be with the L. J. Heth Shows as general agent and business manager.

This arrangement was made December 15 when the board of directors of the corporation met in its offices in this city, and was confirmed this week by L. J. Heth, general manager of the shows bearing his name.

Your Mail! Attention, Please!

The *Billboard* is being flooded with mail for show people in all branches of the profession of entertainment. Will you be so kind as to look in the LETTER LIST and send your FORWARDING ADDRESS at once.

WRITE IT ON A POSTAL CARD NOW!

MAIL IT AT ONCE!
Address *The Billboard*, Mail-Forwarding Service, 25 Opera Place, Cincinnati, Ohio.

IT IS HOLIDAY TIME!
MAIL IS VERY HEAVY!

Ideal Shows Fully Motorized

Organization sponsored by William Glick plans many additions for new season

BALTIMORE, Dec. 25.—William Glick, who presents the Ideal Exposition Shows, arrived here recently from Chicago and other points west and east where he had been for several weeks in the interest of the shows and their booking for the coming season.

While away he made plans for the enlargement of the organization in its physical equipment, number of new attractions and personnel. He also received bids for additional trucks and semi-trailers to augment his motorized fleet, which was purchased at the beginning of season 1937. Glick stated to a reporter of *The Billboard* that all his resources and energy from now on to be devoted toward making the Ideal Exposition outstanding and the largest motorized show on the continent.

Ideal Shows started out with all new riding devices last season and to these units will be added new devices of the latest type. Plans also call for radical changes and additions to the illumination system, leaning to more color and less brilliancy or glare, on the midway as a whole.

A new transformer house will be added and will be an asbestos-lined semi-trailer in which will be installed all the necessary electrical equipment for the main current distribution unit of the midway. The office will be a new 25-foot special-built trailer with all modern furniture and office accessories.

In speaking of last season Glick said the success of the show in overcoming the vast amount of traffic congestion on highways and streets has convinced him that a fully motorized show is entirely practical and we take pride in the fact that we pioneered many innovations relative to all motorized shows in the East and are fully satisfied with results.

William A. Zartman, secretary and treasurer for the past three years with the William Glick and Ideal Shows, has been re-engaged, making his fourth year with Glick.



THE FAMOUS FORTUNE-FAVORED AND FASCINATING REID FAMILY: Mr. and Mrs. John F. Reid; Betty Jane, 16; Robert Andrew, 7; John Gerold, 4, and Mary Catherine, 3. They are shown here as posed at their home in Detroit. Reid is of the firm of Dumas & Reid, who present the Happyland Shows that have been on tour many years.

Ballyhoo Bros.' Circulating Expo. A Century of Profit Show

By STARR DeBELLE

Gilbertown, Fla.
Week ended December 18, 1937.
Dear Red Onion:

Before the week was ended every piece of show property was snugly tucked away in its winter storage place. The boys that stayed to finish up the final details were given carfare to Tampa as a bonus. It is located over 12 miles away. As a Christmas gift to their employees, the Ballyhoo Bros. presented each with a 1938 contract and promised all an early opening. The faithful ones that worked hard all season and wound up behind the eight rock were allowed to live in the coaches and dine in the show's cookhouse. Over 1,000 of our people will winter here and thousands of dollars will be turned loose during our short stay.

To give the final destinations of our 2,500 employees would be impossible. For one reason, many didn't know where they could go and reason No. 2 was why leave and then have to come back. But those that the writer did contact were Pete Ballyhoo, who will play Santa Claus in a local store until Christmas and then into quarters and do the same for many showmen with new ideas. Jake Ballyhoo will play school auditoriums with a feature film until he can locate a buyer for the outfit. Herman Ballyhoo to his wife's folks. Cook & Camp's Side Show to play store shows. Those that worked all summer for the duke will be

placed all winter. Do not know what they can get this winter if they worked for a winter job in the summer.

Our Artist and Model girls are located in the Model Laundry. The revue beauties will work in a local mattress factory. Several of our concessioners went to Suffering Springs. Those that had money went into hiding. The sheet, note and house-to-house canvases gave many employment. Lem Trucklow, the show's general agent, went off on an awning muck faking tour. Those that finished broke have all sworn that next season will be different.

The Ballyhoo Bros. enjoyed the biggest season of their entire career. The show traveled 46,000 miles. MOST OF IT UNNECESSARY, and covered every State in the union as well as Canada and Old Mexico. Opened up five closed towns and closed 10 open towns. Changed the show's title once and again used the original title the next week. Enjoyed 40 weeks of fair weather and 10 weeks of bad. Added five more cars and three attractions during season. Will open early in January to play a long list of bona fide fairs, probably all the fairs that are that way.

Please run the following ad: BALLYHOOS' CIRCULATING EXPOSITION can place for long, pleasant and semi-prosperous tour in the land of lakes and sunshine. Showmen with their own outfits and transportation. To such we

Endy Bros. Book Wilno, Cannon Act

MIAMI, Dec. 25.—Contracts have been signed by David B. and Ralph N. Endy, of Endy Bros.' Shows, for the coming season with the Great Wilno to perform his cannon-shooting specialty over two Big Eli Wheels daily. Special posters, radio and a press agent will be used to exploit this act.

Shows will be enlarged and neon towers added to illumination scheme. Management purchased Stratohip, Boomerang, Ride-O and new Whip rides. David B. Endy plans a 30-day advance advertising campaign along original lines. A lithographed catalog is now being prepared that will be distributed in each town the show plays in.

Staff remains same as last season and lists David B. Endy, general manager; Ralph Endy, treasurer; Matthew J. Riley, general agent, and Edward Lippman, manager. A new Mack truck will be used for the advance.

will furnish lot and passes. Ride operators with their own transportation. State whether you use a gas or electrical motor.

Performers, musicians, talkers, grind-ers, workmen and people for all departments that have never toured and enjoyed the winter playgrounds of the wealthy. Living cheapest on earth. Make salary accordingly. Travel, see the world thru the state of a concession truck. Bring blankets—we will furnish sleeping quarters. This show will open in January and stay out all winter.

MAJOR PRIVILEGE.

Max Goodman extends HOLIDAY GREETINGS and says "THANKS A MILLION" to his many friends and associates

Their expressions of confidence, their wishes for success, and their splendid co-operation throughout our first year as a leading attraction are deeply appreciated.

FOR 1938

GOODMAN WONDER SHOWS

Offers Fair Associations and Committees

The Show of Beauty, Elaborately Electrified, Ideas New to the Amusement World that will appeal to the most exacting sponsors, who demand attractions of QUALITY and MERIT.

We will appreciate your consideration before contracting elsewhere.

SHOWMEN and PRODUCERS

We will finance anything that merits construction. What have you that is original?

Nothing too elaborate. Experienced, sober, reliable Carnival People in all departments, write.

Address Max Goodman, Gen. Mgr., Post Office Box 21, Little Rock, Ark.

About the Ladies and Such

By VIRGINIA KLINE

KANSAS CITY, Mo., Dec. 25. — The bazaar given by the Ladies' Auxiliary of the Heart of America Showmen's Club at the Reid Hotel here this week was a successful showing of the cooking abilities of the various members. Mrs. Jesse Nathan made and donated a mince pie fruit cake that brought a good price. There is a standing order for one of Mrs. Myrtle Duncan's sunshine cakes by a former manager of the hotel, so it must be extra special. Lucile Parker Hemingway made several varieties of cookies that were sold as soon as put on sale. Mrs. Margaret Haney brought an assortment of jams and jellies. Receipts were exchanged on all sides and meanwhile the food sold rapidly.

All kinds of salable articles were donated, the most unusual being a large Negro mammy doll sent in with other things by a former president, Juanita Strassburg, from Miami, Fla.

Last Sunday night Mr. and Mrs. John Francis, Mr. and Mrs. Crawford Francis, Mr. and Mrs. Charles T. Goss and Peggy Smith went over to spend the evening with Mr. and Mrs. Dee Lang in Belleville, Ill. When they got ready to go home it was found that the ice and snow would

make the trip too dangerous, so they all stayed all night. As the Dee Langs have only rented their home for the winter, the slumber party speaks well for their ability to look after unexpected crowds at home as well as on the lot.

Letter from Ruth Fowler saying that she sailed on the S. S. Pennsylvania from San Pedro, Calif., December 19 for New York. Ruth hopes to dispose of her interests there so she can go back to make her home in Los Angeles. Letter from Catherine Mason, who, with her father, Harry Mason; her mother, Marie Mason, and brother, Billy, are playing schools and other educational affairs with monkeys and other animals, are doing well thru Oklahoma, but are heading south as the weather gets colder.

The president of the SLA Ladies' Auxiliary, Chicago, Mrs. Leah Brumleve, writes that she will be unable to attend the dinner given by the Kansas City ladies but hopes that Mrs. Lew Keller and Mrs. Bill Carsky can come to represent her at the affair. The president also tells me that the auxiliary has made a substantial donation to the American Hospital.

The women in the different auxiliaries are often asked what they do with the money brought in from drawings, raffles and salesboards. This gift to the hospital goes to the fund for a blood bank, to be used in cases of emergency blood transfusions, is one of the answers to the above question.

W. C. Kaus Shows To Go Out Coming Season

NEW BERN, N. C., Dec. 25.—The W. C. Kaus Shows, Inc., was organized here recently according to Mrs. W. C. Kaus, secretary and treasurer of the new company. This organization will succeed the Kaus United Shows unit No. 2, which was on tour last season under the management of W. C. Kaus.

The new show will operate independently of the No. 1 unit of the Kaus United Shows and will be on its own in every particular as to size and general equipment. This move to put the W. C. Kaus Shows out the coming season under a separate title is in general intended to avoid confusion as to the Kaus' title, Mrs. Kaus further announced.

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\$1,150.00 Up



ALLAN HERSCHELL CO.

1937 DE LUXE KIDDLE AUTO RIDES

MORE THAN 150 SATISFIED OWNERS.

Made in three different sizes, for 1937. Model 'A' De Luxe 10-Car, seating 14 children, sells for \$1,350.00 F. O. B. North Tonawanda. Model 'B' De Luxe 8-Car, seating 12 children, sells for \$1,150.00 F. O. B. North Tonawanda.

Special 20-Car Model for \$2,250.00 furnished on special order.

Also Manufacturers of Blue Goose Kiddle Ride.

ALLAN HERSCHELL CO., Inc.
NORTH TONAWANDA, N. Y.

Season's Greetings

BLUE RIBBON SHOWS, Inc.

Booking for Season 1938

SHOWS—Slide Show, Animal Show, Monkey Show, Working World or Mechanical City, Snake Show—or any Show of merit. Will furnish new Canvas and Frame to reliable Showmen. Will finance any new or novel Attraction. Will book or buy Life or Unborn Show.

CONCESSIONS all seen except Bingo and Cook House. Will book or buy Funny Arcade.

MECHANICAL DEPARTMENT—Opening for Attraction that can do Pictorials, Scenery and Lettering. First-class Truck and Ride Motor Mechanic. First-class Electrician. All must be sober and reliable.

HIDE HIDE!—Furnish for 16 Motor Rides and other experienced Ride Help. Must be sober, reliable, and capable of driving Trucks with Semi-Trailer.

THE FOLLOWING WRITE—Dave Housinger, Chief Wagon Power, Jerry Thomas, H. H. Lamrock, Slappy Summrell, Balogh Gibson, Walter Metz, Russell (John) Lane, (Mississippi) Red Tyson.

WINTER QUARTERS, Box 103, Phenix City, Ala.
Will be at Otispool Hotel, Indianapolis, Ind., January 2 to 5, 1938.
L. E. ROTH, Manager.

SUNSET AMUSEMENT COMPANY

GREETINGS AND BEST WISHES FOR THE COMING SEASON

Opening early in April, playing Missouri, Iowa and Illinois. Eight Shows and eight Rides. NO PAY GATE. CONCESSIONS OPEN: Fish Pond, Boating Alley, Diggers, Pitch Win, Country Store, American Palmistry, Gustard and Candy Floss. SHOWS WANTED: Fun House, Mechanical, Motor Drums, Unborn and Wax. Have complete Book Show outfit for reliable party.

Address P. O. 174, AURORA, MO.

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RIDES AND CONCESSIONS FOR PARK SEASON '38. X GIVEN.

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1937 Carnival Gross Tops 1936

Important Events and Happenings From December, '36, to December, '37

(From Files of The Billboard)

SLA MEMORIAL SERVICE—Departed showmen were paid a touching tribute at annual Showmen's League memorial service in Sherman Hotel, Chicago, November 22.

CONKLIN PARTY—Testimonial dinner for J. W. (Patty) Conklin was held November 30 in Showmen's League club-rooms at Chicago.

HASC ELECTS—Jack Ruback was elected president of Heart of America Showmen's Club for 1937 November 26.

SLA BANQUET—The 24th annual banquet and ball of Showmen's League at Sherman Hotel in Chicago December 2 attracted largest crowd in club's history.

ACA MEETING—American Carnivals Association, Inc., held its third annual meeting in Chicago November 30 to December 2. Officers elected were John W. Wilson, president; P. E. Gooding, first vice-president; John Francis, second vice-president; Art Lewis, honorary secretary-treasurer, and Max Cohen, active secretary-treasurer and general counsel.

SLA ELECTION—J. C. McCaffery was elected president of Showmen's League for 1937 November 30. Others elected were Joe Rogers, first vice-president; A. L. Rossman, treasurer; Joseph E. Stralich, secretary.

PCSA BANQUET—The 15th annual Charity Banquet and Ball of Pacific Coast Showmen's Association December 9 in Biltmore Hotel, Los Angeles, was attended by largest crowd in organization's history.

PCSA SERVICES—Annual memorial services of Pacific Coast Showmen's Association were held December 6 at Evergreen Cemetery, Los Angeles. About 500 persons attended the impressive ceremonies.

HOXIE JOINS ROYAL PALM—Berney Smucker signed contracts during week of December 19 with Jack Hoxie, screen star, to appear with Royal Palm Shows.

PONTANA WITH HETH—Joe J. Pontana joined L. J. Heth Shows as assistant manager and general representative week of December 19.

WONDER SHOW ANNOUNCED—Max Goodman in December announced he would take out own show under title Goodman Wonder Show.

HASC SHOW WOMEN ELECT—Ladies' Auxiliary of Heart of America Showmen's Club held its 15th annual election of officers December 18, with Marie Beckman as president; Myrtle Duncan, first vice-president; Hattie Howk, second vice-president; Rely Castle, third vice-president; Estia Smith, secretary; Helen Bratner Smith, treasurer.

MO. CLUB ELECTS—Election of officers of Missouri Show Women's Club was held in St. Louis December 17. Mrs. Norma Lang, president; Mrs. Irene Burke, first vice-president; Mrs. Daisy Davis, second vice-president; Mrs. Gertrude Land, third vice-president; Mrs. Clella Jacobson, secretary; Florence Parker, treasurer.

10 PER CENT TAX IN SAVANNAH—City council of Savannah, Ga., January 1 passed a 10 per cent gross tax on all forms of amusements to take care of the city's unemployables.

KRAUSE DEATH—Mrs. Mamie, 65, veteran carnival operator, died at her home in Detroit December 26. Burial in Roseland Park Cemetery, Detroit.

SSA ELECTS—Mel Vaught was elected first president of the Southwest Showmen's Association at convention in El Paso, Tex., December 31.

PCSA ELECTS—Pacific Coast Showmen's Association held its annual election of officers December 22. Will Wright, president; Dr. Ralph E. Smith, first vice-president; Charles J. Walpert, second vice-president; Ted Metz, third vice-president; Rosa R. Davis, treasurer; John T. Beckman, secretary.

HASC BALL—Seventeenth annual banquet and ball of the Heart of America Showmen's Club in Kansas City December 31 was huge success.

PCSA DINNER—Pacific Coast Showmen's Association's 14th annual Christmas dinner in clubrooms at Los Angeles

December 25 was highly successful.

NOEL TO ZEIGER SHOWS—C. S. Noel joined C. F. Zeiger Shows as general agent early in January.

RILEY WITH ENDY—Matthew J. Riley in January signed contract as general agent for Endy Bros.' Shows.

BEN KRAUSE DIES—Benjamin Krause, 57, carnival showman, was found dead in Savannah River, Savannah, Ga., January 5. Burial in Har Nebo Cemetery, Upper Darby, Pa.

NEW POST FOR MORRIS—Milton M. Morris early in January signed contract as business manager of Max Gruberg's World Exposition Shows.

DOLLOR RE-ENGAGED—Billie Dollor early in January was re-engaged as general agent for Alabama Ride Company.

KY. REPEALS TAX—Kentucky Senate early in week of January 4 repealed the omnibus sales tax on ice cream, soft drinks, candy, chewing gum, nuts and cosmetics.

FOX TO WALLACE BROS.—Walter B. Fox early in January resigned as general agent of Al G. Hansen Shows to become assistant manager of Wallace Bros.' Shows.

HOCK GETS FAIRS—Imperial Shows in January were awarded Class B Circuit of six Wisconsin fairs.

WALLACE RE-SIGNS WADLEY—Hube Wadley was re-signed as general agent for Wallace Bros.' Shows early in January.

GOODMAN GETS GREENE—Clay M. Greene early in January signed contracts as general agent of Goodman Wonder Shows.

MACK TO DEE LANG—Robert L. Mack in January signed with Dee Lang Shows as assistant manager.

BERK TO WEST'S SHOWS—Manager Frank West, West's World Wonder Shows, early in January signed Neil Berk as general agent.

MICH. SHOWMEN ORGANIZE—Outdoor showmen in Michigan organized at Detroit January 16. Michigan Showmen's Association adopted as title. Temporary officers: Leo Lipka, president; A. H. McQueen, secretary; Louis Rosenthal, treasurer.

MURPHY JOINS BEATY—O. J. Beaty signed T. Gregory Murphy as contracting agent for Great Superior Shows week of January 23.

KNEPP DIES—Cloyd Barclay, 59, president Denner & Knepp Exposition, died at Covington, Ky., January 24. Burial in Lewistown, Pa.

RAMISH BUYS INTEREST—Harry Ramish, week of January 30, bought half interest in Great Atlantic Shows.

MSWC INETALLATION—Missouri Show Women's Club held annual installation ceremonies and birthday banquet in American Hotel, St. Louis, January 19.

RAS AT FLA. ORANGE SHOW—Royal American Shows, week of January 30, did 50 per cent more business than any other carnival ever to play Florida Orange Festival, Winter Haven.

LOCKETT JOINS JONES—Announced week of January 30 that Ralph G. Lockett was engaged to take post of assistant secretary-treasurer of Johnny J. Jones Exposition.

NEW EASTERN CARNIVAL—William J. Giroud, John D. Kilonis and James D. Stapleton, week of February 5, announced formation of a 16-truck show titled New England Shows.

P-M GETS B CIRCUIT—Fairly-Marstone Shows, week of January 30, awarded North Dakota B Fair Circuit.

PCSA AUX. PARTY—January 28 a large and successful party was given by Ladies' Auxiliary, Pacific Coast Showmen's Association.

MURRAY RE-ENGAGED—Keystone Exposition Shows week of February 6 announced re-engagement of William C. Murray as general agent.

LYNN DIES—Lou D. Lynn, carnival general agent, died in Philadelphia February 8. Burial in Philadelphia.

DODSON'S WIN CASE—Jury in Court of Appeals, Beaver Falls, Pa., week of February 13 awarded Dodson's World's

ATTENDING to the sustained popularity of the organized carnival as essential to the success of fairs and exhibitions of the North American Continent is the 1937 report of the International Association of Fairs and Expositions, which was issued at its annual meeting recently held in Chicago.

The association has a membership of 64 fairs and of this number 44 are listed in this report. Of that number 33 reported on their carnival increases and decreases. Twenty-nine show an increase in carnival receipts ranging from 1 to 88 per cent. Four reported a decrease of 2.6, 6, 12 and 25 per cent. Two of these encountered fair and two bad weather. However, four of the events that were handicapped by poor weather conditions are in the increase brackets, one as high as 30 per cent.

On the whole the report reveals that the carnival percentage increase for 1937 was 21.2 per cent over 1936. Increase for 1936 over 1935 was 18.1 per cent.

This report in final days open the fact that the carnivals in the main had far better grosses in 1937 than in 1936, at least for those fairs holding membership in the International Association of Fairs and Expositions.

These fairs and exhibitions in the majority were played by the leading railroad flat-car carnivals, some by motorized carnivals and several by independently booked carnival attractions. Some that had independent midways made no reports on their percentages, either for increase or decrease.

Taken as a whole this report is a high compliment to the well-organized, meritorious and showmanlike-managed carnivals.

Showmen Were Farsseeing

Following its annual custom of contacting the leaders in the carnival industry, *The Billboard* wired them April 2 and queried them as to how the prospects looked at that time for the season of 1937.

They replied promptly and concretely and gave a cold-blooded analysis of the situation as it appeared to them then and as they viewed the future. Many assumed a purely personal viewpoint and in no case did they generalize. However, the confidence in our government and its ability to maintain an even keel predominated the general response, garnished, however, with that eternal optimism which is characteristic of the showman.

Everyone replying took into consideration possible labor upheavals, the money market, crop prospects, weather and every angle that showmen must face. It is to their credit that they were farsseeing and justified in predicting the best season in carnival history. They had invested heavily in equipment and were prepared to provide better amusements, thus proving their faith in their business. That they did not go amiss is now of record as is proved in the results that accrued from the tour of 1937 now ended.

Carnivals in the Limelight

Motion pictures, the press, radio, magazines and other channels of publicity during the past season gave recognition to the carnival that has never heretofore been accorded the industry. Thru these the people of the North American Continent were made carnival conscious on a plane never before achieved.

Features of the carnival have been pictured on the film and given voice on the sound tracks of the film more judiciously in 1937 than at any time in the past. Newspaper publicity, magazine illustrations have been plentiful all season, aided by the radio in presenting the carnival as being essentially a part of our national life. The carnival as a result is now generally recognized as not something to be shunned, but an amusement of the masses in which they can participate with all due decorum, to which their children can go unattended with no fear of moral eruptions.

This interest in the carnival bids fair to gain greater momentum for season 1938 as all are striving to elevate the tone and general makeup and its leaders are determined to hold the high favor with which the carnival is rated by pictures, press, radio and general public.

More To Tour in 1938

Season 1937 saw on tour over 300 organized carnivals scattered thruout the continent. Two were added to the flat-car railroad shows but the baggage car and motor-transported ones were far in the majority. There will be an increase in the number of cars of several of the railroad shows, a number will require more baggage cars and in the motorized division hundreds more trucks will be required for transportation. At least 20 new titles will be out in 1938.

Method of transportation now rests with the decision as to the use of baggage cars and motor equipment. The usual nondescript method of baggage and motor vehicles is leaning to fully motorized organizations.

The problems of the railroad flat-car shows have been solved. The cars to be added for the most part will be for better accommodations of the performers and working people. However, one carnival has announced that the size of its train will be greatly augmented in all rolling stock units.

Taken as a whole, the transportation problem is now being better understood and handled since the advent of the so-called truck shows.

The Trend in Amusements

Tented theaters for 1938 will be more elaborate and meritorious. More capable talent will be employed. The rides will be more highly decorated and illuminated. Light towers came into great prominence the past season following the leadership in this line. They took on various styles in construction and candle power, each proving most effective in the general illumination scheme.

As for the concession amusements the trend is for the elimination of various ones that come in the category of "questionable ones." They will be further enhanced with the return of the strictly merchandise concessions. For the still dates more will use free acts and bands than ever before.

Taken as a whole, the carnival has gone forward. The leaders are determined that there will be no receding from the high standard which now prevails in the majority. The carnival has been accepted by "His Majesty the Great American Public."

Fair Shows \$7,333.25 damages against Warren Tank Car Company for attachment of six flat cars.

REILLY DIES—John D. Reilly, 61, retired carnival showman, died February 5 in General Hospital, Los Angeles. Burial in Showmen's Rest, Evergreen Cemetery, that city.

GETTMAN DIES—William O. (Eph), 60, former carnival caterer and later Miami hotel operator, died in Riverside Hospital, Miami, February 11. Burial

in Memorial Park Cemetery.

WEEKS DIES—George Weeks, 64, operator of a monkey circus with Conklin's All-Canadian Shows last six seasons, died February 6 in Montreal. Burial in Goffstown, N. H.

NEW CARNIVAL—Announcement was made week of February 20 that Pilbeam & Carpenter's All-American Shows were being organized.

MICH. SHOWMEN—Michigan Showmen's Association, Detroit, held a house-

warming in new headquarters week of February 20.

C. & W.'S PRESS AGENT—Jack Wilson, general manager Cetlin & Wilson Shows, week of February 20 announced that L. C. Miller was appointed press agent.

VOORHEIS APPOINTED—Ben Voorheis February 18 was appointed special agent and press representative of Strates Shows.

DIAMOND-IOWA COMBINE—J. W. Diamond announced at Muscatine, Ia., February 27 that Diamond Midway Shows had combined with Iowa United Shows.

ECKERT DEATH—John C. (Happy Jack), 62, 730-pound trouper, died at Montatom, Ala., March 11.

SIBLEY WITH GOODMAN—Walter K. Sibley in March signed with Max Goodman Shows to produce shows.

W. VA. LICENSE KILLED—House Bill No. 47, also known as the Sydenstricker Bill, calculated to put a prohibitive license on outdoor shows in West Virginia, was killed in Senate middle of March.

SOUTHERN-GRADY COMBINE—Southern United Shows merged with Kelle Grady Shows middle of March.

WOMEN'S AUX. FORMED—Middle of March Women's Auxiliary of Michigan Showmen's Association was formed in clubrooms at Detroit.

MIDWAY INUNDATED—No. 1 unit of West Coast Amusement Company was caught in heavy rain March 19 and 20 at its debut in Alameda, Calif. Lot was two and a half feet under water.

BARKOOT LOSES WIFE—Harris Barkoot, 64, wife of K. G. Barkoot, manager K. G. Barkoot Shows, died at Toledo, O., April 1. Burial in that city.

BIG STATE SOLD—Roy Gray early in March disposed of his Big State Shows to Paul Williams.

MICHIGAN SHOWMEN'S PARTY—Michigan Showmen's Association held its first social event in form of an Easter party March 27 at Detroit Hotel, Detroit.

MODERN "ARK" OPENS—Something new in show business, "Modern Noah's Ark," built by owners of Pacific Whaling Company, opened at New Orleans March 28 to a crowd estimated at 30,000.

DORMAN JOINS TINSLEY—George F. Dorman joined Tinsley Shows at Greenville, S. C., latter part of March in an executive capacity.

PAIRLY-MARTONE OPEN—Pairly-Martone Shows, a new carnival, made its initial bow at Texarkana, Tex., March 27, with temperature hanging around 35 degrees.

PINNEY WITH HEALTH UNIT—Ralph Finney last week of March joined a Social Health Education Unit built by federal government.

SLA THEATRICAL NIGHT—Fourth annual spring Theatrical Night benefit show of Showmen's League, held April 5 at College Inn, Chicago, proved outstanding success.

TINSLEY SHOWS OPEN—Tinsley Shows, new carnival, opened its season at Greenville, S. C., April 1, managed by John T. Tinsley.

ADDS HOSPITAL UNIT—Max Gruberg added a hospital unit to his World's Exposition Shows early in April.

KORTES JOINS B. & G.—After 17 days of good business at Tacoma, Wash., Kortes Traveling Museum joined Beckmann & Gerety Shows at San Antonio early in April.

C. C. FOLTZ DIES—Charles C. Foltz (Blue), carnival editor of *The Billboard* and a trouper for more than 20 years, died April 12 at National Military Home, Dayton, O. Burial in Terre Haute, Ind.

GREENE DEATH—Clay M. Greene (Clarence Burdick), 59, general agent Goodman Wonder Show, died at Raleigh, N. C., April 18. Burial at Milton, Wis.

TOPFEL, AMAZON COMBINE—Announced in Chicago latter part of April that Great Amazon Shows combined with Johnny Topfel Shows. Title, Johnny Topfel Shows.

LOOS AT LAREDO—At Laredo, Tex., April 17 J. George Loos was awarded three-year contract for annual George Washington birthday celebration.

OWENS JOINS GOODING—Eddie Owens joined American Expo. Shows latter part of April as lot superintendent and general utility man.

SHEESLEY MIDWAY HIT—A young tornado and thunderstorm hit Sheesley Midway at Knoxville, Tenn., April 22 and demolished \$4,000 worth of show equipment.

PERCY MARTIN RESIGNS—Announced at Crystal River, Fla., last of April that Percy Martin, general agent, resigned from Sam Lawrence Shows.

POLLIE DEATH—Henry J. Pollie, 63, was killed in an auto accident near

Cassopolis, Mich., May 12. Interment at Grand Rapids, Mich.

SPURGEON DEATH—Jewell E. Spurgeon, former for 30 years in carnival biz as talker, manager and owner of side shows and concessions, died in an auto accident near Regina, N. M. Burial at Albuquerque, N. M.

MARQUESE WITH JOYLAND—Lew Marcuse severed his connection with Imperial Shows as assistant manager early in May and joined Joyland Shows.

JULIEN DIES—Joseph Julien, 41, monkey circus operator, died at Decatur, Ill., May 21. Burial in Bethlehem, Pa.

C. & W. BLOWDOWN—Cetlin & Wilson Shows week of May 22 were struck by windstorm, causing several thousand dollars' damage.

MSA DINNER—Over 200 attended Michigan Showmen's Association testimonial dinner to Lieutenant Lester Potter in Detroit May 26.

SLYKER DIES—Dale Slyker, 34, animal trainer with carnivals, died in a sanitarium in Shreveport, La., June 3.

VERNON DIES—Robert Vernon, 54, cyclist and motorcycle rider, died June 4 at Columbia, Mo. Burial in Kirksville, Mo.

STORM HITS GOODING—A windstorm at Wheeling, W. Va., week of June 12 caused \$5,000 damage to No. 1 unit of F. E. Gooding Shows.

JOHNSON DIES—William (Dad) Johnson, 74, veteran carnival showman, died June 14 at Miami. Burial in Pleasantville, N. J.

HYDE RAISES BARS—Eric B. Hyde Shows played a three-week engagement, opening June 7, in Louisville, Ky., the first carnival in the city limits for three years.

TINSLEY IN CYCLONE—Tinsley Shows were struck by a cyclone at Mooreville, N. C., middle of June. Four attractions were flattened.

GREAT EASTERN OPEN—Great Eastern Shows, new carnival, had their initial opening under management of Terry Martin and Phil Rocco at Elmhurst, Ill. June 12.

ROBERTS LEAVES MARKS—Stanley Roberts left Marks Shows as general agent middle of June to devote remainder of season to independent promotion.

BROADWAY SHOWS HIT—Broadway Shows of America were hit by a storm of hurricane proportions at Dunbar, W. Va., June 14. New colored minstrel tent, tent of the big horse, marquee and several smaller canvas units were demolished. Loss approximately \$2,500.

LOOP-O-PLANE WEDDING—First Loop-o-Plane wedding was performed at Richmond, Calif., June 17 when Roger Warren became the husband of Katherine Boynton. Both appeared with a carnival in Richmond at the time and were pronounced man and wife while suspended upside down in mid-air.

FOUR DAYS GETTING ON—Hennies Bros.' Shows required four days to get on a lot at Waukegan, Ill., third week in June due to heavy rains.

GOODMAN STARTS PAIRS—After wettest spring in the memory of old-time showmen Goodman Wonder Shows opened its fair season at Grand Forks, N. D., June 21.

BLACKENSTOE DIES—Lewis B. Blackenstoe, 57, circus and carnival showman, died June 21 at Columbus, O. Burial in Union Cemetery.

HOSMER DIES—Kent Hosmer, publicity director Beckmann & Gerety Shows, was found dead in a hotel at Dearborn, Mich., June 23. Burial in Showmen's Rest, Woodlawn Cemetery, Chicago.

LADIES' CLUB SEC. DIES—Mrs. Etta E. Smith, 53, secretary Ladies' Auxiliary of Heart of America Showmen's Club, died at Omaha June 22. Burial in Memorial Park Cemetery, Kansas City.

LIPES STRICKEN BLIND—Cal Lipes, West Coast showman, was stricken blind June 20 at Long Beach, Calif.

BRANDON RECORDS FALL—Royal American Shows broke every midway record in Brandon (Man.) Exhibition's history of 45 years late June and early July.

DANCER DIES—Mrs. Mildred P. Sutherland, dancer with Pairly-Martone Shows, died June 10 at Dubuque, Ia. Burial in Calvary Cemetery, Waterloo, Ia.

PCSA "GIGANTIC"—Pacific Coast Showmen's Association's *Gigantic*, held June 23 at Mr. and Mrs. Schaller's in Town Ranch, Los Angeles, to raise funds to add to the organization's emergency sick and relief fund, proved big success.

DODSON SHOWS' FIRE—Fire destroyed the entire canvas, stage props, costumes, trunks and lighting effects of Artists and Models, posing show on Dodson's World's Fair Shows, at Ashtabula, O., July 1.

FIRE RULES HIT TENTS—Under

rules and regulations adopted by State Fire Marshal Department of Alabama adopted early in July every type of show under canvas must be inspected by the department before a permit will be granted to operate in State. At least two weeks' notification is necessary.

PERMITS IN FLA.—Three bills regulating taxation and collection of outdoor amusement taxes in Florida became effective the latter part of June. One defines what constitutes a main show and a side show; one provides for tax collections paid by shows operated in conjunction with incorporated fair associations to revert back to the association, and the other requires amusement companies to get permits from the State comptroller before being issued a State and county license.

JONES BREAKS RECORDS—All midway records of Indiana State Fair, first week of July, were broken by Johnny J. Jones Exposition. Receipts were 23 per cent above 1935.

DAVIS UNDER KNIFE—W. H. Davis, veteran showman, underwent an operation for cancer of the lip at Metropolitan Hospital, New York, first week of July.

LEE JOINS RUBIN & CHERRY—Frank J. Lee joined Rubin & Cherry Exposition early in July to handle advance publicity and advertising.

COREY DIES—Edgar S. Corey, 54, owner of Corey Greater Shows, died at Johnstown, Pa., July 14. Burial at Lloyd Cemetery, Ebensburg, Pa.

CURLEY DIES—Jack Curley, 61, amusement and sports promoter, died July 12 at Great Neck, L. I., N. Y. Burial in Nassau Knolls, Port Washington, L. I.

NEALAND JOINS HENNIES—Walter D. Nealand on July 14 was appointed general press representative of Hennies Bros.' Shows, succeeding Joe S. Scholibo.

STORM HITS SHOW—Happy Days Shows were struck by a storm at Ashley, Ill., July 16, wrecking three big tops and some concessions.

DODSON SHOWS IN WRECK—An Erie Railroad switch engine plowed into loaded flat cars of Dodson's World's Fair Shows at Monessen, Pa., July 25, doing damage to show wagons and other equipment.

"DOLLY" LYONS DIES—G. A. (Dolly) Lyons, prominent talker with many large carnivals, died July 21 at Lakewood, O. Burial in Lakewood Park Cemetery.

TWISTER HITS RAS—Cyclonic winds swept Royal American midway July 19 on Saakatoon (Sask.) Exhibition grounds, doing damage estimated at \$25,000.

SALVAI DIES—A. L. Salvai, 69, veteran side-show manager, died at Amos, Que., Can., July 20. Burial at Nashua, N. H.

LESLEY JOINS BLUE RIBBON—R. H. Lesley became general agent of Blue Ribbon Shows last week in July.

HASC DRIVE—Heart of America Showmen's Club last week in July started a drive for funds for its new monument in Memorial Park Cemetery, Kansas City.

OUTSMARTS STRIKERS—Max Linderman outsmarted striking truck drivers at Ogdensburg, N. Y., July 31 when he moved his empty 35-car show train a total of 70 miles to bring it next door to the midway of the World of Mirth Shows.

WADDELL JOINS MILLER—Doc Waddell joined Miller Bros.' Shows as chaplain and publicity director first week in August.

B-O BENEFIT—Annual Showmen's League benefit sponsored by Beckmann & Gerety Shows was held at Rockford, Ill., August 4 in Gay Paree tent theater, realizing \$931.

MYERS DIES—Fred S. (Happy) Myers, 36, owner of Pantomina Show, girl revue with Goodman Wonder Show, died at Chicago August 6. Burial at Ocasia Cemetery.

STORM HITS C-W—A hurricane hit Cetlin & Wilson Shows at Huntington, Pa., August 12 and did heavy damage.

BUYS THURSTON MUSEUM—Lee Sloan, owner Sloan's Showeteria, purchased Harry Thurston's museum in Chicago and reopened the spot August 9 as the Nickelodeon.

SCANLON DIES—Claire Ballard Scanlon, 64, veteran showman, better known as "Doc," died at Springfield, Ill., August 17. Burial in Showmen's Rest, Woodlawn Cemetery, Chicago.

BRUMLEVE DIES—Bob Brumleve, formerly with Driver Tent and Awning Company, but for last several years a concessioner, died August 16 at Veterans' Hospital, Newington, Conn. Burial in Louisville, Ky.

LEWIS SHOWS IN STORM—Art Lewis Shows were caught in a terrible storm

at Valley Field, Que., August 20, doing damage to canvas and stock.

WIND WRECKS RIGGING—A freak wind demolished rigging of Ethel Garland, aerialist, with Brown Novelty Shows, at Tifton, Ga., August 16.

LEWIS' SECOND UNIT—Art Lewis' second unit, under direction of William Gorman, made its debut August 14 at Mechanicsville, N. Y.

OSSIFIED BOY DIES—Roy Bard, 53, known as the Ossified Boy, was killed in an auto accident near Milaca, Minn., August 9. Burial in PCSA plot in Los Angeles.

PCSA FLOOR SHOW—Over 300 attended *The Last Rose of Summer* floor show, fourth week in August by Pacific Coast Showmen's Association.

HODGE EMPLOYEES INJURED—Lon Hopkins and Madeline Marvin, employees of Al G. Hodge Shows, were injured on carnival grounds fourth week in August when struck by automobiles.

SPENCER & CLARK REMOVES GATE—C. C. Clark, of Spencer & Clark Shows, fourth week in August announced show would remain on road and pay gate would be removed.

ALTOONA LETS BARS DOWN—Dodson Shows, fourth week in August, were first carnival to play Altoona, Pa., since 1931, staying over three days due to rain.

CETLIN & WILSON BLOWDOWN—Blowdown at Bedford, Pa., on September 4, fourth of season for Cetlin & Wilson, caused \$5,000 damage.

BEASLEY DIES—Charles Valentine Beasley, former carnival owner, manager, general and special agent and concessioner, died in Jessup, Ga., September 4.

POWELL DEATH—Frank E. Powell, former operator of a trained animal side show, died in Waterloo, Ia., August 29.

BLUE RIBBON SLA BENEFIT—Benefit for Showmen's League of America Cemetery Fund staged by Blue Ribbon Shows first week in September at Goshen, Ind., realized \$273.

WESTERN STATES HASC BENEFIT—First week in September Western States Shows staged benefit at Pueblo, Colo., for Heart of America Showmen's Club Monument Fund and raised \$201.

GRUBERG LOSES LAUREL FIGHT—Federal Court, Gulfport, Miss., week of September 11 denied Max Gruberg and World Exposition Shows injunction to force Mississippi State Fair and city of Laurel, Miss., to contract World Exposition Shows and not Hennies Bros.' Shows to appear on midway September 20.

DAVIS DEATH—J. J. Davis, 58, conductor of wholesale novelty company in San Francisco and well known to outdoor showmen, died August 23 in Ft. Miles Hospital, San Francisco.

JONES BREAKS RECORD—All midway gross records for one day in the history of Indiana State Fair were smashed by Johnny J. Jones Exposition Labor Day, when increase was 20 per cent over the Jones 1935 take.

PCSA SHOW BIG—Show within a Show, staged September 3 on midway of Hilderbrand's United Shows in Yakima, Wash., was a social and financial success. Event was given for the benefit of the Sick and Relief Fund of the Pacific Coast Showmen's Association.

HALLOCK LEAVES MILLER—Bob Hallock, general agent Miller Bros.' Shows for six years, resigned September 17.

HENNIES SLA SHOW—Hennies Bros.' Shows staged a special midnight show for Cemetery Fund of Showmen's League of America September 16 at Michigan State Fair, realizing \$1,702.70.

JUMP KANSAS 21 PER CENT—Beckmann & Gerety played Kansas Free Fair week of September 18 to 21 per cent increase over 1935's record breaker, despite infantile paralysis scare.

KLINE LOSES ARM—Robert R. Kline, general agent Marks Shows, lost his left arm in auto accident near Hillsboro, N. C., week of September 23.

PCSA HOST—Pacific Coast Showmen's Association played host to 125 members of Cole Bros.' Circus September 20 at buffet supper and five-act floor show in clubrooms, Los Angeles.

HAPPYLAND BENEFIT SUCCESS—More than 300 persons attended Happyland Shows' first annual benefit floor show and banquet for Cemetery Fund of the Showmen's League of America at Saginaw, Mich., September 14.

CLARK INTEREST TO SPENCER—C. D. Clark sold his interest in the

(See EVENTS on page 97)

To All FRIENDS and CUSTOMERS

We hope 1937 has been your biggest and best. One thing you can do to help make your 1938 season bigger and better is to use **BIG ELI PRODUCTS**. They are built for performance. They make money because they **SAVE MONEY**.

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Want for Season of 1938—Legitimate Connections that have also Flashing Signs, Want Shows with or without their own acts. Have New Fit Show Truck. Want reliable Hula Show People to take charge. Mr. Muzzell, Cray House builder, write. Want good Whip Foreman, Lot Soapententment, Electrician that understands transformers. Good people in all lines write. Want Seasonal High Free Act. Tell towns what write. Would book October if in first-class shape. Want Show Recorders. Would like to hear from Pat Secretaries in Texas with October and November dates. We carry 10 Hulas, 14 Shows and 25 Connections, and Free Acts. Address J. J. COLLEY'S SHOWS, Box 547, Hugo, Okla.

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Midway Confab

By THE MIXER

HAPPY NEW YEAR!

Just that, and all of that sincerely.

YESTERDAY was 1937 and today it is 1938. My, how time flies.

LEO M. BISTANY.—What are your future plans for the Orange State Shows?

HAVE YOU found out where you are wintering yet?

WHERE ARE THEY? James T. Clyde, J. A. Darnaby and F. W. Wadsworth?

C. R. (JERRY) THORNE! What became of the World's Fair Oddities? What carnival do you go with?

MECHANICSVILLE, N. Y.—Plan to enter the carnival business.—**JAMES SEXTON.**

ANOTHER resolution: "We will positively join one of the several showmen's organizations."

RESOLUTIONS may be made to be broken, but they never should be.—**Red Onion.**

SAVANNAH, Ga.—With the Mighty Sheesley Midway. Spent Christmas week here.—**WARD (DAD) DUNBAR.**

HERE IS a good one: "We of show business will try to do the best we can for and by the public, as it is from the public we make our living."

KEEP YOUR EYE on the Western State Shows, of which Jack Ruback is general manager. He is stepping out strong for 1938.

RICHMOND.—John H. Marks, general manager of the shows bearing his name, is a visitor in this city relative to business at the shows' quarters.

DUCK HILL, Miss.—Robert Hughey, of Hughey Bros. Shows, in his tours "somewhere," was a recent visitor in this community.

SALEM, Ill.—Anyone knowing the whereabouts of C. R. LaMont should notify him that his uncle, Carter LaMont, has had a stroke and is confined to his home.—**MRS. G. LaMONT.**

ST. MARTINVILLE, La.—Sending a leaf to *The Billboard* which was taken from the famous Evangeline Oak tree here.—**E. L. BLYSTONE**, Dly, the rice writer.

WAYNEBORO, Ga.—Visited James H. Drew Jr. and Harvey Drew here. They spend most of their time in Augusta, Ga., but will be leaving soon for Florida.—**ROY HARPER.**

EL DORADO, Ark.—Mrs. Waters and myself closed the season with Snapp



SAMUEL GLUSKIN, special agent Royal American Shows, with which he has been associated for many years.

ATLANTA.—Dr. W. B. Davis, the official physician for the Rubin & Cherry Exposition, is in the city for the holidays.

AUSTIN, Tex.—Mother Webster is not connected with the *Cataloode of Wonders*.—**LOU LOUETTE.**

SARASOTA, Fla.—Mrs. Charles C. Foltz (Blue) is in this city for a winter vacation.

A man can not stay on top if he keeps looking down at the bottom.—**Leon Hewitt.**

AUGUSTA, Ga.—Wintering here. Bought two rides and am going to take out my own show coming season.—**JACK SMITH.**

CORPUS CHRISTI, Tex.—Wintering here at a camp. Subscribed to *The Billboard* thru the agent on the Greater United Shows.—**MAPLE WILLIAMS.**

NEW YORK—C. J. Franco, advance agent De Luxe Shows of America, is at his home in the Bronx boro for the holidays.

CANTON, O.—At home here for the winter. Booked ice cream concession with Clint & Clark Shows for coming season.—**ROSA B. WERTMAN.**

JAMES K. STRATES gave his son, "Brother" Jr., a pony named Duke, recently. That makes "Brother" a horse-man and he is very proud of his charger.

RALPH R. MILLER, general manager; Bryan Gil, general agent, and Harry L. Small, business manager, is the staff lines up for the Miller Amusement.



DAVE LACHMAN, general agent State Fair Shows, a Western railroad carnival which is under the management of the well-known and popular Mel H. Vaughn.

Shows in New Iberia, La. Will spend the winter at home in Danville, Ill.—**J. A. WATERS.**

The Lowes Lose All In Trailer Fire

ORLANDO, Fla.—Hugh Lowe was recently released from the Baptist Memorial Hospital, Memphis, following seven weeks' confinement after a serious brain operation. He is recovering nicely, however. Under doctor's instructions, it will be necessary for him to remain in Florida for the winter.

While en route here, just before reaching Meridian, Miss., a wheel of the trailer came off. He went into Meridian to get parts and when he returned to the trailer spot it was in ashes, all clothing and savings in bags having been destroyed. This left him with only \$10 to make the trip to Orlando. At the scene of the disaster no officers could be found and no car of any kind was around the place. It is believed that the trailer was robbed and set on fire. We have written officials in Mississippi asking for an investigation. Hugh Lowe has been adjuster for many shows during the past. We are now without proper clothing and money.—**MR. AND MRS. HUGH LOWE.**

Photos of Family Groups Wanted!

The Billboard plans to use photos of families that are in the carnival business during 1938. If there is only you and your wife in the family have a photo taken and send it in. If there are children, get them all in the picture, even to babies in arms. Give names and ages of the children by all means.

Then again, groups of showfolk in winter quarters can be used. In these photos give names and what they do.

The photo must be a clear one. For an example, see the group of the John F. Reid family on the first carnival page this issue.

PITTSBURGH.—Framing a new cook-house and booked with Clint & Clark Shows for coming season. Mrs. Harris will have pop corn and peanut concession.—**DAVE HARRIS.**

ST. LOUIS.—May there be many Happy New Years to all in the business and may the slogan be "On to Chicago and make merry for 1938."—**ELMER BROWN**, general representative Dee Lang Shows.

MOBILE, Ala.—Dad Crawford closed his minstrel show here. Has six weeks of night club bookings. Booked with Wallace Bros. Shows for coming season.—**JIM HADEN.**

Gaylord White Will Rest a While On His Father's Farm in S. D.

NEW YORK.—A few lines before I leave here for the Middle West to thank *The Billboard* for its splendid co-operation thruout a long season. It has been kind to me personally and to the World of Mirth Shows in general. Since the close of the season I have been in this city at work for Max Linderman on a booklet review of the season and a calendar. Have made no deal for the coming season. In fact, am seriously considering leaving the business for good and to go with my father on his farm in South Dakota. Perhaps, however, habits formed during 14 seasons of tramping will make retirement from the road impossible. At any rate I am going to try it again on the farm.

My association with Max Linderman has probably been the most pleasant of all that I have had on the road. We have always gotten along together, and beyond the usual business relationship we have been good friends. Max is still holding the position of press agent open for me should I change my mind about the farm life.

Plan to visit relatives at Perry, Ia., and then to my home in South Dakota. Will write occasionally regarding the pigs and chicks.—**GAYLORD WHITE.**

Please observe that pent houses are always on the roofs of buildings and never in the cellars.—**Sospy Clue.**

VINTA, Okla.—Closed a very successful season with Mr. and Mrs. W. S. Neal's Yellowstone Shows on Athletic Arena. Have photo machine here for the winter.—**MR. AND MRS. JACK PLESTINA.**

EUPAULA, Ala.—After leaving the Sickle Amusement Company, Mr. and Mrs. A. S. Brewer and myself made a trip thru Florida and will be at Albany, Ga., until after the holidays.—**H. STEWART.**

ST. LOUIS.—Abie Stark, formerly with Dodson's Shows, was very sick in the Veterans' Hospital here but is now back home in bed. He had a very close call, but the doctors say he will be all right soon.—**MRS. ABIE STARK.**

MOBILE, Ala.—E. B. Mottie closed with Dixie Exposition Shows here. Accompanied by Alfred Mittaker and the writer he will go to his camp at Gibsonton, Fla., to remain for the balance of the winter.—**RALPH H. BLISS.**

SPRINGFIELD, Mo.—Fred and Betty Leonard and Leon and Bobby Snyder presented eight acts, ponies, dogs, monkeys and comedy numbers, in Heer's department store here during the Christmas holidays.—**MRS. BETTY LEONARD.**

CHICAGO.—Am not in the employment business, but nine major carnival managers have asked me if I know of any good talkers and candy pitchmen. There

seems to be a shortage of both.—F. J. BLIGH.

FOR THE RECORD: The Heart of America Showmen's Club and its Ladies' Auxiliary, Kansas City, Mo., was founded January 4, 1920. The Pacific Coast Showmen's Association, Los Angeles, was organized in 1922.

McALLEN, Tex.—Had a good season with concessions on the W. A. Gibbs Shows and closed with them. Made some East Texas fairs with Bill H. Hames Shows, which played the midwinter fair at Harlingen, Tex.—**FRED E. WHARTON.**

CHRISTMAS is over, but taking care of and remembering the ill, injured and those behind locked doors must and will still go on. Real men never shirk this obligation and the good work will be continued as in the past.

PORTSMOUTH, O.—Home here after a trip to New York, where I bought new wardrobe and neon lights for my sex show. Was all season with J. F. Sparks Shows and it was very good. Kokono will handle the front as per usual.—**LEO LEOLA.**

IF YOU WRITE POETRY: Please remember that inanimate things like rocks, Ferris wheels and trees cannot perform the same functions as human beings can. Also make a resolution for 1938 that you will write less and better poetry than you did in 1937.

MEMPHIS—Alonso Carrefo, husband of Fatima Carrefo, is in the Memphis Eye, Ear, Nose and Throat Hospital. Is

siderable to whatever success I may have enjoyed in life to my uncle, as he made some of my opportunities possible. Will miss his advice immensely.—**P. E. GOODING.**

SAVANNAH, Ga.—R. E. Robertson, last season general agent Joe Stoneman's Playland Shows, is now connected with the promotional staff of the Sagaw Indian Medicine Company, now playing here under my management.—**DR. J. M. WALLACE.**

MONTGOMERY, Ala.—Was staff walter on the Hagenbeck-Wallace Circus for many years. Wish to thank the secretary, Sammy Smith, and Herman Beotch, of the Royal American Shows, for the favor they did me.—**MADISON HOLSTON.**

TAMPA—Had a successful season with the Johnny J. Jones Exposition. It is a great pleasure to fish in the Gulf of Mexico. Producing is easy when one keeps up with the latest music and does not slow up the performances by using old worn-out bits and stage business.—**GEORGE AND HELEN BALDWIN.**

MINNEAPOLIS—Contracted with Strates Shows for all my concessions. Visiting my sister for the holidays. Put flowers on the grave of my dearly beloved wife, who has been dead for five years. After the holidays I will play some indoor events until the outdoor season opens.—**JOHN GORDON.**

MINIATURE WORLD'S FAIR: How about some miniature world's fairs over the country this year to relieve the long-

formerly agent for Harley Sadler, Great Nicola and Hunt Bros.' Circus. Have bookings in Arkansas after the new year.—**L. E. (ROBA) COLLINS.**

Walter B. Fox Illuminates The Horizon Brilliantly

MOBILE, Ala.—Wallace Bros.' Shows rented a post-office box in addition to the fairgrounds here for winter quarters. Will send *The Billboard* a photo of the post-office box soon. The name of every executive and employee of the show is on file with the post office and with both telegraph companies. There is only one way to do business and that is the right way.

Highlights at the Chicago doings were the amusing experiences of a general agent who was hired one day and fired the next, the agent who received five offers and accepted none and the "at liberty" agent who was offered nothing at all.

A new angle in the restaurant business was seen in a Des Moines, Ia., hotel coffee shop, where all the waitresses wore name plates prominently displayed on their uniforms.—**WALTER B. FOX.**

If all in the business are not working after January 3, one will have to wonder what are waiting for. There is much to be done to make ready for the new season.—**Red Onon.**

CHARITON, Ia.—With the family we will be with Clint & Clark United Shows coming season. Theo Meadows will be electrician and we booked a number of concessions too. Were with C. D. Clark last season and it was very profitable.

EVANS MONEY MAKERS
Make your Concession the LIVE SPOT! Rely on EVANS' 45 Years' Experience for Latest and Best Amusement Equipment.



PADDLE WHEELS OF ALL KINDS \$7.50
Long Range Shooting Galleries and Supplies for all makes. Wheels of every type. Everything for the midway.

FREE CATALOG
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1522-28 W. Adams St.,



CLINT ROBERTS AND C. D. CLARK, who recently formed a partnership and launched the *Clint & Clark United Shows*, which will take to the road the coming season. Both have had long years' experience in the business of providing outdoor amusements.

PORTABLE SETS ANYWHERE ON COUNTER NO PLUMBING CONNECTION

NEW 5¢ SALES SENSATION FROSTEE MALTED MILK \$45.00

Instantly served—a delicious, chilled Frosted Malted Milk. Simply press a button and there's your Frosted—a big Malted for 5c—and a handsome profit maker for you. Quickly pays for itself. Price \$45.00. Frostee Malted are sweeping the country. Write or wire now.

"The Drink that You Eat with a Spoon"



FROSTED PRODS. EQUIP. CO., Inc.
30 EAST 20th STREET NEW YORK CITY FROSTEE MALTED MILK MACHINE.

suffering from an operation on one eye. He was in an accident and after two months lost the other eye and is now totally blind.—**PATIMA CARREFO.**

drawn-out titles used in the past by some promoters. We may be wrong but we think that Joseph R. Rowan is the man who first used the title "Miniature World's Fair."

When It Is Time To Close The Merry-Go-Round Season

GEORGE H. CRAMER, of the Spillman Engineering Corporation, tells this one: "One time, way back there, I operated a Merry-Go-Round and did well for a long time by playing in the proper season and in the right territory. However, once I made the mistake of trying to stay out too long, and found myself and machine in South Carolina about winter-time. It was very cold in a certain town and we were not doing any business. A colored man came on the lot and I asked why we were not doing any business in riding his kind of folk on the Merry-Go-Round, as plenty of people came on the lot. To this question this old fellow replied, 'Well, I will tell you, boss! Look over there at the smoke coming out of those chimneys. That is the reason you are not doing any business, boss. When you write folk with Merry-Go-Rounds see smoke coming out of chimneys you had better go home, for when smoke comes out of chimneys then the Merry-Go-Round season am surely over.'"

CAMDEN, Ark.—Have been running an apple market here since closing the season with Ed Groves Shows. Our pet bulldog, Babe, known to a great many show people, died of Bright's disease December 18. This canine was a great pal and friend and will be greatly missed.—**AL AND FAY FROHMUTH.**

HOUSTON, Tex.—We are trying to locate Jack Bel-Mar, formerly with Ira Burdick's All-Texas Shows. His wife is seriously ill here and is being taken care of by friends. Hope if anyone knows where he is that they will communicate with us.—**BOB AND HELEN HODGE.**

SAN ANTONIO—While Mrs. Harris and myself were visiting Mr. and Mrs. John W. Haskel here we received word that Mr. and Mrs. A. B. Cochran had met with a very bad automobile accident. They were reported to be in the Parish Hospital, Jennings, La., with broken ribs and collar bones and will have to remain there six weeks. We left at once to be with them.—**GEORGE H. HARRIS.**

Cramer told this to Red Onon, and said he never after that tried to operate a Merry-Go-Round in any part of the country when smoke was coming out chimneys.

PATTERSON, Mo.—Spent a pleasant season in '37 with W. S. Ourl Shows. Now on the road with my magic show, *A Night in Wonderland*, playing thru Southeast Missouri and Arkansas. Clarence Auskings, general agent, past season with Vanderberg Bros.' Circus, is handling my bookings. Auskings was

OCTOPUS "World's Newest Ride Sensation"

Unequaled For Performance and Profits

SALEM, OREGON

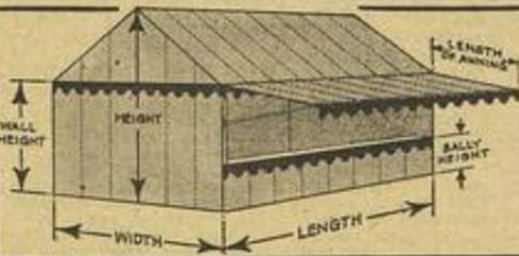
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LESS EXPENSIVE BABY "Q"

TO MEET THE DEMAND FOR A LESS EXPENSIVE BABY "Q" WE ARE NOW PREPARED TO OFFER A MACHINE HAVING THE SAME DIAMETER AND MECHANICAL CONSTRUCTION, WITH ALL QUICK HANDLING FEATURES WHICH HAS MADE OUR SUPERIOR MODEL BABY "Q" SUCH A PRIME FAVORITE. PRICE \$2,500.00 CASH. PARTICULARS ON REQUEST. PARKER'S "Q" TYPE WHEELS AND IMPROVED MECHANICAL SHOOTING GALLERIES READY FOR SPRING DELIVERY. USED 2-ABREAST. \$1,000.00 CASH, AND OTHER USED RIDES. LET US KNOW YOUR WANTS. "MERRY CHRISTMAS."

C. W. PARKER AMUSEMENT CO., Leavenworth, Kansas

ANOTHER SMASH HIT!

THE NEW 1938 Coleman TRAILER RANGE



No. 393
3-Burner Top
Stove, Size 17x
23 3/4 inches.



No. 394
Oven Only
Top Stove and
Oven combined



LANTERN
Model 228B



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2 UNITS
PROVIDE
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It steals the show by giving a star performance everywhere. Has every modern feature that could be wished for. Cooking top unit only may be installed, and oven unit installed later, when desired. Combined, they provide the finest kind of gas-cooking service for trailers, apartments, cottages, concessions, lunch stands, commissaries. Built to fit popular-size trailer cabinets—21x24 x18 inches. Cabinet plans sent on request.



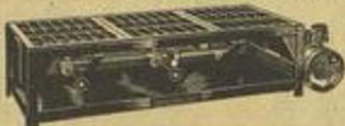
The new Coleman installed in a trailer cabinet.

OTHER INSTANT-GAS APPLIANCES FOR SHOW BUSINESS—

Other Coleman Stoves, Hot Plates, and Burners are headliners from Broadway to the "sticks". And Coleman Pressure Mantle Lanterns give powerful, bright light in all kinds of weather—real trouper for the midway.

FREE Send for free literature on Coleman Instant-Gas Appliances or see a Coleman dealer. One is always nearby. There are 30,000 in the U. S. and Canada.

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Los Angeles, Calif.; Toronto, Ontario (58-8)



BURNER

Show business would be lost without *The Billboard*, its best friend.—MR. AND MRS. THEO MEADOWS.

HOT SPRINGS, Ark.—My husband, James H. Dunlavey, is much improved in health. He was ailing for the past season. A couple of months ago he was placed under the care of Dr. L. Morgan, Memphis, and was operated on six weeks ago. Acting on the advice of his doctor he came here for a rest. We were with Sol's Liberty Shows 37 season.—MRS. JAMES H. DUNLAVEY.

WHY WORRY about the fate of the New York World's Fair when you should be concerned with your own. Stop flocking to its offices looking for something its officials do not seem in a position to give. When they need you they will send for you, as they are surely going to need showmen before and after this World's Fair gates are opened. You know, brothers, it is slated to run two years.

JANUARY 3 marks the beginning of the 1938 season and a lot of work in winter quarters.

The honor to be the first carnival to open the season goes to the Art Lewis Shows. The place is Eustis, Fla., at the fair there. May it be most successful. Later on the Royal American Shows will open in the same State, also at a fair.

ST. JOSEPH, Mo.—After a seven months' vacation in my native Amsterdam, Holland, and other European capitals, am back with Pete Kortez' side show as mentalist. Been with this organization for the past eight years and doing splendid, financially. It feels good to be back in the dear old United States.—DR. BENAVENTE PARDO.

HOT SPRINGS, Ark.—Enjoying a rest here following a good season with Rubin & Cherry and closing the season with Royal American at Beaumont, Tex. After visit to Minneapolis and Des Moines, Ia., will then go to Tampa. Booked to open coming season with Royal American Shows.—MR. AND MRS. RICHIE MARASCO.

ILL. INJURED AND DEAD: When

sending in data regarding the ill, injured and dead kindly give complete details. Above all state what branch of the business they were in and with whom last associated. Moral: Join one of the showmen's organizations when doing well. It is not fair to expect aid in time of distress unless one has also aided others.

Two Victims of Microphone Madness. Ah, Nuts!

TAMPA, Dec. 25.—A visit with that dynamic humorist, Starr DeBelle, has inspired this contributor to tell of a letter written under the spell of the new malady, "microphone madness." With loudspeakers blaring to the left, with bands playing to the right and with the tumult of the midway all around, it's a wonder the poor press agent doesn't literally and completely "blow his cork!"

Here's the horrible example:
"My Dear Mr. Jones:

"This is to inform you that the monkey people are coming and we greatly appreciate the fact that they are out of the water now. In regard to yours of the 5th, let me say that we are going to bring them all out. Yes, it is true that the dance of the fan will be done just as Sally would do it, but we haven't any skits or skats. Confidentially, we wouldn't want to insult your intelligence by selling you that she is half girl and half monkey. Now, that girl doesn't remove her clothing to be lewd, her clothing would stop up her pores and she'd die like an elephant on the bottom of that bowl. We certainly appreciate, Mr. Jones, your consideration and co-operation and ask you to remember that 10 cents will pay the way. In closing, please let me remind you that Fred Beckmann and Barney S. Gerety were both in Hollywood, Calif., to sign Aunt Jejmipa to a contract."
"P.S.: That boy is gurgling in there now!"

WALTER HALE.

HOT SPRINGS, Ark.—This place is the mecca for showfolk of the Middle West.

A general check-up shows about 400 carnival and circus people as being here. Every branch and department is represented. Local officials and business men are exceedingly cordial. Geographical location, good hotels and the famous hot baths seem to be the magnet that draws them here.—JOE E. SILVERMAN.

BRAIDWOOD, Ill.—I was formerly Mrs. Fred Miller, of the F. W. Miller Midway Shows, but am now Mrs. E. O. Kelsey. My husband, Edward Kelsey, has tuberculosis and one lung is entirely gone. We had concessions on the Johnny Toffel, Anderson & Brader, Bloom's Gold Medal and Barlow's Big City shows. We spent all our money in doctors' and hospital bills.—MRS. E. O. KELSEY.

HIGH POINT, N. C.—Have decided to go back to Raleigh, N. C., and take up the study of law. Gave it up seven years ago to become a carnivalite. It has been a very exciting life. Have been with nearly all the shows in the East. Past year was with Sol's Liberty Shows and must admit that they are a fine lot of people, but I am going to be a lawyer.—ROHLAND T. SPIVEY.

ELMIRA, N. Y.—Will be in Weldon, N. C., for the winter. Strates Shows have been awarded several good fair contracts and they will be announced later. C. W. Cracraft, shows' general agent, is doing some mighty good work and I am with him 100 per cent at all times. Had a fine time at the Chicago convention and hope to make many more of them with James E. Strates.—BEN H. VOORHEIS.

JACKSONVILLE, Fla.—Plenty of show people here. All looking for something and a lot of them do not know what. Closed a deal for the purchase of a Spillman Merry-Go-Round from Leo M. Bistany. It will remain in storage here until March 15 and will then be shipped to Owensboro, Ky., to be ready for the opening of my show, the Dixie Belle Attractions. Best wishes to the entire staff of *The Billboard*.—LOUIS T. RILEY.

JACKSON, Miss.—Am connected with F. W. Miller's World's Fair Museum. Been out over a month and business has been excellent. The lineup of attractions are Joe Glendon, sword swallower, Punch and Judy and assistant manager; Doc Ward's pinheads; Agnes Smith, rubber-skin girl; John Sailor, popeye man; Floyd Fowler, frog boy; Skeets Hubbard, iron lid man; Scotch MacLeans, bagpiper; Benny Anderson, leopard-skin man; El Diabolo, fire worshiper; Evangeline Ward, mentalist; Tex Conroy and Mrs. Conroy, illusions; Jack Higgenbottom and Mike Texas, ticket sellers.—JOE GLENDON.

SAN DIEGO, Calif.—The barn is full of Imperial Valley hay. The seals are eating Tuna fish direct from the boats and the baboons are getting their fill of fresh vegetables daily. My wife and myself are comfortably settled in our Gypsee Caravan house trailer purchased at the close of the season with Stebrand Bros. Piccadilly Circus December 5. Will spend the 60-day layoff here training seals, baboons and some new dogs. Mrs. Clark and myself will also enjoy the comforts of our new home.—H. D. CLARK.

PONTIAC, Mich.—When Harry Lewiston's World Fair Freaks played here the location was downtown and attendance was good, with the following attractions: Carlson Sisters, fat women; Leo Kongee, man who tortures himself; Stella Rogan, tattoo artist and torture box; Marvin Burkhardt, anatomical wonder; Leona Harris, fire-eater; Chick, Bushman; Mrs. Jerry Burkhardt, snake enchantress; Professor Disco, magician; Madame Zindar, mentalist, and in the annex Leo-Leona. The troupe entertained the Fisher Body Works strikers and the Local 159 of the United Auto Workers.—ERNEST L. KENT.

NORTH AUGUSTA, S. C.—Closed the season with my concessions and went into quarters. All the help immediately got busy to make ready for indoor dates which opened December 14 in Columbia, S. C. Eddie Reiter and Jack Clifford rushed things in the bingo department. The flash for the coming season will be on three tables and the three shelves high will revolve. Donald Sparks went over the trucks and gave them a new coat of paint. Pay O. Peters is spending the winter in Syracuse, N. Y., but will return in the spring. Was with

the Peerless Exposition and Elane's Shows last season. Thanks to Joe Cramer and John Gecoma, we had a pleasant season.—FLOYD SHEAKS.

Dave Rose Indorses the Pay Gate Midway Fully

NEW YORK.—During the summer of 1937, for the most part, I essayed the role of a carnival lot tourist and observer. I visited a great number of them. As a result of this touring and observing I am convinced beyond a shadow of doubt that the carnival pay gate offers the means to an end of eliminating both the hazards and evils of the business. The pay gate assures the wherewithal to keep the organization moving. The pay gate enables the carnival owner to eliminate all questionable concessions. It is only the chump and sucker carnival manager who caters to the racket. If he does he thereby jeopardizes the value of his pay gate. The pay gate has been the direct cause of hundreds of former gaff store operators turning into legitimate merchandise concession operators, with highly beneficial results to all concerned.

The only ones really hit hard by the pay gate are the ticks, opportunity men, reach-overs, duckers-in and chreds and hi-reds. It is fortunate for some of these that they are enabled now to apply their talents on relief rolls.

With the pay gate fully recognized and applied and with legitimate concessionaires seeking legitimate spots only, outdoor promoters of events can come into their own financially.

The coming season I will organize a small carnival with the full value of the pay gate in mind. Will feature serial and platform acts and will have a promotion of one sort or another at each spot.

During the Ringling-Barnum Circus engagement in Brooklyn, N. Y., last summer I had a job with Ben Williams, so he had two units working at the same time.—DAVE ROSE.

BEAUMONT, Tex.—It was indeed unfortunate that our hasty automobile trip to the Chicago convention and back to Texas did not include the pleasure of meeting all members of *The Billboard* staff. We left November 30 and missed much of the convention. Elmer C. Velare and Carl J. Sedlmayr said they would act as "press agents for press agents" and inform *The Billboard* of my connection with the Royal American Shows, which announcement appeared in the issue of December 11. On behalf of Mrs. Gladys Healy and myself I wish to express my appreciation for the advance notice and we pledge to give *The Billboard* our heartiest co-operation.—FRANCIS F. HEALY.

HOT SPRINGS, Ark.—Closed the season with Snapp's Shows in New Iberia, La., Thanksgiving night. Stopped a few days in Parkdale, Ark., with Mrs. Ida Reed and enjoyed some of the good



GEORGE F. DORMAN needs no introduction, as he started in the business at its very inception and has been with it ever since. Has owned and managed many carnivals during his career and yet he is not of the "old school" by any means, having always been aggressive and progressive. He recently signed as office manager for the Royal Exposition Shows, which take the road in 1938 under the management of Bert Rosenberger.

eat in her cafe. She is a very old and dear friend of ours. Then we came here for the winter. Past season was our fourth season with Bill Snapp and will again be with him in '38. We do not make much money but it is most agreeable and pleasant to be with Mr. and Mrs. Snapp, as they are grand folk. C. P. (Judge) Galkins is another good fellow and those who know him will be pleased to know that after over a year in the Veterans' Hospital, Alexandria, La., that he is decidedly improved in health. He is now at his home in Houston, Tex. It will do his heart good to hear from his friends. Hot Springs is filled with carnival people.—TOM AND ANA WILSON.

Dear Beloved Brothers

By L. C. MILLER

NEW YORK.—You did not have to wear whiskers and have a red coat on to be Santa Claus. A three-cent stamp would have done just as well. Perhaps Mother has not heard from you yet, or there is someone you know in an institution or hospital. Christmas cheer, and New Year's love, is part of life. If you have not dropped a letter or card, do it now!

There is one good thing about showmen. They can take it on the chin and never show the slightest evidence that it hurts.

Recently there was an article written about a showman ready to fold up, and would have, if the World's Fairs at Chicago, Dallas, San Diego or Cleveland had not come along to give that showman some new ideas.

Outside of new titles there were very few things new at any of the expositions, that is, anything portable. No one could expect a Billy Rose Aquacade on a carnival, but I believe that W. H. (Bill) Rice has done a pretty good job with a portable water show. It is admitted that a few names have been used at expositions, such as Ripley and Frank Buck. The names alone were a draw, even if the shows given were no better than some of those given on carnivals, like Dick Best on the Royal American or T. W. Kelly with Max Linderman.

Low Dufour certainly did not originate his top money show called "Life" at the world's fair just for that exposition. I remember running one on the same order years ago called Life Unborn. He is just an example of a world's fair showman, but he still must be a carnivalite at heart, for that is where his ideas originated. Dufour is just one of the many other expositors graduated from the ranks. There were many more in Chicago, with angels, to help put the fair across.

We all hope that New York will make many improvements on the past expositions. All expect it. It has been said, nothing ever shown before will be there. Personally, I doubt that statement. I believe when the whistle blows there will be more carnival folk behind the gates than ever seen before to help the officials put the fair over. Remember Sally Rand. The name sounds familiar.

Let's hear from a few of the showmen with backbones. They must be able to say something on the subject. Or is everyone willing to let it go?

Have you sent that card or letter yet for the New Year. If not, why not?

MILWAUKEE, Wis.—Read the review of the Showmen's League annual event in Chicago. Also noticed the honor roll of shows contributing to the Cemetery Fund drive for the past year. The Dodson's World's Fair Shows title was omitted. This show contributed the sum of \$285 which came from the entire personnel. Trust *The Billboard* will publicly acknowledge this contribution.—Ray Balzer, chairman Cemetery Fund, Dodson's Shows. Kindest regards to A. C. Hartmann, Claude R. Ellis and William Judkins Hewitt.—RAY AND JEWELL BALZER.

Editor's note: The Showmen's League program did not list the Dodson's Shows in its honor roll, hence its omission in the story, which failure cannot be charged to *The Billboard*. Trust this makes it clear to all members of the Dodson's Shows and Ray Balzer.

CORPUS CHRISTI, Tex.—It is not bad here in the wintertime. Many carnival people around. Part of the matter is I close my eyes many times and imagine we are on a carnival lot in season waiting for the lights to be turned on and the midway to open up. Joe Rosen told

about the big one on the Greater United Shows just before the season closed. Heard Eddie Clark tell Booby Oberdall, of San Antonio, how he almost caught the biggest fish in the Gulf of Mexico, only the line broke. Secretary Hill of Greater United Shows said he was going to do nothing but fish and sleep for the rest of the winter. He was doing that until Mrs. R. Elder, our hostess, said that her sister was having a birthday party. All were invited to supper and it was a grand spread. H. P. Hill sang a happy birthday greeting. The cake had 17 candles on it. Those present were Mrs. R. Elder, Mr. and Mrs. H. P. Hill, C. O. Hill, Eddie Clark, Cleo Hill, Bill Bonner, Ray Gorden, Walter Dyer, Florence Dyer, Rosa Lee Vawn and Rajah Korte.—JENNIE RIEGEL.

SAN BERNARDINO, Calif.—It was quite a bit of information given in Midway Confab recently regarding the John R. Smith Shows. I knew George S. Marr very well. He was on Doc Barfield's Shows when I was on there with the Almee Show and he would come around and make an opening now and then for me. At that time I had trouble with my eyes. I have not been eased for so long I have almost forgotten the old bunch, among them was Ike Monk, C. E. Barfield, J. Frank Hatch, Doc Long, Deacon Delmore, "Top Money" Shea and Harry Reynolds. I came west along about 1915. I used to live in Muncie, Ind., and I see my old friend, Charlie Murray, of the talkies, every now and then in Los Angeles. We most always have a panning bee about Muncie. He goes back there once a year. This reminds me of an article I saw in a paper published there that the city council had elected Charlie mayor of "Middletown." Middletown is the square around the courthouse. Now if they would elect Herbert Maddy, Kid Besson and myself as councilmen "Middletown" would be just right.—DOC HALL.

GAINESVILLE, Fla.—Closed the season with the Mighty Sheesley Midway in Savannah, Ga., and came to Florida to play still with Dinty Moore's Auto Scooter ride, but I found it nearly impossible to play in this State. State and county licenses in towns of 5,000 is \$75 a day, which is prohibitive. Heretofore it was \$7.75 per year. This is some change the last Legislature made. I got by for 10 days, but the comptroller at Tallahassee tells me from here on, if we move, the ride will be licensed according to the law passed by the Legislature. A ride can not be played even under auspices without paying the stipulated fee. Guess everyone that went to the meetings in Chicago had a wonderful time. Sorry I could not be there. W. O. Gordon and wife, who are here with Mrs. May and myself, learned something about electric current in St. Augustine recently. Applied for a 37½-kw. transformer. The Florida Power and Light Company set the rate, they told me, at a sliding scale of from 9 cents down to 3 cents. I thought that fine, but when we went to pay the bill they showed me a ruling from Tallahassee four times the connected load per day, which was four times 37½ for 11 days, total \$144.65. Some bill. Regards

Abner K. Kline New HASC Pres.; Monument Dedicated Impressively

KANSAS CITY, Mo., Dec. 27.—Eighteenth annual convention of members of the Heart of America Showmen's Club got under way with a bang at the Reid Hotel Saturday with newly elected president, Abner K. Kline, greeting several hundred from the circus, carnival, amusement park, vaudeville and theater amusement fields.

Kline was elected Thursday (23) night. He is general sales representative for the Eyerly Aircraft Corporation. The new vice-president, W. L. Miller, is head of the Baker-Lockwood Company here. Second vice-president is Art Brainerd, and Tony Martone, carnival man, went in as third vice-president. G. C. McGinnis and Harry Altshuler were re-elected secretary and treasurer, respectively. Kline succeeded Jack Ruback, who held the presidency for one year.

A new monument purchased by club members was unveiled and dedicated at Memorial Park Cemetery yesterday with the Rev. J. F. Rodabaugh officiating. More than 200 members attended services, which honored deceased showmen. Cost of the memorial was \$2,500.

HOLIDAY GREETINGS —FROM— MARKS SHOWS, INC. MILE LONG PLEASURE TRAIL

Season 1938

Season 1938

NOW BOOKING SHOWS — RIDES — CONCESSIONS

WANTED—Shows of Merit. Will furnish complete outfits to showmen of ability who really have new and novel ideas that comply to the standards set by our show during the past years. Will entertain propositions for Rides not already on our midway. Can place Help for our Show-Owned Rides. Those who drive semi-trailers given preference. ALL CONCESSIONS open, except Cookhouse, Custard and Corn Game. Must be strictly legitimate.

ON ACCOUNT OF REBUILDING OUR COMPLETE SHOW

WE HAVE FOR SALE

One Transformer Wagon, mounted on Brockway 2-Ton Truck, 18-ft. body; equipped with 3 50-KW Transformers, Switches, etc.; everything complete ready to hook in. GIRL SHOW FRONT, 64-Ft. Panel; excellent condition. MINSTREL SHOW FRONT, 64-ft. panel; like new. One 8-Car LINDY LOOP; perfect condition. WILD WEST SHOW, complete except for top. Front Seats, Stringers, etc., in excellent condition. One FORDSON TRACTOR, good condition.

WANTED! FREE ACTS

Now ready to book Outstanding Acts for the entire season.

Address All Replies to

JOHN H. MARKS, Gen. Mgr., Marks Shows, Inc., P. O. Box 771, Richmond, Va.

to A. C. Hartmann and Claude R. Ellis.—E. CLAY MAY.

AUBURN, Ala.—Closed the season with Bantly's Shows in Laurens, S. C. Nephew, Bill Chris Pless, is spending his senior year here at the V. P. I. Wife, Jessie, and myself, are just eight miles from Opelika, where the Smith Greater Shows played several good weeks on the streets there. It was in Opelika that I first met the late W. H. Swanson with his Rod Dome show and shook hands there for the first time with the colorful John H. Berger. All four of the Alabama papers we take carried front-page stories of the death of Dexter Fellows and commented editorially on him, his life and his A-1 standing with members of the Fourth Estate. May spend a few weeks soon in Norfolk, Va. Many carnivals have spawned in that neck of the woods in

the past. Season was not up to expectations due largely to the behavior of old "King Cotton." Sorry to have missed the roll call at Chicago. Best wishes to the entire staff of *The Billboard*.—CHRIS M. SMITH.

Missouri Show Women's Club

ST. LOUIS, Dec. 25.—Inclement weather kept several members from attending the meeting of December 16, which was held in the Meszanine Tea-room of the American Hotel. Evening was spent playing cards. Table prizes were won by Millicent Navarro, Nell Allen, Grace Goss and Irene Burke. Arrangements were made for the annual Christmas donations. Members are taking turns visiting with Helen Feldman, who is seriously ill in the Missouri Baptist Hospital. Among the absentees was Mary Francis, who had gone to Decatur, Ill., to spend the holidays with relatives. Reported by Kathleen Riebe.

INDIANAPOLIS, Ind., Dec. 25.—Mrs. Lydia Denham, formerly side-show owner with the Gooding Greater Shows, slipped on ice recently and broke her right arm. She is doing well, but will have to rest for several weeks.

WANT MORE REVENUE for

YOUR ORGANIZATION?

Read

"BINGO BUSINESS"

A Column About Bingo In the
WHOLESALE MERCHANDISE
Department

THIS WEEK and EVERY WEEK

New Year Party
The convention will continue all this week, ending in a rousing climax New Year's eve at the Hotel President with a banquet and dance. Harry Duncan will serve as emcee for the eighth consecutive year. Duncan, former manager of Fairland Park here, has arranged a snappy program which will include music by Harry Kaufman's Orchestra and a floor show of top-notch professional entertainment.
The Ladies' Auxiliary also is aiding with the banquet. Both the *Journal-Post* and *Star* are giving the convention week activities good publicity.
A record crowd is assured for the New Year's eve celebration. Notables will include Mayor Bryce B. Smith. The mayor is a baking company official and always has been friendly toward the club, and HASC members promise to show him a good time.
The entire 11th and 12th floors of the hotel have been reserved, according to Secretary McGinnis, and much business is expected to be transacted before the convention is concluded.

Winter-Quarters News and Gossip

(As Reported by Representatives for the Shows)

Wallace Bros.

MOBILE, Ala., Dec. 25.—The writer recently returned here from a three weeks' trip during which he traveled nearly 8,000 miles in seven States and encountered everything from below zero weather in Des Moines to summer temperature at Memphis. Winter unit, which had been in operation on Mobile lots for 20 days, closed last Saturday and equipment was taken to quarters. The winter tour was not successful due to extremely bad weather. Leona-Lee will work school-houses and auditoriums balance of winter. Jack L. Oliver has charge of booking the attraction. Mr. and Mrs. Ernest E. Farrow and Ernest Farrow Jr. departed during the week for Wilmington, N. C., where they will spend some days with Farrow's relatives. Junior Tillotson arrived from New Orleans to visit his parents. Mr. and Mrs. M. F. Tillotson, William Wallace is expected from Kansas City shortly to rebuild the management-owned cookhouse which he will operate next season. Margaret and Shep Miller

have leased an apartment for the winter. Abe and Edna Frank, after completing a fishing trip at Paagoutla, Miss., stored their housecar here and left for their home at Clarkdale, Miss. Ross Crawford again has charge of quarters, and all employees are comfortably housed for the winter. Some painting is being done at present, but bulk of work will not get under way until after first of the year. Frank Cross, former trainmaster of the Al C. Hansen Shows, and William Strode, of the Strode Shows, were recent visitors. Reported by Walter B. Fox.

L. J. Heth

NORTH BIRMINGHAM, Ala., Dec. 25.—Show is now in quarters after a tour of 35 weeks. Business was spotty. Heth regretted missing the meeting in Chicago this year, the first he failed to attend in years. He had to cancel his plans, as he was in the middle of putting the show away. He had to secure an additional building in order to house the show. For past two weeks he has been assembling material to start work building some new show fronts. D. P. Collins has started breaking a lion set for the Modfordome for coming season. Manager Heth and the writer will leave after the new year for fair meetings north. Reported by Joe J. Fontana.

Mighty Sheesley

SAVANNAH, Ga., Dec. 25.—Mr. and Mrs. John M. Sheesley, after returning from Chicago, made a trip to Summerville, W. Va., to visit Mrs. Harry Armstrong and family. They continued thru the Virginias and Carolinas and arrived in Savannah to make preparations for a few weeks' vacation in Florida. Mr. and Mrs. Howard Ingram are in Sarasota, Fla., vacationing. Jeanne Williams, Romeo Perron, Frenchy Charest and Photo Ben are on the show train for the winter. At quarters are Colorado Mac, John McMasters, Mr. and Mrs. P. O. Johnson, Mr. and Mrs. Art Smith, Mr. and Mrs. E. C. Crowe and Mr. and Mrs. Pat Anger. Willie and Mary Zeldman are in Hot Springs, Ark. Mr. and Mrs. Charles E. Sheesley are at Harrisburg, Pa. They spend their time hunting bear and deer. Harry Cramer, stake and chain man, is at Mayport, Fla. Denty Moore and his Skooter will be in from Florida and will remain in quarters. Mr.

and Mrs. Al Renton and family are at their home in Newark, N. J., getting their Side Show in shape. Charles H. Pounds, secretary, and Bill Pickett, watchman, bought a seagoing boat, in which they take parties out fishing for big ones. Mr. and Mrs. John D. Sheesley and family are at Ollie Trout's tourist camp in Miami. Floyd Newell, press agent, is in Chicago. Later he will go to Tampa, Fla. Murry and wife, the rube act, are in Miami for the holidays. Mr. and Mrs. H. T. Austin, Clarence Pounds, Jack Baillie and Jimmie Austin are at Panland Park, Miami. Mrs. Charles H. Pounds and family are at Ollie Trout's tourist camp, Miami. Frank Sweeney is taking it easy in Miami. Nick De Rose, girl show man, is working in Washington, D. C. George Brodny and wife are at Cedar Keys, Fla. George has peanuts and pop corn on the show. Charles and Vivian Taylor are playing theaters in North and South Carolina. The writer is taking it easy here. Reported by Ward (Dad) Dunbar.

Dee Lang

EAST ST. LOUIS, Ill., Dec. 25.—Dee Lang and Elmer Brown made the Chicago and Iowa fair meetings and closed several contracts and are back in St. Louis. On closing last week in October a crew of men was put to work building some new show fronts, remodeling some rides and painting. Heavy Waughn is in charge of quarters, with Bill Baker as assistant. All trucks are under cover. Good woodworking shops and room inclosed for painting. As the past season was very successful the show will put back most of the money to beautify the show, with new canvas, fronts and trucks. Visitors: Charles T. Goss, John and Crawford Francis and Sam Solomon. Reported by Elmer Brown.

Frisk Greater

MINNEAPOLIS, Dec. 25.—Much action is now in evidence at quarters. Manager B. C. Frisk returned from hunting and also a successful booking trip last week. A new neon-lighted chromium-trimmed midway entrance now occupies the center of the carpenter shop. Additional truck bodies will be of the van type. A new transformer truck is being designed by the writer and will be completed upon arrival of the transformers. Visitors: Lester George, formerly with the show; Robert Hill, former wheel foreman with the show; Phil Warren, Harold Frane, Ted Johnson, and Mr. and Mrs. George Bridwell, who will handle advertising coming season. Reported by Nell Lanigan.

Gruberg's

MONTGOMERY, Ala., Dec. 25.—Owner Max Gruberg returned December 14 and reported a very enjoyable time at the Chicago convention as well as a very satisfactory booking trip that occupied a week of his time. He remained here only long enough to see that the proper arrangements were made to assure no delay in the work program and left to confer with fair secretaries in the East and General Agent Edw. P. Rahn. Visitors: Herman Eagle, of cookhouse fame, and Edw. Lippman, of the Endy Bros.' Shows. Frank Tarra, of the office staff, returned to his home, Scotia, N. Y., leaving all of the office work to H. Van. Also returning to their respective homes were Mrs. Slim Cunningham and Carl Nestor. The writer has again booked his Side Show for 1938 and will also handle the mail and The Billboard on the show. Reported by William Sylvan.

Johnny J. Jones

AUGUSTA, Ga., Dec. 25.—Under the direction of Superintendent Jimmy McElhaney work continues to progress. His crew has been replacing the few remaining wagons with rubber-tired wheels. Tom Salmon is renovating and rearranging the office wagon to afford more working space. Trainmaster, George Shannon and crew have completed work of removing the decking from the flat cars. They are now enjoying a rest until February 1. Director E. Lawrence Phillips writes of enjoying his stay in Orlando, Fla. W. C. Fleming is at his home in Buffalo, N. Y., for the holidays, but will return prior to New Year's. Mr. and Mrs. Bob Edwards are hibernating at Tampa, and Bob writes of being busy working on designs and plans for his attraction. Karl J. Walker and his Gay New Yorkers are filling theater dates. Carl J. Lauther and most of his personnel report a successful engagement of his

15 Years Ago

(From The Billboard Dated
December 30, 1922)

The entire staff, shows and showmen of Wortham No. 1 company joined the Morris & Castle Shows, making that organization one of the largest carnival companies in the field. R. L. Lohman was named general agent and traffic manager; William F. Pioto, press representative, and Jack Hayden, treasurer. . . . A. B. Miller Shows closed a 44-week season and went into quarters in Atlanta. . . . Stag party held in the club-rooms of the Showmen's League of America, Chicago, was regarded as one of the most successful events of its kind. . . . C. C. Kennedy, well known in outdoor show circles, succumbed in Omaha, Neb., December 5 to injuries sustained in an automobile accident in that city November 30.

Elmer C. Cohan, owner of Tiny Mite, famous little horse, signed with the Greater Sheesley Shows for the 1923 season. . . . Bennie Feinberg returned to Chicago from Terre Haute, Ind., where he had been operating some concessions with an indoor show. . . . G. H. Fishback severed his connection with the C. W. Parker Company and went into the concession supply business. . . . R. Henry Sisco, head of Sisco's Band, and family were wintering in Lima, O. . . . J. Wilkinson Crowther, well-known press agent, was postponing the "writing piano" for Atlantic City Press, Atlantic City. . . . R. A. (Whitie) Josselyn was signed in the capacity of agent by the Greater Sheesley Shows for the 1923 season.

Charles W. Wedge, after closing with De Kreko Bros.' Shows, was handling a political publicity campaign in Houston, Tex. . . . Carrollton and Ruth Davis, of the T. A. Wolfe Superior Shows, were wintering in Cincinnati. . . . Carnival folks visiting in Atlanta included Harry K. Main, Rube Syone, W. Daniels, Morris Goodman, A. B. Miller, Nat and Molton Narder and Leo Alberts. . . . Joe Palmer and wife, Ada, were spending the Christmas holidays in Cincinnati with relatives. . . . Dad McMyers and family, after a successful season with the Progressive Amusement Company, were wintering in Indianapolis. . . . Charles Church joined the Poole Shows.

store show in Charlotte, N. C. General Representative J. C. Simpson stopped off while en route to spend the holidays with Mrs. Simpson in St. Louis. The writer will spend the holidays with his mother at her home near Ettrick, Va. Reported by Ralph Lockett.

Clint & Clark

CANTON, O., Dec. 25.—Dave Harris booked his new cookhouse. He will also have pop corn and peanuts. Nell Ramsey will operate cane rack. Johnnie Johnson has signed for bingo game. Walter and Carrie Gulberson will have milk bottle games. Spot Proudley and wife will have spot-the-spot and Mickey Mouse. Jack Daniels and Bill Perry signed for concessions. Ted Meadows, show electrician, announces that he will have new stores. Billie Morgan signed for Big Ed wheel and sound car. Johnny Pazzi will have the chairplane. Lil and Guy White signed for their Nalda show. J. Ernest Moberg writes that he will have concessions. Ross B. Wertman booked ice cream. A 75-kw. transformer was recently purchased. Bae Adele Clark, secretary, has been busy with correspondence. C. D. Clark has been making numerous trips. Clint Roberts writes from Tampa that he is busy contacting shows. Reported by Chas. C. Huntley, general agent.

Season Greetings
TO OUR CUSTOMERS AND FRIENDS
CURTISS SHOPRINT
CONTINENTAL, OHIO "Since 1905"

Al. G. Hodge Shows, Inc.
New booking and presenting the 1938 Moderation
Midway, Shows, Rides, Free Acts.
508 HALLGREN, Gen'l. Agt.
W. M. TUCKER, Mgr.
P. O. BOX 32, GARY, INDIANA.

3000 BINGO

Heavyweight cards, black on white. Wood markers printed, two sides. No duplicate cards. Put up in the following size sets and prices:
25 cards, \$5.25; 50 cards, \$6; 75 cards, \$9.50;
100 cards, \$12; 150 cards, \$12.50; 200 cards,
\$18; 250 cards, \$17.50; 300 cards, \$20. Remaining cards sold \$5.00 per 100.

Set of 20 Lightweight Bingo Cards, \$1.00.

3000 KENO

Made in 50 sets of 100 cards each. Placed in 2 rows across the card—no top and bottom. Lightweight cards. For set of 100 cards with markers \$5.00. All Bingo and Lotto sets are complete with wood markers, tally and direction sheet. All cards size 5 1/2 x 7 1/2.

THIN BINGO CARDS

Bingo cards, black on white, size 5 1/2 x 7 1/2. Thin cards such as used in theaters, etc. They are marked or punched in playing and then discarded. 3,000 different cards, per 100, \$1.25, without markers. Set of markers, 50c. 100, \$1.25. Without markers. Lot of markers, 50c. 100, \$1.25. Labboards, white cards, 5 1/2 x 7 1/2. Per 100, \$1.50. Stamping Bingo Cards on same, extra Per 100. Bingo Card Markers, in strips, 25,000 for \$1.40. Send for free sample cards and price list. We pay postage and tax, but you pay U. S. D. expenses. Instant delivery. No checks accepted.

J. M. SIMMONS & CO.
19 W. Jackson Blvd., Chicago

ERIC B. HYDE SHOWS

OPENING 1938 SEASON, COLUMBIA, S. C., MAIN STREET LOCATION.
AUSPICES — PALMETTO LODGE NO. 5, IOOF.

CONCESSIONS—Will sell Cookhouse and Bingo Exclusive. Want Legitimate Concessions. SHOWS—Will book Shows of Merrit and furnish complete new outfits for same. Especially want Outlaw Show and Penny Arcade.

RIDES—Will book or buy Octopus, Ride-O, Loop-o-Plane, Merry-Go-Round and Kiddie Rides. WANT to hear from Small Family Band and Sensational Free Attractions who desire a full season's work. Can use Help in all departments.

HAVE OPENING FOR Second Man who can and will put out paper.

WANT TO PURCHASE TWO MORE 75 K.W. TRANSFORMERS.

FAIR ASSOCIATIONS AND COMMITTEES IN NEW JERSEY, PENNSYLVANIA, MARYLAND, VIRGINIA AND NORTH AND SOUTH CAROLINA GET IN TOUCH WITH US AT ONCE. ADDRESS

ERIC B. HYDE, Gen. Mgr., or HARRY RAMISH, Gen. Rep.
WINTER QUARTERS,
2411 TWO NOTCH ROAD COLUMBIA, S. C.

ROYAL MIDWAY SHOWS, INC.

NOW CONTRACTING FOR SEASON OF 1938.

CAN PLACE FOLLOWING: Motorcade, Side Show, Circus, Athletic, Grand Show, Minstrel Show, Mechanical, Carl Woodin, Grizzly Midway, George Harris style. Will furnish cards to reliable Showmen capable of getting money. WANT Octopus, Loop-o-Plane, Kiddie Rides. WILL PLACE real Show People all time, when Help and General Working People. WILL BUY good Crime Show. CAN PLACE GENERAL AGENT WITH CAR THAT CAN AND WILL GET RESULTS. Must know the Middle West. We have Fairs in Iowa, Missouri and Mississippi already contracted. State full qualifications, etc. CAN PLACE CONCESSION AGENTS for all kinds of Shows. We own and operate all our Concessions. Have opening for reliable, sober Man and Wife, to manage and handle neat, well-trained Cook House. MUST CATER TO SHOW PEOPLE. CAN USE sober, capable single Male, capable to handle 6 good Trucks on Concessions. CAN USE real Concession People in all Shows. NOTE—Will pay good Herd's Bonding, must be right for each Show open last of March, with 10 Rides, 2 Shows, 25 Stock Concessions. Winter Quarters, 115 Magnolia St., N. Little Rock, Ark. Address all mail to
ROY GOLDBERG, 512 Orange St., Hot Springs, Ark.

Showmen's League of America



165 W. Madison St., Chicago, Ill.

CHICAGO, Dec. 25.—Early to press with this week's news, hence no report of the meeting.

Many of the brothers are away for the holidays and the attendance Thursday evening will be lighter than usual.

President J. C. McCaffery left for a trip to Florida. Vice-President Joe Rogers left for New York, and Vice-President Frank P. Duffield is spending a few weeks on the West Coast.

Low Dufour and his committee are busy working on the proposed plan for a SLA branch, with headquarters in New York. He has written several letters for attention at the next meeting. J. W. Conklin writes that he will be back thru Chicago early in January. Vice-President Frank R. Conklin letters that he is improving nicely and getting a real rest.

Brother Al Carasky advises that he is convalescing nicely and expects to be home for Christmas. Brothers Walter P. Driver, Harry Coddington and George Fowler all still in the hospital but showing real improvement. Brothers Col. Owens and Bob Miller still confined to their homes. Brother Lew Keller advises that he may have to enter the hospital for further attention.

A number of the cemetery fund drive awards have been sent out and others will follow as soon as identification is received.

Letter from Brother Will Wright says the PCSA Banquet and Ball was a fine affair and the financial result will be satisfactory.

Plan Permanent Home Committee

A late message advises that Brother Al Wagner has undergone a serious operation at St. Vincent Hospital, Toledo, O. Message of good wishes for his speedy recovery has been sent.

Don't forget the New Year's party if you can make it. Jack Benjamin is in charge and promises a real affair. This is an annual event among the brothers, so keep it in mind.

Several amendments to the by-laws are being planned. This is to be done that the Showmen's Home committee may be a permanent committee until December 1, 1940, thus giving them ample time to continue their work to a successful conclusion.

Method of raising funds for the home will be combined with the annual cemetery fund drive, with the intention of dividing the funds 50 per cent to the home, 25 per cent to the cemetery fund and 25 per cent to the hospital fund. The ways and means committee will be active in this work and has several other plans to aid in the raising of funds.

The Christmas rush is on at the league same as in the past. Many of the folk who send cards neglect to figure that they may have to be forwarded and this cannot be done where the full postage is missing.

John Lorman is all smiles now that action has been started on the question of showmen's home. This is one of his pet hobbies.

Ladies' Auxiliary

Hostess of December 16 social was First Vice-President Mrs. Ida Chase, who

THERE ARE "SCORES" OF REASONS Why YOU SHOULD BE A MEMBER OF

Showmen's League of America

165 W. Madison St., Chicago

Its initiation and dues are the lowest of any institution of its kind in the world; so small in fact that every reputable outdoor showman should be a member out of respect for his pride in his business.

selected magnificent prizes for the occasion. Social was a huge success, with excellent attendance. Bunco and cards were played. Raffle was won by Mrs. Bert Clinton.

Had pleasure of having in our midst Mrs. Robert R. Kline, of Royal Palm Shows, and her sister, Mildred Barton, of the Harris Shows, who will soon become members. Mrs. Kline motored back to Florida this week.

Ida Chase, Phoebe Carasky and Elsie Miller visited Brothers Walter P. Driver, Harry Coddington and Al Carasky, who are confined to American Hospital. Regret illness of Mattie Crosby.

President Leah Brumleve is planning with a few members to go to Kansas City for the big event.

Donor of lace tablecloth was Brother Walter P. Driver, which will be disposed of later. Donor of Mixer was Brother Max Horwitz. Donor of smoking stands was Brother John Lempert. Mrs. Al Wagner was donor of men's fitted case.

Thursday, December 23, meeting was the last one for 1937. Attention is again called to dues. Reported by Elsie Miller.

Miami

MIAMI, Dec. 25.—Ray Spears and Curtis Caldwell are working at the Cabana Pool on Miami Beach.

Joe Vincent, who spent two years in a hospital and blind for over one year, will hold an important job at Tropical Park when the racing season opens.

Showmen here are getting restless waiting for the opening of the horse tracks.

J. B. Hubbard, well-known rodeo contestant, has named his dude ranch the El Rodeo Club.

The American Legion, Miami Beach, decided a rodeo was too expensive, so they are planning a circus or carnival.

Many of the boys are butchering at the Rodney Stadium during the football games. Others are planning to attend the opening of the Key West Park January 6.

Ted Filbert says Key West is booming since near completion of the new Flagler highway, Miami to Key West.

Leo Carroll made a hit at the Christmas show in Sears-Roback store here with Susie, his trained chimp. Hit front page when Susie greeted Santa Claus on his arrival here via airplane. Last Sunday he was the hit of the Biltmore Pool show, staged by Alexander Ott.

Cliff Wilson's mammoth turkey created plenty interest among the school children in Miami. Cliff has been invited to give a talk to the school children on this strange bird.

Mrs. Anna Painter, mother of Al Painter, of roller derby and marathon fame, is recovering from a recent operation at a private hospital.

Mr. and Mrs. Walter K. Sibley arrived to spend the winter.

Mathew J. Riley is the owner of a race horse and ready to strut his stuff at one of the tracks here.

Jack Mack is now announcer at the Hollywood Dog Track, says that some day he will return to the show game.

Bradford Crandall, nephew of James and Pearl Vair and son of Bessie and Bradford Crandall, wrote a play for the high school students at Overland, Mo.

Johnnie Calaburri says that the recent cold spell held up work of painting his concessions. Johnny will leave for the Key West Park.

For the benefit of showmen heading for Key West, here are the rates on the ferry: Trailers, \$10; trucks, \$5.50; passengers car, \$3.50; all passengers 50 cents extra. The opening of the Flagler highway will eliminate the ferry and the highway charges will be about \$1 per car. Mr. and Mrs. Billy Clark, concessioners, are here for the winter.

EVENTS

(Continued from page 91)

Spencer & Clark Shows to his partner, Sam E. Spencer, week of September 25.

WEBB DEATH—Harvey Webb, 48, former carnival owner, died at New Harmony, Ind., September 21.

SLA ENRICHED—Showmen's League of America benefit show September 17 at Great Lakes Exposition, Cleveland, netted \$3,330.31.

FIRE DAMAGES BLUE RIBBON—Fire which swept thru Madison County Fair grounds, Huntsville, Ala., September 27 did considerable damage to Blue Ribbon Shows.

BURNED FATALLY—Ernest E. Hoop, owner of the monkey circus with Greater Exposition Shows, died in a Greenwood

GET MORE PROFITABLE SPOTS

With the Streamlined

1938 TILT-A-WHIRL

The Proven Ride that pays BIG and CERTAIN money to Auspices and gets you back.

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JOYLAND SHOWS

NOW BOOKING FOR THE 1938 SEASON. OPENING IN OR AROUND DETROIT, MICH., ON OR ABOUT MAY 1.

Good opening for legitimate Concessions of all kinds. Special inducement to Shows with own outfits and transportation.

WANT one more outstanding Free Attraction. Must be sensational. Season contract. We invite everyone that was with the Joyland Shows last year to get in touch with us.

ROSCOE T. WADE, Manager, 917 Hunt St., Adrian, Mich.

INCREASE YOUR EARNING POWER WITH

The New IMPROVED HANEY PORTABLE SKOOTER BUILDING

This building and 12 Lane Skooter Cars can be loaded on three 20-ft. Wagons or Trailers. There is no mistake in a 1938 Haney Portable Building, including the New 1938 Streamlined Lane Skooter Cars. Buildings now in use on Ref's Liberty Shows, Dodson's World's Fair Shows, and Dinty Moore on the Showmen's League. New Portable Building now under construction for Jack Rebeck, owner of Western States Shows. For Prices and Delivery.

R. E. HANEY, 2008 East 73rd Street, Kansas City, Mo.

GREETINGS

TO ALL SHOW FOLKS

Wishing You a HAPPY, PROSPEROUS NEW YEAR!

CHARLIE T. GOSS

With STANDARD CHEVROLET COMPANY, East St. Louis, Ill.

(Miss.) hospital September 28 from burns sustained when truck in which he was riding overturned near Greenwood.

PARALYSIS SCARE—An infantile paralysis scare in Mississippi caused the World's Exposition Shows to cancel remaining dates in that territory.

DALLAS JAMBOREE—Second annual Showmen's League of America jamboree staged in Show Boat of Pan-American Exposition, Dallas, September 27 netted \$586.

CRACK RECORDS—Beckmann & Gerety Shows hung up a 57 per cent increase over 1936 at Oklahoma State Fair week of September 27.

CLICK IN KNOXVILLE—Rubin & Cherry Exposition during week of September 27 topped last year's record-breaking attendance at Knoxville Fair by 30 per cent.

SET RECORD—World of Mirth Shows played to about 250,000 attendance at Virginia State Fair week of September 27.

MIDWAY SCORES—One of largest crowds ever to attend the Alabama State Fair greeted Royal American Shows in Birmingham week of September 27.

CONKLIN GETS CONTRACT—J. W. (Patty) Conklin October 9 was awarded contract to manage and supervise amusement area of 1938 Canadian National Exhibition at Toronto. Second consecutive year.

STRATES SLA SHOW—Strates Shows' public and performance for Showmen's League of America at York, Pa., October 8 brought a nice sum.

HASC BENEFIT—J. L. Landes Shows' benefit performance at Abilene, Kan., September 30 for the Heart of America Showmen's Club was a success.

HENNIES BROS. BUY—Following two seasons of bad business and attendant hardships Al C. Hansen Shows gave up the ghost in Jonesboro, Ark., October 21. Hennies Bros. purchased their rolling stock and wagons.

R. A. PULLS BIG STUNT—Royal American Shows held a preview opening October 22 on eve of 34th annual Louisiana State Fair at Shreveport, La., to an estimated attendance of 15,000 persons.

R. & C. SET RECORD—Rubin & Cherry Exposition midway drew a record attendance of 792,961 persons during 10-day Southeastern Fair and Atlanta Centennial in Atlanta, Ga., October 6-16.

GOODMAN SLA BENEFIT—Goodman Wonder Show staged a benefit performance for Showmen's League October 15 in Little Rock, Ark., realizing nice sum.

JONES SLA SHOW—Johnny J. Jones Exposition's benefit show for Showmen's League in Spartanburg, S. C., realized \$1,400.

LA. SLA BENEFIT—About 1,500 con-

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BAKER - LOCKWOOD

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AMERICA'S BIG TENT HOUSE

Eastern Representative — A. E. Campbell, 152 West 42d St., New York City, N. Y.

K. G. Amusement Shows

Wanted for Season 1938, SHOWS AND CONCESSIONS. WINTER QUARTERS, Ft. Smith, Ark.

SECOND-HAND SHOW PROPERTY FOR SALE. \$ 1.75 Men's White Buckskin Skating Shoes, all sizes. \$10.00 Mechanical Lion, life size, complete with electric motor. \$15.00 Men's Buckskin Indian Beaded Suit. \$15.00 Nickel Slot Pool Table on Legs. \$40.00 Bonus Box, Picture Screen, regulation size. WE BUY ALL KINDS OF BIRD SKATES AND FUN HOUSE MIRRORS. WE'LL'S CURIOSITY SHOP, 20 S. 2nd St., Philadelphia, Pa.

tributed \$2,500 toward Showmen's League Cemetery Fund at the benefit performance held October 29 at the Louisiana State Fair grounds.

JONES SLA BENEFIT—Johnny J. Jones' benefit show at Spartanburg, S. C., October 15 for the Showmen's League was a huge success.

DAVIS DEATH—W. H. (Bill) Davis, veteran circus and carnival showman, died at Welfare Island, N. Y., October 26. Burial in Sifer's Hill Cemetery, Long Island, N. Y.

ROSENBERGER BUYS—Bert Rosenberger purchased the former Spencer & Clark Shows week of November 6.

CRAFTS GET ORANGE SHOW—Crafts 20 Big Shows were awarded their fifth consecutive contract November 3 to furnish midway at National Orange Show, San Bernardino, Calif.

FLEMING JOINS JONES—William Carleton Fleming, of Buffalo, became vice-president of New Johnny J. Jones Exposition, Inc., November 11.

BEASTS ESCAPE, KILLED—Three lions, property of Royal Palm Shows, escaped from a trailer near Stapleton, Ala., November 14. They were cornered in a near-by field and ordered killed by Berney Smaucker, manager of show.

PCSA BANQUET

(Continued from page 88)

decorations were based on ideas suggested by the art department of the MGM Studios. The scene was a garden setting with palm trees, desert plants and flowers that are at this time available in Southern California.

The television illusion planned as the surprise number of the big affair outdid all expectations and the big crowd gave the offering tremendous rounds of applause. This was presented with Max Teuber and Ben Shaffer as chief electricians and Charley Haley, assistant. The cabinet and electrical effects came from the Fantasy Lighting Company, of Hollywood. It can be recorded that the first introductions of persons and announcement of floor show by television illusion had their premiere at this affair. It was announced by Teuber that this television illusion was presented as a forerunner of what may be expected of perfected television. All was done in natural colors and voices synchronized with the expressions of persons projected on the screen.

Carrillo Principal Speaker

The speakers' table was revived. Leo Carrillo, noted screen actor, was the principal speaker and did a masterly job reminiscing with intimate stories of the late beloved Will Rogers. He had a hard time to get away, as girls blocked him and he did a lot of autographing of programs.

Patrick Francis Shanley was the emcee in his usual entertaining manner.

Eddie Gumble introduced the floor show. Seated at the speakers' table were Will Wright, president; Dr. Ralph E. Smith, first vice-president; Charles Walpert, second vice-president; Frank J. Downie, secretary; Steve Henry, executive secretary; Peggy Forstall, president of Ladies' Auxiliary; Frederick Weddleton, director of division of concessions of Golden Gate International Exposition; Mah Ong, noted Chinese artist, guest of Pat Shanley.

President Wright after the guests had been seated addressed the diners. Then Eddie Gumble introduced as the Queen of the Ball little Bettie Joan Hilderbrand, 20-month-old daughter of Mr. and Mrs. O. H. Hilderbrand. She was modestly gowned and took a bow in the spotlights. The repeat was then served, one of the Biltmore's best efforts, Utah tom turkey being the feature entree.

Television Illusion Surprise

Lights were lowered for the television illusion to the soft strains of an air callope with befitting music. First came the presentation of what was called *Shades on Memory Lane*. The script for this was written by Steve Henry. Francis Patrick Shanley was announcer. The late Sam C. Haller, founder of the PCSA and its first president, was flashed on the screen. Others were J. Sky Clark, second president; Walt Hunsaker, fourth president; Will J. Farley, one time representative of *The Billboard* and first secretary of the organization; Joe Diehl, fifth president; Bert Earles, who was a well-known member and showman; Harley Tyler, sixth president; George Robinson, one of the founders; Hugh Fowler, Johnny Klein; A. J. Ziv, one time secretary; Clarence A. Wortham, Charles Hatch, Dick Ferris, Will Rogers; William H. Donaldson, founder of *The Billboard*, great friend of showmen and benefactor of the PCSA; and Walter T. McGinley, one of the organizers, much beloved showman and benefactor of the PCSA.

Large parties at the tables noted were Dr. Ralph E. Smith, table of 30; Crafts amusement enterprises, 16; O. H. Hilderbrand, 14; Los Angeles Heavy Hardware, 12; Downie Bros., 14; United Tent and Awning Company, 12; John M. Miller, 10; *The Billboard*, 10; C. F. Zeiger Shows, 12; Al G. Barnes and Sells-Floto Circus, 18; Tom Mix Circus, 8; Huggins Young, 8; MGM Studios, 8; and Warner Bros., 8. There were more of the screen and radio folk present at this than any previous affair. Technicians from several studios and commentators on radio came to give the television illusion a look-over.

There had been books of tickets for sale, benefit of the cemetery, for several months in what was called the Cemetery Fund Drive. There was a most generous response to this, many in and out of show business helping to make the drive a success. Part of proceeds went to the fund and part to holders of winning tickets. President Wright selected Milt Runkle as chairman of the drawing committee. First prize went to Louis Manley, local man, member of PCSA operating on Long Beach Pier; second to Mel H.

Vaught of State Fair Shows, and third to Ted Metz, side-show manager of Tom Mix Circus. The Angeles Swing Band, noted West Coast orchestra, furnished the music for dancing and played the floor show.

Floor Show the Tops

Ted LeFors, chairman of the banquet and ball, promised to present a floor show along different lines and did. Aside from the acts as programmed, there were several that came as volunteers and added much to an already fine show. Eddie Gumble, in announcing the first act, stated that this was first time in America an announcement in television was being made. The first number was Pat Shanley, also in television. Then came an unbillied offering by Mah Ong, Chinese baritone, in two song numbers to great applause. The Hudson-Metzger Girls, 14, first projected on screen then a mystifying appearance on the floor doing graceful dance numbers. Passey and Lee, skating thrills with whirlwind finish when several guests were given a ride. The Knight Sisters presented a much-applauded adagio number. Billy Burt was billed as dance stylist. The Four Roisterers, a volunteer number, were a splendid singing four. Hudson-Metzger Girls, single, double and ensemble dance numbers. Then an act that wowed 'em, the Oivers Brothers, shoulder perch act, truly remarkable offering that got a lot of well-deserved applause. The Ryans, comedians de luxe, three men, a knockout. Second stop act, the Four Collegians, college athletes, a marvelous acrobatic act. Chouveau and Imsehn, hand balancing. Again the Hudson-Metzger Girls in a new ensemble number titled *Hawaii*. Closer, Lorraine Gerrard, piano accompanist.

At completion of the floor show guests took the floor. Mr. and Mrs. John Miller led the Grand March. There has not been anything so resplendent as the lighting effects used during the dancing. For this Ben Shaffer had arranged a battery of varicolored lights set at all angles, at intervals a kaleidoscopic effect that was most impressive.

Greetings by letter and wire, read by the emcee, were received from Harry L. Gordon, general agent West Coast Shows;

George French, of French-Ziegler Shows; Varied Amusement Enterprises, John Alexander Pollitt, Carl F. Holt, Louis (Frenchy) Delmont; Eddie Tait, of Tait-Churchill Enterprises, Manila; *The Billboard*, Al C. Hartmann, William Judkins Hewitt and E. W. Evans; Ross Davis, G. Arthur Blanchard, Max Harry Bernard, Tex Cordell, Cole Bros. Circus, Frank R. Conklin, Showmen's League of America, Heart of America Showmen's Club and Ladies' Auxiliary, Abner and Virginia Klips; Mayor Frank L. Shaw, of Los Angeles; J. W. Conklin, Monte Young Shows, Lew Berg, A. B. Miller Shows, Thomas P. Anderson, George Jenny.

The Committees

Ted LeFors, chairman, handled the details and did a splendid job. On reception committee were Mr. and Mrs. Will Wright, Mr. and Mrs. Archie S. Clark, Mr. and Mrs. Theo Forstall, Mr. and Mrs. S. L. Cronin, Mr. and Mrs. J. Ed Brown, Mr. and Mrs. Harry Fink, Mr. and Mrs. O. N. Crafts, Mr. and Mrs. J. W. Conklin, Mr. and Mrs. Harry Seber, Ernest Pickering, Mr. and Mrs. C. F. Zeiger, Mr. and Mrs. O. H. Hilderbrand, Mr. and Mrs. Charles H. Priest Jr., Mr. and Mrs. Roy Ludington, Dr. and Mrs. Ralph E. Smith, Mr. and Mrs. Frank Downie, Mr. and Mrs. George Moffet, Mr. and Mrs. Ted Metz, Mr. and Mrs. Edward Walsh, Mr. and Mrs. Joe Krug, Mr. and Mrs. C. F. Corey, Mr. and Mrs. E. W. Coe, Mr. and Mrs. Harry B. Levine, Mr. and Mrs. Elmer Hanscom, Table committee: Claude Barthe, Joe De Mouchelle, Herb Usher, Sol Grant, Ben Dobbert, Dr. George W. T. Boyd, A. Samuel Goldman, Jack Bigelow, William Hobday, Al Fisher, W. T. Jessup, Leo J. Haggerty, H. C. Rawlings, Harry Taylor, Frank Forest, Frank P. Redmond, Louis A. Godfrey, Earl (Spot) Kelly, Publicity: Steve Henry, Jo Glacey and Charles H. (Buddy) Priest. The Year Book: Joe Krug, Ed Smithson, Kelley Castle. Floor committee: John M. Miller, Milt Runkle, Jack Schaller, F. W. Babcock, George Tipton, Leo Leos, Harry Seber, Charles E. Cunningham, Mark Kirkendall, Pat Armstrong, John T. Buckman, H. B. Levine, Mike Krokos, Elmer Hanscom, E. W. (George) Coe, Clyde Gooding, Dr. Ralph E. Smith.

Banquet Registrations

The Billboard had cards placed at the tables for the registration of those in attendance. Registering were the following:

—A—
Mr. and Mrs. Billy Axelrod, Alfredo Avalon Barnes, Florence Appel, Mr. and Mrs. Verne Ahrens; Mr. and Mrs. George Atherton, Cerro Gordo, Ill.; Mr. and Mrs. O. J. Allen, San Francisco; M. E. Abrahamson, Chicago; Pat Armstrong; Mike Andrews, St. Louis; A. J. Andreani, Bank of America; Mr. and Mrs. E. K. Anderson, San Diego; Mr. and Mrs. Tom C. Adams, Pittsburgh; Mr. and Mrs. J. Arenal, Mexico City; James Arbutnot, Capt. William D. Ament; Fern Antoni, Phoenix, Ariz.; Mr. and Mrs. Booth Alcorn, Lethbridge, Can.; Toy and Elmer Amundsen, Venice; Mr. and Mrs. Gill Anson; Mr. and Mrs. Perez Acavado, Chihuahua, Mex.; Ed Arthur, Seattle.

—B—
Mr. and Mrs. J. Ed Brown; Jack and Flo Burelem, Tom Mix Circus; Mrs. H. J. Barler, C. F. Zeiger Shows; Joe Blount, Zeiger Shows; Mr. and Mrs. Hiram Butler, Long Beach; Sam Brown, Clark's Greater Shows; Addie M. Butler, Mr. and Mrs. Ben Bone; Sydney J. Beckett, Long Beach; Fred Blake, Inglewood; Dr. George W. T. Boyd, Al G. Barnes and Sells-Floto Circus; Mrs. F. N. Blake, Inglewood; Marie Bailey, Mr. and Mrs. J. Budlong; Jack Bigelow, California Zoo Park; Claude A. Barie, Hilderbrand's Shows; Mr. and Mrs. J. G. Bauer, Fort Worth; Claude L. Bond, Sierra Paper Company; Mr. and Mrs. L. R. Burke, American Railway Express; F. and L. Brundo, Calexico; Leona Barie, Hilderbrand's Shows; Louis Bacigalupa, Bacigalupa Organ Company; Mr. and Mrs. N. M. Buckley; Mr. and Mrs. H. F. Bachelor, Bank of California; Mr. and Mrs. K. G. Bendum, Zanesville, O.; C. K. Brodie, MGM Studios; Mr. and Mrs. Charles R. Bryant; Mr. and Mrs. Jack Baynton, Redondo; Mr. and Mrs. H. F. Beach, Clovis, N. M.; Mr. and Mrs. Fred Blerly, Chicago; Addie M. Butler; M. Bernstein, San Francisco; Mr. and Mrs. E. R. Bagby, Long Beach; Frank W. Babcock, Babcock United Shows; Mrs. Stella Baggott, Heut, Los Angeles Police Department; Mr. and Mrs. F. J. Burns,

Palm Beach, Calif.; D. W. Brodie, Paramount Studios; Max Bloom; Mr. and Mrs. Fred Bergdoff, St. Louis; H. J. Brazier, C. F. Zeiger Shows; Paul and Ed Brazelton, Siskiyou, Calif.; Mr. and Mrs. Ed G. Bradford, Columbus, O.; Mrs. Zela Beardley, Sacramento; Bernice Brown, Sammy Boewitz, Redondo; Nora Martyne Bagby, Long Beach; Mr. and Mrs. H. C. Bowersox, Detroit; Jeff Barnhart, Van Nuys; Mr. and Mrs. Al Bodenheimer, Cleveland, en route to Honolulu; Mr. and Mrs. T. L. Bretonne, Philadelphia; J. J. Brachle, Zeiger Shows; George and Addie Barton; Felix Breyfogel, St. Louis; Caddy Bruder, Niles, O.; Edith Bullock.

—C—
Mr. and Mrs. Archie S. Clark, Clark's Greater Shows; Leo Carrillo, screen star; Mr. and Mrs. O. N. Crafts, Crafts Amusement Enterprises; Nellie Cobbe, Downie Bros.; Leona Lee Cooke, West Coast Amusement Company; Mr. and Mrs. E. W. (George) Coe, Hilderbrand United Shows; Robert F. Clark, Film Service Company; RdJey Castle, Hilderbrand United Shows; Mrs. Aletha Clark; Denny Callahan, David Cavonaro, Mrs. Fern Clardy; Mr. and Mrs. C. F. Corey, White City Shows; John Cardwell; Mr. and Mrs. H. F. Callan, Callan-Kennedy Company; Frank R. Conklin, Conklin's All-Canadian Shows; Mme. Cherie, Hollywood; Clara Cardwell; Esther Carley, Hollywood; Homer Canter, Al G. Barnes-Sells-Floto Circus; Olga Celeste, California Zoo Park; William Casey, MGM Studios; Martin Curley, Fall River, Mass.; Mr. and Mrs. Gordon Culkbank; Pollie Brahms, New York; Louis Cocchini, Venice; Mr. and Mrs. C. E. Cunningham; Mr. and Mrs. Joe Cleary, Cleveland, O.; Earl H. Caldwell, Caldwell Service; Will D. Corbett, Maywood, Calif.; Paul Connor, Connor Amusement Company; W. J. Currow, B. M. (Doc) Cunningham; Mr. and Mrs. Tom Cull, Venice; Charles Clardy; Mr. and Mrs. F. G. Conson, Akron, O.; Mr. and Mrs. T. P. Cleveland, Portland, Ore.; Martha Celestine, Salt Lake City; Mark Current, City Comptroller office; Mr. and Mrs. W. E. Compton, Louisville; Mr. and Mrs. M. Cerny, Minneapolis.

—D—
Ernest, Mr. and Mrs. Robert and Mr.

and Mrs. Frank J. Downie, Downie Bros.; George D. Drake, Huggins Young Company; L. E. Desern, Pasadena; Mr. and Mrs. Lawrence Dinshaupt, Mr. and Mrs. Frank Deselm, Mr. and Mrs. D. J. Dierkes; Mr. and Mrs. Jerry Dennis, Pittsburg, Pa.; Sis Dyer, Hennes Bros. Shows; Doris Downie; Fred and Melba Durant, Fresno; Millie Dobbert, Jean Donoher; I. J. De Fount, Baldwin Park; Mr. and Mrs. F. G. Denphey, Chicago; Mr. and Mrs. Jack Driscoll, St. Paul; June Dyer, Hennes Bros. Shows; Mr. and Mrs. William Daze, Lincoln City Park; Mike Delroy; Mr. and Mrs. Ed De Mirjahn, Edwards Novelty Company; Mr. and Mrs. Ross B. Davis, Mr. and Mrs. Jerry Doyle; Mr. and Mrs. Joe Devanney, Perth Amboy, N. J.; Nina Didaworth; Mack Davis, San Francisco; Mr. and Mrs. Forest Duane, San Antonio; Mrs. Vera Downie, Mr. and Mrs. E. B. Davis, Mr. and Mrs. W. H. Dorsey, Mr. and Mrs. Jo Domenici; H. Domescu, San Bernardino; Fattie Desmond, Jo De Mouchelle, Mr. and Mrs. Hugh Dreman, Jack Dyaart.

—E—
Mr. and Mrs. G. Erikson, Mrs. Amalie Earles, Bob Esterbrook; Mr. and Mrs. F. L. Eastin, Denver; Mr. and Mrs. N. Eastman, Mr. and Mrs. G. Everly, Cochise, Ariz.; Frank Eber, Van Nuys; Mr. and Mrs. G. E. Empp, Turlock; Mr. and Mrs. Bud Ettinger, Indianapolis; Boyle Entreklin, Salt Lake City; Joseph Egan, Jefferies Sport Pavilion, Burbank; Bert Eriehorn, Southern Pacific Railway; G. E. Elyne; Mr. and Mrs. Polk Evans, Tampa; Mr. and Mrs. S. A. Easterday, Richmond, Va.; George Emerson; Bill Eccles, Charleston, W. Va.; Mr. and Mrs. Roy Ebner, New Orleans.

—F—
Mr. and Mrs. Theo Forstall, Al G. Barnes and Sells-Floto Circus; J. C. Furness, Joe Friday; Mr. and Mrs. Al Feursterman, New Orleans; Mr. and Mrs. Frank Forest, Long Beach pike; William Farmer, Hunter Farmer, L. A. Fowner, A. D. Ferris; Mr. and Mrs. Harry Fink, San Fernando; L. A. Frauhauf, Alhambra; L. A. Fordyce, Mr. and Mrs. F. E. Fornier, Johnstown, Pa.; Al (Big Hat) Fisher, Charles Frank; M. Felshant, New Iberia, La.; Fred Fwina, president Los Angeles Society of Magicians; Mrs. Josephine Foley; P. Freedman, United Tent and Awning Company; Gladys Forrest, Christy Shows; Tony Francis; Mr. and Mrs. J. E. Furbish, Nathalie, Va.; Mr. and Mrs. Ernest F. Farquhar, Mr. and Mrs. Morris Ferguson, Mr. and Mrs. Will Francy; Mr. and Mrs. Wilbur H. Pentress, Seattle; W. G. Fyfe, Minneapolis; Mr. and Mrs. Fred Fleming, Vancouver; Pete Ford, Louis Fischer, Mr. and Mrs. Ben Fahey; Foster Hall Foster, Zeiger Shows; Minnie Fisher; Howard Freedman, San Francisco; Louis Fisher; Elyn Fox, White City Shows; Ruth Fowler, Beale and Roy Francy.

—G—
Mr. and Mrs. Sol Grant; Stanley Graves, United Shows of America; Harriet H. Glass, Johnny Gibson; Harry Guida, Bertha M. Grubb, Ivy Grubb, Mr. and Mrs. Eddie Gumble, Fred Gumble; Louis A. Godfrey, White City Shows; Mrs. A. C. Gibson, Ben H. Martin United Shows; Mrs. Betrina Guyer, Estelle Roberts Glass, George Guider, Memphis; A. C. Gibson, White City Shows; Mr. and Mrs. A. Samuel Goldman, attorney PCSA; Joe Glacey, Mr. and Mrs. Ed Gurney; Mrs. Cleo Garnavilla, H. A. Growe; Ada Gonzales, Zeiger's Shows; Ed Garber, Dan Gilbert, M. E. Graham, Mr. and Mrs. Tom Gordon.

—H—
Mr. and Mrs. Steve Henry, *The Billboard*; Harry Hargrave, Marjorie Holt; Karl Heigold, Pasadena; Mr. and Mrs. O. H. Hilderbrand and daughter, Bettie Joan; Mickey Hogan, San Francisco; L. D. Haskell; F. H. Hanewinkel, Cincinnati; O. Heinicke; Mr. and Mrs. Elmer Hanscom, Crafts' 20 Big Shows; William Hobday, Golden State Shows; Charles F. Haley, Federal Theaters; Mrs. William Hobday, Golden State Shows; George Haley, Mrs. Kate Heigold, Esther M. Howlett; Mr. and Mrs. Leon Harris, Western Novelty Company; Mr. and Mrs. Henry Hughes, Mrs. G. E. Haley; Mrs. and Mrs. Jean Hirtle, Philadelphia; Mr. and Mrs. H. Harris, Lord Printing and Engraving Company; Mr. and Mrs. Lloyd Haverkamp, Springfield, Ill.; Mr. and Mrs. Leo J. Haggerty.

—I—
George Illinois; Axel Iverson, St. Paul; Capt. I. J. Ijams, Venice; Mrs. Ann Irving, Chicago; Bert Ingwersen.

—J—
Warren Johnson; W. T. and Marie Jessup, West Coast Amusement Company; Mr. and Mrs. James J. Jefferies, Jefferies' Sport Pavilion, Burbank; Samuel B. Jones; Mr. and Mrs. Laird Johnson, San Fernando; Mr. and Mrs.

Victor Johnson, Justin Jondro; H. B. Johnson, State road patrol; Mr. and Mrs. Bob Jeannette; Mr. and Mrs. Ed Jarnigan, Youngstown.

—K—

Mark Kirkendall, Al G. Barnes and Sells-Floto Circus; Bonnie Kyle; Kelly Kerrigan, Warner Bros. Studios; Joe Krug, 20th Century Shows; C. T. Krug, Clarksville, Tenn.; Austin King, Ringling Bros. and Barnum & Bailey Circus; Mike Krekos, West Coast Amusement Company; Ethel B. Krug, 20th Century Shows; W. P. Kennedy; Mike Kearney, Chicago; Max Kaplan, White City Shows; Mrs. William K. Farmer, Elk Grove, Calif.; Mrs. Marie Klencz, Crafts' 20 Big Shows; Stanley F. Kuhns, Santa Monica; William G. Koehler, Adelia Kuhns, Sammy Katz, W. P. Kennedy, Mr. and Mrs. Dick Kanthe, Mr. and Mrs. Earl (Spot) Kelly; Ruby Kirkendall, Ladies' Auxiliary, PSCA; Iona Kavanagh, Neal Karzey, Mr. and Mrs. Frank Kaederle.

—L—

Mr. and Mrs. Ted Le Fors; Mr. and Mrs. Roy Ludington, Crafts' 20 Big Shows; Mr. and Mrs. Harry B. Levine, Broadway Diamond Company; Mr. and Mrs. Paul Laymon, Laymon Distributing Company; Pearl Le Fors, Minerva Lamp; G. C. and Rosemary Loomis, Zeigler's Shows; Miss La Verne, Jack Lamb, Mrs. Laura Le Fors; Louis Leos, West Coast Amusement Company; Josephine Leos, Oakland; Mr. and Mrs. Cal Lipes, Copenhagen Flea Circus; H. D. Lewis; Mat Langgan, Butte, Mont.; Allerita Loomis, Zeigler's Shows; Harry E. Lewis, Venice; Robert Lydick; Benny Lohmiller, New York; Mr. and Mrs. Martin Lee, Mr. and Mrs. Lew Ligonier, Norman Levenson, Mr. and Mrs. Cliff L'Hommiddieu, Mr. and Mrs. Allan Larson, Mr. and Mrs. Al Lindberg, Mr. and Mrs. H. P. Lowden, Ben Lurance.

—M—

Mr. and Mrs. John M. Miller, Santa Monica; Cecil Middlecott, Mr. and Mrs. Charles Murray, I. J. Miller, Mrs. Ralph McCaul; Mrs. Dolly Martin, Martin's United Shows; Grace B. McIntyre, Ada Mae Moore, Darlene McIlvaine, Elmer C. Matney; Ben H. Martin, Martin's United Shows; George L. Morgan, Hillbrand United Shows; Mr. and Mrs. Joe Mettler, Rose P. Murphy, Frank O. Murphy, Mrs. George L. Morgan, Harry Myers; G. R. Moffet, United Tent and Awning Company; Ardis Morey, Bobo Murphy, Charles M. Miller, Mrs. Oora B. Miller; Moxie Miller, Ocean Park; Babe Miller, Venice Pier; Robert L. Myers, Dolly Mott, Mrs. R. McCaul, George McCaul, Martha and Inez Mulholland; Mr. and Mrs. Joe Metcalf, California Zoo Park; Mr. and Mrs. Sydney Mertens; P. J. McComber, the Mellos Company; R. D. Miller; Mr. and Mrs. Cal Meservey, Des Moines; Robert Morris, Mr. and Mrs. Plain Dave Morris; Mr. and Mrs. Blake McVeagh, Warner Bros.; Mr. and Mrs. Frank Mattison, Warner Bros.; Ed J. Marquard; Mike McAndrews, Venice; James Minturn, Detroit; L. C. McCleary; Bruce Morton, Wheeling; Ed Morrissey.

—N—

Annette Ness; W. D. Newcomb, Venice

BUCKEYE STATE SHOWS

"The Carnival With the Community Spirit."

Extends Greetings

Would like to hear from reputable Shows and respectable Concessioners.

JOE CALLER, Manager, South Miss. Fairgrounds, Laurel, Miss.

MAYNES - ILLIONS PATENTED NOVELTY RIDES, INC.

Extend Greetings

TO ALL THEIR FRIENDS.

Winter Quarters Royal American Shows, Tampa, Fla.

Holiday Greetings

TO ALL OUR FRIENDS AND CUSTOMERS who helped to make 1937 our Record Year.
BRIGHTON LAMP CO., INC.
19 HUDSON ST., NEW YORK CITY.
Write for 1938 Price List.

Pier Panhouse; George Norbert, Mr. and Mrs. H. C. Nelson, Tony Nelson; Mr. and Mrs. Pat Nerney, Huntington Park; Mr. and Mrs. Henry Nussbaum, Philadelphia; Mr. and Mrs. Jake Noyes, St. Louis.

—O—

Ivy Overholzer, Max One, Whitey Olsen, R. E. Olsen, Mr. and Mrs. George Overly, Kirt Ober; Pat O'Shaugnessy, Boston; Rosa Ogilvie, Chris Olsen, Mr. and Mrs. M. E. Oster.

—P—

Mr. and Mrs. Ernest Pickering, Mission Beach; William D. Pink; Chester Pelke, Al G. Barnes and Sells-Floto Circus; Mr. and Mrs. Wallace Porteus, Tillie Palmattier, Charles H. (Buddy) Priest, Mr. and Mrs. Donald Priest, Mrs. William Pink; Captain and Mrs. Frank Phillips, California Zoo Park; Ed S. Penrath; Mr. and Mrs. H. G. Purvis, Camden, N. J.; E. Pickard, Mr. and Mrs. E. H. Pennington, Mr. and Mrs. George Peavey; Mr. and Mrs. H. S. Perry, Los Angeles General Hospital; Mr. and Mrs. B. P. Patton; Mr. and Mrs. Gene Patrick, San Francisco; Gus Parrish, Norman Peterson, Mr. and Mrs. A. F. Porter, Mr. and Mrs. O. J. Pettit; Mr. and Mrs. Frank Priesmeyer, New York; Andy Pressley.

—Q—

Mr. and Mrs. P. O. Quinn, R. L. Quintance, Hugh Quarles.

—R—

Mr. and Mrs. S. E. Rogers, 20th Century-Fox Studios; Mrs. Rose Beard; Claude Renner, White City Shows; Vivian Rosard, Ray B. Rosard, B. R. Rosard, Mrs. Rose Rosard; Milt and Pearl Runkle, United Shows; Mr. and Mrs. R. P. Rigby, Mr. and Mrs. Frank P. Redmond; W. J. Richards, California Zoo Park; Mr. and Mrs. H. C. Rawlings; Mr. and Mrs. A. Rabin, Majestic Poster Press; Mrs. Vincent Raffaele, Mrs. J. G. (Spot) Ragland, Harry Rinehart, Mrs. and Mrs. George Reppes; Mr. and Mrs. Mert Rasmussen, Fresno; Mr. and Mrs. G. F. Ratner, San Diego; Mr. and Mrs. P. D. Replogle.

—S—

Dr. and Mrs. Ralph E. Smith, Mr. and Mrs. Vernon Summerfield, Patrick Francis Shanley, Mrs. Ralph and Louise Schaffer, Zeigler's Shows; Walter Silverberg, Cleveland Schultz, Barbara Smith, Frank M. Smith, Myrtle Stanley, E. P. Salisbury; Alexander Swan, Hollywood Cities-News; Ben Shaffer, Mel H. Smith, Mr. and Mrs. Jack Shute, Henry Mack Smith, Bert Sullivan, Jack Schaller, Tony Schaller, Virginia Schaller, Mrs. Bess Shater, Mrs. E. W. Smith, Ed Smithson, George Silver, Fred Stewart, Fred Shafer, Mrs. Mary Stewart, Harry Stewart, Inglewood; Harriet Sentz, Mrs. Melvin Shipley, Fred Evertz, Melvin Shipley, E. L. Stephens, Mrs. Cleveland Schultz, Mr. and Mrs. George Simmonds, Mr. and Mrs. E. J. Stehle, Mr. and Mrs. Ned Sterling, Mrs. E. K. Sauer, Cliff Sibbot, Mort Sayers, Mr. and Mrs. D. E. Smith; Mr. and Mrs. F. J. Shirley, Denver; Mr. and Mrs. B. F. Smithley, Ernie Seile, Harry Sussman.

—T—

Ray, Velma and Henry Tetzlaff, Mr. and Mrs. Kenyon Taylor, Mr. and Mrs. Harry Taylor, George Tipton, George Thayer, Joe Thomas, Mike Tierney, S. G. Tully, W. E. Taggart, Mr. and Mrs. Buell Tinney; Sam Thompson, Poster-Kleiger Advertising Company; Mr. and Mrs. Ted Tenney, Mr. and Mrs. Doc Thearles, Mr. and Mrs. J. G. Thorsen, Martin Tuohy, Frank Tipker, Mrs. Mary Tipper, Mrs. Don Tyler.

—U—

Mr. and Mrs. Herbert Usher, White City Shows; Mr. and Mrs. Tom Urquhart, Roanoke, Va.; Mr. and Mrs. Matt Unger.

—V—

Val Vino, Crafts' 20 Big Shows; Dale Vernon, Anna Veldt.

—W—

Mr. and Mrs. Will Wright, Golden State Shows; Mr. and Mrs. H. J. Webber, Clark's Greater Shows; A. E. Weber, Arcade Printing Company; Walter Williams; A. C. Wilson, Warner Bros.; Mr. and Mrs. Charles J. Walpert, West Coast Amusement Company; Florence Webber, Clark's Greater Shows; Mrs. A. C. Wilson; Nellie Williams; Frank Whitbeck, MGM Studios; C. M. Webber, Ben H. Martin's Shows; Gale Whitney, Martin's United Shows; Mrs. C. Wrightman, Wrightman Shows; Leon Whitney, Martin's United Shows; Frank Ward, Zeigler's Shows; May M. Ward, Zeigler's Shows; Frederick Weddleton, Golden Gate Exposition; Diana White, Mrs. Ruby Weddleton; Mr. and Mrs. Roger Warren, Crafts' 20 Big Shows; Phil Williams, Crafts' Amusement Enterprises; Mrs. Jessie Weber, Mr. and Mrs. W. Woodworth.

—Y—

Rose Young.

—Z—

Mr. and Mrs. C. F. Zeigler, Zeigler's Shows.

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"America's Best Amusements"

NOW BOOKING FOR 1938 SEASON

Can place several Attractions of merit. Want especially a Real Circus Side Show; very liberal proposition.

Now Booking Concessions. Write us.

Can Place any New Riding Devices.

Write or Wire WILLIAM GLICK, General Manager, Office—Madison Hotel, 817 St. Paul St., Baltimore, Md. Winter Quarters—Fairgrounds, Salisbury, N. C.

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MERRY XMAS HAPPY NEW YEAR CRESCENT AMUSEMENT CO. WANT

OPENING IN SOUTH GEORGIA, MARCH 11, 1938
SHOWS—Monkey, Illusion, Penny Arcade, Mechanical City, Fun House. Any Pit or Platform Show that can get MONEY.
RIDES—We own our own. Will book Kiddie Plane, Pony Track, U-Drive-Em Cars.
CONCESSIONS—Must be strictly legitimate, work for stock ONLY and not over 10c. Positively no flat joints or racket. Will sell X on Cookhouse, Diggers, Photos, American Mitt.
FREE ACTS—Want two High Sensational Free Acts—High Dive, High Wire.
FOR SALE—Tangley Calloppo, EZ Freeze Custard Machine, Wax Show.
FAIR SECRETARIES and COMMITTEES desiring a modern amusement company with attractive equipment, Entertaining Shows, Clean Concessions, Efficient Employees, Courteous Cooperation, contact us.
All Address 408 West 6th St., Gastonia, North Carolina.
L. C. McHENRY, Manager. SHERMAN HUSTED, Agent.

NORTHWESTERN SHOWS

WANT General Agent of once who can and will deliver the goods. No manager wanted. Must have car and furnish satisfactory reference. In order to save your time and ours, kindly do not misrepresent; we are not interested in a Banner Man or Heat Creator. Worth-while salary paid, starting when engaged.
CAN PLACE legitimate Concessions of all kinds (except Popcorn, Penny Arcade, Milk Bottles and Corn Games). WILL BOOK any small, neat appearing Show that does not conflict with Ten-in-One, Snake Show or Educated Chimp Show. No Gift Show carried. Season opens April 2, in Detroit vicinity, first four weeks already contracted.
F. L. FLACK, Manager, NORTHWESTERN SHOWS, 36 East Woodbridge Street, Detroit, Mich., or Coldwater, Mich.

Greetings to All Show Folks

FOLEY & BURK SHOWS

"Best in the West"

"Always An Opening for An Attraction of Merit."

NOW—Booking for Season 1938

603 Humboldt Bank Bldg.,

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Director



Heart of America Showmen's Club

Reid Hotel, 1001 Broadway

KANSAS CITY, Mo., Dec. 25.—At the last regular meeting Brother Art Brainerd filled the chair that was vacant on account of President Ruback's being absent from the city. Brainerd carried the affairs of the club on from where Ruback left off, as the meeting of the previous week was not completed. Nomination of officers of the club was made and the election was held Thursday, December 23.

Many members were present, as they had started to arrive for the holiday convention.

Clubrooms are in tiptop shape and a large Christmas tree 30 feet high was erected in the lobby of the hotel, with all new decorations. The club will hold open house from Christmas to after New Year's Day has ended.

On December 30 the tackey party will be held in the Reid Hotel. This dance and party has become an annual affair that all members look forward to.

December 31 will be the banquet and ball at the President Hotel and the installation of new officers and the awarding of prizes to the winners of the membership drive.

The drive is going at top speed and it looks like the winner will be between Harry Altschuler, who at present is holding first place, and Benny Hyman, who is in second place. If you are interested send in your new members and state who is to receive the credit.

All the affairs of the club are to be ably supported by the ladies of the auxiliary, as on them the club depends for a great deal of its success.

Dan MacGuggin left to visit his sister in Iowa. C. E. Meadows arrived, Abner K. Kline will spend the holidays here.

Mr. and Mrs. John Francis arrived for the club's parties. H. E. Haney is in for the banquet and ball.

Ben Spencer left for the South, where



JAMES E. STRATES
Director



PAUL M. CONWAY
Associate Counsel

he will do some building or rides for the Western States Shows.

Ladies' Auxiliary

After a successful two days of the banquet the ladies were called to order by First Vice-President Myrtle Duncan. Twenty-six members present.

Reports of all committees were given. Chairman of the entertainment committee reported that everything was set for the annual luncheon December 30. She would like to know definitely how many will be present. Mrs. Duncan asked what the auxiliary should do about giving something for the poor and \$5 was voted to be given to the Shoe Fund of The Kansas City Journal-Post. Taking care of a poor family during the holidays was decided upon.

Next meeting will be December 29 (Wednesday), when the installation of officers will take place. Mrs. C. W. Parker is to be mistress of ceremonies. This date will also mark the end of the membership drive.

Bird Brainerd and Virginia Kline, being the only two members present on the cemetery committee, were delegated

to see about decorating the graves and monument.

As there is only one ticket, Elizabeth Yearout, secretary, was instructed to cast a unanimous vote for the following officers: President, Myrtle Duncan; first vice-president, Gertrude Parker Allen; second vice-president, Lettie White; third vice-president, Virginia Kline; secretary, Elizabeth Yearout; treasurer, Helen Brainerd Smith; board of directors, Mrs. C. W. Parker (chairman), Bessie Howk, Jess Nathan, Bird Brainerd, Irene Lackmann, Margaret Haney, Viola Parry, Sally Stevens, Ruth Martone, Anna Roswell, Grace Goss, Mary Francis, Lucille Parker Hemingway, Ellen Cramer and Martha Walters. Reported by Helen Brainerd Smith.

PHENIX CITY, Ala., Dec. 25.—Mr. and Mrs. L. E. Roth, executive heads of the Blue Ribbon Shows, were among the recent arrivals here for the holiday period. Following New Year's Day full plans for the 1938 season will be announced by General Manager Roth.

St. Louis

ST. LOUIS, Dec. 25.—The clubrooms of the International Association of Showmen, located in the Maryland Hotel, are now the popular meeting place of the outdoor showmen passing thru the city. The rooms are open from 11 a.m. daily until the wee small hours of the morning, or until last bridge game is finally played.

L. S. Hogan, general agent of the Rubin & Cherry Exposition, is visiting his many friends here.

Mr. and Mrs. James C. Simpson, of the Johnny J. Jones Exposition, are among other show people spending the holidays with their relatives here. Morris Lipsky, of the same show, will sojourn with his mother and brothers here until after the new year.

Louis Isler, owner of the Isler Shows, was among The Billboard office visitors Monday, while en route to his home in Chapman, Kan. He advised that Pete Rust, ride and concession owner, will be with his show the coming season.

W. H. (Bill) Rice, general agent of the Mighty Sheesley Midway, is here making railroad contracts. The show will play west this year and Rice has already quite a few fairs booked in the Middle Western States.

Jimmy Morrissey, of the Baker-Lockwood Manufacturing Company, was in the city for several days, calling on the

(See ST. LOUIS on page 102)

Christmas-New Year Street Fair Moves to Outskirts of Paris

PARIS, Dec. 20.—The one-time popular Christmas-New Year's street fair, formerly held in the heart of the Montmartre cabaret belt, has been shunted to the outskirts of Paris. It is along the deserted Boulevard Ney and refuses to take root. Small groups of rides, lotteries and games will operate as usual over the holiday period in various quarters of Paris. Big street fairs are under way at Lille, Lyons, Nice and many other cities in France.

Hennies Bros. Start Work

Harry and Orville both optimistic regarding '38 season, planning accordingly

SHREVEPORT, La., Dec. 25.—Harry W. and Orville W. Hennies returned to winter quarters after an extended business trip during which time they attended the Chicago convention and fair meetings in various Midwest cities. Both are now on the job supervising the complete rebuilding of the show for the coming season.

Robert L. Lohmar, general representative, is now at work completing the bookings. Both Hennies are optimistically predicting that the 1938 tour will prove even better than the past season. They are making elaborate preparations toward having one of the finest outdoor organizations on the road.

Many new attractions have been engaged. All new show fronts of chromium steel and nickel will replace the present fronts and the canvas will be mostly new. A crew of workmen started building wagons soon after the show pulled into quarters, and all departments are operating as per schedule.

Kemp To Build New Drome

Bill Kemp will arrive here soon after New Year's to construct a new Motor-drome of the latest design. Miles Riley is in charge of the lions. Bobby Wilcox, master artist, has added two more painters to his department and the show-front designs are developing into masterpieces of modernistic art.

Cliff Liles, owner of the Park Amusement Company, and Jack Wilkinson, concession manager, spent three days visiting the Hennies brothers and departed for Lake Charles, La. Al Butler, contracting agent for the Ringling-Barnum Circus, is in town managing the Holy Land Exhibition at the Municipal Auditorium and spent a day at the Hennies' quarters. The following showfolk paid a visit while in town: Al Clarkson, Grant and Bobby Chandler, S. B. Doyle, Johnny and Hazel Beam.

P. J. McLane, trainmaster, was made happy when his wife and infant daughter arrived from Richmond, Va. McLane

is in charge of quarters' activities. Homer and Addie Gilliland are spending their winter months in Dyersburg, Tenn. Clint Vogel, the Penny Arcade man, opened downtown and reports good business. The show will have an entirely new line of pictorial paper and two advertising trucks in advance for the coming tour. Reported by Walter D. Nealand.

Johnnie Bullock on Vacation in N. O.

NEW ORLEANS, Dec. 25.—Johnnie Bullock, general manager of the Bullock Amusement Enterprises, arrived here recently on vacation and to see the horse races and reports that he is holding his own.

Bullock will leave for South Carolina next week and will attend fair meetings south and east. On arrival in Sumter, S. C., he will be joined by his general agent, E. A. Murray, who will come up from St. Petersburg, Fla., following his vacation in that city.

Work will not start in the winter quarters until February 1, Bullock announced. Building then will be under the direction of Buddy Weaver, head of the show's mechanical department. The personnel of the show will remain about the same as last season, General Manager Bullock concluded during his talk with a representative of *The Billboard*.

Krause Amusement Company To Again Play Church Auspices

DETROIT, Dec. 25.—Plans are now being completed by the Krause Amusement Company, operated by Beulah and Frank Miller. This carnival organization will go out in the local territory coming season almost entirely under auspices of church and similar organizations, as was done last season. Concessions will be operated by McElroy and McIntyre.

Philadelphia

PHILADELPHIA, Dec. 25.—Business at museums continues fair, but below last year.

Eighth Street Museum has DeWise, handless determination; Popeye, sailor; Jack Garrison, glass blowing; Tattooes Van, Poesse Plastique, illusions, Dancing girls in annex.

South Street presents this week Johnny Williams' Colored Revue; Excella, physical culture exhibition; Arthur Treacy, sword swallowing; Eduardo, magician; Mme. Orva, mentalist. Annex, dancing girls.

Oscar C. Buck passed thru the city on way to winter quarters, but returns to New York for the holidays.

NEW YORK, Dec. 25.—L. C. (Ted) Miller, press agent, announced this week that he severed connections with the Hennies Bros.' Shows and that he will announce his new position in the near future. Miller, who press agented the Cetin & Wilson Shows in 1937, was signed recently by Orville W. and Harry W. Hennies to act in the same capacity on their show.

Off My Chest

By LEONARD TRAUBE

I HAVE been talking to a carnival owner who only recently (a year or two ago) entered the ranks of the improvisors but who for years operated game concessions. Such a man should have some interesting things to say on the subject of Concessioners versus Owners. He had and did.

As operator of games he didn't care a hoot about the rides and shows. He admitted that he and his agents took their best hold.

As a show owner he is very much concerned about the type of stores on his midway. He knows definitely that an honestly operated store helps the attractions and that a dishonestly operated store hurts them.

He says that if he ever goes back to games he will know better, for he has learned his lesson. He states that if concessioners were afforded the privilege of piloting a show they would understand just what the attractions are up against when they are preceded by an array of off-color joints on the midway stretch. They would also know that honest stores stimulate business at rides and shows.

Experience has shown that the G men (not to be confused with special agents of the Federal Bureau of Investigation) are hardly if ever concerned with the welfare of the show and show management. By being deliberately or naturally ignorant of same they eventually impair their own opportunities for bigger and better money making.

Many carnival owners can blame themselves for the machinations of their concessioners because they have been known to aid and abet perpetrations aimed at suckering the public.

However, this is the Holiday Greetings edition of *Billboard* and we must all be charitable in our opinions. Just the same, one can't help pointing to the record. The record shows that the best index to the quality of a carnival organization is in the concession spread.

No publication is better than its advertising, and no carnival is better than its games.

CARTHAGE, N. C., Dec. 25.—Paul H. Waddill, secretary-treasurer of the Moore County Agricultural Fair here, announced this week that he booked the Sam Lawrence Shows to furnish the midway for the 1938 event.

DETROIT, Dec. 25.—The Great Gravity, the man of thrills and side shows, plans to open a museum in this city following New Year's. During the past week he has been employed presenting Christmas entertainments for a booking firm in Indianapolis, Ind.

Send In a Sketch of Your Life; It Is Not a Bad Idea!

This Holiday Greetings Number is an opportune occasion to call the attention of carnival folk to the need of *The Billboard's* having biographical data relative to themselves in its files. Many times each year *The Billboard* receives sparsely worded reports (often telegraphed in a few words) of carnival folk having passed on, in numerous instances at near-to-press time; likewise, in cases of critical injuries or illness.

Some reports have merely stated: "..... died here today." This publication has biographical data on thousands of show people. It needs such important matter concerning all of them. In cases of sudden death, providing addresses of relatives is an important item. Such needed information regarding many "well known" (in the common way of classification) showfolk is not at hand.

The principal points needed are: name, home address, address of a near relative or relatives (to notify in emergency cases, especially), age, what show or shows connected with and in what capacities, when entered the profession and any other particulars individuals can provide. Each collection of data should bear date of writing.

The Billboard has blanks to be filled out relative to the above. If you want them address *The Billboard*, Editorial, 25 Opera place, Cincinnati, O.

Pacific Coast Showmen's Assn

730 South Grand Avenue, Los Angeles, Calif.

Ladies' Auxiliary

LOS ANGELES, Dec. 25.—The regular meeting of the auxiliary was called to order Monday, December 13. President Peggy Forstall presided and all officers, with one exception, present.

Secretary Ruby Kirkendall, again with us, reported a fine time on her trip east. Mrs. J. Ed Brown, Amelia Earles, Mabel Stark, Josephine Leos, Leah Sturm, Stella Brake, Margaret Farmer, Leona Cook, Nettie Pulley, May Stuart, Marge Corey; and also two new members, Bertha Grubbs and Irene Goldberg, helped to swell the list of 72 members present. Many responded to the president's invitation to say a few words to the club members.

Marlo LeFors expressed her thanks to the auxiliary for flowers sent during her recent illness. The bank award went to Jean Marshall and she donated \$3 to buy trimmings for the Christmas tree.

Committeewoman Marlo LeFors reported plans ready for the installation dinner. It will be held January 3.

Auxiliary officers and members wish to extend through *The Billboard* greetings and best wishes for a very Merry Christmas and a Happy New Year to our sisters of the Heart of America Ladies' Auxiliary.

Sandwiches, cake and coffee were served and the club signed off. Reported by Inez Walsh.

American Carnivals Association, Inc.

By MAX COHEN

ROCHESTER, N. Y., Dec. 25. — The association starts another year cognizant of the fact that it has been progressing in the right direction and that its purpose and efforts are beginning to be understood and are meriting approval.

It is our plan during the coming year to continue the series of articles on the legal phases of various subjects and would appreciate hearing from the members of the association as to their preferences of the subjects to be considered.

We wish to acknowledge receipt of Christmas greetings in behalf of the association from L. C. Miller, who, during the last season, was publicity agent for Cetin & Wilson Shows.

A visitor at the ACA office during the past week was Eddie Rahn, general agent for Max Gruberg's World's Exposition Shows.

We wish everyone a happy, prosperous and successful 1938.

Mrs. Babcock in Auto Crash

MIAMI, Fla., Dec. 25.—Mrs. Emergence Babcock, wife of Oscar V. Babcock, is recovering slowly in Jackson Memorial Hospital here from a fracture of the spine sustained in an auto accident on November 15 near Fort Pierce, Fla. With her husband, of bicycle loop-the-loop note, she was on her way from Illinois to Miami, where the former was to open an engagement in Funland Park. A brace is being fitted for Mrs. Babcock and her husband reports that she expects to leave the hospital in a few days.

ALBUQUERQUE, N. M., Dec. 25.—The Yellowstone Shows closed a season of 33 weeks at Post, Tex., and shipped here to quarters, where it has been wintered for the past six years. The tour was successful thru New Mexico, Colorado, Utah, Wyoming and Texas, according to W. B. Starr for the shows.

SAN FRANCISCO, Dec. 25.—The Varied Amusement Enterprises recently organized in this city lists John A. Pollitt, Carl F. Holt, Arthur P. Craner and Harry Cooper as affiliated. The company has opened offices in a downtown theater building.

SOL'S LIBERTY SHOWS INC.

NOW BOOKING FOR SEASON 1938.
Address: SAM SOLOMON,
Box 223, Caruthersville, Mo.

THE 5 STAR HIT VAGABOND COACH



MORE—

- SEND FOR 1938 FOLDER
- ★ Safe
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- ★ Dollar for dollar value

Be sure to see the 1938 Vagabond before you BUY.

VAGABOND COACH MFG. COMPANY
503 Grand River, New Hudson, Mich.

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NEW AND USED TRAILERS—COVERED WAGON TRAILERS.
FACTORY—623 S. Clay Street.
SALESROOMS ALSO AT
22 S. Perry Street, Dayton, O.
2102 West Main Street, Springfield, O.



To our friends, the show folk, we extend the season's greetings, and our thanks for past patronage.

SELLHORN

EAST LANSING, MICH. — SARASOTA, FLA.

Sponsored Events

Veteran, Lodge and Other Organization Festivities

Conducted by CLAUDE R. ELLIS
(Communications to 25-27 Opera Place, Cincinnati, O.)

Pittsburghers Are Laying Plans For Sesquicentennial Celebration

PITTSBURGH, Dec. 25.—Plans have been started for an Allegheny County Sesquicentennial next summer and fall, celebrating the 150th anniversary of the county's founding. Harmer Denny, son of the city's first mayor, has been elected permanent chairman of the Sesquicentennial Commission, whose headquarters

will be County Commissioners John Kane, George Rankin Jr. and John S. Herron, Mayor Cornelius Scully, mayors of McKeesport, Duquesne and Clairton and burgesses of all county boroughs.

Plans tentatively include a big exposition to be climaxed in September with a celebration commemorating the founding date. Treasurer of the sequel is Banker Arthur E. Braun; secretary, Cliff Ryan, chief clerk of county commissioners; finance committee chairman, Banker Louis H. Goethoefer. Honorary vice-chairmen are Mrs. R. B. Mellon and Mrs. Henry R. Rea. More than 50 business, professional and civic leaders are members of the planning committee.

Circus for Police-Legion Contracted in Peoria, Ill.

PEORIA, Ill., Dec. 25.—For the first time since 1929 an indoor circus will appear here when Carter Bros.' unit, managed by Nick Carter and Harold Vosse, plays five days under auspices of police department and American Legion, Carter reports.

Jimmie McGee has been engaged to handle advance details and Thomas P. (Skinny) Dawson is press agent. Other staff members are H. E. Colvin, radio and educational director; Victor Robbins, musical director; and Ray Dean, personnel director. Unit is traveling in five cars, three 70-foot baggage cars and two Pullmans.

Carter and Vosse, both with Cole Bros.' Circus last season, are using a number of acts from that show, including Hobson Family, bareback riders; Harold Barnes, wire walker, flying illingtons; Capt. John Smith, Liberty horses; Wells Trio, and aerialists, including Billie Cooke, Gene Evans, Wanda Waltz, Mary Matson, Clare Everett and Martha Fordyce.

Big Acts for Texas Elks

SAN ANTONIO, Dec. 25.—Acts listed on the program of the Elks' Circus here on December 17-19 were Dorothy, Shetland pony drill; La Petite Corinne, cloud swing; Aerial Eastons; Dearo and Corinne, contortion and double slack wire; Harold's Elephants; Christy's message and Liberty horses and bucking mule; Three Leonardos, tumbling; Eddie Sheeler, cycling and comedy slack wire; Hal Silvers, bounding wire; Blondin Bellini, high wire, and Flying Valentines. Clown numbers were presented by Jack Arnold and Danny McBride. Edgar Rodgers' Band accompanied.

Pro Acts Are To Repeat At K. C. Christmas Party

KANSAS CITY, Mo., Dec. 25.—Annual mayor's Christmas tree party in main arena of Municipal Auditorium featured 15 professional acts. More than 10,000 needy children were guests of Mayor Bryce B. Smith.

On the bill were Marie Arthur Troupe, balancers; Tetu Moroto, acrobat; Sonny Burnett and Pala, trained dogs; Enos Duo, equilibristas; Prince Buddha, Punch and Judy; Jacqueline Teeter, acrobat; Two Roberts, perch; Zeppo, human monkey; Dare-Devil Dault, perch; Henry Duo, tight wire; Great Marlow, frog man; "Iron Jaw" Mott; Frank Arthur, upside-down man; the Ortons, acrobats, and Jardo, wonder horse.

Vic Allen, veteran night club emcee, presided. George L. Goldman, auditorium director, said the event was most successful in history and professional acts will be used again in 1938.

Shorts

STAFF MEN of Canadian National Exhibition, Toronto, headed by General Manager Edward A. Hughes, are directing attention to staging in the CNE Automotive Building, Canada's First National Sports and Boat Show. Plans call for tank installation for fishing, log-rolling and other free shows with tie-ups to exhibits. In a sense, the show is preliminary to the CNE's Diamond Jubilee next summer.

HOUSTON Fat Stock and Live Stock Exposition, directed by Joe D. Hughes, has posted \$20,000 in award money for the rodeo to be held during the exposition, and \$5,000 in prize money for the horse show, reports Jack T. McCully, publicity director. Associated with Hughes are Frank W. Dew, W. B. Warren, Tom Booth, W. A. Lee and Reece Lockett. Show is being produced under direction of a committee headed by J. W. Sartwell.

ST. LOUIS

(Continued from page 100)

show owners wintering here. On December 15 he celebrated his first anniversary with Baker-Lockwood. He advised that he moved his family to Kansas City two months ago and that he is now a "dyed-in-the-wool" Kansas Citian.

Mr. and Mrs. John Francis, of the Greater Exposition Shows, are at present visiting friends in Kansas City. During the absence of his parents, J. Crawford Francis is in charge of winter quarters of the show in East St. Louis.

Mr. and Mrs. Dee Lang were hosts to a group of show people at their home in Belleville, Ill., on Saturday night.

Charles and Jean De Kreko were among The Billboard office visitors on Monday. Charles plans on spending the holidays here with the family of Andre De Kreko, while Jean left on the following day for Chicago to spend the holidays there with

Upswing Continues

WITH the impetus gained in 1936, the field of sponsored events continued in an upswing thru the past year. More acts, rides, shows and concessions were demanded by auspices committees in 1937 than ever before in the history of outdoor showdom. Not only improved economic conditions had to do with this situation, but a further awakening to the social and financial value of celebrations was evident among civic, fraternal and diverse other organizations. Many bodies made their maiden bows as amusement purveyors and hundreds that have occasionally dipped into such activities repeated while the time appeared ripe and the public willing and even eager to patronize properly conducted festivals, celebrations, street fairs, glorified picnics and events commemorating something of national, State or local significance.

Veterans' organizations were particularly active in presenting attractions on holidays with a patriotic background—Decoration Day, Fourth of July and Armistice Day. Probably more Labor Day observances were tied up with the festival spirit than at any time in the history of that holiday. Acts were in demand all season and it is being said that any act, considering a heavy call for them at regular annual fairs and increased use of them in amusement parks, that encountered much unbooked time must have been sadly mediocre or grievously lacking in proper exploitation of its talents.

More Promoters Attracted

Established promoters of sponsored events reported a busy and satisfactory outdoor season and noted the advent into their ranks of new organizers, apparently attracted by increased interest of commercial and social organizations and the amusement-going public in observances having shows, rides, acts and concessions as conspicuous parts of them. Late autumn events drew a number of amusement park operators out into the field with rides and concessions after their season had closed and many independent concessioners after they had made their routes of State, district and county fairs, particularly in Ohio and neighboring States and some parts of the East.

There was a distinct trend toward the extension of time of many doings that formerly had been held on from one to three days. In 1937 celebrations running an entire week were not unusual and in some instances two-week events were staged. High and platform acts, shows under canvas and riding devices and games and other concessions were features of these. Organized carnivals played numerous celebrations during weeks which hitherto have been showed at so-called still dates. Promotional fairs also appeared to be on the increase and reports are that some of these were so successful that the local backers will serve as auspices again next year with the idea of establishing annual fairs.

New Auspices Appeared

There can be no question that greater interest in organized fairs (it having been found that the public is earnestly "fair-minded") and increased patronage in amusement parks and at circuses and carnivals have had a stimulating effect upon the celebrations and festivals projected by community leaders and such responsible groups as Elks, Shriners, Moose, American Legion, Disabled War Veterans, Veterans of Foreign Wars and Rotary, Kiwanis' and Lions' clubs and other business and civic coteries. This would account for many of the added events in 1937, demand for professional entertainment and appearance in this line of work of additional promoters and contest workers. Few flops having been registered and reputable organizers and promoters insisting upon strong and active committees have convinced many heretofore timid organizations of the possibilities of money-raising campaigns thru the medium of sponsored events.

Home-talent productions no longer appeal to the experienced auspices committee, and the fact that it has learned of the real appeal of professional talent and equipment and of their good effects upon net profits has been made known pretty generally to the tyros who venture into the field and who want to make no mistakes as to presentation and drawing power of what they will contract. Numerous thrill acts and large carnival companies had pleasant and successful engagements during the summer at sponsored events and made contacts that will bring them back for annual affairs and add more such dates to their itineraries.

Circuit Idea Discussed

The last winter season saw more and better indoor circuses, bazaars and other activities under reliable promoters and with professional talent. The fall and early winter season now on has started off auspiciously, all indoor circus attendance records having been broken by an annual Shrine event in Toronto and a big success has been scored in Houston, Tex., indicative of a lively winter in this sphere if present conditions do not go into a decided slump.

During the year there has been considerable discussion of the practicability of indoor exposition circuits and a number of capable promoters are interested in the idea. They see in it many economies as to production of shows, steadier work for performers, agents and billers, more rentals for auditoriums and other halls and better talking points with which to sell committees on the advantages, financial and social, of sponsoring winter expositions or circus-carnivals.

As an outlet for professional talent in what has been for some years an "off" season and as a fund-raising method for groups of all kinds, sponsored events have come to the fore in great strides in the past two years and, unless all signs fail, the peak of activity in this branch of show business is still far in the distance.

his family.

John Sweeney, of the Dee Lang Shows, departed Wednesday for Baltimore, where he will spend the holidays with his relatives, following which he will visit New York and several other Eastern points before returning to St. Louis.

Buff Hottle, penny arcade and digger operator, last season with the Dee Lang Shows, was in the city this week, and advised that he would have an important announcement to make concerning the 1938 season following New Year's Day.

Sam Solomon, of Sol's Liberty Shows, drove to St. Louis from winter quarters at Caruthersville, Mo., Tuesday, spending the day on a buying expedition.

Margaret Maddox, sister of Mrs. J. Crawford Francis, is visiting with Mr. and Mrs. J. Crawford Francis and will remain with them until the middle of January.

Curt Rea, operator of the corn game on the Oliver Amusement Company, advises that he is located for the winter in Sarasota, Fla., where, according to him, he "browses around the winter quarters of the 'biggest show on earth' and on the side tries to catch a big fish occasionally."

C. R. Armstrong, of the Wallace Bros.' Shows, passed thru St. Louis this week, en route to his home in Gridley, Kan., where he will spend the holidays with his relatives.

Mrs. W. H. J. Shaw and Hazel Shaw, of W. H. J. Shaw Wax Figure Studios, have located their new place of business in this city. They returned recently from a three months' vacation trip on the West Coast.

Harry G. Corry, last season with the Hennies Bros.' Shows, left last week for Los Angeles, Calif., where he plans on spending the next several months.

THE STRATOSPHERE MAN
GREETINGS!
WORLD'S HIGHEST AERIAL ACT
Now booking dates for 1938.
Celebrations, Special Events, Fairs and Parks.
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Read
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A Column About Bingo in the
WHOLESALE MERCHANDISE
Department
THIS WEEK and EVERY WEEK

Hartmann's Broadcast

IN PIGGOTT is one of the finest cemeteries in Arkansas. And, strange as it may seem, it is kept in that condition thru money raised by staging a Fourth of July carnival annually.

Every small town has its cemetery problem. In Piggott it was solved 12 years ago. At that time the old cemetery was getting crowded and an addition was needed. Money for the upkeep of the old cemetery was difficult to raise and because of that it seemed almost impossible to proceed with the addition. Residents got together at a mass meeting, worked out the annual carnival plan, and a cemetery association was organized. An executive board of five members was chosen to attend to all business concerning the cemetery and handle the appointment of committees for the carnival.

Not one of the carnivals held since then has been a failure, and all because the whole town is behind it. Every place of business is closed tight on the Fourth, and there is hardly anything in town that cannot be purchased on the carnival grounds.

Of course, to give the event the real carnival spirit, rides and other equipment were necessary, and today the association has at least \$5,000 invested therein. Only recently a large Chair-plane was purchased from a carnival company and this will be in operation at next year's event.

All rides and concessions are operated by residents of the town, and they are said to have become quite efficient in this work.

It is quite a compliment to the carnival business to have Piggott select that form of amusement as the most desirable for its annual affair. The success of this, since its inception 12 years ago, easily proves that the selection was a happy one.

The Piggott venture also might be taken as a lesson to traveling carnival companies and independent midway attractions and concessions to be careful of their treatment to the public and not resort to practices that might cause a spreading of the idea of home-guard carnival operation.

WHETHER it was written out of prejudice or not we cannot say, but one thing sure, an editorial in a recent issue of The Jackson (Miss.) Daily News will do untold harm to the carnival industry. Only one carnival was concerned, but still the editorial indirectly reflects upon the whole industry from the standpoint of charity. And everybody knows, or should know, that showfolk are the most charitable people on earth, both during war and peace times. The editorial, headed "Hearts Are Still Warm," reads:

"Here's a story that ought to give you a heart throb. It may cause your cardiac organ to thump violently.

"More than four weeks ago a cheap carnival show was journeying into Greenwood. A collision occurred. A truck overturned. Emery Smith, carnival employee, was badly burned and internally injured. He was picked up and carried to the King's Daughters Hospital at Greenwood. There he received the best medical treatment that the best doctors and nurses in Greenwood could give. He had no money in his purse. No relatives, insofar as papers on his person could show. He

(See BROADCAST on page 112)

A. C. Steel Pier Will Continue With Aerial Bill and Other Acts

ATLANTIC CITY, Dec. 25.—The winter shutdown will have no ill effect upon Steel Pier's spring and summer season, according to President Frank P. Gravatt, who said he will feature his European circus. This aerial show, which has been built up over a period of years, will have all new feature acts except the 220-foot pole act. Pier's water circus, which also performs in this arena, will be reorganized due to the recent death of its operator, Capt. Frank Sterling.

Popularity of mechanical walkthrus and exhibits has caused an enlargement of the lower deck of the pier-front on the ocean. Workmen are preparing for this enlargement, which will bring the last walkthru almost to the water's edge. Larkin Haunted Castle, a pier favorite for years, will undergo repairs and enlargement. New marine exhibits will be installed and Mr. Gravatt said he is contracting for about four new mechanical exhibits. Seidman Americana exhibit is being kept intact and will have some enlargements.

Frank Elliott Steel Pier Minstrels, a pier feature since 1898, will come out with all new features and acts, with numerous acts changing weekly. This policy was followed successfully this year. While names will predominate, Mr. Gravatt is seeking numerous small exhibits for various corners of the pier. Enlargements to be started in early spring will give additional floor space to the half-mile structure.

Reopening will be before Easter. Fate of pier opera and concert recitals rests upon recovery of Jules Falk, who is ill in Philadelphia. Holiday season saw the pier open on full winter schedule with Eddie Peabody heading one big bill and Block and Sully another bill in the Casino. Hurricane will play a week, while dancing is also scheduled. Romano brothers, Lou Parker and Al Sherman are some of the other names booked. Pier will close except on weekends after January 1 with Edward Sherman running Sunday flesh shows.

Notes From the Crossroads

By NAT GREEN

HOT circus news is in the offing! Now that the Ringling reorganization has been made, other shows are going ahead with the assembling of their 1938 staffs, and it is safe to say that there will be much switching around of personnel. Some of these switches are already pretty well set; others are still in the uncertain stage. Another couple of weeks should bring several definite announcements, some of which will pack a surprise. Agents, side shows, concerts, managers — just what is in and what is in several instances as uncertain to the shows concerned as to showmen waiting and wondering what the line-up will be.

It seems fairly certain that some of the truck shows will switch to the rails in 1938. Purchase of new trucks indicates that they will continue to travel the highways for at least another season, although it is common knowledge that two shows want to get on the rails. Any new show of consequence, aside from the Col. Tim McCoy Wild West, now seems doubtful unless a deal can be put thru for a well-known title, or the owners decide to revive a title. All of these things are being seriously talked of, but it requires plenty of hard cash and overcoming certain obstacles before they can be put in effect. As that requires time, there will be no dearth of speculation for the hot-stove league to indulge in during the winter.

In another week the winter fair meetings will be under way, with little let-up until the middle of February. It is unfortunate that several meetings overlap or are so close together that one cannot attend all. It would seem to be to the advantage of the fairs to so arrange their meetings as to avoid conflict. As usual, much interest centers on the Canadian meeting the middle of January.

We recently had a conference with a well-known amusement park executive who is considering using free acts in his park for the first time. The park in question is a large one with an ideal set-up for free acts. The right sort of attractions doubtless would largely increase attendance. The park man wanted our opinion as to what would be best kind of acts to use. We told him that if we could answer that question correctly we'd be drawing down a large salary as an entertainment adviser. A survey of what other parks have found successful would furnish a fair index to other parks' needs, but not an infallible one.

We understand there is a strong possibility that Bill Fields and Bev Kelley may be back in the circus game the coming season—which would please their many friends in that field. . . . Merle Evans can't use his own band at the Chicago Shrine Circus, musicians' union rules requiring the use of local musicians. . . . However, Merle is leading the band. . . . Sam Gluskin says he's going to be a real contender for that gold card in the Showmen's League membership drive during 1938. . . . If the publicity stories in the Chi dailies are correct Dorothy Herbert, Ringling riding star, and Johnny Farthing, of Ardmore, Okla., will have been made one by the time this is in print. . . . They were to be married in a public ceremony at the opening of the Shrine Circus on Christmas night. . . . Joe Lewis, clown cop, spending a few days in Chi. . . . ditto R. O. Scatterday, of the Downie show. . . . Harry Bert and J. D. Newman among the Chi arrivals from Hot Springs. . . . Danny Odum sponsored Walter Tratsch, well-known amusement-machine man, for membership in the Showmen's League.

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PREMIUMS AND SPECIALTIES



A. C. HARTMANN



NAT GREEN

Your Wit Parade

By W. ROY MILLER

WAIST TIME

Radio Announcer: "We regret to announce that Miss Fitt, the fat lady of circus fame, will not be present tonight due to circumferences beyond her control."

STRANGE FOLKS

The sword swallower who belched a sword and got credit for bringing up a good point.

HORACE SENSE

Wife: "What makes you think Horace was intoxicated?"
Friend: "Well, I saw him walk up to the Merry-Go-Round and put \$2 on a horse."

A CASE OF MISTAKEN IDENTITY

Sidewalk Sydney: "—and with every pen you get a solid gold watch."
Cop: "Are those really GOLD watches?"
Sidewalk Sydney: "No—copper."

DOUBLE-TALK

Circus Manager: "Where's the two-headed boy?"
Barker: "Aw, he got sore at each other and quit."

WET WIT

The alleged comedian was greeted by boos from the audience when he appeared on the stage. Nonchalantly he held up his hands for silence and spoke: "If you folks will kindly place your BOOZE in a bottle I'll drink it later."

TRO-PHY OR NOT TRO-PHY

Fair One: "What makes you think men are smarter than animals?"
Fair Spieler: "Well, you don't see any men stuffed and mounted, do you?"

FRUITS OF HIS EFFORTS

A Ham: "Well, how'd your act go over?"
Another Ditto: "Fine. I have TWO fruit stands now."

SOUND LIKE A DRAMATIC ERROR

Agent: "What do you mean you three guys are a comedy team?"
The Third One: "Well, I'm really not part of the team. I'm merely the hyphen."
Agent: "The HYPHEN?"
The Third One: "Yeh—the go-between."

'S NO USE

Director (During Snow Scene): "Hey, you! Shut off the snow machine!"
New Prop Man: "You can't kid me—the SNOW must go on."

Atlantic City

By W. H. McMAHON

ATLANTIC CITY, Dec. 25.—Amusement interests were feeling the pre-Christmas lull, but preparing to reap during the holidays with two vaudeville shows, a half dozen pictures and couple of night club specials. Hotels are going in big for Festival of Lights decorations, one said to have spent \$2,000 on elaborate electrical set-up. With little or no publicity going out on the city's Christmas season, business interests are hoping and have fingers crossed.

Steel Pier was opened Christmas week. Ethel Rattay's WPG studio on the pier has been moved to front and will be a full-week feature. J. Bullington Jarrett is spending a lot of time breaking in a new field for additional war relics recently acquired at Burlington. Central Pier lost Pickler Frolics to another location on the walk. Collier's coetly new exhibit on Million Dollar Pier closed for winter.

Steve Damico, deputy county clerk, tried to get the city to discontinue parking meters for the holidays, but officials won't listen. First "Go-to-Town" rally tripe fizzled. Mayor C. D. White is rumored considering quitting. He is in California and will not return for the holidays. Pageant operators have ruled out amusement park operators as sponsors next year. After a while it will be limited to strawberry festival promoters. Larry Crowley, new head of ACLBA, showing off two bucks gotten in Penny woods recently. Governor Hoffman, who was given a farewell dinner with 1,800 present, may be new State publicity head.

Alfredo & Logsdon Museum

Greenfield, Ala. Week ended December 18. Auspices, American Legion. Location, Main street building. Weather, fair, rain Saturday. Business, profitable.

The commander of the American Legion here, who owns a popular movie house, arranged a seven-day booking for this museum. Because of late arrival and allowing time for inside set-up, museum exhibited only two days of the week. Several troupers en route north stopped to visit. Several also visited from the Walter L. Main Circus, which is wintering here. Visitors from C. D. Scott's Shows, Lewis Bros. and Haag Bros. Museum held over Christmas week, with personnel the same. Reported by Louis Louise Logsdon.

Games Are Back on A. C.'s Boardwalk During Holidays

ATLANTIC CITY, Dec. 25.—A Christmas present was given the resort when City Hall put an okeh on games for the Boardwalk during the holidays. The wooden way has been as dead as yesterday's headline for the past month, with many of the game concession men headed for Florida. However, orders went out this week and all hurried back and put lights on again. Concessioners (See GAMES ARE BACK on page 111)

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ENTERTAINERS-STROLLERS—INCREASE PERCENTAGE. Parodies to old and new songs, 3 for \$1.00. **COLKAY**, 1002 N. Delaware, Indianapolis, Ind.

SNAPPY VENT ACTS—MONOLOGUES, DIALOQUES written to your order. Reasonable. (No printed matter.) **TIZZARD**, 17 Suydam St., Brooklyn, N. Y. j48

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AGENTS—500% PROFIT SELLING GOLD LEAF Letters for store windows. Free Samples. **METALLIC CO.**, 439 N. Clark, Chicago. 1frx

AGENTS—PROMOTERS OF SALES, PREMIUMS, Prizes, Carnivals and Amusements. Manufacturers, Distributors, Salesmen, Dealers of Souvenirs and Conventional Cards. See 1937 Copyrighted Skillwin. Retail 25c, cost 8c un-assembled, 10c assembled. Suitable for Pitchmen and all Merchants year round seller. Good for 1939 New York World's Fair. You must see Skillwin to appreciate its value. Send 25c for sample. **SKILLWIN CO.**, 418 Pokagon St., South Bend, Ind. x

BIG MONEY APPLYING INITIALS ON AUTOMOBILES; \$1.45 profit on each sale. Write for particulars and free samples. **AMERICAN MONOGRAM CO.**, Dept. 20, Dunellen, N. J. x

EXPERIENCED SUBSCRIPTION SALESMEN wanted for all States. Attractive club national magazines. Liberal proposition. **PUBLISHER**, 715 Shaker Bldg., Kansas City, Mo. j29x

LORD'S PRAYER ON A PENNY. SELLS ON sight. \$3.00 per 100. Sample, 10c. **PERKINS**, care Davidson, 224 North 7th St., St. Louis.

MAKE YOUR OWN PRODUCTS—EARN AMAZING profits. Money-making Formulas furnished. Write at once for descriptive circular. **POPULAR MECHANICS PRESS**, M-200 East Ontario, Chicago. x

MAKE PRODUCTS YOURSELF—LATEST FAST Sellers. Our "Chemists Approved" Formulas tell how. Lowest prices. Catalog free. **KEMICO**, 60, Parkridge, Ill. x

NO PEDDLING—FREE BOOKLET DESCRIBES 107 money-making opportunities for starting own business, home, office. No outfits. **ELITE**, 214 Grand St., New York. j29x

PITCHMEN—HERE IS THE WINTER ITEM that you need. Sell "I. C." Eyeglass Cleaner, the new liquid cleaner that not only cleans the glasses, but leaves a protective film that prevents fogging and steaming. Get started on this now. Price, \$7.20 per Gross; Sample, 10c. **COLD MEDAL PRODUCTS CO.**, 133 E. Pearl St., Cincinnati, O. fe5

SELL BY MAIL! PICTURES, CHRISTMAS Goods, Books, Novelties, Bargain Calendars. Big profits. Particulars free. **F. ELFCO**, 438 N. Wells, Chicago. 1frx

ANIMALS, BIRDS AND PETS

ALLIGATORS, SNAKES AND LIZARDS FROM Florida, Cuba, Central America. 12 assorted Small Snakes, \$3.00; 8 assorted Large Snakes, \$10.00; 14 Water Snakes, \$6.00. **ROSS ALLEN**, Silver Springs, Fla. Wire via Ocala. j29x

ANIMALS, BIRDS AND REPTILES—IMPORTED by **MEEMS BROS. & WARD, INC.**, Box B, Oceanside, N. Y. Rockville Center 5006. Write for price list.

THE ROADMAN'S GUIDE—OVER 50 DIFFERENT Money Makers. Quick—Easy! Promote attractions, juice, lunch, candy, medicine, formulas. Buyer's Guide, \$1.00. **DITZ CO.**, 27 Miller Building, Toledo, O. j48x

AGENTS AND SALESMEN

read

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A column about Specialty Salesmen, working house-to-house and store-to-store

In the

WHOLESALE MERCHANDISE Department

THIS WEEK and EVERY WEEK

BUSINESS OPPORTUNITIES

PROFITS AND PLEASURE MAKING SHELL Jewelry, Novelties, Newest field. Stamp appreciated. **CHALLENGE R-18**, St. Petersburg, Fla. x

COIN-OPERATED MACHINES SECOND-HAND

Notice

Only advertisements of used machines accepted for publication in this column. Machines of recent manufacture and being advertised extensively in The Billboard by manufacturers, distributors or jobbers may not be advertised as "used" in The Billboard.

A MONEY-SAVING PROTECTION FOR PHONO- graph Operators. 60 record carrying case prevents warped and broken records. Only \$3.95 each. Waterproof Phonograph Cover saves phonographs from scratches or breaking, guaranteed for one full year, only \$9.95 each. Rush 1/3 deposit, balance C. O. D. **MCCORMICK MACHINE COMPANY**, 121 East Fourth St., Greenville, N. C. x

ATTENTION—PACES RACES, SERIALS 1509 Up, \$100.00 each; Track Time, \$140.00; Turf Champs, \$45.00; Mills Extraordinary, \$60.00; 200 Novelty and Payout Machines. Low prices. **AMERICAN SALES CO.**, Rock Island, Ill.

BARGAIN! 10 OLD MILL & WINDMILL TOY and Candy Vendors, with Floor Stands, \$8.50 each. Closing out! 200 latest type Novelty Pin Games. Write for prices. **ROBBINS CO.**, 11418 Dekalb Ave., Brooklyn, N. Y. j48

BARGAINS—TURF CHAMPS, \$39.50; GOLDEN Wheels, \$54.50; Caroms, \$34.50; Previews, \$34.50; all pay tables. F. O. B. Washington, D. C. One-third deposit. **INTERSTATE AMUSEMENT CO.**, at Rear 3610 Georgia Ave., N. W., Washington, D. C.

BATTERUP, \$17; BOO HOO, \$22; FIRE- cracker, \$7; Scoreboard, \$7; Skipper, \$17. Munves buys, sells machines since 1912. **MUNVES**, 555 West 157th, New York.

CANADIAN OPERATORS—MUST CLEAR OUT all pin games, slots, one-ball automatics. A close-out sale. **CANADIAN CONCESSION & EXHIBITION**, 5188 St. Lawrence Blvd., Montreal, Quebec. x

ELECTRIC EYES, TICKET AND AUTOMATIC, \$20.00; Jennings Grandstands, \$25.00; Gingers, 2 weeks old, \$20.00; 4 Motor Put Puts, used 3 weeks, \$40.00 each; Jungle Dodgers, like new, \$35.00; Keeney's Targette, perfect, \$55.00; Bullets, \$5.00; Silver Sreak, \$5.00. **HOUTZER NOVELTY**, Elkhart, Ind.

FOR SALE—PACES RACES, SERIALS OVER \$500. 30 to 1 \$250.00; Paces 20 to 1, \$125.00; Pacific DeLuxe Bell and Rossmonte, \$50.00; Classics, \$35.00; Turf Champs, \$37.00; Cortlieb's 1 Balls, latest, \$35.00; Exhibit Races, 7-Coin Head, \$95.00; Bally Derbys, \$9.00; Jumbos and Prospectors, \$7.00; Ray's Track Check Separators, Serial over 4,000, \$115.00; Ad-Lee Peanut Vendors, 1c, \$8.00 each. Many other bargains. Write for price list. **CHARLES PITTLE**, New Bedford, Mass. j48x

FOR SALE—PHONOGRAPHS, FIRST-CLASS condition. Four Wurlitzer 616, \$175.00 each; 4 P-10, \$60.00 each; 2 P-12, \$80.00 each; 3 4-12, \$140.00 each; 2 Seeburg Symphoniet, Style A, \$75.00 each. 1/3 deposit. **C. L. WHITEHEAD**, 1205 Market St., Wilmington, N. C. j48

FOR QUICK SALE—8 WURLITZER PHONO- graphs, Model P-12, perfect condition, \$100.00 each; F.O.B. Boston; \$25.00 on each, balance C. O. D., express prepaid on entire lot of eight. **MODERN SCALE & AMUSEMENT CO.**, 756 Blue Hill Ave., Dorchester, Mass. x

GOODBODY'S BARGAIN LIST IS WAITING FOR You. We buy, sell or exchange. **GOODBODY**, 1824 East Main St., Rochester, N. Y. j29

MILLS BLUE FRONT—\$39.50; SLOT Machines, \$10.00; 9-11 Rotascopes, \$29.50; Advance Cigarette Machines, \$19.50; Turf Champs, \$49.50; Penny Pack, \$7.50; Pay Tables all kinds; Slot Machines all kinds; Novelty Games all kinds. **LEHIGH SPECIALTY CO.**, 2d and Green St., Philadelphia, Pa.

PACE'S COMET—WATLING ROLATOP, 5c 10c and 25c. \$27.50; Mills Golden Bell, \$32.50. **ROBINSON NOVELTY CO.**, 21 Main St., Laurel, Md. j48

WANT TO TRADE 5 SHORT RANGE SHOOT- ing Galleries, complete, slightly used, for late model Wurlitzer Phonographs or Penny Race or Rockola Weighing Machines. **L. H. HOOKER NOVELTY CO.**, Arnolds Park, Ia.

WANTED—USED BUCKLEY DIGGERS. STATE condition, model, serial number and price. Address **BOX C-303**, care The Billboard, Cincinnati, O. j48

WANTED—USED GINGERS AND ZEPHYRS, 1c. For Sale—3 Exhibit's Chucklettes and Jockey Clubs, \$47.50; 6 King Six, Jr., \$5.00; 5 Bally Baby, \$5.00; 6 Jennings Grandstands, 5c play, used one week, \$26.50; 1 Pamco 6-Slot Pa-looka, \$10.00, 1/3 deposit. **V. N. REASER**, Box 78, Victoria, B.C., Tex.

WANTED—MUTOSCOPES, GYROS, WORLD Series, Penny Arcade Machines, Bumpers and Bumper-type Pin Games. **EMANUEL NAGLER**, 573 Tiffany, Bronx, New York.

WANTED—ARCADE MACHINES. DROP PICTURE Mutoscopes, Exhibit Bag Card Vendors, Fifty Diggers, Model E and F Claws, X Vendors. **A. WALSH**, Box 177, Mobile, Ala.

WILL TRADE—MILLS OR PACE SLOTS FOR Wurlitzers, Rockolas, World Series, Counter Machines or Bumper Tables. **MARION COMPANY**, Wichita, Kan. j48

5/8" BALL GUM, FACTORY FRESH, 12c per Tab; 5/8" Midget Chicks, every Vending Gum. **AMERICAN CHEWING, Mt. Pleasant, Newark, N. J.** fe2x

10 WURLITZER P-12 AUTOMATIC PHONO- graphs. As good as new, \$100.00 each. **MIAMI AUTOMATIC MUSIC CO.**, 2696 W. Flagler St., Miami, Fla.

20 SLIGHTLY USED MILLS BLUE FRONTS, \$47.50 each, \$900.00 for the lot. Late serial numbers. Cannot be told from new; three 1937 30-1. Pay-out Paces Races, used six weeks, light oak finish, \$250.00 each, three for \$700.00. Do not pass up this deal. Send deposit. **PALMANTIER-KING SALES**, 1107 West Tusc., Canton, O. x

100 NORTHWESTERN PENNY-NICKEL MER- chandisers, Porcelain, practically new, at \$8.90. 35 Master Vendors at \$3.75. **HERMAN I. PLOUS**, Iron River, Mich. j48

COSTUMES, UNIFORMS, WARDROBE

BEAUTIFUL CYKE—\$35.00; ORCHESTRA Coats, Mess Jackets, Flash Chorus Wardrobe, Tuxedos, Fur Coats, Overcoats, Suits cheap. **WALLACE**, 2416 N. Halsted, Chicago.

FORMULAS

EXPERT ANALYSIS. RESEARCH. INDUSTRIAL Development. Newest guaranteed Formulas. Biggest catalog free. Special prices, leads. **GIBSON LABORATORY**, Chemists, 8H-1142 Sunnyside, Chicago. 1frx

FORMULAS—LATEST MONEY MAKERS. Write for free literature describing newest Formulas for Fast Sellers. **H-BELFORT**, 4042 N. Keeler, Chicago.

FOR SALE—SECOND-HAND GOODS

CORN POPPERS—GASOLINE, ALL ELECTRICS, Rotary, heavy aluminum 12-quart Popping Kettles, Caramel Corn equipment. **NORTH-SIDE CO.**, 1528 10th, Des Moines, Ia. j48x

POPCORN MACHINES, CRISFETTE, CARME- crisp, Cheese Coat, Potato Chip Machines. **LONG EAKINS**, 1976 High St., Springfield, O. j22x

FOR SALE—SECOND-HAND SHOW PROPERTY

A-1 BARCAINS—UNAFON, \$15.00; CRIME Figures, House Car, Giant Octopus, Marionette Show, Tents, Illusions, Curiosities. **UNIVERSAL**, 2338 S. State, Chicago. x

COMPLETE CARNIVAL FOR SALE—STORED at Tampa, Fla. Herschell-Sollman 3-Abreast Carousel, Manetels 12-Car Whip, Smith Chair-o-Plane, Spillman Kiddie Auto Ride, together with wiring and equipment. Everything in first class shape. \$6,000 cash. **BOX 816**, care Billboard, 1564 Broadway, New York City. j48

REGULAR \$275.00 STRIP PHOTO OUTFIT— Makes 3 for dime; also 3 for quarter size photos, \$100.00 complete. **HASSAN**, Box 971, Parkersburg, W. Va. j48

TURN OVER CRAZY HOUSE, PANEL FRONT and Bally, mounted on International Truck, very good money getter. Reason for selling, have had same territory for years. Mechanically perfect, needs paint. **BARGAIN \$450.** **HOMER MOORE**, 2337 Carson St., S. E., Pittsburgh, Pa.

12x15 GREEN TOP—8-FT. WALL, AWNING and Frame. Cost \$132. \$75; Electric Phonograph Amplifier, cost \$65, \$25. Both used four weeks. **BILL RICE**, Billboard, St. Louis.

HELP WANTED

ADVANCE AGENT—TO BOOK TELEPHONY— Hypnosis Lecture, Demonstration for Schools, Clubs. Sponsored Public Performances. **BOX 813**, Billboard, 1564 Broadway, New York.

GIRL WANTED FOR HIGH ACT—TRAPEZE and Teeth. Have winter's work. Coming summer booked. State experience. **BOX 282**, Billboard, Chicago. j48

HEAD BALANCER WANTED—WELL-KNOWN Gentleman Performer wants to learn Head Balancing on Trapeze, etc. State lowest price; also advise how long it will take you to teach me to do it. Address **BOX C-407**, The Billboard, Cincinnati, O.

WANTED—MAN AS PARTNER TO ASSIST Mentalist. Well prepared to travel. State first letter. **MYSTIC**, care Billboard, 1564 Broadway, New York.

WANTED—EXPERIENCED, SOBER, RELIABLE Shooting Gallery Operator. Permanent location. Give full particulars and references. 304 Film Exchange Bldg., Cleveland, O.

MAGICAL APPARATUS

A CATALOGUE OF MINDREADING MENTAL Magic, Spirit Effects, Horoscopes, Buddhas and 1938 Forecasts, Graphology Sheets, Books, Crystals, Lucky Pieces, Palm Charts. Most complete line in world. New 148 illustrated page catalogue, 30c. Since 1921. **NELSON ENTERPRISES**, 198 South Third, Columbus, O. j48

ALWAYS WANTED UNUSUAL MATERIAL ON Mental Magic. **PHENIX PUBLISHING COMPANY**, Grand River Station, Box 103, Detroit, Mich. x

LARGE PROFESSIONAL MAGIC CATALOGUE, 25c. **MAX HOLDEN**, 320 W. 42d St., New York City. j48x

MODERN CABINET ILLUSION—NEVER USED; cost \$400; sell for \$50.00; Ashra Levitation, cost \$200, sell for \$30.00; both Thayer make. Trade for smaller magic. **CRANDELL**, 336 Fourth St., Toledo, O.

PINKY PUPPETS—VENTRILOQUIAL FIGURES, Punch & Judy and Marionettes. **PINKY**, 1313 North Wells St., Chicago, Ill. Illustrated Folder Free. j48

THAT FAMOUS CHINESE RING MYSTERY— 50c, and worth it! Here's a "honey" and a sales-getter, too. Send now. **F. NEWLIN**, 1110 N. Euclid, Indianapolis. Orders filled promptly.

VENTRILOQUIST FIGURES—24-PAGE ILLU- strated catalog 10c. **FRANK MARSHALL**, 837 N. State St., Chicago, Ill. Note new address. j48

MISCELLANEOUS

ALL 4 FOR DIME PHOTO SUPPLIES AT CUT prices. Our new Photoastro Outfit, 1 1/2x2 or 2 1/2x3 1/2, complete, \$140.00. **WABASH PHOTO SUPPLY**, Terra Haute, Ind. j48

ANTHONY'LL PAY YOU FOR SOMETHING YOU have and he can use. You pay him for something should interest you. Send \$1.00 and make amazing discovery. Legitimate scheme that will return both of us money. **ANTHONY LAWRENCE**, Sta. V, Box 136, Cincinnati.

HEAVY DUTY RUBBER CARNIVAL CABLE, 8c foot, 1,000-Watt Floodlights, \$9.00; 25" Air Circulator, \$30.00. **MILLER SURPLUS**, 2553 Madison, Chicago, Ill. j48

LOTS NEAR LAKE OF THE OZARKS AND RE- sorts, \$75; \$3 down, \$3 monthly. Free list and literature. **HUBBARD**, 240 Grossman Bldg., Kansas City, Kan. j48x

ROLLS DEVELOPED—TWO PRINTS EACH AND Two Free Enlargement Coupons, 25c. Reprints, 2c each; 100 or more 1c. **SUMMERS' STUDIO**, Unionville, Mo. j48x

ROLLS DEVELOPED—TWO BEAUTIFUL DOU- ble-weight professional enlargements and 8 guaranteed never-fade perfect tone prints, 25c coin. **RAY'S PHOTO SERVICE**, La Crosse, Wis. x

4-FOR-DIME OPERATORS! READY SOON! A new horizontal 1 1/2x2 outfit at a price that will astound you! Don't buy any outfit until you receive our announcement! Write for information. **MARKS & FULLER, INC.**, Dept BC-11, Rochester, N. Y. j29x

M. P. ACCESSORIES & FILMS

BUY OR LEASE THEATRE, CLOSED OR OPERATING. Also buy Sound Features, Shorts and Serials for road show. BOX C-399, Billboard, Cincinnati.

EVERYTHING FOR THE THEATRE—SAVE 20% to 50%. Projectors, Sound Equipment, Public Address Screens, Chairs, Accessories, Supplies. CONSOLIDATED THEATRE SUPPLY CORP., 1600-B Broadway, New York.

MOVIE ROADSHOW BARGAINS—35MM. PORTABLE Sound Equipments. Choice of Universal, Webber or DeVry, complete and guaranteed, \$119.50. Other Supplies at low prices. CON-SOLIDATED THEATRE SUPPLY CORP., 1600 Broadway, New York.

SILENT FILM FOR SALE CHEAP, AND PRO-JECTORS. Retiring. Will sacrifice. BILLY FARAWAY, Scotland Neck, N. C.

WESTERNS, SPECIALS, SERIALS, TALKIES. Agents for sale or rent. Buy Silents. Pro-jectors for sale. LONE STAR FILM CORPORA-TION, Dallas, Tex.

PERSONALS

FLORIDA DIVORCE ATTORNEY—COPY OF Ninety-Day Divorce Law, \$1.00. DAVID A FRANK, Attorney, 1546 W. Flagler, Miami, Fla.

SALESMEN WANTED

SELL TRANSPARENT CELLULOID MENU COV-ERS—to hotels, restaurants. Washable, sani-tary. Save printing costs. Big commissions. M. PRICING MENU CO., 124 White St., New York.

WANTED—COUNTY DISTRIBUTORS. EXCEL-LENT opportunity for earnings. Nationally ad-vertised product. Large company. Dept. 253, FYR-FYTER COMPANY, Dayton, O.

SCENERY AND BANNERS

A-1 AMERICA'S LEADING CIRCUS-CARNIVAL Sideshow Banner Painters. Devoting our time serving the showmen. MANUEL'S STU-DIO, 3544 North Halsted, Chicago.

BEST CARNIVAL AND SIDE SHOW BANNERS on Earth. Positively no disappointments. NEMAN STUDIOS, INC., 1236 S. Halsted St., Chicago, Ill.

THEATRICAL PRINTING

WINDOW CARDS, 14x22, 100, \$2.50; 11x14, 100, \$2.10. 50% deposit, balance C. O. D., plus shipping charges. THE BELL PRESS, Win-ton, Penna.

200 (14x22) 6-PLY ONE-COLOR WINDOW Cards, \$5.00; Two Color, \$8.00; Date Changes, 25c each. "DOC" ANGEL, Ex-Trouper, Leavittsburg, O.

WANTED TO BUY

ELECTRIC POPCORN MACHINE, ELECTRIC Candy Frost Machine, Series 81000; Electric Peanut Patcher. Give exact condition each machine. S. GEORGE, Valdosta, Ga.

At Liberty Advertisements

So WORD, CASH (First Line Large Black Type). So WORLD, CASH (First Line and Name Black Type). 10 WORD, CASH (Small Type) (No Ad Less Than 150). Figure Total of Words at One Rate Only.

AT LIBERTY AGENTS AND MANAGERS

AGENT—To Represent Free Acts. Minnesota Federation of County Fairs Convention, January 11-15, for 1938 bookings. Write at once. BOX CH-44, Billboard, Chicago, Ill.

AT LIBERTY BANDS AND ORCHESTRAS

AT LIBERTY—TRIO, PIANO, SAX, GUITAR. Union. Have car. Prefer South. Night club or cocktail lounge. BOX C-404, Billboard, Cincinnati, O.

AT LIBERTY—BOB CHASE AND HIS ORCHE-stra. West Liberty, Ia.

CHARLIE WALTHERS AND HIS SMOOTH, Sophisticated Swing Orchestra wishes en-gagements in New York and New Jersey. One night stands and week-end engagements our specialty. 5 to 8 men, non-union, featured en-tertainers. Have completed engagements at prominent organizations throughout the city, including an 8-week stay at "The High Hat Club." Reliable agents also write. CHARLIE WALTHERS, 623 W. 170 St., New York City.

GIRLS' ORCHESTRA—FOUR OR FIVE PIECES. Union, informed, double. P. A. Co any-where. Prefer hotel or night club location. Present hotel contract expires Jan. 1. Write or wire GLADYS JANSENE, Breen Hotel, St. Cloud, Minn.

Show Family Album



DURING the World War the theatrical profession did its part toward the cause, as attested to by sailors shown here, snapped aboard the transport U. S. S. Louisville just before the Armistice was signed in 1918. From left to right: Ben Lipsitt, then known professionally as Violini, now a radio agent; Harry Downing, now identified with radio and stage shows; Bob Adams, formerly of the team of Adams and Kraft; Ernie Golden, orchestra leader, and Jimmie (Buck) Mack, of the team of Miller and Mack, now in pictures. Of a crew of over 600 they were the only actors aboard.

The Billboard invites its readers to submit photos taken from 15 to 20 years ago. It is specially requested that pictures be CLEAR and that they be accompanied with complete descriptive data. Group photos are preferred, but pictures of individuals who are STILL LIVING will be welcomed. They will be returned if so desired. Address Show Family Album Editor, The Billboard, 25-27 Opera place, Cincinnati, O.

WANTED TO BUY—COLORED SLIDES, USED for illustrated songs thirty years ago. ECK-ARDT BROS., 392 Whitmore Ave., Toronto, Canada.

WILL BUY FOR CASH—ANY QUANTITY AND make of Arcade Equipment. Write, giving full details. GERBER AND GLASS, 914 Diversey Chicago. fe5

FINE SIX-PIECE BAND for Night Club. Uni-forms, up-to-date library and will cut or else. Will augment if necessary. Only reliable bookers or managers answer. HARRY COULLEN, 2624 Taylor St., Omaha, Neb. ja15

AT LIBERTY CIRCUS AND CARNIVAL

FLO IRWIN'S DOGS, PONY AND BIRD ACT at liberty after Christmas. Theater, indoor circus and celebrations. BOX 1109, Harris-burg, Pa.

COLE ROBINSON CIRCUS—Season 1938. Fine Trained Animal Acts, Ponies, Dogs, Monks, Cockatoos; General Agent and Egyptian Director. Ledger dates open. 287 E. 10th St., St. Paul, Minn. ja8

AT LIBERTY MISCELLANEOUS

MALE TICKET SELLER—Stenographer, Short-land, Typing, Business Correspondence. Well edu-cated, ability as a writer. Show certificates writ-ten. SECRETARY, 224 Bennett, Salem, Ill.

AT LIBERTY M. P. OPERATORS

A-1 PROJECTIONIST—Experienced on Western Electric, RCA, DePue, Patent Sound Sets. Operate and repair all make machines. Fifteen years' experience as operator. White, sober and reliable. References. Non-union. HARRY SMITH, 510 S. Market St., Kokomo, Ind. ja1

MOTION PICTURE CAMERA MAN—With pro-fessional experience, wants to connect with inde-pendent studio or other parties interested in pro-duc-ing motion pictures. Have 16 and 35mm. camera equipment. DAN ALHEINGO, 26-27 20th St., Long Island City, New York. ja8

AT LIBERTY MUSICIANS

ALTO OR TENOR SAX, CLARINET — READ, take off, tone. Transpose on tenor. Prefer club or hotel location. RAY LEE, 16 N. Adams St., Mason City, Ia. ja8

AT LIBERTY—A-1 CLARINET DOUBLING SAX and Oboe. Have public-address system. BILL CABBARD, Glasgow, Ky. ja15

A-1 BAND LEADER — CIRCUS, CARNIVAL, Season 1938. Thoroughly experienced, A-1 library. HARRY STURGIS, 191 4th St., So. Boston, Mass.

CREOLE SINGING ORGANIST AND PIANIST. Young, reliable. Plays all styles and sings rhythm numbers. Fifteen years' experience. Prefer theater or radio position. Union. Write or wire care MRS. REBA DAYE, 124 53rd St., N. E., Washington, D. C.

DRUMMER WITH VIBES—27, TUX, UNION. Pearl equipment, car. Vibe solos, read, cut any show. Don't need advance to get there. With present band eleven months. Reason for leaving: "Band is beginning to slip." Prefer club job in South. All answered. HAL WASON, Station WLAP, Lexington, Ky.

DRUMMER — NAME BAND EXPERIENCE. Young, White Pearl outfit, bells. Have car. Co. anywhere. Priority of fish. CHARLIE FINKBINER, 307 Summer St., Royersford, Pa.

DRUMMER — MODERN XYLOPHONIST. Young, union, sing, reliable. Cut floor show. Prefer small band. Join immediately. BUD KEYS, 575 N. 68th St., E. St. Louis, Ill.

GUITARIST—DOUBLING TRUMPET, VIOLIN. Write, wire, JIM DOUGHERTY, 31 N. Divi-sion St., Auburn, N. Y. ja1

HARPIST AND VIOLINIST — EXPERIENCED. Classy team for cocktail lounges, etc. BOX C-380, Billboard, Cincinnati, O. ja1

ORGANIST AT LIBERTY JANUARY SIXTH—Swing or sweet. DANNY DANIEL, 515 N. W. 20th St., Oklahoma City, Okla. ja15

SIX STRING RHYTHM GUITAR — AGE 21, single and good appearance. Be at liberty after January 2d. Hams and panics lay off. WEIR MOSE, Apt. 33, 436 Dayton, St. Paul, Minn.

TENOR SAX, CLARINET—SING A FEW HYMNS also. Union, young, single, experienced, read, take-off. Want job with reliable band, strolling unit now. GEO. WM. BROWN, Just Hotel, Beaumont, Tex.

TRUMPET—FIRST OR SECOND, READ ANY-thing, Triple Tongue, strictly modern, take off. Age 27. Union. State ill. RED DYE, Elkhorn, Wis.

VIOLINIST — DOUBLING STRING BASS. South preferred. BOX C-380, Billboard, Cincinnati, O. ja1

AT LIBERTY JANUARY 1—Drummer, Seven-teen years' experience dance, club, radio. Top's style or boss. Read, swing inf. Union. Write or wire. RAY L. LONG, 1236 Dale, Monticello, Ia. ja1

AT LIBERTY PARKS AND FAIRS

BALLOON ASCENSIONS for 1938—Parks, Fairs and Celebrations, covering United States and Canada. Write JACKSONVILLE BALLOON CO., Jacksonville, Ill. ja8

"TUMBLING ATWOODS"—Bozo, Raggedy Ann featuring Falling Horse. Billboard, Cincinnati. ja8

CHARLES LA CROIX (in Person) — Original Outstanding Novelty Troupe ACT. A high class feature act. Available for indoor circus engage-ments, fairs, etc. Very attractive equipment, etc. Special large advertising posters free. Price for act reasonable. CHARLES LA CROIX, 602 Colburn St., care Dealer Doug Co., Ft. Wayne, Ind.

FRED AND MARIE GUTHRIE — Four separate acts for price of one. Double Tight Wire Act. Single Troupe Act. Lady Bitterly Iron Jaw Act and Double Troupe Act. Reasonable. Braden, Ohio. ja20

VAUELLE'S CIRCUS — Dogs, Cats, Monkeys. Two distinct acts. There is no better for kids. Location or circus. Go anywhere. Never disappoint. Address Lakeside, Ill.

AT LIBERTY PIANO PLAYERS

AFTER HOLIDAYS—Rhythm Pianist. Take-off, young, dependable. Prefer location, small out-let. Go anywhere for reliable offer. MUSICIAN, 546 N. McDougall St., Montgomery, Ala.

AT LIBERTY SINGERS

BARITONE SINGER AT Liberty. Capable M. C. Thoroughly experi-enced. Young, reliable, sober. Co anywhere. Hotels, clubs, etc. Contact CROONER, care Western Union, Tucson, Ariz. ja1

VOCALIST—GIRL SINGER. SINGS ALL ORIG-inal keys. References and photos furnished. A-1 wardrobe. Floor show experience. Age 22. Home address: MARY FRAZER, 320 Duncan Ave., Washington, Pa.

AT LIBERTY VAUDEVILLE ARTISTS

CALVERT'S SOCIETY PUPPETS — (Punch & Judy). The Biggest Little Show in the business. For theaters, clubs, parties. Special advertising. CALVERT, 226 W. 20th St., New York. ja1

THREE FLASHES—Juvenile Song and Dance Act. Two girls and a boy doing fast tap and accrobatic routines. Experienced entertainers, excellent wardrobe. Available week-ends. C. CLARK, 428 Fairfield Ave., Ft. Wayne, Ind. ja1

CONVENTIONS

ALABAMA
Birmingham—C. A. H. of Ala. Apr. 23. M. D. Friedman, Box 494.

ARIZONA
Prescott—State Cattle Growers' Assn. Feb. 9-9. Mrs. J. M. Keith, 140 S. Central, Phoenix.

Phoenix—Order of Odd Fellows. Apr. 18-20. A. A. Foster, Valley Bank Bldg., Prescott.

Tucson—F. & A. Masons. Apr. 3-5. H. A. Drachman, Box 229.

Tucson—Knights Templar. Apr. 3-5. A. A. Johns, Box 391.

ARKANSAS
Little Rock—Soc. Sons of Amer. Revolution. Feb. 22. M. E. Mitchell, 336 Center st. Conway, Ark.

Little Rock—State Outdoor Adv. Assn. March — J. Baird.

CALIFORNIA
San Francisco—Western Fairs Assn. Jan. 21-22. Tevis Palmer, Sacramento, Calif.

Santa Monica—Knights Templar. Apr. 17-19. T. A. Davis, 453 Masonic Temple, San Francisco.

COLORADO
Colorado Springs—Amer. Rabbit & Cavy Breeders' Assn. Jan. 9-13. A. Weygandt, 7825 Normal ave., Chicago, Ill.

Denver—P. of H. State Orange. Jan. 18-20. Rudolph Johnson, Boulder, Colo.

CONNECTICUT
Hartford—F. & A. Masons. Feb. 2. W. Beck.

Hartford—P. of H. State Orange. Jan. 11-13. Ard Welton, Box 155, Plymouth, Conn.

DISTRICT OF COLUMBIA
Washington—Order of Odd Fellows. Jan. 26-27. H. L. Anderson, 419 7th st. N. W.

Washington—Order of Red Men. Feb. 14. W. M. Alexander, 4106 5th st.

Washington—Soc. of Motion Picture Engineers. Apr. 23-25. J. Francis Jr., Hotel Pennsylvania, New York City.

DELAWARE
Newark—Junior Order. Apr. 18. Frank Siegrist, 907 Tatnall st., Wilmington.

Wilmington—Soc. Sons of Amer. Revolution. Apr. 17. O. Winchester.

FLORIDA
Coral Gables—State Soc. of Teachers of Dancing. Dec. 26-28. Miss H. Esher, 9 S. Hyer st., Orlando.

Jacksonville—F. & A. Masons. Apr. 13. L. Iteat.

Orlando—Order of Odd Fellows. Apr. 18-21. Frank Grant, Box 733.

Sarasota—Tin Can Tourists of World. Feb. 7-20. E. E. Oehl, 9905 Roberts circle, Tampa.

GEORGIA
Atlanta—Assn. of Southern Agr. Workers. Feb. 8-10. David Long, Mortgage Guarantees Bldg.

Augusta—Assn. of Ga. Fairs. Jan. 13-14. E. Ross Jordan, Macon, Ga.

Macon—R. A. & S. Masons. Apr. 27. W. J. Penn Jr.

Chicago—Natl. Assn. Coin-Operated Machine Mfrs. Jan. 17-20. Clinton S. Darling, 120 S. LaSalle st.

Chicago—State Nurserymen's Assn. Jan. 11-12. M. Bryant, Princeton.

Chicago—National Inventors' Congress. Apr. 3-8. A. G. Burns, 634 E. Michigan ave.

Indianapolis—Farmers' Inst. Feb. 16-17. H. Allison, Springfield.

Peoria—State Farmers' Grain Dealers' Assn. Feb. — L. Farlow, 230 Unity Bldg., Bloomington.

Springfield—State Agr. Assn. Jan. 27-28. P. E. Mathias, 608 S. Dearborn st., Chicago.

INDIANA
Indianapolis—State Assn. Co. & District Fairs. Jan. 4. P. J. Claypool, Room 8, Anthony Block, Muncie.

Indianapolis—State Grain Dealers' Assn. Jan. 16-17. J. R. Cowdry, 3225 W. 17th st.

La Fayette—State Live-Stock Breeders' Assn. Jan. 12. C. Harper.

La Fayette—State Hort. Soc. Jan. 11-12. Harriet Root.

IOWA
Des Moines—State Farm Bureau Fed. Jan. — V. Hamilton.

Marshalltown—R. & S. & R. A. Masons. Apr. 18-20. O. E. Masters, Glenwood, Ia.

KANSAS
Topeka—State Poultry Breeders' Assn. Jan. 16-17. J. R. Cowdry, 3225 W. 17th st.

Topeka—State Assn. of Kansas Fairs. Jan. 11-12. George Hartman, 409 Broadway, Valley Falls, Kan.

Topeka—State Board of Agriculture. Jan. 12-14. J. C. Mohler, State House.

Topeka—A. F. & A. Masons. Feb. 14-17. E. P. Strain, 329 W. 8th st.

LOUISIANA
Lake Charles—Knights Templar. Apr. 28. A. Davis, New Orleans.

New Orleans—F. & A. Masons. Feb. 7-9. D. P. Leguere Jr., Masonic Temple.

New Orleans—R. A. Masons. Feb. 8-9. C. Brown, Masonic Temple.

New Orleans—Order of Odd Fellows. March 8. Claude Ford, 227 Third st., Baton Rouge, La.

MAINE
Showegan—State Assn. Agr. Fairs. Jan. 18-19. J. S. Butler, Lewiston, Me.

MARYLAND
Baltimore—State Farm Bureau. Jan. 11-14. C. E. Wise Jr. 2 E. North ave.

Baltimore—Order of Odd Fellows. Apr. 18-19. W. A. Jones, 1 O. O. F. Temple.

Hagerstown—Junior Order. Apr. 18-20. H. L. Memerick, 250 N. Pines st., Baltimore.

MASSACHUSETTS
Boston—State Agr. Fairs' Assn. Jan. 20-21. A. W. Leonard, 138 State House, Boston.

Boston—Amer. Carnation Soc. Jan. 26-27. P. A. Barr, R. 1, Box 380, New Augusta, Ind.

Boston—Order of Odd Fellows. March 3. H. A. Holman, 38 Florence st., Springfield.

Boston—C. A. R. of Mass. Apr. 12-13. Helen A. Phinney, Room 27, State House, Boston.

Boston—Sons Union Veterans Civil War. Apr. 13-14. Viola D. Brunet, 333 Washington st., Abington, Mass.

Worcester—State Dept. Agr. Organizations. Jan. 5-7. A. W. Lombard, State House, Boston.

MICHIGAN
Detroit—State Assn. of Fairs. Jan. 18-19. C. M. Howell, Chesham, Mich.

Detroit—State Soc. of Amer. Revolution. Apr. 2-3. E. Van Syckle.

Grand Rapids—State Allied Dairy Assn. Feb. 21-23. L. N. Francke, 1110 Olds Tower, Lansing.

MINNESOTA
Minneapolis—State Dairymen's Assn. Feb. 24-26. F. P. Bernard, 2320 Girard ave. S. St. Paul—State Poultry Assn. Jan. 12-16. O. J. Reinhardt, 1897 N. Snelling ave.

St. Paul—State Fed. of County Fairs. Jan. 13-13. L. A. Malin, 1325 Osceola ave.

St. Paul—State Agr. Assn. Jan. 12-14. R. E. Lee, State Fair Grounds.

St. Paul—State Farm Bureau Fed. Jan. 17-20. J. S. Jones, Shubert Bldg.

St. Paul—State Fed. of County Fairs. Jan. 13-13. L. A. Jacobs, Apoka, Minn.

MISSISSIPPI
Jackson—Junior Order. Apr. 26. W. D. Hawkins, Box 543, Meridian, Miss.

MISSOURI
Kansas City—Western Assn. of Nurseriesmen. Jan. 4-6. O. W. Holsinger, Rosedale Sta., Kansas City, Kan.

Sedalia—R. A. Masons. Apr. 20-27. R. V. Denalow, Trenton, Mo.

MONTANA
Billings—Rocky Mountain Assn. of Fairs. Jan. 24-25. Jack M. Sucktorff, Sidney, Mont.

NEBRASKA
Fremont—Knights Templar. Apr. 21. L. E. Smith, 401 Masonic Temple, Omaha.

Lincoln—State Assn. Fair Mfrs. Jan. 24-26. C. G. Marshall, Box 88, Arlington, Neb.

Omaha—State Farmers' Educational & Co-Op. Union. Feb. 8-9. E. L. Shoemaker, 39th & Leavenworth sts.

NEVADA
Reno—State Farm Bureau Fed. Jan. — F. R. Bovett.

NEW HAMPSHIRE
Concord—State Farm Bureau Fed. Probably Feb. 9-11. F. E. Robinson, 3 N. State st.

NEW JERSEY
Trenton—Agr. Week & Farm Show. Jan. — W. C. Lynn, Dept. of Agriculture.

Trenton—R. & S. Masons. Apr. 18. H. A. Putnam, 115 Woodside ave.

NEW YORK
Albany—State Assn. Co. Agr. Soc. Feb. 15. G. W. Harrison, 131 E. 4th ave.

Ithaca—Farmers' Week. Feb. 14-15. R. Wheeler.

New York—Order of Foresters. Feb. 12. S. A. Odibert, 551 34th ave.

Rochester—State Hort. Soc. Jan. 11-14. R. P. McPherson, R. D. 2, Le Roy, N. Y.

NORTH CAROLINA
Charlotte—Shrine Directors' Assn. of N. A. March 22-23. L. C. Fischer, Box 633, Charleston, S. C.

Durham—Dancing Masters of N. C. Dec. 27-29. Raleigh—A. F. & A. Masons. Apr. 19-20. J. H. Anderson.

Raleigh—State Assn. of Agr. Fairs. Jan. 10-11. C. S. Parnell, Mabans, N. C.

NORTH DAKOTA
 Fargo—R. A. & S. Masons. Jan. 25-27. W. L. Stockwell, Box 1269.

Fargo—State Farmers' Grain Dealers. Feb. 1-3. C. H. Conaway, Box 1039, Jamestown, N. D.

Grand Forks—Assn. of N. D. Fairs. Jan. 20-21. H. L. Finks, Minot, N. D.

OHIO
Cincinnati—Natl. Variety Clubs of Amer. Apr. 17. John H. Harris, 711 Clark st., Pittsburgh, Pa.

Columbus—State Bro. of Magicians. Jan. 20-22. S. W. Reilly, 1853 Bryden road.

Columbus—Ohio Fair Mfrs' Assn. Jan. 12-13. Mrs. Don A. Detrick, Holland Theater Bldg., Bellefontaine, O.

Columbus—State Hort. Soc. Jan. — F. Beach, State Univ., Columbus.

Dayton—American Auto Racing Fraternity. Feb. 23-26. Norman Willie.

Manassett—State Soc. Sons of Amer. Revolu- tion. Apr. 25-26. W. M. Pettit, 346 N. Broadway, Dayton, O.

Toledo—Farmers' Grain Dealers' Assn. Feb. 22-23. C. S. Letchaw, Box 123, Postoria, O.

OKLAHOMA
Ada—R. & S. Masons. Apr. 19. J. A. Lathin, Box 227, Muskogee, Okla.

McAlester—F. & A. Masons. Feb. 4-10. C. A. Sturgeon, Masonic Temple, Guthrie, Okla.

Oklahoma City—Soc. Sons of Amer. Revolu- tion. Feb. 22. W. J. Crowe, 907 Trade- street Bldg.

Oklahoma City—State Farmers' Ed. & Co- Op. Union. Jan. — Z. H. Lister.

Oklahoma City—State Hort. Soc. Jan. — A. T. Burge.

OREGON
Portland—Sons of Amer. Revolution. Feb. 23. G. Dreyer.

Portland—Knights Templar. Apr. 11. D. Cheney, Masonic Temple.

PENNSYLVANIA
Erie—R. & S. Masons. Jan. 18. S. C. Wolfe, 215 First Natl. Bk. Bldg., Williamsport.

Philadelphia—Outdoor Adv. Assn. of Pa. Jan. 24-25. Tom Nokes, 201 Central ave., Johnstown.

York—State Assn. County Fairs. Jan. 26-27. Charles W. Swayer, Reading, Pa.

SOUTH CAROLINA
Camden—R. A. Masons. Apr. 12-13. O. F. Hart, Columbia, S. C.

Columbia—State Assn. of Fairs. Jan. 18-19. J. A. Mitchell, Anderson, S. C.

Spartanburg—Junior Order. Apr. 28-29. C. M. Holsenbeck, Box 666.

TENNESSEE
Nashville—F. & A. Masons. Jan. 25. T. E. Doss.

TEXAS
Dallas—Assn. Teachers of Dancing. Dec. 27-28. F. Blocker, Ft. Worth.

Dallas—State Assn. of Fairs. Jan. 28-29. J. C. Watson, Graham, Tex.

Houston—Order of Odd Fellows. March 21-22. S. M. Williams, 516 Linn Bldg., Dallas.

San Antonio—State Texas and S. Western Cattle Raisers' Assn. March 8-10. Henry Bell, Coliseum, Ft. Worth.

UTAH
Logan—Hodge Assn. of Amer. Jan. 7-8. Fred S. McCargar, Salt Lake City.

Salt Lake City—Veteran Odd Fellows' Assn. Feb. 22. W. Gundry.

VIRGINIA
Alexandria—State Dairymen's Assn. Jan. 20-21. R. O. Connelly, Blacksburg, Va.

Richmond—State Assn. of Fairs. Jan. 24-25. C. B. Halston, Box 482, Staunton, Va.

Richmond—R. A. F. & A. Masons. Feb. 8-10. J. M. Gill, Masonic Temple.

WISCONSIN
Eau Claire—American Legion. Jan. 22-23. Madison—Farm & Home Week. Jan. 31- Feb. 4. W. W. Clark, College of Agricul- ture.

Milwaukee—State Assn. of Fairs. Jan. 8-7. J. P. Malone, Beaver Dam, Wis.

WYOMING
Cheyenne—Amer. Natl. Live-Stock Assn. Jan. 15-15. F. E. Meilin, 515 Cooper Bldg., Denver, Colo.

Winter Fairs

CALIFORNIA
Imperial—Imperial Co. Fair. March 8-13. D. V. Stewart.

San Bernardino—National Orange Show. March 17-27. William Starke.

South San Francisco—Interstate Jr. Live- Stock & Baby Beef Show. Apr. 10-14. E. W. Stephens.

CUBA
Havana—Government Fair, Mancho Boyeros. Jan. 20-Feb. 25.

FLORIDA
Bowling Green—Harden Co. Strawberry Festi- val. Jan. 10-15. J. A. Albritton, mgr.; E. S. Holman, secy.

Bradenton—Bradenton Fair. Jan. 10-15. De Land—Volusia Co. Agr. Fair Assn. Jan. 21-Feb. 5. W. M. Alexander.

Fort Myers—Lee Co. Fair. Feb. 8-12. South—Dade Fair. Week of Jan. 2. Largo—Pinellas Co. Fair. Jan. 11-13. Melbourne—Indian River Co. Fruit Festival & Fair Assn. Feb. 28-March 5. C. R. Mo- nahan.

Orlando—Central Florida Expo. Feb. 14-19. Crawford T. Bickford.

Palmtoe—Manatee River Fair. Jan. 17-20. H. S. Hughes.

Plant City—Fla. Strawberry Festival. Feb. 22-26. H. H. Huff.

St. Augustine—Florida Tomato Festival. Apr. 27-30. George D. Buchanan.

Sanford—Seminole Co. Agr. Fair. Jan. 24-29. Jack A. Purcell.

Sarasota—Sarasota Co. Fair Assn. Probable dates, Feb. 21-25. W. T. Simpson.

Tampa—Florida State Fair. Jan. 25-Feb. 5. P. T. Strider.

Vero Beach—Indian River Co. Fruit Festival. Jan. 31-Feb. 5. B. H. Phillips.

Winter Haven—Florida Orange Festival. Jan. 17-22. Almon R. Shaffer.

LOUISIANA
Lafayette—S. W. La. Mid-Winter Fair. Jan. 21-23. Sidney J. Bowles.

OHIO
Columbus Grove—Putnam-Allen Fair. Dec. 28-31. T. M. Teegardin.

TEXAS
El Paso—Southwestern Live Stock & Agr. Assn. Feb. 19-23. W. S. Foster.

Ft. Worth—Southwestern Expo. & Fat Stock Show. March 11-20. John B. Davis.

San Angelo—San Angelo Fat Stock Show & Hodge. March 4-9. J. C. Deal.

UTAH
Ogden—Ogden Live-Stock Show. Jan. 7-13. E. J. Flejsted.

In the Convention List appear only the dates of those meetings which we feel are of interest to the amusement industry. In this category we place, besides the strictly amusement and allied organizations, the following groups:

American Legion, Veterans of Foreign Wars, Disabled Veterans and other Veteran organizations, Odd Fellows, Knights of Pythias, Elks, Knights Templars, Junior Order United American Mechanics, Eagles, Shriners, Red Men, Sons of American Revolution, Woodmen of the World, Masons, Moose, Knights of Columbus, Horticulture Societies, Farm and Home organizations, Live-Stock Associations, Poultry Breeders, Boards of Agriculture, Florist groups, Patrons of Husbandry, State Granges, Firemen and Outdoor Advertising Associations.

Poultry Shows

These dates are for a five-week period.

COLORADO
Delta—Jan. 3-8.

CONNECTICUT
Middletown—Jan. 12-14. John L. Fisk, Box 862.

Waterbury—Jan. 20-22. Mrs. Albert E. King, Box 159, Thomaston, Conn.

KANSAS
Topeka—Jan. 10-15. J. H. Cowdrey.

MASSACHUSETTS
Boston—Dec. 27-Jan. 2. Albert C. Nau, 925 Park Sq. Bldg.

MINNESOTA
St. Paul—Jan. 12-18. George J. Reinhardt, 1897 N. Snelling ave.

MISSOURI
St. Louis—Natl. Pigeon Assn. Jan. 20-24. George Hoerr, Box 27, Peoria, Ill.

NEW YORK
New York—Jan. 4-9. E. O. Jones, Box 472, Rochester, N. Y.

NORTH DAKOTA
Grand Forks—Jan. 17-21. W. W. Blain, Box 859.

PENNSYLVANIA
Uniontown—Dec. 27. Joseph Yarris.

SOUTH DAKOTA
Watertown—Jan. 4-7. Ilwin H. Grow, Cham- ber of Commerce.

UTAH
Ogden—Jan. 7-12. Wm. W. Shaw.

Coming Events

These dates are for a five-week period.

CALIFORNIA
Big Pines Park, Los Angeles Co.—Winter Sports Carnival. Jan. 29-30. C. L. Dawson Jr., Chamber of Commerce, Los Angeles.

Pasadena—Tournament of Roses. Jan. 1. Huntington Beach—Outdoor Xmas Frolic & Pageant. Dec. 20-23. Wm. Gallienne.

ENGLAND
London—Bertram Mills Circus at Olympia. Dec. 29-Jan. 22.

ILLINOIS
Chicago—Shrine Circus, Internat'l Amphitheater. Dec. 20-Jan. 3. Orrin Davenport.

Chicago—Coin Machine Show. Jan. 17-20. Peoria—Palcos & American Legion Circus. Jan. 18-23.

MICHIGAN
Detroit—State Food & Beverage Show. Jan. 31-30. Wm. J. Cunick, 1013 Fox Bldg.

Detroit—Detroit and Mich. Expo. Jan. 21-30. Carl G. Bedan.

Lansing—Shrine Circus. Week of Jan. 24.

MISSOURI
Kansas City—Heart of America Showmen's Club Banquet and Ball. Dec. 31.

NEW YORK
New York—Int'l Heating & Ventilating Expo., Grand Central Palace. Jan. 24-28. Charles F. Roth.

New York—Natl. Motor Boat Show, Grand Central Palace. Jan. 7-15. Ira Hand, 429 Lexington ave.

Syracuse—State Farm Show. Jan. 2-7. H. M. Day, Chamber of Commerce.

OHIO
Cincinnati—Cincinnati Sportsmen's Show at Mack Hall. Jan. 26-Feb. 4. Address Secy., 233 Chamber of Commerce Bldg.

PENNSYLVANIA
Harrisburg—State Farm Show. Jan. 17-21.

Dog Shows

These Dates Are for a Five-Week Period

CALIFORNIA
Los Angeles—Jan. 15-18. Mrs. R. O. Shute, 11433 Ventura Blvd., N. Hollywood, Calif.

San Francisco—Jan. 28-29. Alex Wolfen, 443 Front st.

MARYLAND
Baltimore—Jan. 28-29. Foley, Inc., 2009 Chestnut st., Phila., Pa.

NEW YORK
New York—Jan. 8-10. Foley, Inc., 2009 Chestnut st., Phila., Pa.

New York—Jan. 16. Miss Iris de la Torre Bueno, 480 Pelham rd., New Rochelle, N. Y.

FUERTO RICO
San Juan—Ponce de Leon Fair. Feb. 22-March 6.

J. M. Fry, 208 Agr. Bldg., State College, Pa.

Philadelphia—Motor Boat & Sportsmen's Show of Phila. Jan. 22-29. F. H. Bates, 1504 Fox Bldg.

Philadelphia—Mummers' Parade. Jan. 1.

TEXAS
El Paso—Southwestern Sun Carnival. Dec. 24-Jan. 5. C. M. Heddicks, 18641 Cortez Pl. Worth—Auto Show. Jan. 25-23. F. J. Keher, 1100 Electric Bldg., Dallas.

Wholesale Merchandise

PRIZES · NOVELTIES · PREMIUMS · SPECIALTIES

Conducted by JOSEPH CSIDA JR. — Communications to 1564 Broadway, New York

SHOW BIZ OPS' HIT SOURCE

New Items Winner List Headed By Gabbos, Strip Tease Gals

Public likes merchandise numbers modeled after current show biz favorites—Bergen-McCarthy click creates demand for ventriloquist dummies on salesboards

NEW YORK, Dec. 25.—Operators looking for merchandise hits have found it a wise policy to watch for the numbers released by live manufacturers, who follow the popularity trends of show business. Two phenomenally successful examples of ops (and manufacturers) cashing in on such show-business trends are the money-making jobs being done with Charlie McCarthy and other ventriloquist's dummies on salescards and with the Strip-Tease High-Ball Glasses, which are being featured on deals, at bingo parties and by direct sellers working bars, taverns, grills, restaurants, night clubs and homes.

The McCarthy craze started less than a year ago, when Bergen stole a Vallee radio show on which he guested with his wooden-headed friend and was given a regular air spot, picture contracts and leading night spot and stage dates. A smart merchandise manufacturer produced a Charlie McCarthy dummy recently and card and board ops immediately set up a number of deals around the popular figure. Two weeks ago N. Shure Company came along with Willie Talk, a sports-suited dummy complete with an 80-hole salescard and a 600-hole salesboard. Early reports on both deals indicate that they are real winners.

New Entry

Introduced on another page of this issue is a third entry in the dummy field, one Dummy Dan, the Ventriloquist Man, a creation of Ralph Freundlich, Inc. It won't be long before Dan lines up with a wide-awake salesboard operator and goes to town along with Charlie and Willie.

But showing even more daring and imagination than the producers of the

Gabbo stooges for the merchandise fields were the creators of the strip-tease high-ball glasses. Whereas the popularity of ventriloquist's dummies had reached a new all-time high when the manufacturers decided to market them, burlesque and the strip tease had taken what some observers feel was a death blow just before the clothless lovelies were put on the glasses.

The blueses who are perpetually engaged in trying to save us all from the devil had clamped down on burlesque in New York and the censor fever of the dying patient spread to other cities. Burlesque died in the East and in its place was offered a new, nameless entertainment with no strip teasers on the bill.

Theater operators, however, soon discovered that sans strip-tease artists houses folded like the pleats in an accordion. Producers of the strip-tease highball glasses must have reasoned that if the writhe and wriggle gals can

(See SHOW BIZ on page 112)

One Out of Six Have It; Not Pyorrhea, BINGOITIS

PORT WAYNE, Dec. 25.—"It's big business with capital letters," says The Port Wayne (Ind.) News-Scimitar in publishing results of a survey of bingo in the city. The findings of the survey, made to find out, if possible, the basis for the unprecedented popularity of the game in the Hoosier city, and reported in a series of lengthy articles, disclosed that:

Port Wayne has approximately 20,000 "confirmed" bingo players—that is, persons who play it regularly. The city's entire population is only 120,000.

An average of 4,000 persons flock to bingo parlors every day—the number varying between 2,000 on an off-night, like Monday, and 6,000 on Saturdays and Sundays.

The daily average receipts by operators are upwards of \$2,000, or over a season of 300 days a total of \$400,000 (which isn't

chicken-feed in anybody's language). At the average Port Wayne bingo party cards sell two for 25 cents and are good for 25 games. The usual prize per game is a merchandise item worth about \$1. Groceries and fruit are also featured.

An increase in rental prices of Calhoun street buildings is directly traceable to bingo popularity. Nearly every available hall on the thoroughfare has been rented and most of them are doing a land-office business.



MAYNARD REUTER, our capable Chicago confere, forwards a letter he received from a theater manager in distress. Maybe some of our bingo operator readers can help this gentleman. He writes:

"Can you give me any information on theater bingo and where to get the bingo games and supplies? I get The Billboard every week but don't seem to locate any one who advertises theater bingo.

"Would appreciate this information very much as I want to boost business and I know that in New Jersey theaters have made a big go of it.

"Yours thankfully,
(Signed) "K. L. ROYCE, Manager,
"Drummond Theater,
"163 Lindsay street,
"Drummondville, P. Q."

Come on, some of you wide-awake ops, give Royce a hand.

ANOTHER OF OUR ALERT ASSOCIATES, Charlie Lomas, brings further news of the Automatic Bingo Mixer, which we mentioned several pillars back. Jack Greenspoon, long known as one of the most on-the-level concessioners in the outdoor show biz, is a sponsor of the new device which will be called the K & G Automatic Bingo Mixer. Descriptive literature which the firm has readied describes the mixer as "fast, flashy and foolproof." The mixer is electrically operated and, according to Greenspoon, who does not fool about such matters, a (See BINGO BUSINESS on page 110)

Bingo Widower

Here's a new one: The "bingo widower," brother to the "bridge widower." We heard the other day thru a lawyer friend in Indiana of just such a bingo victim who is seriously contemplating the filing of divorce proceedings. Grounds: Cruel and inhuman treatment, i.e., his wife plays bingo every afternoon and evening, spending the grocery money and neglecting to get the meals. The fact that the lawyer has advised the man against such action is unimportant. There remains a strong possibility the suit will be filed. And the judge's decision in the case will probably take on a significance to bingo widowers equal to that of the invalidating of the NRA by the Supreme Court.

Hello, '38

(An Editorial)

Hello, '38. Don't look so downhearted, so bewildered. We know this world of ours seems to you like it's got itself into a terrible mess. It has, Japan, not content, apparently, with protecting itself against that big brute China, has started doing some pretty nasty things to our own citizens and their Oriental properties.

People are still out of work and on relief. Workers, picketing and striking, call employers big bums. And employers, cursing business depressions and recessions, say so are the workers.

Yeah, it's a mess, but cheer up, there are still some nice people in the world. Don't look now, but you see those firms listed on that other page under the white-on-black heading, "A Merry Christmas and a Prosperous 1938 to All Our Friends and Customers." Well, they're all business organizations who are aware of the sad state of international affairs and the business recession. But they still have enough of the spirit of peace-on-earth-and-good-will-to-men to spend hard-earned dollars to wish their friends and patrons well. They do not speak in their paid space of bargain prices and sensational new super-smash merchandise hits. They are taking time out—as time should be taken out—to say: "To hell with dollar-chasing for the time being. Merry Christmas and a grand and glorious New Year to you and yours."



JOE CSIDA

In holding the above-mentioned lads up as an argument against your downheartedness and your bewilderment, '38, we may seem to be looking at the world thru rose-colored glasses, when seemingly the only true picture of the world's state can be seen thru glasses colored a dark, smoky black. But our answer to that is—we only chose the example we did because they are right in our own sphere of activity. As you get around and as you grow older you will find a great many people, a goodly number of business organizations who are facing the future with a confident smile and a happy "everything's gonna be all right" attitude. Our more cynical friends will say they're nuts, but we feel that the optimists are the very ones who are going to stay right in there, swinging all the time and smile us out of the doldrums of bad business and laugh us out of a new world war.

So cheer up, '38. You're here now. Make yourself comfortable and watch us straighten out.

DEALS

A Column for OPERATORS & DISTRIBUTORS OF SALES-BOARDS, SALESCARDS and TRADE STIMULATORS.

By BEN SMITH

Looking back, this has been an interesting year and on the whole a profitable one despite the business recession of the last few months. More operators have come into the field, more deals have been offered, a more diversified line of merchandise has been used—many items in the higher price brackets—and more manufacturers have capitulated to the salescard market as an outlet for new creations. As a result the salescard has become more strongly entrenched than ever, not only because of the tremendous volume of merchandise it can move directly, but also because it has proved itself to be an important medium thru which to awaken consumer interest in a new item and in that way stimulate retail sales.

Murray Gutterman, field manager of the Harlich Manufacturing Company, spent the last few weeks in the East covering the trade and renewing friendships with old customers. The things are rather quiet, he reports many new deals in the works and is optimistic about business for 1938. A highlight of (See DEALS on page 111)

A Merry Xmas and a Prosperous 1938 to all our Customers and Friends

CARNIVAL NOVELTY CO., INC.

ROBT. KARPEL, Gen. Mgr. ★ BERNIE RENN, Sales Mgr.

Now Located at
30 West 3rd St., New York City.
Phone: Gram. 7-1798.
LARGER QUARTERS — LARGER STOCK
Complete Line Of

BINGO PRIZES

Complete Bingo Equipment.
Old Friends Lock Us Over.

DIECASTERS, INC.

111 Eighth Ave.,
New York City

SEE OUR EXHIBIT
BOOTH 135

Coin Machine Show
Chicago - January 17-20

J. C. HARLACKER

30 West 22nd St.,
New York City

Bingo lap cards, series markers,
and all necessary equipment to
conduct group Bingo parties.

M. SEIDEL & SON

243 West 30th Street,
New York, N. Y.



Specializing in FUR COATS,
JACKETS and SCARFS

GREATEST SELECTION OF TIES

FOR QUALITY — FOR PRICE
Buy From

CONTINENTAL MERCANTILE CO.
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MICROPHONES, AMPLIFIERS, LOUD SPEAKERS, COMPLETE PUBLIC ADDRESS and BALLYHOO SYSTEMS, TUBES

Closing out at Bargain Prices. Tell us your requirements and get our prices.

MILES REPRODUCER CO.
EST. 1923
812 Broadway, NEW YORK CITY.

The firms represented on this page have worked faithfully during the year 1937 to supply merchandise so vital to the interests of the concessioner, operator and salesman. They appreciate the patronage shown them and pledge themselves to continued service. On the other hand, we hope that you, who are reading this message, appreciate their efforts and will continue your patronage during 1938.

TIES IN ALL PRICE RANGES

WATCH FOR OUR NEW LINE
AND NEW IDEAS IN 1938

HERCULES NECKWEAR MFG. CO.
772 Vermont St., BROOKLYN, N. Y.

WATCHES

For BINGO, SALESCARD AND COIN MACHINE OPERATORS
Write for 1938 Catalog.

PLYMOUTH JEWELRY EXCH.
103 CANAL ST., NEW YORK CITY.

New Items

Write to The Billboard, Buyers' Service Department, 25 Opera Place, Cincinnati, O., for addresses of companies in this department supplying the items which interest you.

Sky-Hi

Keno, Bingo, Screeno and now it's Ski-Hi. As the title suggests, the new game is built around aviation. As for fundamentals, it is the same as all the other games, but is nearest to Screeno in that it is played thru a tie-up with motion picture houses. The entirely new and different twist comes thru the action of airplanes on the screen instead of the number-calling system used on other games. Egl Company, Inc., originator, is not holding back on its promotion. Major airlines are co-operating to familiarize the public with air transportation. Also airline companies are awarding the first prizes. In other words, whoever wins each game gets a free trip to some distant point on one of the air lines. Regular merchandise prizes are being used also.

Ad-Ventures

Ad-Ventures Associates announced plans for a new type screen entertainment, a copyrighted game for movie audiences. Known as Ad-Ventures, this novel contest is unlike any of the familiar games now being played in motion picture theaters. It offers entertainment and is presented in film form. Sponsored by several national advertisers, it will soon be tested in theaters of important circuits in metropolitan New York.

Improved Embroidery Mach

Rupert Weidner, who manufactures an embroidery machine which has found favor among demonstrators working stores and windows, states that his 1938 model contains several improvements. These added features make the machine so simple to operate that anyone can turn out wonderful work. Many demonstrators who specialize in this type of

embroidery work find spots for operating it in all seasons of the year. During the summer they find business at resorts among those who would have pennants and bathing suits embroidered. In the winter in department store locations they embroider other kinds of apparel, including handkerchiefs and mufflers. Firm will furnish further information upon request.

New Display Idea



Gam Sales Company announces a special box for display of its Barrel of Fun tickets, which may be used instead of a glass jar with all of firm's new jackpot jar games. It is an attractive box with hinged lid, in which the seal card fits for display and which may be closed when not in use. The box should be of benefit to operators, as it is an attraction on any dealer's counter. The new box will be on display at the Coin Machine Show in Chicago next month.

Winter Starting Solved

Electrical Products Company has perfected a new device which promises to be revolutionary in the auto accessory field. The solution to difficult winter starting lies in the battery, according to Electrical Products. Keep the battery warm, and no matter how cold the garage may be any motor will start. The unit can be demonstrated in a few minutes, is cheap

and is needed. Company will be pleased to supply details.

Another Dummy

Dummy Dan is the latest ventriloquist man. He stands 31 inches, is dressed in sport clothes and retails for \$7.50. Ralph A. Freundlich is the manufacturer, and, according to latest reports, item is already a success.

Mr. Jeep Makes His Debut

That popular comic strip character, Jeep, has been skillfully copied and is being offered to the trade by Cameo Doll Company. It retails for \$1 and should click on any prize game.

New Glasses Cleaner

Demonstrating fluids to cleanse glasses have long been profitable items for dems. Standard Laboratories has been selling a fluid to opticians since 1912 but is now offering attractive counter cards for quick sales to the consumer. Cards will be distributed thru agents.

DIRECT SALES STUFF

A Column for HOUSE-TO-HOUSE and STORE-TO-STORE SPECIALTY SALESMEN.

By WALTER ALWYN-SCHMIDT

Here is the call record of one direct salesman: 100 calls: 27 not in, 11 refuse to give you a hearing, 22 see you outside the door, the remainder take you in. Percentages improve as you know your customers. You stand a better chance to enter the house on a farm where other persons are around. Women alone at home keep you outside. More sales to women for low-priced articles. For high priced stuff ask for husband. One salesman thinks it is a good idea to ask for the husband anyhow, in case you can do so by the name. It creates confidence. Explain labor-saving features to

the woman, technical features to the man.

Bob Golden writes that he never presses up to the door whenever he makes a first call. After ringing the bell or knocking he steps back a few feet and he adds another step backward when the door is opened. This gives the person inside a chance to view him. As he is a likable fellow with a friendly smile the inspection generally is favorable. Always place yourself in view of the door or a window so that you can be easily seen.

Why do manufacturers sending circulars to direct salesmen always hold back their best offer until the last letter? It's a most unbusinesslike practice and it deserves none. It simply leads to salesmen not answering circulars until they know the special offer. Manufacturers should realize that direct salesmen are business men like themselves. This stuff may appeal to the beginner, but it does not cut ice with the old-timer. Why not make it a businesslike offer from the start and save postage?

Margy Brown, who is in the subscription business, tells the writer of a new wrinkle in direct selling that started in the Northwest and seems to be making its way east. You take on a line of several articles, men's clothing, ties, shirts, dress materials, dresses, hosiery and whatever you think you can sell. Only sample books are carried. The only other necessary equipment is 100 postal cards and a fertile pen, unless you prefer doing the job over the telephone, which won't cost you anything except the monthly charge, because calls are unlimited inside your call district. When you get a new sample book in or have anything new you write postal cards to your neighbors or call them on the phone. Have a cup of coffee ready when they call. The delivery is made by the manufacturer direct to the customer. You keep the initial down payment. The trick is to have several non-competing lines and to be on the job with the telephone. Make a small price allowance to your customers. It's a sort of a cot-

(See DIRECT SALES on page 110)

THE HOTTEST SALESBOARD & PREMIUM ITEM "DUMMY DAN"



The Ventriloquist Man

The newest and most sensational number that is selling like wildfire. Everybody wants one.

RETAIL VALUE
\$7.50

Size 32 inches high.

He's dressed in sport clothes with checkered trousers, sport coat, vest, shirt, collar, snappy tie and Sherlock type hat.

Also made in a 21-inch size.

Cash in on this money-maker at once.

SEE YOUR LOCAL
JOBBER FOR
PRICES

OVER 2,000 SOLD
BY ONE DEPARTMENT
STORE.

RALPH A. FREUNDLICH, Inc.
200 FIFTH AVENUE NEW YORK CITY

NOTES from SUPPLY HOUSES

Tucker Duck and Rubber Company's 1938 catalog has just come off the press. Book is an attractive one, with some parts being printed in eight colors. Company manufactures Peerless folding furniture, juvenile furniture and a number of other specialties, including the Fish-n-Float, which is said to be standard equipment for many fishermen.

New items recently added to the line and described in the catalog are an all-wood rocking chair, junior-size beach chair and an intermediate-size "Tucker-way." Company continues to feature its white-frame folding furniture. New catalog will be sent free upon request to all dealers.

Blaisdell Manufacturing Company announces that sales on its Vac-U-Cup Floral Hanger, which it introduced to the trade recently to do away with the bugaboo of driving nails and marring painted finishes, have been far above expectations. Item is utilized in putting up decorations in store windows and at parties, weddings, banquets and funerals. It's reasonably priced, and sales thus far have proven it to be a hot number for agents and salesmen working stores, florists and funeral homes.

DIRECT SALES

(Continued from page 109)
Large store without the need of carrying a stock.

By the way, my note about a farmer selling brooms which he makes himself has brought some additional information. Farmers, apparently, are more active in the direct selling business than I realized. Most of them start with selling one or the other product of their own manufacture. When they have gotten under way they add others which they buy from manufacturers, such as paints, grocery specialties and toilet goods. It's a sort of a farmer's wagon trade, but the farm roadside stand often is used for the purpose.

Says Jep Jepson, the super salesman: A well-pressed pair of pants is the best calling card. Always be well dressed when making your rounds. If you must carry your office in your hat make sure you have selected appropriate quarters.

What's new, direct salesmen? Your friends want to hear from you. Drop me a line and tell me what you are doing.

BINGO BUSINESS

(Continued from page 108)
number of bingo experts have gone on record to say that the machine will fill a definite need. Firm name is K & G Outdoor Builders, and working in the mechanical department is another well-known outdoor show figure, Charlie Kilder, who has built some of the business' flashiest illusions and carnival fronts. Production will get under way shortly after the first of the year and Green-spoon promises full details at that time.

PHENOMENAL is the word E. S. Lowe, one of bingo's pioneers, uses to describe the business his firm did during 1937. And just in case anyone doubts it, E. S. left with the missus December 21 on the E. S. Champlain for a two-week cruise to the Bahamas, Kingston, Haiti, South America and Cuba. E. S. says: "1938 will be an even bigger year than '37, as far as bingo is concerned. The game is becoming more popular thruout the United States. Early in January, as a matter of fact, we will make an announcement of importance to every bingo jobber and operator."

HATS OFF to City Attorney Walter J. Mattison of Milwaukee, who recently said that church and fraternal organizations running bingo games need have no fear of interference from his office as long as no cash prizes are awarded. . . . When city officials release statements of

BIG PROFITS for Salesboard Operators

Handling Our New **CANDY BOARDS**
Complete Deal of 21 Boxes Costs Only **\$5.75**
Brings the Dealer - **\$15.00**

Here's a Wonderful Opportunity for Salesboard Operators to Cash in on Some Extra Good Profits. Order right now and get the business. Deal consists of the following:
12 Half-Pound Boxes Fancy Chocolates.
6 Full Pound Boxes Chocolates.
3 Three-Pound Boxes Fancy Chocolates.
7 Three-Hundred-Hole Salesboard.
21 Winning Numbers.
Your Cost Complete Only **\$5.75**.
Deposit of \$3.00 is Required on C. O. D. Orders.

Send for complete list of Turkey Cards and New Salesboards. Xmas Edition of the Dealer Catalog now ready for distribution. When requesting copy mention your line of business.

LEVIN BROTHERS,
TERRE HAUTE, IND.

THE LUCKY DO THE LUCKY DOG

ATTENTION OPERATORS!

Record Low Prices on Charms and Novelty Merchandise for Candy Vending Machines, Rotary Merchandisers and Digger Machines. Everything That's New at Prices That Defy Competition!

SEND FOR OUR LATEST CATALOG!

GELLMAN BROS

119 No. 4th St.
MINNEAPOLIS, MINN.

EXCEPTIONAL WATCH VALUES

WHILE THEY LAST!
WALTHAM & ELGIN 15 Size Railroad Pocket Watches, Chrome Case.
7-Jewel, Each \$2.25
15-Jewel, Each 2.75
17-Jewel, Each 3.25
ELGIN or WALTHAM 7 1/2, 12 1/8 Octagon Shape, in Dot. \$2.75
Lots, Each
Less than Dot. Lots, Ea. \$3.00
10 1/2 in Dress Lots, Ea. \$3.50
ELGIN-WALTHAM MEN'S WRIST WATCHES—\$3.50
O Size, 7-Jewel, Each
ELGIN & WALTHAM—12 1/8 Size, Kello Edge. This Model Case, Black Enamel. \$4.00
7 Jewel, Each
Save 15 Jewel, Ea. \$6.00. Chain to match. \$2.00 Ex.
SPECIAL PRICES FOR QUANTITY USERS
Sample 50c Extra.
25% Deposit, Balance C. O. D. Send for Catalog.
N. SEIDMAN,
178 Canal Street, NEW YORK, N. Y.

NEW VAC-U-CUP FLORAL HANGER!
For putting up floral decorations at Social Functions, Banquets, Funerals, Weddings, etc. Also used for securing Ribbons, Window Displays, Store Owners, Florists and Funeral Directors buy on sight in dozen and gross lots. Everyone wants them for their family remembrance.
Retail at \$1.50 Doz. COST TO YOU \$30 DOZEN, \$3.50 GROSS.
BLAISDELL MFG. CO.,
Dept. E-632, Brockton, Mass.

that kind it ought to convince those dangling dollar prizes before their players that it's not the thing to do. Good merchandise prizes are the life blood of the bingo business and the sooner all ops realize it the better.

SO MANY LETTERS asking how to conduct a bingo party have come in to us in recent months that we have begun negotiations for permission to reprint one of the most comprehensive and helpful booklets ever compiled on the subject. We're not going to tell you the name of it yet, but we'll announce the first installment of a series of articles in an early issue. Watch for it.

SPEAKING OF LETTERS, let us remind you once again that the more often we hear from you the better will we be able to serve you. We want to write what you want if you'll just write and tell us what you want. . . . Or is that too confusing? . . . Well, anyway, HAPPY NEW YEAR!

THE BARKING DOG from HOLLYWOOD

He Opens His Mouth and Barks and Wags His Tail.

The Big Salesboard Item that "IS DIFFERENT."

Special Price, \$36.00 per dozen, Net F.O.B. Los Angeles, or in lots of two dozen or more freight will be prepaid.

Cash with order or 1/3 cash, balance C. O. D.

J. S. HEYMAN

308 EAST NINTH STREET LOS ANGELES, CALIF.

LOOK! JUST OFF THE PRESS. OUR 1938 GENERAL CATALOG, 180 Pages of Latest and Fastest Selling Items at the Lowest Possible Prices... Be sure and mention your Line of Business.

Buy Your Decorations, Noisemakers, Paper Hats, Serpentine Confetti and Balloons at Wholesale Prices.

CARNIVAL HATS, Special Billboard Assortment 100, \$1.50; 1000, \$14.00
NOISEMAKERS, Special Billboard Assortment 100, 1.50; 1000, 14.00
SERPENTINE CONFETTI, Reputable Se Packages 100, 2.50; 1000, 21.00
Wire or Airmail Half Cash With Order, Balance C. O. D.

MIDWEST MERCHANDISE CO.
1026-28 BROADWAY, KANSAS CITY, MISSOURI.

INVENTORY CLOSE-OUT
MAGIC WINDOW CLEANERS, 5 \$6.00
 in. Gross
MAGIC WINDOW CLEANERS, 8 \$6.60
 in. Gross
SHOELACES—Imported, 27 in. 28c
 Gross
SHOELACES—American Made, Black 32c
 or Brown, 27 in. Gross
MEN'S HOSE—IMPORTED, Assorted 72c
 Sizes, 5-ten
AUTO STROP TYPE BLADES—5 to 40c
 Package, Per 100
 Send for 1938 Catalogue.

BENGOR PRODUCTS CO.
 676 BROADWAY, NEW YORK, N. Y.

BINGO
JOBBER
DON'T BUY
 Bingo Cards, Markers, Supplies, etc.
WAIT
FOR OUR SENSATIONAL
ANNOUNCEMENT
 in
JANUARY 15TH ISSUE
E. S. LOWE CO., Inc.
 698 6th Ave., New York City.

69c
EACH
 No. B101—
 Case Metal, Assorted Colors.
 Snap or Time
 Pictures, Size
 1 1/2 x 1 1/2 in.
TEN FOR
\$6.50
 Send for New
 1937 Catalogue.
ROHDE-SPENCER CO., Wholesale House
 223-225 W. Madison St., Chicago.

REMEMBER
CENTRAL'S GUARANTEE IS REBUILT WATCHES
 are the year's greatest profit makers. Each watch is thoroughly reconditioned, re-cased in modern style cases and tested for accuracy. Prompt delivery in any quantity. Send for our NEW CATALOGUE TODAY.
CENTRAL
 WATCH MATERIALS & SUPPLY CO., INC., 134 South Eighth Street, PHILADELPHIA, PA.

SVENGALI
MAGIC DECKS
 Here is the finest Svengali Deck ever manufactured. Made of new cards, bridge size, all die cut. Dozen, \$3.25; Gross, \$36.30. Sample, Postpaid, 35 Cents. Catalog of 300 Magic, Joke Novelties, Party Goods Free.
S. S. ADAMS CO., Astory Park, N. J.

LATEST STYLE FUR COATS
 Pileed Seal semi-fitted, puff sleeves, Johnnie collar, etc.
 Sizes 16 to 42.
 Write for latest price list of complete Fur Coat 1/3 Deposit.
M. SEIDEL & SON, Balance C.O.D.
 141 W. 30th St., N. Y. C.

TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS

DEALS
 (Continued from page 108)
 his trip was a stopover at the Master Distributing Corporation, where he locked heads with Al Lockyer and Murray Potruch on their big campaign for next year. While in New York Gutterman made his rounds accompanied by T. D. Tumpson, New York representative of the Harlich Manufacturing Company.

There has been a definite trend away from large cards and big take-ins, and from all indications this trend will be followed thru in 1938. Small cards are easier to place, they turn over faster and a greater percentage of them are completed.

Earl Jasper has been selected to handle the Diecasters' line salesboard and premium trade in the Middle West. He will exhibit the line at the Coin Machine Operators' Convention in Chicago.

The N. & M. Novelty Company was organized recently to originate and distribute novelty and premium salescard deals. A. Mac Kay, of that firm, is now working on several deals which he expects to break some time in January.

Bill Dickens, of the Dickens Advertising Company, was Johnny-on-the-Spot in following thru on the popularity of Charlie McCarthy. For the past few weeks he has been working a beautiful replica of that talkative individual on a 75-hole card, 1 to 35 cents. Deal takes in \$21.75 and gives away two Charlie McCarthy ventriloquist dummies and four Wahl Eversharp pencils. There are seven free numbers on the card.

Al Beck, formerly associated with the Dickens Advertising Company, has sold his tavern in Greenpoint and is back with the Dickens Company. He is also working Charlie McCarthy.

Fleischaker & Baum are the licensed manufacturers for the Charlie McCarthy replica and offer a book of instructions with each doll.

This ventriloquist craze is sweeping the country and two other dolls which are finding public favor are Willie Talk and Dummy Dan.

A Happy New Year and profitable operation to you all.

There seems to be no limit to the craze for strip-tease glasses which is rocking the nation. Burel & Company are the latest concern to take a crack at the pot of gold that's nestling in the new highball glasses by offering a six-glass assortment on a 36-hole sales board.

GAMES ARE BACK
 (Continued from page 103)
 said 150 people were put back to work in three establishments alone, while another 200 got jobs in smaller places. This is expected to boom trade for 'walk amusement enterprises also. George Miller's big radio game was one of the first to take the boards down. Garden Pier will have two sports attractions for Christmas. Steel Pier will go the entire week with pix, dance and vaude. Hollywood on the avenue will also have flesh for the week. Bennett Toulsey, of the Traymore Hotel, is sending 100,000 letters to former visitors, asking their opinions of what the city should have in amusements. Jules Palk, music director of Steel Pier, is confined to his home in Philadelphia following a severe illness in Chicago. Holiday reservations were reported to be up to par by hotels, altho the city's press bureau work was missed in putting pep into the Christmas season.

CINCINNATI, Dec. 25.—Floyd Newell, press agent Mighty Sheesley Midway, arrived here Thursday from Kansas City for a few days' rest, after which he will return to Kansas City. There he will attend the Heart of America Showmen's Club and banquet and ball and remain until after New Year's Day. Newell reported that in his opinion this event will outdo all past HABC celebrations.

ATLANTIC CITY.—New Jersey resorts asked government aid in removal of an oil barge ashore off Beach Arlington, fearing that its breakup would do great harm to next season's prospects. About 365,000 gallons of crude oil in the barge would be dumped into the sea if it breaks up, remaining in the water until

Salesboard Operators

Here's a Natural!
"WILLIE TALK"

Genuine Ventriloquist Dummy
THE BEST BOARD ITEM IN THE LAST TEN YEARS!

Don't wait! Get your orders in and be the first to feature this Dummy that everybody is asking for now!

34 in. Tall, Dressed in Sport Suit. Has Controls in Back to Operate. Mouth Opens and Shuts, Head Turns. Shipping Weight 3 Lbs. Be Sure to Include Transportation Charges with Order.



No. B36N387 Per Dozen \$36.00 | Sample \$3.25 Each

PUSH CARDS AND BOARDS WITH PICTURE OF DUMMY
A1176—80-Hole Push Card. Per Dozen\$1.50
A1177—600-Hole Salesboard. Each.....\$1.00

FAST SELLING XMAS SPECIALS



Peek-A-Boos, Novelty Drinking Glasses. Each glass bears an artistic reproduction of a Demure Girl in a colorful costume. Turn the glass around and the costume drops away, revealing her in nature's own.

Packed 1 Dozen to Box—6 Distinctive Styles.
 Shipping Weight, 1/2 Dozen 5 Pounds—1 Dozen 6 Pounds.
 Be sure to include transportation charges with order.

B1N105 — Per Gross\$21.00
 Packed 6 Glasses in Beautiful Gold, Black and Red Display Boxes
Per Gross\$26.40
Per Dozen\$1.85
Per Box of 6\$1.20

N. SHURE CO. ADAMS and WELLS STS. CHICAGO, ILL.



Merry Christmas and a Happy New Year

to the many readers of The Billboard who have helped to make 1937 our most successful year.

Continental PREMIUM MART
 822 N. THIRD ST. MILWAUKEE, WIS.

HOT OFF THE PRESS!
THE NEW 1938 CHAMPION CATALOG

• Lowest Prices—Items for LIVE Wagonmen—Pitchmen—Streetmen—Home and Office Getaways.
 • Bidding Merchandise. Also Salesboards, Premiums, Notions, Corded Greeds, Blades, Pipes, Soaps, Balloons.
 • Write for Catalog and FREE SAMPLE CASE OFFER—Right Now!
CHAMPION SPECIALTY CO., 314-X CENTRAL ST., KANSAS CITY, MO.

19 Box Chocolate Deal & Salesboard
 Costs you 5 8.00
 Brings 25.00
 25% Deposit on C. O. D.

spring when, it is said, it would make beaches unfit for bathing.
NEW ORLEANS.—Denizens of Audubon Park Zoo are sustaining Sunday afternoons over Station WWL, a new program featuring a weekly visit to a section of the zoo where visitors ask questions of attendants. Listeners have come to know considerably more about the zoo's hundreds of animals, in addition to the aquarium and Popp Gardens that surround the zoo. Large patronage is attracted to the park to see the broadcasts. Frank E. Neel, superintendent, reports the modernized steam-heated plant has been timely, with coldest weather in many years finding animals kept comfortable and subject to few colds. About 2,500 bales of hay were harvested from outlying sections of the park.



**NUDIES GLASSES
SALES SENSATION**

A lovely lady in a colorful costume on the outside. Turn the glass around and . . . ah! . . . gone is the costume. Fill up the glass and see what happens! Everybody wants a set. Sells over Oiler, Gift, Novelty and Bar Supply Counters. Size: 10 oz. Retail: 25c Each. Packed 6 glasses with assorted figures in the Carton. Order No. B47. Per Dozen, \$1.35. Per Gross \$21
Sample Box of 6, \$1.25.

JOS. HAGN CO., The World's Bargain House
CHICAGO, ILLINOIS 217 to 225 W. MADISON ST.

**Christmas Special
Offer
20 WEEKS \$2.00
ONLY TEN CENTS A COPY**

SHOW BIZ

(Continued from page 108)
Fill theaters they can also induce people to purchase glasses.

No Glass Design Censors

While the producers of the dummies simply picked an obvious headliner for a merchandise tie-up, the high-ball glass manufacturers neatly selected a particular type of act and cashed in on the popularity of this act. Doing the latter successfully is a much tougher trick than the former.

And since there were no censors on glass design, manufacturers produced smart high-ball receptacles with the lady in red on the outside and the lady in the flesh on the inside. Hosts and hostesses at parties throughout the country wowed their guests with the snappy highball strippers.

Salesboard ops, bingo ops, house-to-house and store-to-store salesmen stocked up on the item and it has been sweeping the country and rolling up big profits for the wide-awake operators ever since.

Of course, the idea of creating merchandise numbers based on show biz favorites is not a new one, but it has never been brought home more forcefully than with the introduction of the dummy clan right on the heels of the hip-beavers.

give their blood if a test showed it would match that of the patient.

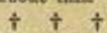
"There still is a lot of unselfish loving in the world—millions of men and women willing to sacrifice.

"Those folks up at Greenwood who offered to open their veins to save the life of a stranger in their midst belong in the same class with the good Samaritan.

"There was not one chance in a thousand for the recovery of that dying patient, obscure and unknown, in a Greenwood hospital. So said the doctors, and they well knew. Yet there were many people in the community ready and willing to give their own life blood in the effort to save a stranger.

"That's the story. Nothing more to tell."

We can hardly believe that the injured employee was given little or no attention by the carnival company concerned, as the editorial would indicate. Probably the management has something to say about this.



JOE GALLER on the letterheads and envelopes of his Buckeye State Shows uses the catchline, "The carnival with the community spirit." We like the wordage not only because it indicates interest in the community, but because it means exactly what it indicates. Anyone who knows Joe as we do will vouch for that. He is a strong believer in building for the future thru clean amusements.



THOSE of you who have been following this column will recall the tall story we credited Herb Maddy with several issues ago—the story about his giant fishworm, Oscar, that grasps a ring on the end of a rope with his mouth, then jumps into the water and strangles fish weighing as much as 20 pounds. Herb now tells us in a message from his Cold Privy Ranch at Woodstown, N. J., that Oscar "was greatly pleased with the publicity you gave him recently in your column and wants me to thank you. Having mastered the fishworm language, I have long conversations with Oscar.

"And please, Uncle Herb," he said today, "tell that nice Mr. Hartmann how your decoy bass saved me from drowning." Well, Al, I have six live bass that I have trained as one trains a ranch cowboy. I turn these bass out of the live box into the water—they cruise around and herd into a bunch a school of fish. They cut out the small ones and slowly drive the larger ones toward the bank of the river or lake. Then Oscar jumps in and strangles the big victims.

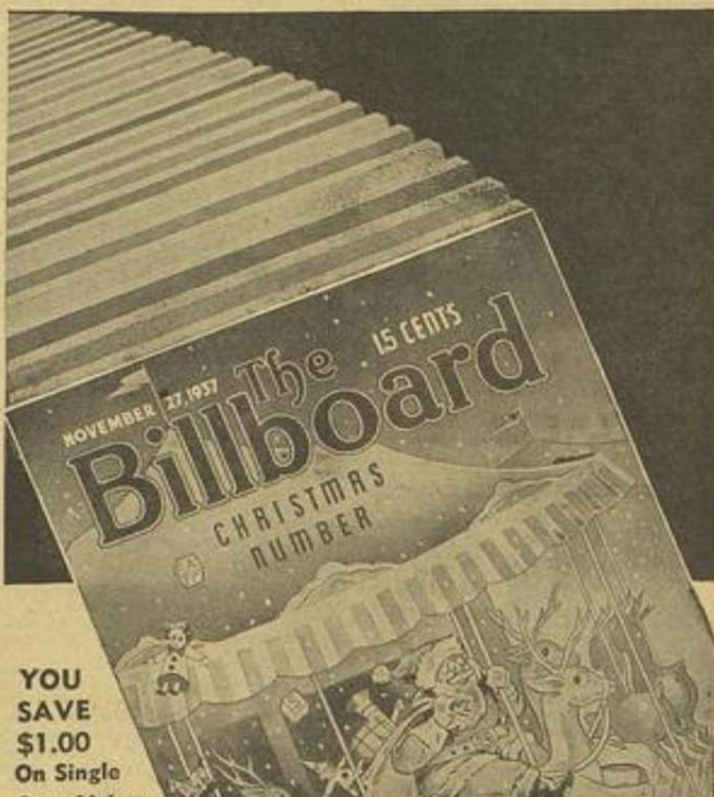
"One evening the bass were doing their work splendidly and Oscar had wrapped the boa constrictor-like body of his around a weighty pickerel when a darned firefly came along, parked on the fish line and burned it in twain. There was Oscar floundering around in the water—he cannot swim—and I, being crippled, could not plunge in and save him.

"Angel Eyes, the brains of the decoy bass herd, noted Oscar's predicament and lined her brother and sister bass in formation. The six swam to Oscar's side, he crawled up on their scaly backs that formed a raft, and the bass brought him to shore. I'll tell the world that bass have brains and know how to use them."

BROADCAST

(Continued from page 103)
was a stranger, but they took him in. "He was poor, weak, emaciated, suffering from burns and bad bruises. He was slowly dying because of lack of blood in his veins and arteries.

"A story about his pitiful condition was printed in The Greenwood Commonwealth. A few minutes after the paper appeared on the streets 30 people went to the hospital willing to submit to blood transfusions—willing to open their veins and pour blood into the body of a man whose name they did not know. More than three dozen other persons phoned that they would



YOU SAVE \$1.00 On Single Copy Value

**NOW YOU CAN GET FOR A LIMITED TIME ONLY . . .
ALMOST 5 MONTHS \$2.00
COST ABOUT A PENNY A DAY**



THIS OFFER EXPIRES JANUARY 15, 1938

MAIL THIS COUPON NOW

THE BILLBOARD PUBLISHING CO., 11
25 Opera Place, Cincinnati, O.

Please enter my subscription for the next 20 weeks, for which I enclose, not the \$3 I would pay at the regular single copy price, but ONLY \$2.

NEW Name
 RENEWAL Address
Occupation City State

Subscribers may take advantage of this offer to extend their subscriptions. This \$2 rate applies only in United States and Canada. Foreign rate, \$3. Regular rates: One Year, \$5; Single Copy, 15c in U. S. A. and Canada.

SELLING LIKE WILD FIRE

DEAL No. 1—Dental Cream, Giant Tube, Tooth Brush, Colgate Brand. Complete Deal 10c

DEAL No. 2—Shaving Cream, Giant Tube, Shaving Razor, Safety Razor, 10 Blue Steel Blades. Complete Deal 12c

DEAL No. 3—Shaving Cream, Lather, Giant Tube, Shaving Brush, Safety Razor, 10 Blue Steel Blades. Complete Deal 17c

DEAL No. 4—5 Blue Steel Blades, Shaving Cream, Double-Edge Razor, Safety Razor. Complete Deal 11 1/2c

DEAL No. 5—Shaving Soap, in Box, 5 Blue Steel Blades, Safety Razor, Pair 27-inch Blue Laces. Complete Deal 4 1/2c

SALESBOARD SPECIAL—1,000 HOLK, Cigarette, Candy, Soap, Cassioles, Novelty or Place Head- ing Boards, Big Variety, Your Choice, Each 70c

As always we guarantee NEVER to be UNDER SOLD.

72-Page Salesboard Catalog and 100-Page Novelty Catalog FREE With All Orders. Send Orders to New York Only.

UNIVERSAL WHOLESALERS
901 BROADWAY, New York, N. Y.
We SHIP from COAST TO COAST for LESS

\$100.00 PER WEEK Guaranteed!

As we cheerfully refund your money. Our men can set up to \$200 net profit with The New Life O'Plane cigar lighter. Business repeats from year to year with no additional investment, an unlimited field. Great demand. Stock open territories. Pleasant work among high class business men. A money maker without equal for you. Get full facts today.
M. W. McC. Dept. 28 Aurora, Missouri

REMINGTON
PENS • PENCILS • COMBOS

May 1938
Be to You and Yours
The Very Best Ever
"Fast Service SULLY"

JOHN F. SULLIVAN
458 Broadway, NEW YORK CITY.

RINGS
Gamed and Whitetons, Highest Grade Rhodium and Gold Finish. Send \$2 for 20 samples of popular styles.

NEW CATALOGUE
OLYMPIC HEAD CO., 257 5th Ave., New York

Also Showing Latest Styles in Crystal-Rainbow and Novelty Jewelry. Send \$2.00 for Line No. 24 of Pendants, Crosses, Bracelets and Items for Engraving.



UNDERWOOD



PEARL PLUNGERS, Special \$24.00 PER GROSS.
PENS • PENCILS • COMBOS

GRODIN PEN CO., 200 Broadway, New York City.

ELGIN & WALTHAM
WRIST WATCHES \$3.95

In New Cases,
Send for Circular, showing the Largest Bargains in Retail Watches and unretained Diamonds in the country.

H. SPARBER & CO.
100 North 7th Street, St. Louis, Mo.

BENSON PEN CO. 347 Plymouth Bldg., Minneapolis, Minn.

PLUNGER PENS, \$20.00 PER GROSS. Don't Buy Your Pens Until You See Our Samples.

- No. 4—MOTTLED PLUNGER..... \$20.00
- No. 4—PEARL PLUNGER..... 23.50
- No. 6—MARBLE CORK PLUNGER... 21.50
- No. 6—PEARL PLUNGER..... 26.00

All 4 Samples, Prepaid, 75¢

Christmas Card Agents
Large profits easily earned selling new 21 Folder Assortment. Sells on sight for \$1.00. Other Holiday Assortments. Write for particulars.

DOROTHEA ANTEL,
226 W. 72nd St., New York, N. Y.

We Manufacture a Complete Line of Fountain Pens, Mechanical Pencils and Gift Sets.



SOUTHERN PEN CO.
Manufacturers Since 1913.

16 N. Union St., Petersburg, Va.
Send \$1.00 for Samples. Prompt Shipments.

REX HONES 3c Each
Now Less Than \$4.25 a Gross

Send \$1.00, Sat. C. O. D., Plus Postage.

Each Hone is finely sintered, ground 500. A real fast-cutting abrasive stone of good quality. Wonderful demonstrator for Pitchmen. Hones are cleaning up. ACT QUICK. REX-HONE MFRS., 1500 West Madison, BR-1, Chicago, Ill.



AGENTS --- PITCHMEN

Sell "CLEAR VISION" for Eye Glasses, Auto Cafe, Hotel, Display Windows. Prevents steaming and fogging. Fast seller next to pastes. Fucker size. Sample, 15c.

E. A. PRODUCTS CO.,
214 West 6th, Tulsa, Okla.

Coupon & Medicine Men

We have a new, large dash, cellophane wrapped Herb Package, priced low. Also new coupon set-up. Must be seen to be appreciated. Lowest prices on regular packages. Prompt service.

THE DAMON CO., Geneseo, Ill.

PAPERMEN

Attractive farm paper proposition. For good Southern territory write C. L. DOSSON, Raleigh, N. C., or R. W. TAYLOR, Cotton Exchange Bldg., Memphis, Tenn.

Send your correspondence to advertisers by mentioning The Billboard.

PITCHMEN

A department for Pitchmen, Demonstrators, Novelty Salesmen, Medicine Showmen, Agents, Streetmen and Others.

by **BILL BAKER**

(Cincinnati Office)

HERMAN BRENT . . . queries from Richmond, Va.: "Why don't some of these fellows who persist in complaining about bad spots and issuing vetted digs at others in the profession start a newspaper of their own?"

TOM SIGOURNEY . . . who has returned to Houston and is living with his folks there,inks that the town is full of "curbstoners" working toys and novelties. Tom says there is no reader nor pitchmen in the city. He adds that Atlanta, Tex., is a good Saturday spot. Here's another of Tom's epigrams: "Many a fellow is called a heel because some other fellow doesn't agree with him about something; like dividing money evenly."

DAVE WINNE . . . advises from Milwaukee that a new pitch store has been opened there and at present is enjoying good business. Included in the line-up are Al Leech, food products and exercisers; Van DeGraw, shampoo; Doc Morris, corn punk; Doc Medbury, tablets, and Hop Green, sharpeners.

THINGS WE NEVER HEAR: A civic authority's New Year's resolution. "Now more than ever I must try not to discriminate against good, clean working pitchmen because of the indiscreet methods of a few 'who's workers'."

WITH THE ADVENT . . . of the new year Pitchdom will again take on new life and confidently prepare for increased sales over 1937.

HAVEN'T BEEN . . . bothered with unsigned communications lately, but one crept into the batch of pipes which arrived last week. It was mailed from Rosenberg, Tex. Too bad it had to be pigeon-holed.

TAKE A GANDER . . . at the letter list this issue, fellows. A lot of names are being advertised, and going over it hurriedly Bill noticed that a number of them belong to pitchmen.

THERE ARE A NUMBER . . . of pitchmen who still write in requesting to be remembered to their friends. Once again permit us to remind you that we would be glad to carry out your wishes, but if we did the column would be overloaded with such requests. You can always drop your friends a line thru The Billboard Mail Forwarding Department. We will, however, publish names of persons from whom you would like to read pipes.

DON'T ATTEMPT to demonstrate what you say. Demonstrating what you sell is what pays off.

BILL WESTFALL . . . is reported to be gathering plenty of lucre in the smoky confines of Pittsburgh.

CONTRARY TO WHAT . . . a few of the boys sometimes think, a fellow isn't merely seeking publicity when he sends in a pipe. We grant you the publicity doesn't hurt, but the majority of fellows sending in communications feel that they are only doing their bit towards making the column a better and more helpful one. There is no better way to promote good feeling, respect and fellowship in the field. So don't be reticent about shooting pipes. Come right in with 'em.

TOM KING . . . is reported to be working Texarkana, Tex., with his Indian display.

DOC PIERCE . . . and his assistant, Strawberry Roan, are reported to be encoached in Ponca City, Okla., for the winter.

SALES THAT could have been made today may not be there tomorrow.

ROVING AL BURDICK . . . pipes from Warren, Tex., that his business is holding up much better than he had anticipated. Al says that he has been visiting several shows and is still

painting signs and conducting his merchant shows to fair success. He reports that the mill country there is okeh for shows and adds that he will jump into Beaumont before filling a Christmas show engagement in Jasper, Tex.

WHAT WE DESIRE is lots of pipes. They've been coming in nicely and there's plenty of room for all if you'll just keep 'em brief and to the point. Come on, you guys who haven't piped in for a long time. Let's hear from you.

PAUL E. MAPLES . . . secretary and treasurer of the Dr. L. P. Stanton Medicine Museum, inks from Texarkana, Tex., under date of December 14 that the organization has been enjoying good business. Members of the show, according to Paul, include Dr. L. P. Stanton, barber; Dr. Hammock, tonic and oil; Whitey Holliwood, X-ray scopes, and Duke Doebber, watches and blades, and Dr. Lowell. Paul adds that any showmen making that territory are welcome to stop in for a visit.

A LATE ARRIVAL . . . to the pitch contingent now wintering in Muskogee, Okla., is Bennie Price, who blew into that burg last week.

LEONARD ROSEN . . . and his partner are working a department store in Memphis to a reported good business.

BUS ROBERTSON . . . wigwags from Memphis that he and Joe Morris are working ties and forms in a chain store there to fair business. Bus adds that his wife, Marion, who was rushed to the St. Joseph Hospital there recently for an appendectomy, is anxious to hear from her many friends. Bus would like to read pipes from the gang that made the Oklahoma City Fair.

JUST LIVING in the winter is usually the result of high living in the summer. It might be well for us to include the habit of using more logic next season in our resolutions for 1938.

"HAVE FOUND THE SOUTH . . . very poor," scribbles Chic Denton from Greenville, Miss., under date of December 16. "Am at present in the Queen City of the Delta and business is just usual, with no extra Christmas business. Will hold a sale in Dyersburg, Tenn., next week and then head for the coal fields of Kentucky, Illinois and Iowa. Big cotton crop and low prices have made the cotton country bad this year. Shreveport, La., is fair, but the oil fields bordering it are responsible for that condition."

DOC SHERMAN . . . is working plates in a department store in Canada.

DR. H. J. CLAYTON . . . advises from Seminole, Okla., that his tip to the fraternity is "skip this spot." He says he hopped down to the Oklahoma city from the Southern Illinois coal fields to duck the cold and found little money and no pitchmen there. He adds that Seminole officials are okeh and the town has no reader.

MADALINE E. RAGAN . . . of the famous pitch twins, is still working Pennsylvania territory, according to reports from that sector.

ART COX . . . comes thru with the following effusion from Toronto under date of December 18: "My wife and I are feeling fine since being released from the hospital and it certainly feels good to be out in circulation again. Before going any farther, however, I want to thank all the boys who wrote me while I was shut in, but thanks will never come close to covering what I wish to express in appreciation of their kindness, cheerful letters and the many offers of assistance. It all goes to prove what a fine bunch the boys and girls in pitchdom are when necessary. Lou and I are working department stores in Canada and business



PITCHMEN

Here is the winter item that you need. Sell "I. C." Eyeglass Cleaner, the new liquid cleaner that not only cleans the glasses, but leaves a protective film that prevents fogging and steaming.

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PLUNGERS — COMBINATIONS — SETS



JAS. KELLEY, The Fountain Pen King,
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784 Mission St., San Francisco, Calif.

is better than it has ever been. We are getting a break from the weather, too, and we have had no severe cold thus far this month. My side kick, Billy Knox, is helping me and has turned out to be a good tie-form worker. We plan to go to Florida after the first of the year. Would like to read pipes from Frank Libby and wife, Frenchy Thibault, Bert Hall, Eddie Gillispie, Lewis Smith, Ray Mart, Jack Mahoney, Tom Kennedy, Doc Reed and May Gorman."

ANENT FUTURE PROSPECTS pitchmen are resourceful and extremely hard to discourage. Their vocation makes them so.

W. P. (BILL) DANKER . . . continues to make Indiana spots to a reported good business.

DR. AND MRS. W. R. KEER . . . are reported hibernating in South Carolina for the winter.

MONTGOMERY DEAN . . . is reported to be working to an okeh business in Lincoln, Neb.

"AM BACK IN . . . Idaho and certainly happy to be out of South Dakota," tells George Phillips from Idaho Falls under date of December 20. "The law is too tough there. Some towns in Montana were okeh, however. Bozeman and Livingston were the best I've worked in a long time, but Butte and Dillon were the worst. Worked Blackfoot, Ida., yesterday and it turned out to be a good spot. Would like to read pipes from Carl Leander, Frank

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ELGIN & WALTHAM WATCHES \$1.75

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CRESCENT CITY SMELTING CO.,
119 N. Broadway, St. Louis, Mo.

Bush, also the fellows who are working Kansas anent the laws for peddling there."

THE NEW YEAR... arrives next Saturday and all of us can figure ourselves a year older. How true that old axiom: "The older, the wiser."

WHAT'D YOU FELLOWS... get for Christmas?

THE SPIRIT of fellowship and good will is nowhere more prevalent nor more enthusiastically or wholeheartedly entered into than within the portals of Pitchdom during the holiday season. This final week of the old year again becomes the time for the revival and reedification of old and the formation of new and pleasant associations with our fellow beings. But don't let it die there. Keep your kind thoughts with you throughout the new year and when the next year has run its course you'll realize that you have retained those friendships and much sought-after pleasant associations.

WHAT WILL BE... your resolutions on New Year's Day? Most important on Bill's list will be to try to continue to disseminate the news of Pitchdom to the best of his ability. We realize that this pillar retains its interest only because you have been more than willing to co-operate with us. So keep up the good work, boys and girls, and continue the flow of short, snappy pipes.

NOW THAT THE... holiday season is about over what will you do for the remainder of the winter? Tell Bill about it.

D. M. MULCAHY... is reported to be working Connecticut to fair-to-middlin' business.

R. C. PHISTER... pencils that he and Jack Beard have been working sheet in Indiana and Kentucky. He reports that they had a good week in Madisonville, Ky., recently and adds that he expects to return to the Sunset Amusement Company next season.

SIEGEL (SUNSHINE) ROGERS... tells from Dallas under date of December 18: "Closed our show here December 15 and are laying off for the holidays, the first time in four years. I did, however, plan to work pens thru drug stores here, but after seeing pen ads galore in almost every newspaper I picked up, I decided to stick to shooting birds and taking it easy."

PITCHMEN'S SAYINGS: "They tried to stop me from selling you this cleaner but they couldn't."—Art Nelson.

DR. VICTOR B. LUND... letters from Muskogee, Okla., that he is still waiting for the sun to shine in that neck of the woods. He reports that it has rained there continuously for a week.

CARL KRUEGER... the ginseng boy, and Bob Laidlow blew into Oklahoma City last week to spend

the holidays after working the Texas Panhandle to fair takes. Bob has closed his lazy L Ranch until March and plans to spend the winter in Corpus Christi, Tex.

ALMOST ALL OF US are capable of making good. We can't accomplish anything by just doing nothing and hoping. Conscientious and industrious efforts will go a long way in solving that ever-present problem of how to attain success.

HARRY DeLANG... has put up for the winter at Ponca City, Okla.

A RECENT VISITOR... to the Vick Hotel, Oklahoma City, was Floyd Johnstone.

HOW MANY OF YOU... worked the International Live-Stock Show, which closed recently in Chicago?

WE BELIEVE IT would be extremely encouraging to those not-so-fortunate pitch folks and highly beneficial to Pitchdom in general if the spirit which permeates the world during the holidays could be practiced throughout 1938 in the form of a resolve to help the other fellow as you would have him help you should you at some time or other be in dire straits.

BOB POSEY... blasts from Lamasa, Tex.: "Texas will be okeh if wool and mohair prices rise. Big Springs can be worked on private property to a straight sale with no giveaways. There are no doorways in the money, but the spot near the post office is okeh on Saturdays. Cotton will be picked by January 1 and business is falling already. Lamasa has some good private property locations. Sale lots at 50 cents per day are okeh on Saturdays if you don't sell anything over 50 cents. Come on, Jim Osborne, Al West, Jenny Spout and Jack Carrant, send in some pipes."

PETER SAMUEL LEWIS... and Thomas J. Ryan report from Silver City, N. M., that they are successfully purveying the sheet in that territory.

FAMOUS LAST WORDS: There are plenty of C. O. D.'s in the post office that I won't need if this terrible business continues.

HOT-SHOT CLARKE... worked Muskogee, Okla., with socks on a Saturday recently and then returned to Dallas.

REPORTS DRIFTING IN... reveal that Bennis Brice is working Henryetta, Okla., with Roberts, the sheet boy.

"HERE I AM... scribes Doc Victor B. Lund under date of December 6. "Had a fair day here last Saturday. Cold weather hit this section but it's a bit warmer today. Indoor circus here was okeh, but the crowds were small. Where are you, Herb Johnston and Ed St. Matthews? Let's have some pipes about Western territory."

HUSTLER'S TIPS: Despite what some in pitchdom would have us believe, the ink sticks will never die. Fountain pens, especially the plunger type, worked thru newspaper ads and stores still hold their place among the top money getters in the profession.

SELLING MERCHANDISE... on its merits is a far better argument than the risky comparison with other products.

Pitchdom Five Years Ago

Doc Gilbert had three stores going in Chicago. . . . Tom Sigourney was finding conditions in California much improved over those in Texas. . . . Earle B. Wilson was in the wallpaper cleaner business in Columbus, O., and manufacturing his own product. . . . Conditions in Terre Haute, Ind., were plenty tough for Ralph Gardner. . . . Ricton, "Bar-num of the sticks," and wife were enjoying the seventh of their 16-week vacation in Rochester, N. Y. . . . Darwin the Magician was still managing to wave his stick and wear his most pleasant expression despite the fact that the depression had just about taken everything. . . . Joe (Fine Arts) Hanks was putting in a tough season in Chicago, due chiefly to frigid atmospheric conditions. . . . Harry DeGrace closed his mod show in Princeton, Ind., after an eight-month season. . . . Frank Powell and wife were working a picture layout in a vacant store in Waterloo, Ia. . . . Arthur C. Morgan was working sheet in Bradenton, Fla. . . . J. D. Vrooman was finding the fish and other sea food great in Yanketown, Fla. . . . Doc Frank Hauer was suffering from the flu in a hospital in Knoxville, Tenn. . . . Rube Wadley was finding money very scarce in Baton Rouge, La. . . . Bobbie Allen was working window demonstrations in New York. . . . And now some New York Notes: Murray Kid Harnstein, pitchman from Detroit, closed his pitch store on Sixth avenue. . . . Dapper Larry Velour left the bright lights of Broadway to again open another out-of-town store. . . . Silent Bob Brann, pitchman, renewed his lease at Coney Island for another year. . . . "Holiday biz just ain't" was the word from Dan Courtney, trouser and promoter of the Cross Roads neckwear shop in the heart of Times Square. . . . Rajah King, astrologer, was working to poor business at his store on 128th street. . . . Joe Wall, pitchman from Kansas City, blew into the Big Town, but couldn't see anything there and decided to return to "where the West began." . . . That's all.

MEMORIES: Remember when the Los Angeles authorities put a ban on pitching just before the yuletide and George Silvers, Doc Howard and several others called a hurried meeting in their hotel room? A fund was collected and an attorney retained to obtain an injunction restraining officials from interfering with the boys. Shortly after the holidays Silvers and Howard called another informal meeting and the NPSFA was born. It was doomed to die, however, for after the organization's national convention at Cincinnati no more was ever done and it became extinct.

HOMER ANDERSON... is confined in the Veterans' Hospital, Muskogee, Okla., according to reports from that sector.

DR. L. P. STANTON... comes thru with the following effusion from Texarkana, Tex.: "In the December 11 issue of The Billboard I noted where Tom Sigourney piped in concerning a

store show in Texarkana and stating that Rough-House Wilson and myself were conducting the show for him. I wish to state that I am the owner of this show and never at any time worked for Tom Sigourney. I did, however, permit him to place a few of his pictures in a small part of the store."

IF YOU ARE capable of meeting the challenge you'll have no worries when 1938 enters and throws down the gauntlet.

LE ROY CRANDALL... exponent of the jam pitch, visited the offices of The Billboard last week en route to Toledo to spend the holidays with his folks. He infoed that he has been working Louisiana and that business there isn't so hot.

COTTON GRISSOM... is working glasses in Providence, Ky., to an okeh business.

TRIFODS OPINIONS: "Whenever one blows a day which he could get in just because the bank roll has a little weight it means a day is lost forever."

PITCHMEN SIGHTED... in action at Birmingham recently included Doc Billy Miller, Ethel Hart Miller, Doc Maxie, Jim O'Day, Raul Miller, Jimmy Marshall, Al Decker, George Earle, Tommy Hoy, Salem Bedonie, George Bedonie, Bill Barnard, Whittie Barnes, Babe and Bob Keating, Doc Ross and Bill Goforth.

WILLIARD GRIFFIN... who is still operating his one-man circus, tells from Birmingham, Ala., under date of December 20: "Made a 500-mile jump from North Carolina last week and found this spot open despite the fact that several of the boys informed that it was closed. Second avenue here is as well represented by the pitch fraternity as is Maxwell street, Chicago. Reader is \$3.75 per month, with plenty of shops and two lots on which a person can work high."

RESOLUTION: It can and will be accomplished in 1938.

CLEAR THE SOUND... track, boys, and listen to Hi Hightower, who fogs thru from Detroit: "Boys, here's the lowdown on the old road. Things have done went and got bad again. It's so tough here in the Motor City that I'm still crying over where I went out for my bank roll after last Christmas. My word, if you are eating you had better stay put. You fellows who are headed for the open trail, take this tip. It should be great after Christmas, and I look for every factory whistle in the United States to blow. I hope to make one more trip before I die, because I want to spend three more months fishing off the pier at Sunset Park in Tampa, Fla."

see a drab picture. But let's keep up that courage and resolve to give out with everything we have in 1938. We can't lose forever. The law of averages must catch up with us some time and it might just as well be in 1938 as any other time.

NEW DATE BOOKS

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Name in gold letters on covers, 25c extra for each line.

Out in the Open



Roger Littleford Jr.

About the New York Fair

NEW YORK, Dec. 25.—Appearing elsewhere in this issue is an interesting piece discussing the amusement zone at the New York World's Fair. Showmen as well as fair officials will do well to digest its contents, as it briefly explains the problems facing any concessioner intending to be a part of the 1939 event.

In brief it predicts that unless outdoor show business of the better type is represented prominently on Flushing Meadows the entire "World of Tomorrow" might flop as beautifully as Philadelphia's Sesqui-centennial. The concession department is definitely headed in the wrong direction when it plans to weld Broadway night life and carnival attractions into a World's Fair midway that is probably three sizes too big in the first place.

Theatrical and night club type shows, villages depicting world-famous centers of interest and lavish spectacles are by all means essential to any large exposition, whether it be State, district, national or international in scope. But they should never predominate. The fair has made many mistakes—as all expositions have before gates opened—but most of them can be corrected in time for opening, April 30, 1939.

There is no excuse, however, for the silly layout of attractions that was released to the public prints early in December. The lines of beautiful trees, the great expanses of unoccupied ground and the yards and yards of plain-walled fronts mean little if anything from the standpoint of midway construction.

And the fair goes completely haywire in its attempt to feature Harlem, Chinatown, Greenwich Village and other far-famed sections of New York City via the "village" method. That should be left to San Francisco, not a fair located practically on top of the original scene.

As matters stand outdoor show business does not figure to be the loser so much as the fair itself. As this corner has pointed out before, even the most successful fair in the world, from attendance and gross standpoints will not make a lot of wealthy showmen. Attractionists have always found fault with the propositions offered them by every large exposition, and most concessioners, about 85 per cent, to be exact, end up behind the old eight ball.

But those same showmen-participants do tremendous good for themselves and for the business they represent. Participation at a World's Fair means plenty in the way of prestige. And for years afterwards the attractions they create mean plenty to nearly every carnival and park.

That's why we are anxious to see outdoor showmen at New York in 1939—the scene of potentially the greatest exhibition in all history.

CHARLIE SPARKS, operator of Downie Bros.' Circus, is expected to be preparing for big things in 1938. Whether he will head a rail show of his own or manage one of the firmly established big ones remains to be seen. . . . There is talk that the Rockefellers might scrap the Center Theater unit of Radio City and replace it with a super-modern indoor arena.

Wonder why circuses have never contacted Fred Phillips, the Frederickton, N. B., circus writer and fan, to press agent a show. Fred can write rings around most active agents. . . . John McCloskey, Cole Bros' rep; Vernon Reaver and Bill Conway cuttin' up jackpots.

Wendell Goodwin's Year Book of the New York WPA Circus brought a swell batch of complimentary acknowledgments from Circus Fans, they say. . . . Ralph Whitehead, executive secretary of the American Federation of Actors, due

Longer Detroit Fair Reported

No official statement on 16-day run or midway, but Hennies claims date

DETROIT, Dec. 25.—One of the longest Michigan State Fair board meetings was held last week at the Hotel Statler with nearly the entire body in attendance. Several leaders in the automotive world who are members of the board gave their entire day to this meeting.

Evidence of the importance of the Michigan Fair was revealed by the presence of representatives of three leading carnival organizations to bid for the midway contract, namely, Rubin & Cherry; Hennies Bros., who played last year, and Beckmann & Gerety.

Official statement on the midway contract and on fair dates was not given out by the fair management, but it was reported that the dates will be altered to make a 16-day fair for '38 instead of 10 days in '37, making this one of the largest State fair periods in the United States. Dates are tentatively set for August 27 to September 11. With an attendance in 10 days last year of about 450,000, the 1938 attendance will be expected to run 750,000 to 1,000,000.

An elaborate building program is also being planned, with a midwinter fair to be held in 1938-'39. Report of Manager Frank N. Isbey for first year in office showed expenses of \$198,000 against receipts of \$260,000, giving a net profit for the fair of \$62,000.

CINCINNATI, Dec. 25.—In connection with the booking of the midway for the Michigan State Fair for season 1938 The Billboard editor wired Harry W. Hennies, general manager of Hennies Bros.' Shows, Shreveport, La., Wednesday.

This message read: "Did Hennies get Michigan State Fair? Who is the press agent? Have plans to go on 50 can been modified?"

Today the editor received the following from Harry W. Hennies: "Hennies awarded Michigan State Fair contract. Fifty-car show. Press agent undecided."

Prior to the above contacts between Harry W. Hennies and A. C. Hartmann, Hennies wrote from Shreveport as follows regarding the matter as to who is the Hennies press agent: "Ted Miller is not working for us and we have no intentions of putting him on our pay roll, this we say emphatically."

Mighty Haag Gives Show at Harry-Anna Home

UMATILLA, Fla., Dec. 25.—The Mighty Haag Circus closed season here. No matinee was given. A performance lasting over an hour was presented for the kids at the Harry-Anna Crippled Children's Home.

All cage animals, elephants, camel and zebras were brought over and lectured on by Major Albert Korst. He also spoke at noon before the Kiwanis Club. He is a great circus fan and spends several months each year with the Haag show.

back in town this week. He's been on the West Coast for several months.

ERNEST ANDERSON, park entrepreneur, back to Broadway from Atlantic City. Will spend the holidays here and then off again—this time north.

Harry A. Illions, ride man for Royal American Shows, in town for several days last week to confer with World's Fair officials. . . . Altho the clubrooms will not be open to members until after the first of the year, the Piccadilly Hotel is already becoming a mecca for Eastern outdoor club members—especially the Circus Bar.

L. C. (Ted) Miller back from the hills of New Jersey for the yuletide. Will not press agent Hennies Bros.' Shows next year, as per recent announcement. Ted probably likes the East too well. . . . Jack Wilson and Izzy Cetlin, operators of Cetlin & Wilson midway, in and out of town on biz. . . . Art Lewis, of the show bearing his name, doing his best to get to Florida in time for his winter debut, January 3, at Eustis. . . . Fred La Reine making good use of the telephone during his confinement at French Hospital. He's recovering nicely after the recent loss of his legs.

KEYSTONE SHOWS

Extends greetings to all

Now Contracting Shows and Concessions for 1938 Season.

Want Two High, Sensational First-Class Free Acts.

Season's Contract.

All address C. A. HARTZBERG, Mgr., Punta Gorda, Fla.

Christmas Greetings to All Our Friends

TILLEY SHOWS

Now Booking for 1938

Want Illusion Show, Girl Revue, Fun House, Motor Drome, Snake Show, Manager for Monkey Show. Will finance any new show of merit. Want Concessions and Concession Agents, Ride Help on Ten Rides.

Winter Quarters—Address BOX 297, Ladd, Ill.

J. T. HUTCHENS MODERN MUSEUM

WANTS FOR 1938 SEASON

Freaks, Oddities and good Museum Attractions. One real Freak to feature. Grace McDaniel, Chief Congo, Marcus Logsdon, John Williams, Alligator Boy write. CAN USE Sword Swallower, good juggler, Impalement Act, Midgets or any other good Attraction that can and will work for a reasonable salary, including meals and stand, to be paid off each week. All address JOHN T. HUTCHENS, P. O. Box 345, Cassville, Mo. P. S.—Want to buy for cash neat Sword Ladder complete. No junk.

Season's Greetings

To All Our Friends—Customers—Brother Showmen, and Thanks to The Billboard Staff for Their Wonderful Co-Operation.

TORTI BROTHERS

Wisconsin De Luxe Corporation

Milwaukee, Wis.

De Wolf Returns To R-B Circus

SARASOTA, Fla., Dec. 27.—John Ringling North, senior vice-president of the operating company of Ringling Bros. and Barnum & Bailey Circus, announced here Saturday that Fred De Wolfe has returned to the executive staff of the Big Show.

De Wolf's position will be that formerly held by the late Charles Hutchinson under whom he was assistant in the treasury and auditing departments.

Hendry Being Detained By Immigration Authorities

SEATTLE, Dec. 25.—Forbes A. Hendry, circus and carnival performer, was being detained by immigration authorities with his family on charges of illegally entering the country. Hendry, of normal size, was held with his wife, a midget, and his five-year-old son as they attempted to cross the Washington State border into Canada and could not produce Canadian citizenship papers, since they desired to settle, after a long circus career, in Canada and remain there permanently. Mrs. Hendry, known professionally as Princess Wee Jean, is 3 feet 11 inches high and originally came to this country from Scotland. She was for many years with Ringling-Barnum Circus and also with Irving's Imperial Midgets.

O. C. Buck Goes Home For Holiday Season

RALEIGH, N. C., Dec. 25.—Oscar C. Buck, owner-manager O. C. Buck Exposition, headed north today for the holidays after a short business trip to the State. He joined R. F. McLendon here Monday and they immediately left for a tour of several towns and cities in the interest of the show.

After the holidays Buck will return south to be in attendance at the Raleigh, Columbia and Richmond fair secretaries' meetings.

BIG TENT BARGAINS

70 ft. Round Top with three 30 ft. Middles, Top only	\$800.00
80 ft. Round Top with three 30 ft. Middles, Top only	\$500.00
90 ft. Round Top with one 40 ft. and two 30 ft. Middles, Top only	\$495.00
90 ft. Round Top with three 60 ft. Middles, Top only	\$850.00
100 ft. Round Top with two 60 ft. Middles, Top only	\$2100.00

Ask Us About Other Bargains.

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17th and Central, Kansas City, Mo.
AMERICA'S BIG TENT HOUSE

FREE! FREE! FREE! GENUINE 25 GEM BLADES

Retail Value, \$1.25. Genuine, New Gem Micro-metal Single Edge Blades. Fit All Gem Razors. FREE WITH 100

Wilkut Blades for \$3.25

WILKUT Double Edge Blades are made of the finest Carbon Steel, highly tempered, triple tested. Every Blade Absolutely Guaranteed. Send 10c for Sample Pkg. 5 WILKUT BLADES. Full Cash with Single Deal Orders. 1/3 Deposit on Quantity Orders.

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FOR SALE

Circus or Wild West Canopy used at Ft. Worth, Tex., for the Last Frontier. Seats several thousand. Positively the finest and most eye constructed; ask Baker & Lockwood. Only \$1,000. and is like new. Complete. Poles, Rigging, Strakes, lots of new Rope. Will sell for fraction of original cost. Can be made into regular Top. For specifications and price write

HARLEY SADLER Sweetwater, Tex.

It Helps You, the Printer and Advertiser to Mention The Billboard.

REVIEW

(Continued from page 31)

her stripping, and Jean Lee, stately, well-shaped blond dresser, also hit the boys for plenty of slapping. Entire contingent of teasers, each with a different style of provoking the male, clicked.

Connie Lang, production songstress, made an immediate hit, particularly with her warbling, which has a something and might be developed. Another personable warbler is Ethel DeVeaux, who shines up proceedings when she's on for her bits.

Jack Diamond comedies effectively for the laughs, and Bert Carr, Jewish comic, has improved much since his last visit here, both in new material and in dishing it out. Jess Mack and Ray Parsons are straight men. Parsons does a good old man character in Diamond's version of Tobacco Road. It's a hilarious session of white trash life, and Diamond's script is okeh.

Three Cyclones, septa tap team, specialize in rapid tap work. One lad is particularly good on the jump-ropes tap, and all three wind up with speedy cartwheels. Line was anaemic on its Big Apple dance and is weak in beauty. Show is tinted here and there with blue, but the audience took everything with plenty of laughs.

Sidney J. Payne.

BURLY'S WORST

(Continued from page 31)

tainy of licenses or license-renewals has made operators leery. The political swing to Fusion, the reform party, and the almost total k. o. of Tammany has also disheartened producers, who hoped for a wide-open town with a Tammany victory.

The national picture gives little solace. A country-wide, 10-city survey made by The Billboard (November 13) revealed a similar red-ink situation in the East, Middle and Far West. Chicago was without a stand, due to license bans, similar to New York. A reflection of the New York scare which caused local operators to ban-aim shows, which, in turn, scared away trade, was partly responsible. Local "recessions" in auto and rubber territory, too, showed their marks at the b. c.

During this, and partly because of such civic action, a union war flamed. The once-budding Burlesque Artists' Association was left almost high-and-dry. When burlesque reopened in New York as "follies," the American Federation of Actors, vaude and night spot union, gained jurisdiction over this field. The Hirt Circuit, too, signed with the AFA. This left the BAA with a few scattered stock houses. While the BAA was seeking to regain jurisdiction from the AFA, a suit to dissolve the burlesquers' union was instituted by two members, one a vice-president. The decision by the Four A's, returning out-of-town jurisdiction to the BAA, has encouraged leaders of the burly union. They are seeking to win back control of chorus girls and of New York houses.

Shows themselves changed little. Weary old bits, strippers, many handicapped by anti-peeling ordinances, routine, unimaginative shows and increasingly strong competition from other types of productions did not aid burlesque. Altho when New York houses reopened there was much ballyhoo of a revitalized, popular type of entertainment, observers now see that as so much unbridled baloney. Operators did little to break away from the aged routines.

A "Burlesque Critics' Association" was organized in February by several Washington newspaper men. Taken half seriously by the trade and also regarded as a good publicity come-on, it promised awards and offered rules. It seems to have petered out quickly.

Despite poor business, there have been no great number of salary squawks. The curtain at the 43d Street Apollo was held up several times due to salary claims of the AFA, and while there has been much grumbling over alleged pay-offs in IOU's, few official complaints have been made.

Other sidelights of the year include: The dismissal of a \$4,000 suit brought by I. Hirt against the BAA and its president, Tom Phillips, because of a technicality; the voting of BAA members on the "strike fine" intended for members who were accused of disobeying BAA orders in Philadelphia and Baltimore during labor disputes; the plans of Allan Gilbert to open a 32d street night spot did not materialize; Hirt's plans, announced "revolutionary" for as many as 25 weeks, which dwindled to far less than

that. The rising power of the New York License Commission and the city's semi-official censorship committee have caused much talk in other branches of show business. If such censorship were attempted in the legitimate theater—observers believe that more heated protests would have been made. The implications of licensing power with its attendant censorship is not relished by many in other branches of show business, tho no strong protests were made when burly censorship was instituted.

VAUDEVILLE REVIEWS

(Continued from page 27)

pretty girl with a nice style and tuneful pipes. Makes one of the hits of the program.

Atlas Troupe of Arab tumblers and pyramid builders.

Helia's Sea Lions, Pottsfay and Denny, Austrian tap dancers; the Two Chesterfields, musical prodigies and clowns; the Three Vernons, eccentrics; Fritz Steiner and the Bonacher Girls and Boys all add their weight to a good show. Finale, *The Hungarian Harvest Festival*, is a swell example of staging, costuming and lighting.

B. R.

Earle, Philadelphia

(Reviewed Friday Afternoon, Dec. 24)

The Earle gave its customers a swell Christmas package in the form of a bang-up vaudeville revue this week. Show is fast; good dancing; swell gags; swingy music, and singing just like the doctor ordered for a merry holiday season.

First there's Art Jarrett, whose pleasing tenor voice and guitar twanging put the cash trade just in the right mood. Art was best in a couple of torch numbers.

The Five Toppers, acrobatic dancers, drew a flock of applause from the usually blasé matinee audience (which jammed the house) with a fine display of back-bending and slip-kicks.

The spice of the program was yet to come. The first tid-bit that had the audience laying in the aisles was the side-splitting team of Lowe, Hite and Stanley. These boys are on their way to big things. They can dance and their comedy routine is terrific. They're on just long enough to make the customers beg for more, but they don't get it.

The dance trio, Tip, Tap and Toe, are up to their usual standard and that means plenty. The only complaint was that there wasn't enough of them. They called it a day after only two numbers.

And rounding out the show was the "Big Bertha of Swing," Mildred Bailey, giving the numbers everything. This gang of topnotchers, surrounded by Red Niro's orchestra, sent the customers away in a swell frame of mind.

The picture was M-G-M's *You're Young Once*, just so-so.

St. Shultz.

Finsbury Park Empire, London

(Week of December 13)

This is the ace house of the Moss Empire's suburban theaters and the current vaude program has a strong drawing card in Josephine Baker. Incidentally, it's Miss Baker's first vaude show in London, although she has several times appeared in clubs and in a London musical.

O'Shea and Joan, boy and girl tap dancers employing a flight of stairs for their principal number, are okeh in opening spot.

Duncan Gray is a good front-cloth comedian, plenty funny and commendably original.

Josephine Baker creates a surprise to those who know her French revue work by eschewing her semi-nude dancing and dramatics in favor of straight singing. Offers seven numbers, including such familiar as *You Are My Heart's Delight* and *Good Night, My Love*. Has a pleasing but not over-strong voice. Makes the grade with something to spare, but doesn't achieve the success one expects from such a heavily billed headliner.

Payne and Hillard, veteran mixed team, are a cinch for laughs in any spot. Chalk up a succession of bellies with a travesty on Shakespeare and Queen Elizabeth that's a honey. A laugh in every line, and they don't come better than this team.

Revnell and West, two-woman comedy offering, are also funny and unique in their line. They make a hit, even after following another comedy act.

Bubio Sisters, Continental equilibristae,

are bellies who score heavily with some difficult and daring endurance work. Do hard tricks for femmes and win merited appreciation.

Six Hoffmans, three men and three girls, also hail from the Continent. All work in evening dress and offer a miscellany of club and hoop juggling tricks and a few samples of acrobatics. Act is none too strong. Needs speeding up in spots.

Steve Evans, American impressionist, is the hit of the program and show-stops. Evans has a coking act built for both applause and laughs. Does a gem of a takeoff on Mussolini and has something different in his Polish laborer story.

Heary and Desmond, a weak trick cycling turn, is the closer. Bert Ross.

Stanley, Pittsburgh

(Reviewed Friday Evening, December 24)

Major Bowes' Collegiate Kids are cute. Not much cause for Cantor, Benny or Astaire to worry, but like all other Bowes' boys and girls, wholesome entertainment that makes marquee glare "a show for all the family."

Steenth show culled from the Major's 220 air hours, the current troupe is billed as a Collegiate Revue because the 40 casters are reputedly all ex-collegians.

Standout act were the three team winners of the Madison Square Garden Intercollegiate shag contest, who capped a parade of 10 acts with foot-losing that was as fast and fresh as a sophomore's quips. They flowed over and so did the hand.

Emcee doubling in brass was Raymond Barrett, who owns the good chairman's bubbling personality, but also, unfortunately, a tendency to try to be funny unsuccessfully. His sax playing was the best received of individual acts.

Music background was a 17-piece mixed band, almost as many gals as lads.

Openers of the 45-minute show, shorter than most Stanley bills, were Betty and Harry, hailed as the "Flying Topatters," who whirled on skates like dervishes. Next, Jackie Fields, a combo harmonica moulder-tap dancer, who wound up with a startling symphony of two spoons played on his body to the ork background.

Blond Carol Stanley, who would probably have the looks if she combed her hair and doffed her culottes for more becoming dress, also has vocal potentialities. Her voice, unruly, reveals plenty power, and her delivery has a pro sparkle that will stand in good stead. . . . If she doesn't carry it too far and become hammy. Barrett next on two sax solos, with his *William Tell* finale pretty zippy.

The ensemble parody, *Shirking Our Way* Faris College, a la Waring style, added a unit punch that could stand developing to the revue's advantage. Bobby and Doty Edwards, tapping on two small sets of steps, well taken by the customers after a slow start, preceded a University of Missouri boys' trio, who were a mild the pleasing male version of the Boewells. Youngster Julius Gebenko, boy xylophonist, rushed in from last night's Bowes' radio hour, followed with facile maneuvering of small hammers on a smaller than usual set of pipes. Then the usual imitators, only this time two of them at once, Joe Higgins and Roy Davis. Barrett playing two saxes together on *Darktown Strutters' Ball* paved the way for the shaggers, who brought on the finale ensemble recap.

House three-fourths full, about average here for Christmas Eve. On the screen Ebb Tide (Para).

Morton Frank.

ABC, Paris

(Week of December 5)

Aside from a tedious sketch, the bill is varied and good entertainment.

Armand Bernard, film star, is featured in a weak comedy skit which lacks action and humor. Other weak spot is Agnes Capri, who delivers zany ditties with a deadpan style which at first surprises, but eventually becomes monotonous.

Six Singing Babies have improved their repertory and their excellent harmonizing nets them a show-stop. Girls have personality and good voices. Kazanova expends oodles of energy in directing excellent "gypsy" orchestra, which unleashes flood of peppy melody. Marguerite Gilbert clicks easily with songs and clever imitations.

Marie Hollis, American acro dancer, show-stops with her beautifully routined bends and acrobatic dancing, altho she is hampered by the smallness of the

stage, as are also members of the Grip Quartet, whose adagio work is of good quality and nicely presented. Gaston Palmer amuses with his juggling and patter, but his material is moss-covered.

Maurice and May register solid hit with clever bike tricks by the cute girl member and rough comedy gags of the male partner. Bradley offers amusing session of caricaturing of political celebs, with novel accompaniment of appropriate music.

Jean Granier, radio entertainer, pokes fun at radio publicity with witty line of patter and songs. Theodore Wolfgram.

Oriental, Chicago

(Reviewed Friday Afternoon, Dec. 24)

Despite a too generous portion of dancing this holiday show is one of the fastest and merriest the Oriental has staged in weeks. Because most of the talent on hand is good frequent dipping into the same field is readily forgiven.

The Hild Ballet makes a cute and swingy background for the ace hoofing of Jimmy Hedreas, who has gone a long way in the last year. Boy has a pleasing personality and is a lively little dancer. Netted a tremendous hand.

The Morin Sisters, local radio harmony act, scored with their smooth rendition of popular tunes. The three girls make a neat appearance and sell their routines with less forcefulness than an average trio yet produce more hand-clapping results.

Marcy Brothers and Beatrice followed with their nondescript nonsense, a mixture of comedy, dancing and knock-about work. A good sight hit is Marcy's octopuslike trick with Beatrice when raised above their shoulders.

The house line returns with an impressive modernistic fancy that makes a proper entrance for the svelte Dolly Arden and her show-stopping control number. Despite her height girl works with an abundance of grace.

Kirby and Duvall supply most of the comedy. Many of their lines are good for sock laughs and are so timed to produce a succession of mirthful moments. The man can deliver lines and surprises with a good baritone voice at exit time.

The line kids come back once more, this time in collegiate cheer-leading briefs with a snappy rah-rah concoction. With them appear a clever aggregation of apple dancers whose novelty is the dance interpretation of various characters and incidents. A bang-up finish.

On screen *Submarine D-1* (Warners). Business better than average first show opening day.

Sam Honigberg.

Orpheum, Lincoln, Neb.

(Reviewed Friday Evening, December 24)

One of the poorest shows to strike the boards here in many a day is *Peek-a-Boo Revue*, owned and produced by Hillsbury & Weston. Not altogether its fault, probably due to the fact three new acts were on the show and there was a little trouble getting in step.

Feature billing is on Eddie Mannetti, the bumps guy, he also doubling as company manager. His routine, along the drunk lines, is very ordinary for a next-to-closer.

Torres Twins and Torrence, adagio on a perch, open and are the class of the show. Work on a high table and do some very pretty posing, the gent showing off his muscles to advantage. Romaras Duo, whip cracking, are in the second hole. Man chatters quite a little, but does a neat job of whanging pieces of paper from the femme's mouth.

Ray Haig, emcee, is hard to take. His delivery is corny and his stories would have bored his grandfather. His partner, Sylvia Wayne, sings (?) one number, which the house figured was enough.

Tyler and St. Clair, xylophonists, were strictly old school, but well received. After them come Mannetti and then Lorraine and Eddy, skaters, for the finish. Later are ordinary wheelers. Show runs 47 minutes. Picture, *Girl With Ideas* (Univ.). Business terrible.

B. One.

Orpheum, Los Angeles

(Reviewed Wednesday, December 22)

Ted Mack and his orchestra, together with an accompanying stage troupe, headlines the Orpheum this week. He presents a slow-moving, slow-paced show with several crack performers struggling manfully to overcome the obstacle of too much aimless clowning, a dull Jack Benny episode of inexcusable length, and rather old jokes. Still Mack is most presentable and the audience didn't seem to mind too much.

Show opens with the orchestra's ex-

cellent rendition of its own composition, *Precision Rhythm*; followed by Louise Boyd, blond tap dancer, who offers a smart patter to *Satan Takes a Holiday*. Good, except that the little lady should learn not to ask for applause. Band follows with *The Merry Go-Round Broke Down*, specialty, with vocal by the leader.

Billed as the "Rascals of Rhythm," two ebony performers come on to swing a hot interpretation of *Tiger Rag* and some vo-de-do whistling and catcalls in rhythm that are pleasing and novel. Frances Burke warbled *Have You Any Candles, Baby?* and followed it with *It's So Lonely* as Mae West. Katharine Hepburn, Edna Mae Oliver and Louise Hainer would interpret it. Good imitator and got a hand.

Local winners of *The Big Apple* contest being held in this city, Marion Goldy and Jack Arkin, were introduced in their first professional turn. They proved typical dance hall kids and their number, while lacking that certain touch, had plenty of umph. Audience applauded until they did a repeat of their act.

Texas Sam Hinton, Lone Star State hillbilly, offers tunes of the back country, *The Pig Song*, *The Horses Run Around*, *Black Crow* and *When Are We Going to Marry?*, all in a pleasant baritone and with the shy demeanor that audiences find so appealing to a performer.

Following came a medley, including *Whispers in the Dark*, *Sentimental Mood*, with clarinet solo by Ted Mack, and, in deference to the yuletide season, two lovely renditions of appropriate songs, *Silent Night and Jingle Bells*, with a rolled down curtain representing a stained glass church window to lend the sacred touch.

Stupid and dull was a long re-enactment of the old melodrama about Little Nell, the old Colonel and the mean old sheriff who wanted to take over the old homestead if he couldn't marry the gal, in modern version, recorded by members of the troupe, then played back exactly on a record.

Florence Hin Lo, Chinese contortionist, walked around with her head between her legs, bent double, turned and twisted into amazing positions, her lithe little body a perfect tool for her act.

Best thing on the bill is versatile Ted Lester, who plays anything he can lay his hands on. Lester played beautifully on a piccolo, an ocarina, mouth organ (which he played by blowing thru a rubber pipe and holding a nozzle to the apertures), flute, violin (using either hand to finger or bow), saxophone and the mouthpiece of the sax. A clever, versatile guy. Show closes with everyone on stage.

Packed house and *Lois on Toast* was the film attraction. *David Arlen*.

NIGHT CLUB

(Continued from page 21)

Girls are tall and shapely and more polish on their work should develop them into a strong club act.

The Keller Sisters, song team, improved in harmony since their last engagement in the city. Their work carries more punch.

Winehill fills the next spot with his song and talk session before the line finale, a Holland number that affords the girls to wear eye-catching costumes and to do dilly-dallyish tap steps. Sock bit of this number is an acrobatic specialty by the experienced Cecile Blair. Displays a number of amazing tricks.

Dan Barone is still managing this Mike Potson emporium. Henri Gendron's Oak continues on the band stand.

Sam Honigberg.

Chez Paree, Chicago

Harry Richman, the headline aviator and still a darn good singer of songs in true Richman style, tops the new show, which boasts of several familiar but good cafe acts. Harry is a big favorite here and an old Chez Paree stand-by. His first appearance opening night Friday was greeted with a tremendous hand and in his own spot had an easy time stopping the show. His individual personality is still ace and should continue to prove a heavy drawing card.

Close competition is furnished by Johnny Woods, who stands out in the crowded field of impersonators. He is smart in giving short notice to each of his carbons and moves in and out from one to the other without any delay or pause to receive applause. And his voice reproduction of many notables is remarkable.

Grace and Nikko, comedy dance team

in for a repeat engagement, proved heavy favorites with their mirth-provoking routines. Grace is a striking-looking blonde who manages to be funny in screw take-offs of stock ballroom tricks. Nikko handles her with ease.

The Crane Sisters, featured in one of the line numbers, were received well with a sock acrobatic specialty and a dance novelty to *Satan Takes a Holiday*. Kids are good-looking blondes and are highly personable.

Gwen Lee follows the opening chorus number with a rather long but good soft tap number that helped the show get under way. Terry Lawler, red-haired songstress, held attention with her forceful salesmanship and proper body movements to fit her lyrics. When caught she did three pop numbers.

The Ches Paree Adorables, gorgeous-looking 18-girl line, paraded thru three swing numbers, beautifully staged by Paul Oscar. Don Houston handled the vocals in a capable manner.

Henry Busse and his swell dance and show band are back on the band stand after a brief road tour. In for another long, indefinite engagement.

Sam Honigberg.

Arcadia-International, Philadelphia

Art Padula's Arcadia continues to be the class spot here, both in the type of shows and its clientele. This week's show especially is bringing out the Main Line trade with its featuring of Chaney and Fox, Mayris Chaney being Mrs. Eleanor Roosevelt's protegee.

Despite the big buildup (which often precedes the letdown), this ballroom dancing duo is going over with a bang. Their routine winds up with a swell version of the *Little Apple*.

Another act which wowed the sophisticates is Carl and Fay Simpson and their Marionettes. The Simpsons have a lot of fresh material for their puppet act, including a marionette magician, comedian and hunter-ostrich skit. The payoff is the windup when Fay leads a high-brown puppet around the floor in a hip-weaving truckin' number.

The rest of the show includes Barbara Elaine in an acrobatic dancing number, and Edith Caldwell, a really swell blues singer. Edith really puts the umph in her torch songs and has to come back with a flock of encores.

Leighton Noble's orchestra is the biggest surprise, however. The boys have only been playing together for about five weeks (formerly being part of the George Olson outfit) and they're really getting raves from the smart set. Their rhythm had the dowagers up and doing *The Big Apple*. The curly-haired leader also carried himself well as emcee. This band ought to go places. *St Sazits*.

Hollenden Vogue Room, Cleveland

Hollenden Vogue Room is for nothing if not magicians.

Not so long ago Carl Rosini was hailed there for a run. Next came Tung Pin Soo (otherwise Al Wheatley), who has just concluded a fortnight. And now in steps Gall-Gall, Egyptian magician, back for his second appearance within a year.

Gall-Gall is a magician of distinct personality and has as neat a bag of tricks as one can ask for. Particularly clever is routine of the cups-and-balls, ending with the production of live chickens. Audacious to a degree, he combines an excellent presentation with a dexterity of manipulation that makes him an outstanding favorite.

Florence and Alvarez continue with their impressionistic dances. They are a combination of grace and personality. Toni Lane is a songstress with a varied repertory and Bernard and Stevens stroll about from table to table, offering songs and what-have-you.

Sammy Watkins and orchestra continue prime favorites for dinner and dancing. *H. R. Hoyt*.

Grosvenor House London

Presented by Music Corporation of America and produced and staged by George Hale, *Park Avenue to Park Lane*, new floor show at this ritzy house, is swell entertainment. Principals are Ames and Arno and Burton Pierce, both acts new to England, and Billy Bennett, English vaude comedian.

Ames and Arno, man and girl, are plenty funny and highly original. Their

knockabout comedy dancing is an admixture of mirth-provoking inanities and adroit skill, whilst their musical travesties also mark a high record. Act is one of the best comedy offerings yet seen at a West End nitery.

Burton Pierce, young fellow with twinkling feet, hits London with something new in dancing. He presents a combination tap and rhythm dancing with ballet and the result is highly commendable. Incidentally, Burton Pierce is the fastest tap dancer London has seen in years.

Billy Bennett, heavyweight comedian, fits into a floor show surprisingly well. His cod recitations and nonsensical songs raise hearty laughs, and one of his funniest bits is when he "assists" Pierce and the girls in a demonstration of *The Big Apple*.

The George Hale Girls add their looks and sex appeal and dance ability to similar credits accorded to the Palm Beach Girls, most of whom remain from the last floor show here. Girls are gorgeous, with shapely brunet, Verna Long, the loveliest and most outstanding of the bunch.

Sydney Lipton and his orchestra contribute to the night's success.

Designing and costuming reach a high standard and some of the outfits can rightly be termed gorgeous.

Set for eight weeks, show should run for at least twice as long. *Bert Ross*.

Embassy Club, London

Benny Ross and Maxine Stone, rapidly becoming London's favorite American comedy team, chalk up a record by being retained at this exclusive spot for another six weeks, making 10 in all.

The languid loveliness of the statuette Maxine Stone is in vivid contrast to the smart singing, gagging and piano playing of versatile and personable Benny Ross. James Stine adds his funny "noises off" to an act that is a great acquisition to any floor show. London club audiences are usually legathic, but here's one club entry that keeps the diners wide awake.

Hibbert, Bird and Lurie, also American, have devised new angles to familiar comedy dance tangles and the result puts them well into the hit class.

Reg. Purglove and his orchestra are an efficient aggregation and well liked.

Despite this being the week before Christmas business is on the up-grade—again a record for a London nitery. *Bert Ross*.

Salt Lake Bands Set

SALT LAKE CITY, Dec. 25.—The Mirror Room of the Newhouse Hotel, featuring George Kirk's orchestra, has opened. Manager Chauncey West had the place remodeled, the formal opening featuring DeWolfe and Yvette, dance team.

Manager Guy Toombs of the Hotel Utah is featuring two orchestras New Year's Eve in the Empire and Lafayette rooms. The regular orchestra, Wally Stoefler and Twelve Aristocrats, play in the Empire Room and Milt Taggart orchestra, local organization, the Lafayette Room.

Jerry Jones and orchestra are featured at Jerry's own Rainbow Rendezvous. Johnny Peterson and Hawaiian orchestra play the Old Mill.

U. S. ACTS

(Continued from page 22)

the financial success of the American act playing Australian time.

"The Australian pound, originally representing 85 in American money, was devaluated to 84 and a 'Buy in Australia' campaign was launched. Today the 84-pound has the same purchasing value in Australia as the former 85.

Theater Owners Hesitant

"As the depression lessened theater owners, filled with arguments about the success of all-clip shows in America, were reluctant to restore flesh. Along with this, a sufficient supply of acts did not exist in Australia to warrant a regular flesh policy. Theater owners, therefore, combined against costly importation of acts from England and the United States despite the fact that the patrons expressed a desire for flesh.

"Vaude impetus came largely thru Frank Neil, actor and showman, who obtained two theaters, set up the Tivoli Circuit and contracted talent in both Australia and America. His first show in Melbourne, *Life and Laughter Returns*, started the ball rolling. Last year's books of the Tivoli Circuit show an expenditure of 20,000 pounds for

transportation alone of acts to Australia.

"Policy is a three-hour show, twice daily, of the musical revue type. Shows are produced and open in Melbourne and run for five weeks, with a complete change of production and title during the last two weeks. Imported acts are expected to make a complete change of routine or dialog to suit, with possible exceptions being accorded outstanding acts. All American acts should take dress clothing, as all must appear formal at the finale.

"Show moves to Sydney, with less than a week lost. Policy during the next five weeks is duplicated.

Taxes Must Be Paid

"Tax situations in Melbourne and Sydney are not the same. In Melbourne 5 per cent is deducted from the act's gross salary, but at the conclusion of engagement the act is privileged to appear before the tax commission and file an exemption claim to include expenditures on everything used on the stage, such as costumes, scenery, hose, shoes, props, makeup, etc. In making the claim, it is seldom that an act receives less than a 50 per cent return on the 5 per cent deducted.

"In Sydney a tax of 10 pence (20c) is deducted from each pound (\$4) paid the act. This goes to the unemployed and no portion is returned. At conclusion of the Sydney engagement another exemption claim is submitted, including such items as used in filing the Melbourne tax return. No act can leave Australia until this tax return is filed and clearance given by the tax commission. Since an act is allowed to include round-trip railroad and Pullman fares from New York or Chicago to their port of embarkation for Australia, 1948 seldom that an act has to pay more than a 2 per cent tax in Sydney, and more often escapes paying any.

"Concerning railroad fares and baggage, the Tivoli Circuit, for instance, pays for all transportation in Australia, and cabin class (second) passage is furnished to and from Australia for all acts contracted.

Transportation Angles

"Acts leaving Australia are advised to have passage arranged on the American Mateon Lines, leaving either Los Angeles or San Francisco. Another way is via the Canadian-Australasian Line; but, should this be taken, an act driving to Vancouver should inform the customs officials at the Canadian border that it is using Vancouver as port of embarkation, because the usual 30-day tourist permit to automobile drivers will not permit a car to be stored in Canada for the duration of the act's stay abroad. A special permit must be arranged for this, the cost of storing amounting to about \$2 a month.

25 to 30 Weeks Expected

"Shows going from Australia to New Zealand have had such success playing Auckland, Wellington and Christchurch that the Tivoli Circuit is soon expected to have 25 to 30 weeks.

"J. C. Williamson is soon expected to furnish opposition with a circuit playing American talent. Mr. Neil, of the Tivoli, is not concerned much over this development, claiming it 'didn't matter much who booked the actor just as long as somebody kept booking him.'

"Tivoli is represented in America by Curtis and Allen, New York; Billy Diamond Office, Chicago, and Sam Kramer, Los Angeles."

NEW YORK, Dec. 27.—Curtis and Allen office here reveals that the Tivoli Circuit has arranged for New Zealand time to follow Australian dates. About an extra dozen weeks are involved and may be offered to acts in Australia, as the New Zealand time is not booked in advance.

10 Weeks and Options

Max Roth, of the Curtis-Allen Agency, says the Tivoli contracts offered to American talent are for 10 weeks, playable in 12, and options on 20 weeks, with round-trip fare from the West Coast to Australia and also within Australia being paid by Tivoli. Acts work six days a week and two shows a day, according to Roth.

Roth says Tivoli wants young, good-looking performers or good flesh and novelty, or a combo of both. He points to Irene Vermillion, whose novelty flesh worked 30 weeks in Australia and New Zealand. Norman Thomas Quintet and Forsythe, Seamon and Farrell are other U. S. acts that did very well in the antipodes. Saul Grauman, novelty musical turn, leaves this week for an Australian tour.

AMUSEMENT YEAR

(Continued from page 3)

natural thing in view of the nature of the field.

Performers in legit were hard socked by the scarcity of shows and the prevalence of short runs. Burlesque performers also suffered badly and only a comparatively small portion of the vaude slack was taken up by clubs.

Radio

Radio in 1937 paralleled industry in 1937, altho broadcasting probably "recessed" less than most other major businesses. The labor front seethed; an attempt was made to weave the threads of pictures and radio into an intelligent pattern. So far, it's still a jig-saw. Biz, generally speaking, was good.

Out of the industry's inability to cope with the musicians' union, a move developed to reorganize the National Association of Broadcasters. Plans are now under way to create a more closely knit, smoother running business machine. The musicians' tiff was regarded as a complete victory for the music men.

Actors, too, began making demands. Players banded themselves into the American Federation of Radio Actors, an AFL union, affiliated with Equity. Writers also formed their Radio Writers' Guild. Both will probably press their cases in 1938.

Few new stars were developed. Out of a virgin forest came fish, sophisticated Charlie McCarthy to touch the heights. Few others rose as high or shone as brightly. Maxwell House Coffee is paying MGM an estimated \$25,000 weekly for the privilege of airing its stars. Show has not been of socko proportions and indie film exhibitors have squawked to MGM of b-o. lows, blaming them on the air show. This serial will probably continue well into 1938, as will Warner's.

Further discussion of the year in radio will be found in the radio department of this issue.

Legit

Legit, already slug-nutty from successive blows dealt by radio, talkies, the depression and what else have you, experienced a disastrous year. Season of 1936-'37, starting out slowly, simmered down quickly after the first of the year, and when totals were cast up, it was shown that the Broadway drama had experienced its worst season in modern history. Everything, it was felt, hinged on the current theatrical year.

Current year, however, flopped dismally almost as soon as it started. Few hits have come in, general quality is far from heartening and the number of shows closing quickly has increased greatly. Legit at present is staggering, with even the professional optimists giving vent to hoarse croaks of despair.

The musical division, incidentally, has almost entirely disappeared, with only a few merry-merries presented each season.

On the other hand, there is still a strong backbone of audience response. It is still felt that if quality goes up customers will return to the playhouses. Also, the road, dormant for years, has given hearty and healthy responses to all productions that meet its demand for quality plays and star performers. Numerous shows have scored sensational grosses, and many towns that have been closed to legit for years have been opened up this year and rung up amazing totals.

General trend seems to be away from Broadway, and toward a more national drama, as in the days when tours meant more than the Stem. That may be the situation again in a few more seasons if present trends continue.

Details of the legit year will be found in another section of this issue.

Night Clubs-Vaude

The year 1937 saw vaudeville continue its decline. The major circuits continued to give it the works, using it only in emergencies where the pictures smelled worse than usual. In the handful of circuit houses using vaude more or less regularly, vaude was strictly a desperation move—meaning the circuits were compelled to use it due to unusual competitive conditions.

Whatever was left of vaudeville in 1937 is due to the dynamic work of independent bookers, who sold it to indie houses unable to get picture product. In Newark, for example, indie vaude compelled circuit houses to resume vaude. It is significant that the biggest booker in the East during the year was an independent, Eddie Sherman. In the West, the Wilbur Cushman agency has been keeping alive what little vaude there is. Chicago and Midwest vaude was fairly lively during the year, also.

Just as vaude agents, bookers and other people continued their emigration into other fields last year, vaude talent continued to look more and more to night clubs for economic salvation. More than ever before, vaude acts revamped their routines and went into cafes, the night club field continuing to grow right thru the year.

Outstanding event of the year in night clubs was the dramatic collapse of the French Casino enterprises and the catching on of the International Casino, which had started as a joke but which came thru as a moneymaker. Billy Rose's taking over of the French Casino for New Year's Eve reopening was the other highlight of the year. Generally speaking, however, it was the smaller clubs and the hotel rooms, rather than spectacular casinos, that meant work for the large masses of performers.

Music

Year's activity in music was heightened by the most progressive step the American Federation of Musicians has taken in years, namely, an effort to secure increased employment for musicians in radio. The union guides the destiny of the musicians necessary to broadcasting, and aims to regulate the work opportunities for its membership in that industry. In previous years, AFM had tried more passive measures to secure employment, such as publicity campaigns and picketing. These were useless. Indications now point to the Federation tackling the problem of employment in film studios and theaters with the same militancy used in whipping broadcasters into line.

Conditions among the organizations embracing songwriters, publishers and royalties reached an almost chaotic condition with dog-eat-dog the general rule. Writers and pubs, back in May, embarked on a struggle over the disposition of mechanical rights. They are still at it, with a court suit to settle the matter of divisibility imminent. Uniform agreement between pubs and writers was junked, with deals now made on an individual basis.

American Society of Composers, Authors and Publishers, leading performing rights organization, was harassed more than ever with lawsuits, but finally saw its way clear with a favorable decision in Nebraska. At one time a tie-up with the AFM was mullied, a move which would immunize the Society from anti-trust actions and help in its battles against broadcasters.

Availability settlement, concerning a more mathematical means of apportioning publishers' royalties, was never settled. Federal Trade Commission's Music Code, long projected as a means of clamping down on bribery, never became a reality.

National Association of Performing Artists, group trying to establish artists' property rights in their interpretations, won a major victory in the Pennsylvania Supreme Court. Have already begun licensing stations in Philadelphia, and will branch out nationally, the likelihood being that other States will regard Pennsylvania decision as precedential.

Films

The picture industry did all right in 1937. It took long strides in regaining patronage lost after the depression, it raised admission prices cautiously wherever it could get away with it, it continued to fight off unfavorable legislation and taxation, and it continued to give vaudeville the works.

The RKO Circuit is still trying to find its way out of its receivership, as is Paramount—both circuits proving a picnic for lawyers representing committees of stockholders and bondholders. Warner continued strong, while MGM and Low made their usual neat profit.

On the Coast, the picture studios found themselves gripped by a strike earlier in the year. The result was the International Alliance emerged stronger than ever, forcing producers to agree to put the IA label on all pictures, while the Screen Actors' Guild won for itself a 10-year contract without even a strike. The IA is now on its way, absorbing as many small studio craft unions as it can, claiming the AFL has given it an oke to pick up all unorganized studio workers.

Burlesque

More red ink was used by 1937 burlesque than in any year in the history of the theater of the strip-teasers and dialect comics. Overabundant, uncontrolled publicity, focusing civic eyes on decadent shows, became a thorny boomerang. Houses were closed by New York authorities; business fell off in other cities. When New York rescinded

its ban, houses reopened as "follies," but offered shows differing little from those shuttered. Stripping was tamed down; comedy was still unfunny and dirty. Poor business forced some of the reopened spots to fold.

Circuit and stock alike, the story was generally the same. Houses dropped off the Hrat Wheel, some to stock, some to close. Stock houses were not immune. Some folded. Unsettled, local economic conditions were reflected at box-office tills.

A serious union fray between the American Federation of Actors and the Burlesque Artists' Association complicated the burlesque situation. New York houses, reopening as "follies," signed with the AFA. The Hrat Circuit, too, signed with the AFA, leaving the BAA jurisdiction over a few scattered stock houses. While the BAA was seeking to reclaim jurisdiction from the Four A's, an attempt was made by disgruntled members to dissolve it. The Four A decision, restoring jurisdiction of out-of-New York houses to the BAA is looked upon as a partial victory for the BAA. The burly actors' union is seeking also to regain control of New York houses and of chorines. Gals now carry Chorus Equity cards.

Federal Theater Project

The brightest spots this year of the Federal Theater Project in New York were the successes of *Dr. Faustus*, which grossed approximately \$40,000 in a 20-week run, and the revival of *Processional*, the only current production making other than labor costs.

These records, boosted slightly by the claim that in the past year 800 persons resigned from the project to take private jobs (most of them temporary) and the small consolation that the FTP averaged a million dollars' worth of free publicity in the editorial columns of the local dailies, have to offset such wallows as the hysterical demonstration by 1,700 discharged performers, a boro circuit plan which turned out to be a complete fizzle, about two dozen turkeys, among which were *Machine Age* and *A Hero Is Born*, and petitions of discontent and protest from supervisors and veteran elements.

Notwithstanding such tumult and upheaval, manifest also in the change of executive staff and the merging of the FTP with the other art projects here under the helm of Paul Edwards as Project I, the Federal Theater has been rolling along on its way, supporting between 4,017 and 5,725 performers on approximately \$500,000 a month awarded by Congress in the fall. Government appropriation for entire FTP was \$12,000,000. So long as the execs keep within the monthly limits, the project has a good chance of lasting until June 30.

In anticipation of a prolonged existence, the administration announced plans for 10 elaborate productions within the months of December, January and February. Heads also flirting with La Guardia administration and money sources for sustained support in case government doesn't come thru with renewal of appropriation.

Unions

Year in unions was marked by reorganization, jurisdictional fights, activity on the part of groups long regarded as dormant, and projected plans which never materialized. Much of the tense activity stemmed directly from the CIO threat, the AFL unions making desperate efforts to grab up all theatrical groups heretofore unorganized.

Outstanding development was the partial reorganization of the Associated Actors and Artists of America with the addition of the American Federation of Radio Artists and the American Guild of Musical Artists. Grand Opera Artists' Association was threatened with losing its charter and was merged with AGMA. Under AFRA, organization of the radio field gained headway, despite real and attempted invasions by other unions.

International Alliance of Theatrical Stage Employees was particularly active in organizing exchange workers, and threw a bombshell into the theatrical union set-up by claiming jurisdiction over Hollywood crafts, including actors organized by Screen Actors' Guild. Much fire and no action on this development, but the rift seemed to have stymied a previous accord between the IA and the Four A's, two internationals which, together with the American Federation of Musicians, were contemplating a Triple Entente to tie up show business for the AFL.

Press agents, heretofore regarded as rugged individualists, suddenly became union-minded. Old charters were resur-

rected, deals with the IA were contemplated, and the muddle finally ended in a fight between the Association of Theatrical Agents and Managers (ATA) and the League of New York Theaters.

Performer unionism for the first time cracked the circus and night club when the American Federation of Actors signed closed shops with big circuses and 30 key New York night clubs.

All unions protested cuts on the WPA Federal Theater and Music Project, but were unable to do much about it.

OUTDOOR PRESS

(Continued from page 3)

national club is to further the social and business interests of all outdoor show exploiters. An annual banquet and convention will be the goal of the clan as soon as the rapidly forming membership rolls are completed. While only those who are actively identified, in a publicity post, in such branches of the open-air field as the circus, carnival, fair, auto racing, grand stand, all tent shows and radio are to be admitted, the founders state that a whole-hearted response has been manifest and that the organization will bid fair to gain a tremendous membership.

Founders All Outstanding

Among other founders were Walter Davis, formerly with the Model Shows of America; Sam Stratton, Ringling Bros. and Barnum & Bailey; Joe D. Natalie, publicity director for Radio Station KOIL, Lincoln, Neb.; Russel Kay, well-known Florida columnist and publicity director for the 1939 Pan-American Exposition; Ben Ludy, Topeka, Kan., radio publicity director; Carl Fritz, Radio Station WFLA, Tampa, Fla.; George Clements, recently active at the Cleveland Great Lakes Exposition and present director of publicity for the Florida Orange Festival at Winter Haven; Cy Louth, Winnipeg Exposition, Winnipeg, Canada, and George Marlin, well-known New York reporter and radio publicist, and Pat Purcell, auto race publicist.

A midwinter conference to better acquaint members and prospective members has been called for February 5 at the Tampa Terrace Hotel. Daddswell, as his first official act for the organization, superintended the distribution of unique membership cards and assisted Hale and DeBelle in polling the field of outdoor press agency.

NO SCENERY

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The Casa Valencia Club here. NuDyke carries eight tons of equipment with him, along with 30 pairs of skates (costing \$25 to \$50 each pair). The equipment includes three powerful gas tanks that heat down marblelike chemical composition into boiling water that is poured out on portable floor mats. The water "freezes," each layer being about an eighth of an inch thick. Six or seven layers is enough to perfect a thorough dry, skatable "ice" floor. Patrons can dance on this floor, which is not cold or wet or slippery enough to cause falls. Each night an extra layer is poured on to make the surface perfect. When the movement is over NuDyke's crew can move out of the place in one hour, breaking up the chemical ice into slabs and carting it away.

The same "ice" can be kept for about three months, being melted and frozen continuously. Carrying two sets of floor mats, one set can always be sent ahead to the next jump and there's no chance of the show being late.

In other words, the ice ballet business has been organized in such a competent fashion that ice troupes can tour with almost as much ease as an ordinary vaude unit. In fact, since it carries no scenery it may move even faster.

Altho estimating the cost of buying ice shows is impossible, since price depends on size of cast and size of the ice floor, NuDyke says \$1 a square foot is a fair approximation of the cost of installing the ice floor.

Incidentally, it appears as tho motion pictures are responsible for the ability of ice shows to travel like regular units now. After years of experimenting Hollywood studios finally perfected methods of making artificial ice quickly and economically for ice scenes. Since these methods are not patented, engineers knowing the processes have been able to sell their services to ice units throughout the country.

Assembling the ice ballets is not so tough, either, it appears. A competent teacher can instruct dancers in ice routines in a couple of days. The real difficulty, however, is in finding soloists and specialty people.

AFA-BAA

(Continued from page 3)

lister union that the Four A's administration has not been able to control.

During the meeting BAA introduced six names of people who allegedly had not been paid off at the Irving Palace Theater. BAA angle here was to establish point that the AFA had not policed the New York field properly. AFA countered with proof that five of the people had never filed claims and the one who did (Frank Penney) received his salary one day after filing. Penney was present as a witness for the BAA.

Henry Silverstein, counsel for the BAA, tried to show that the productions at the former burlesque houses were still nearer to burlesque than vaudeville, and that critics concurred in this opinion. What they were called, according to Silverstein, was not important. AFA pointed out that the mayor's office is still insistent that there be no burly in New York.

Matter of keeping the records straight at Four A's meetings is becoming a significant factor, owing to a recent request on the part of the AFA and Screen Actors' Guild that a secretary be present to take down the minutes. At future Four A's meetings a new accountant will be chosen. Frank Mesurac, Equity accountant, had been handling the Four A's books; but at a recent confab a resolution was passed ruling that the new one must have no connection with any Four A's union in order that impartiality might be assured.

Mrs. Emily Holt, of American Federation of Radio Artists, raised the matter of clarifying radio jurisdictions. Tangle here results from the Richard Humber announcement of the Joe Weber letter. Letter was understood to have applied to vaude and night club fields. Mrs. Holt said she had heard that several singers with the NBC Artists' Bureau were allegedly approached by the AFA. Harry Calkins, representing the AFA, denied this. NBC Artists' Bureau also handles night club and vaude dates for radio performers.

Present at the meeting were Frank Ollimore, Mrs. Florence Marston, Mrs. Emily Holt, Paul Dullzell, Harry Calkins, William J. Rapp, Henry Jaffe, Leo Fischer, Paul Turner, Tom Phillips, Pat Carney, Mrs. Edith Christenson, Alfred Harding and others.

Altho AFA lost decision regarding jurisdiction over the Hirst Circuit, matter of jurisdiction over choruses is still coming up.

MEREDITH IN

(Continued from page 3)

the near future, with Meredith already contacting Mrs. Hallie Flanagan. Four A spokesmen admit that this move, in the event the Coffee Bill passes, may result in greatly strengthening Equity's prestige.

Paul Dullzell, executive secretary of Equity, says he will not leave the association now. Also says he will not run for the presidency in June. Extent to which Meredith will take over the executive duties is not known by Dullzell, who feels it likely that Meredith will have to consult him on many matters.

Nobody selected yet to become a paid assistant in carrying out the Equity routine duties and feeling of some of the liberal element is that such an assistant may not really be necessary. It was claimed in one quarter that the move to get an assistant is being carried on by the conservative element in order to get one of their men into a strategic position.

Future, of course, is vague, with the time between now and June looming as a period of trial and education in order to bring the inner workings of Equity into the light.

FLAT-CAR SHOWS

(Continued from page 3)

point where they deem action directed toward high authorities as imperative, unless the roads come down to earth and abide by former rates and rulings as affecting this class of traffic.

As the situation now stands the sole State in which shows can move under the so-called "government rates" is Oklahoma, these rates applying to intrastate movements only. The Car-Owners' Association some years ago effected this agreement.

W. H. Rice, general agent and traffic manager, in years past was instrumental in effecting the "government rate" for COMA and he cannot fathom why the M-K-T and Frisco Lines have so suddenly deflected from their former rates and considerations. In commenting on

the rates Rice said to a reporter for *The Billboard*: "The terrible thing is the minimum and no reduction for long hauls, home runs or anything else."

The increased rates materially affect the Ringling-Barnum Circus with 90 cars and Hennes Bros.' Shows with 50 cars, the former with four sections and latter with two.

M-K-T Traffic Schedule

The following bulletin has been sent by the M-K-T to all roads west of the Mississippi River asking them to take similar action:

"Schedule of charges on circuses and carnival outfits for application between points on the M-K-T Lines on intrastate and interstate traffic, except Oklahoma intrastate traffic, effective November 20, 1937:

Cars	Per Road Mile	Minimum
"5 to 15, inclusive....	\$4.50	\$460
"16 to 25, inclusive....	5.70	570
"26 to 40, inclusive....	7.30	730

"When a circus or carnival is moved in more than one train the charge for the first section will be on the basis of \$7.30 per mile, minimum \$730; the charge for each additional section to be \$3.05 per train mile, minimum \$305. It is understood the maximum number of cars considered as one section will be 40 cars, not to exceed 80 cars in two sections, et cetera.

"On outfits consisting of not more than 15 cars, the M-K-T reserves the right to fill out train to tonnage rating of locomotive handling.

"Mileage books having a value not exceeding 20 per cent of the charges assessed under these rates will be issued for use of billposters, advertising agents, et cetera if application is made for same at time of execution of contract.

"These rates include handling of necessary advance cars in freight or passenger train service at the option of the operating department."

SILVER LIFE

(Continued from page 3)

This fact leaves void the incentive necessary to properly inspire all members to push the new membership drive as it should be.

With this condition in mind, the O. Henry firm has donated a sterling silver membership card with dues paid for one year. This award will go to the member turning in the greatest number of new memberships over 50 and less than 100 when the drive closes at the end of the year 1938.

Mendelson, in commenting on the new membership situation, said to a representative of *The Billboard* this week: "It is our opinion that there are many members who, after getting 30 or 35 new members, find it tough going and lose interest because they feel that they cannot reach the 100 mark. With this additional award we feel quite sure that many members will endeavor to get at least enough new members to make it interesting for them to compete for the sterling silver membership card. This card will be identically the same size and face design as the gold card which is awarded for those getting 100 members or more. However, it will carry only one year's paid-up dues."

RCA NIXES

(Continued from page 4)

situation would have any curtailing effect on NAPA's plan, Spelser said:

"If I were representing the stations Victor wouldn't get away with refusing to sell records to them."

Officials of the RCA-Victor Company in Camden refused to discuss the situation.

"We never authorized radio stations to play our records in the first place," one official said. He refused to take cognizance of any report of a change of policy of the Victor Company.

Officials of the two stations that have NAPA license—WDAS and WPEN—are up a tree as to what they should do. It was pointed out that they could sue NAPA for the return of their license fees, said to be \$1,200 each. Thus far there has been no shortage of records, as there is a plentiful supply on hand and there has been no stoppage as yet by other record companies.

Employees of the radio stations may still buy Victor records from dealers if they hide the fact that they are to be used for broadcasting purposes. But if the dealer is caught selling radio stations knowingly he is liable to lose his agent's franchise. There is no legal ruling yet whether a record manufacturer

can prevent a station from broadcasting product.

Meanwhile Spelser is preparing to make a tour of up-State radio stations in an effort to get them into line on NAPA contracts. Spelser's aids are also planning a campaign to license coin recording machines after the first of the year.

NEW PLAY

(Continued from page 6)

The Devil and stars a trio of scintillating Britons, the Misses Adele Dixon and Evelyn Laye and Jack Buchanan—it is presented unpretentiously but lavishly and in excellent taste by the Messrs. Shubert, and in it Messrs. Howard Dietz and Arthur Schwartz make up for that mammoth indiscretion of theirs that the Rockefeller interests were pleased to call Virginia. *Between the Devil*, handsome, sprightly and thoroughly enjoyable, is a beautiful Christmas gift to Broadway.

It may as well be admitted at the outset that Dietz's book need cause no dancing in the streets—but even so it is sufficient for the weight it has to bear—and it's also a great deal better than it was reported to be on its first try-out tour. Then, according to rumors sifting in from the road, it was all about an engaging bigamist who had a name in Paris and another name in London, who had a wife in Paris and another wife in London—and it ended with a parlor arrangement whereby the wives were to share their communal spouse on a sort of 50-50 split. Now, as it opened at the Imperial Wednesday night, the bigamy is unintentional, the French wife having been reported as drowned before the English wife came into the picture. None the less the gentleman finds the situation not entirely unpleasant—when he is with the English girl he is sure that he wants to stay married to her; when he is with the French girl—but you know the rest. The second half is concerned chiefly with his efforts to keep both wives and at the same time avoid the police; it is necessarily a bit repetitious, but a series of amusing situations—notably a bigamy trial in a boudoir—keeps up the interest. And the end is nothing short of genius. Torn between his two fair frails, the gentleman carols lustily that he doesn't know what to do; each wife trills that she doesn't know what to do; the chorus, helpful, but bewildered, sings that it doesn't know what to do—and the entire cast chants, "I don't know what to do, you don't know what to do, all God's children don't know what to do." In that pretty pickle they leave it smack in the customers' laps, and the curtain comes down on any ending you care to pencil in. It seemed pretty swell to me.

And if Dietz has fallen down a bit in his book—a very little bit—he has more than made up for it in his lyrics. They are smart, witty, sophisticated, charming and altogether admirable—a set of lyrics that in their way are as nice as the lyrics in *Pins and Needles* are in theirs. And that, coming from the number one *Pins and Needles* fan, is praise indeed. And Schwartz comes thru with music that matches the lyrics in every way—tuneful, catchy, sprightly and absolutely right for the various uses to which it's put. It's a grand score in every way.

And the Messrs. Shubert, evidently decked out in red suits and long white whiskers, have given the affair a beautiful production—unobtrusive, but tasteful and immensely effective. The cast, the small, is uniformly excellent, with Mr. Buchanan making a charming rogue of the all-too-willing bigamist, and with Miss Dixon, on her American debut, displaying a strange and immensely engaging loveliness, a really nice voice and an amount of charm that made a susceptible reporter her immediate and enthusiastic devotee. Miss Laye, who has never been a prime favorite in this corner, emerges in *Between the Devil* as a grand trouper, and does a thoroughly ingratiating job. On the basis of her present work no praise could be too great.

The supporting cast is similarly excellent, with Charles Walters taking another long stride toward his future position as America's premier young song-and-dance man, and with Vilma Ebsen returning to a stage that has sorely missed her, to offer again her charming and excellent dancing. William Kendall does a stand-out job as a routine menace, and the small chorus is one of the most attractive I've seen in years—not beautiful by accepted standards, but each girl interesting and different looking. Also they're used as choruses should be used in musical comedies—to furnish singing and background, no more.

High among those who rate praise for the show is Robert Alton, who staged the dances. They are, without exaggeration,

the most charming and effective set of dances that I can remember seeing in my near-decade of reviewing. The Albert Johnson sets are unobtrusively excellent.

It may be that there'll be some talk of dirt in the show, what with the current crop of sniveling blueses who are running around without their keepers. But the blue material, what there is of it, is also witty and funny and there's never any dirt for dirt's sake. If you have a mental age over eight, a decent mind, a love of witty rhymes and catchy music, an interest in seeing topnotch performers and a general desire to be charmingly entertained, then *Between the Devil* is the show for you. Even to a show-weary reporter it came as a triply welcome Christmas present.

"Tovarich" New Chicago Hit

CHICAGO, Dec. 25.—Shuberts, have a winner in the Gilbert Miller production of *Tovarich*, which opened at the Selwyn Monday. Starring the brilliant Evelyn Leontovich and featuring a capable supporting cast, piece is immensely entertaining from beginning to end.

It is an expertly staged comedy, soundly constructed and steadily mounting in interest. Watching two members of the deposed Russian royal family adapt themselves to the new methods of living and ways of earning a livelihood is a delightful experience. Remaining loyal to the Russia of old, they hold on to four billion francs given them by the czar to be used for the best of the country. And finally let the fortune out of their hands and into those of a Red comrade to prohibit foreign interests from digging their treasured Russian soil for petrol.

What makes this play thoroughly pleasing theater adventure are the clever lines and situations delivered and portrayed with all the fullness and depth they rate. Miss Leontovich has seldom been finer. She commands irresistible attention with her role of the Grand Duchess Tatiana Petrovna and is slightly shadowed only in the second act, when Forrest Orr, as her master, takes full advantage of the rib-tickling bits of business and scores a personal triumph.

McKay Morris makes the prince a real and unusually interesting character. He is particularly fine in the second act when he and his wife secure employment as butler and maid in the DuPont household. He is instrumental in getting many laughs in his new position and in influencing his employer's family in adopting Russian mannerisms.

Other good support is furnished by Amanda DuF, John Pearnley, Margaret Dale, Jean Del Val, Irene Winston, Murray Stephens, George Graham, Reginald Evelyn, Judith Vosselli, Clara Palmer and Cecil Humphreys.

The production has been ideally designed by Raymond Sovey. Robert E. Sherwood's English text of Jacques Deval's original is a finished piece of writing.

Tovarich should enjoy a long and prosperous run. *Sam Hontzberg.*

Detroit Feds Open "Boy"

DETROIT, Dec. 25.—WPA Federal Theater opened *Boy Meets Girl* to a consistently good attendance for a 10-day run here last week at the Cinema Theater. The play was produced for several weeks on a tour of the State before coming into Detroit, and the cast played together with the accustomed craftsmanship of veterans.

This production was a second given by the WPA Players at the Cinema, in combination with a film showing before and after the play, which goes on once nightly, with Sunday matinee. This combination film and legitimate policy, inaugurated by Ira Kaplan, of the Cinema, who has produced several theatrical novelties in Detroit in the past two years, appears to be a success after this second experiment.

Ray Rawlings, from the New York project, has been brought to Detroit to strengthen the local cast, which has been considered by the direction somewhat weak on principals. Rawlings will take the lead in the revival of *Dr. Faustus* next month.

ROUTES

(Continued from page 23)

Granham, Billy: (Virginia) Columbus, O. no.
Granham, Billy: (Nelson) Rockford, Ill., h.
Gray, Glen: (New Yorker) NYC, h.
Gray, Jack: (Park Lane) NYC, h.
Gray, Len: (New Cedars) New Bedford, Mass., no.
Grayson, Bob: (Biltmore) Atlanta, h.
Greene, Elmer: (Yumurti) NYC, no.
Griggs, Johnny: (Charlie's Tavern) Emmett, L. I., c.
Greer, Huey: (Bagdad) Miami, Fla., no.
Greer, Jimmy: (Biltmore) Hollywood, h.
Grill, Joseph: (Piazza) San Antonio, Tex., h.

H

Hackett, Bobby: (Nick's) NYC, no.
Haddox, Jimmy: (College Inn) Sherman Hotel, Chi.
Hain, George: (Traff) New York, h.
Hamilton, George: (Peabody) Memphis, h.
Hancock, Buddy: (Pelican) Houston, Tex., no.
Harris, Claude: (Joe's Stables) Detroit, no.
Harrick, Carleton: (Lookout House) Covington, Ky., no.
Horton, Harry: (Le Mirage) NYC, no.
Hoskins, Freddie: (Mayfair Casino) Cleveland, no.
Humbree, Joe: (Herolotta's) NYC, re.
Humbree, Joe: (Herolotta's) NYC, re.
Hendricks, Dick: (Red's) (Club Chambliss) Middletown, Wis., no.
Herth, Mike: (Shelton) NYC, h.
Hill, Worthy: (Pavilion Royale) Savin Rock, Conn., no.
Himler, Richard: (Essex House) NYC, h.
Hines, Lee: (Sebastian's Cotton Club) Culver City, Calif., no.
Hobbes, Virginia: (Normandy Inn) Warren, Pa., no.
Horion, Harry: (Le Mirage) NYC, no.
Howard, Vincent: (Perrona Farm) Andover, N. J., no.
Hodgson, Ray: (Tottie's) Kansas City, Mo., no.
Hughes, Merrill: (St. George) Brooklyn, N. Y., h.
Hughes, Merrill: (St. George) Brooklyn, N. Y., h.
Humber, William: (George's Palace) Little Rock, Ark., no.
Hunsley, Lloyd: (Mount Royal) Montreal, h.
Hunter, Vic: (Butterfly) Springfield, Mass., no.

I

Hutton, Ina Ray: (Main St.) Kansas City, Mo., h.
Ink Spots, Four: (Bennett) Binghamton, N. Y., h.
Irish, Mace: (Chanticleer) Millburn, N. J., no.

J

Jackson, Paul: (Old Mill Tavern) Jackson Mich., no.
Jahns, Al: (New Kenmore) Albany N. Y., h.
Johnson, Jerry: (Clairidge) Memphis, h.
Johnson, Eunice: (15-13 Club) Marshfield, Wis., no.
Jones, Lham: (Lincoln) NYC, h.
Joy, Jamie: (Clairidge) Memphis, h.

K

Kampus Kids: (Bennett) Binghamton, N. Y., h.
Kay, Herbie: (Drake) Chi., h.
Kirk's Jesters: (La Salle) Chi., h.
Kirkham, Don: (Hazeland Inn) Denver, no.
Klein, Jules: (Statter) Detroit, h.
Kopka, Johnny: (Beverly Lodge) Morris Plains, N. J., no.
Kress, Andy: (Robert Treat) Newark, N. J., h.
Krumin, Gostya: (Russian Bear) New York, re.
Kuanter, Robert: (Martin's Rathskeller) NYC, no.
Kuhn, Richard: (Vanderbilt) NYC, h.
Kyser, Kay: (Blackhawk) Chi., no.

L

Lagman, Bill: (Club Trilone) Mobile, Ala., no.
Lalibon, Olive: (Roosegarten) Middletown, Conn., c.
Lamb, Fred: (Marina Room) Muskegon, Mich., h.
Lande, Jules: (Weylin) NYC, h.
Lane, Eddie: (Governor Clinton) NYC, h.
Larrie, Lee: (Olmos) San Antonio, no.
Laughlin, Ray: (Mary's Place) Kansas City, Mo., no.
Lassar, Charlie: (Mayfair) Detroit, h.
LeBaron, Eddie: (Reddo City Rainbow Room) NYC, no.
LeRoy, Howard: (Orlando) Decatur, Ill., h.
Lee, Larry: (Olmos Club) San Antonio, Tex., no.

M

Law, Harry: (Brown Palace) Denver, h.
Lewis, Vic: (Times Square) Rochester, no.
Lewis, Ted: (Palace) Cleveland, h.
Lewis, Freddy: (Madison) Jefferson City, Mo., no.
Lindeman, Udo: (Gloria Palace) New York, c.
Livingstone, Jerry: (Laurie-in-the-Pines) Lakewood, N. J., no.
Lombardi, Guy: (Roosevelt) NYC, h.
London, Larry: (Esquire) Miami, Fla., no.
Lopez, Vincent: (Gibson) Cincinnati, h.
Lukewick: (Roosevelt) NYC, h.
Lupton, George: (University Grill) Albany, N. Y., no.
Lyman, Abe: (French Casino) NYC, no.

M

McCoy, Clyde: (Beverly Hills) Southgate, Ky., c.
McCoy, Ernie: (State) Columbus, O., re.
McGill, Billie: (Gold Front Cafe) Cheboygan, Mich.
McIntire, Lani: (Lexington) NYC, h.
McIntire, Jerry: (Plantation Club) Bantler City, La.
Mack, Austin: (Open Door) Chi., no.
Malone, Don: (Dunn's Tavern) Harlem, Mont., no.
Mansona, Gregg: (Paramount) Rockford, N. C., t.
Mannone, Wincy: (Swing Club) NYC, no.
Mareno, Frank: (Sweeper) Baltimore, c.
Marquis, Gary: (41) Miami, Fla., no.
Marshall, Gus: (Essex) Boston, h.
Marshall, Gus: (Versailles) NYC, no.
Martin, Freddy: (Hite-Carlton) NYC, h.
Mathews, Frank: (Club 15) Philadelphia, no.
Martin, Bob: (Chris Florence) Paris, no.
Martone, Don: (Cog Rouge) NYC, no.
Mastaro, Henry: (Threes Door Inn) Bridgeport, Conn., no.
Massingale, Bert: (Hi-Hat) Houston, no.
Mayer, Ken: (Gambler) San Antonio, h.
Meiner, Johnnie: (Aviation Club) Hot Springs, Ark., no.
Melinkoff, Joe: (Philadelphia) Philadelphia, h.

Melvin, Jack: (Queens Terrace) Woodside, L. I., N. Y., no.
Meredit, Jack: (Buccaners) Ft. Worth, no.
Meyer, Johnny: (MacLain) NYC, h.
Meyer, Gus: (Leighton's Tavern) Ardler, N. Y., no.
Michales, Bill: (Station KUNO) San Antonio, Middleman, Herman: (Nixon) Pittsburgh, c.
Mimar, Bob: (Midway Inn) Ft. Worth, no.
Mills, Floyd: (De Paul) Wilmington, Del., h.
Mills, Dick: (The Grove) Beaumont, Tex., no.
Minkler, Howard: (Murray's Inn) Albany, N. Y., no.
Molocka, Leon: (Sebastian's Cotton Club) Hollywood, no.
Molina, Mingo: (Club Trilone) Jaure, Mex., c.
Monroe, Jerry: (White Sulphur Springs, Va. Moore, Eddie: (Eagles) Ithaca, N. Y., h.
Morelli, Larry: (Merry Gardens) Lynchburg, Va.
Morgan, Russ: (Paramount) NYC, t.
Morris, Griff: (Paddock Club) Wheeling, W. Va., no.
Morton, Gerry: (Barry-Pizza) NYC, h.
Moseley, Snub Leo: (Barrel of Paul) NYC, no.
Moseley, Herb: (Casa Grande) Berwyn, Md., no.
Musical Aces: (Avalon Inn) Vista, N. Y.

N

Navarro, Al: (Belvedere) Baltimore, h.
Newman, Al: (M. O. A. Club) Ashland, Ky., no.
Nickles, Billie: (Torch Club) Los Angeles, no.
Noble, Clint: (Arabian Supper Club) Columbia, O., no.
Norton, Leighton: (Arcadia International) Philadelphia, re.
Norrik, Stan: (Merry Garden) Chi., h.
Norris, Joe: (Frontenac Casino) Detroit, no.
Norton, Bob: (New Garden Center) Detroit, h.
Noles, Roger: (Chateau Moderne) NYC, no.
Norey, Walt: (M. and J.) Haverhill, Mass., re.
Novak, Frank: (Warwick) NYC, h.

O

O'Hara, Ray: (Greenwich Village Casino) NYC, no.
Oakes, Irving: (Trilone) Detroit, h.
Octave Trio: (Pt. Hayes) Columbus, O., no.
Olman, Val: (Belmont Plaza) NYC, h.
Olson, Walter: (New Julius) Gardenville, N. Y., h.
Oliver, Harry: (Evergreen) Bloomfield, N. J., no.
Olson, George: (International Casino) NYC, no.
Osborne, Will: (Normandie) Boston, h.

P

Pablo, Don: (Merry-Go-Round) Dayton, O., no.
Palermo, William: (Place Elegante) NYC, no.
Palmer, Freddy: (Colonial Inn) Singac, N. J., re.
Palmer, Ken: (Barbee's) Isle of Hope, Ga., h.
Palmer, Skeeter: (Benecal Rochester, N. Y., h.
Pancos: (Athletic Club) Detroit, h.
Pantone, Mike: (Loftus Ambassador) Albany, N. Y., no.
Parks, Bobby: (Stock) NYC, no.
Payno, Al: (Orill Lee) Montclair, N. J., no.
Pearl, Ray: (Bill Green's Casino) Pittsburgh, Pa.
Peck, Earl: (Cocanut Grove) Bridgeport, Conn., no.
Peterson, Dee: (Seven Gables) Milford, Conn., no.

Peterson, Johnny Hikka: (Old Mill Tavern) Salt Lake City, no.
Pettit, Emile: (Everglades) Palm Beach, Fla., no.
Ponselle, Andre: (Chez Ami) Buffalo, no.
Pittman, Jack: (Fort Arthur) Providence, R. I., re.
Price, Stanley: (St. Nicholas) Decatur, Ill., h.
Price, Robert: (Lake Bessie) Buckeye Lake, O., no.
Prima, Louis: (Famous Door) NYC, no.

R

Ramoni: (Armando's) NYC, re.
Rapp, Barney: (St. Anthony) San Antonio, h.
Reader, Charles: (Port Montague) Nassau, D. W. I., h.
Reagan, Dan: (Lookout House) Covington, Ky., no.
Reyes, Chico: (Continental) Detroit, no.
Reynolds, Buddy: (Rose Garden) Hannibal, Mo., h.
Rhythm Kings: (Game Cock) NYC, c.
Riccardi, John: (21) Philadelphia, no.
Richard, Freddy: (Park Inn) Clearwater Beach, Fla., re.
Rinaldi, Nino: (833 Club) Chi., no.
Roberts, Eddie: (Red Mill) Bronx, N. Y.
Robinson, Jay: (Evergreen) Bloomfield, N. J., no.
Rocco, Maurice: (Kit Kat) NYC, no.
Rogers, Eddy: (Rainbow Grill, Radio City) NYC, no.
Rogers, Buddy: (College Inn) Chi., no.
Roman, Phil: (Hollywood) NYC, re.
Rosen, Tommy: (Wisteria Gardens) Atlanta, no.

S

Sager, Buddy, Trio: (Chanticleer) Millburn, N. J., no.
Sambria, Juanito: (Troadero) NYC, no.
Samborler, Cito: (Furcat) Ft. Worth, no.
Saxon, Sam: (Gay Village) NYC, c.
Schlosser, Billy: (Ripside) Miami, Fla., no.
Schrag, Benny: (Metronome) Spokane, Wash., h.
Schramm, Marty: (Balcognades) Pittsburgh, no.
Schwarz, Charles: (Roumanian Village) NYC, no.
Seagoin, Chic: (Chez Parce) Louisville, no.
Sears, Carl: (5th St. Childs) NYC, re.
Sears, Walt: (Fulwiler) Birmingham, Ala., h.
Senators, Four: (Barney Galtman's) NYC, no.
Septimo, Carlo: (San Souci) Havana, no.
Sherr, Jack: (White Mansions) Pittsburgh, no.
Shively-Yates: (Spanish) Dover, O., h.
Silhoney Quartet: (Yacht Club) NYC, no.
Silvers, Buddy: (Clevor Club Inn) Middleton, N. Y., no.
Simmons, Bob: (Myer's) Columbus, O., no.
Siry, Larry: (Versailles) NYC, re.
Small, Allan: (Lamy Kelly's) NYC, no.
Smith, Carl: (Ashlieo Club) Detroit, h.
Smith, Jimmy: (Brook Summit, N. J., no.
Smith, Bill: (Rhineland Gardens) Armonk, N. Y., no.
Smith, Joseph C.: (La Rue) NYC, no.
Smith, Stiff: (Famous Door) Hollywood, no.
Socarras, Alberto: (Havana-Madrid) NYC, no.
Sordano, Frank: (Paris Inn) Los Angeles, c.
Southland Rhythm Girls: (Paddock) Miami, Fla., no.
Spar, Paul: (Warwick) NYC, h.
Spector, Irving: (Andy's Inn) Syracuse, N. Y., c.

Starr, Freddie: (Park Lane) NYC, c.
Stanzio, Jack: (Vanity) Detroit, h.
Steel, Leonard: (Ft. Shelby) Detroit, h.
Storney, George: (Cog Rouge) NYC, no.
Stewart, Ed: (Continental) Kansas City, no.
Slipes, Eddie: (Blue Moon) Toledo, no.
Stoils, Cole: (Tropical Roof) Memphis, no.
Strom, Roy: (Fifth Avenue) NYC, h.
Strom, Benny: (Brown) Louisville, h.
Sobel, Allan: (Bedford Springs) Bedford Springs, Pa., h.

T

Texas Co-Eds: (La Fontaine) Huntington, Ind., h.
Thomas, Eddie: (Nut Club) NYC, no.
Thompson, Denny: (Mayflower) Akron, h.
Thompson, Lann: (Commodore Perry) Toledo, h.
Thurn, Otto: (William Penn) Pittsburgh, h.
Tip Top Boys: (Jefferson Davis) Monticomey, Ala., h.
Tolbert, Keels: (Black Cat) NYC, no.
Torrey, Bob: (Powell) Niles, Mich., h.
Towne, Loren: (Club Joy) Lexington, Ky., T-21.

Q

Ulrich, Roberto: (Lobby Cafe) Juarez, Mexico, no.

V

Vallee, Rudy: (Paradise) NYC, no.
Vallee, Rudy: (State) NYC, h.
VanWinkle, Joe: (Melody Grill) Kokomo, Ind.
Vargo, Eddie: (Bismark) Chi., h.
Veil, Tubby: (Bruno) Chi., re.
Verden, Vivian: (Broadway Tavern) San Antonio, no.

W

Wade, Johnny: (Romance Inn) Angola, N. Y., no.
Wallace, Anne: (Club Cabrillo) San Pedro, Calif., no.
Wardell, Tick: (Kungholm) West Orange, N. J., re.
Wardman, Ralph: (Yacht Club) NYC, no.
Wardman, Ralph: (Roosevelt) St. Louis, h.
Wardlaw, Jack: (Casa Madrid) Louisville, Ky., no.
Watkins, Ramsay: (Hollenden) Cleveland, h.
Watkins, Ralph: (Yacht Club) NYC, no.
Webb, Joe: (Queen Mary) NYC, re.
Weber, Mark: (Stevens) Chi., h.
Weik, Lawrence: (William Penn) Pittsburgh, h.
Weimer, Michael: (Old Roumanian) NYC, re.
Werner, Leo: (Michigan Tavern) Niles, Mich., no.
Weston, Ernie: (Gleam) San Antonio, no.
Whitney, Palmer: (Baker) St. Charles, Ill., h.
Widmer, Bus: (Palais Royal) St. Petersburg, Fla., h.

X

Williams, Sander: (Astor) NYC, h.
Williams, Joe: (Mark Twain) Hannibal, Mo., h.
Williams, Charlie: (Checker) St. John, N. B., no.
Wilson, Ray: (Rainbow) Grove City, Pa., no.
Winder, Bill: (Senator) Seattle, h.
Winston, Jack: (Bai Tabarin) San Francisco, no.
Wintz, Jack: (Roseland) NYC, h.
Woodfield, Harry: (Hofbrau) Canton, O., c.

Y

Yates, Billy: (Blackstone) Ft. Worth, Tex., h.
Zelman, Rubin: (Carawa) NYC, no.

Songs With Most Radio Plugs

(A WEEKLY FEATURE)

Songs listed are those which received six or more plugs on the networks, WJZ and WEF (NBC) and WABC (CBS), between 5 p.m. and 1 a.m. weekdays, and between 11 a.m. and 1 a.m. Sundays, from Friday, December 17, thru Thursday, December 23.	Position Last Wk.	This Wk.	Title	Plugs	
				Net	Ind.
	20	14	My Day	13	2
	18	15	I Want You for Christmas	12	17
	11	15	Let's Give Love Another Chance (F)	12	7
	11	15	Let's Make It a Lifetime	12	2
	6	16	Sweet Stranger	11	30
	6	16	You Can't Stop Me From Dreaming	11	17
	19	16	I Wanna New Romance (F)	11	12
	17	16	Have You Met Miss Jones? (M)	11	11
	19	16	Stardust	11	11
	19	16	This Never Happened Before	11	9
	16	16	My Heaven on Earth (F)	11	3
	19	16	My First Impression of You	10	16
	17	16	Bel Mir Bist Du Schoen	10	15
	17	16	Ten Pretty Girls (M)	10	15
	12	18	If It's the Last Thing I Do	9	26
	12	18	One Rose	9	12
	16	18	Snake Charmer	9	11
	16	18	How Many Rhymes? (F)	9	11
	19	18	I Told Santa Claus To Bring Me You	9	11
	11	8	Everything You Said Came True	9	10
	18	16	Rockin' the Town	9	5
	11	19	Every Day's a Holiday	9	4
	18	16	Somebody's Thinking of You	9	1
	17	17	Getting Some Fun Out of Life	8	10
	16	19	A Strange Loneliness	8	6
	16	19	A Little White Lighthouse	8	5
	19	17	I'll Take Romance (F)	8	5
	19	17	Winter Wonderland (F)	8	3
	19	17	Let's Waltz for Old Times' Sake	8	2
	17	7	Remember Me? (F)	7	13
	16	7	Am I in Another World? (F)	7	6
	17	20	Rollin' Plains (F)	7	5
	16	20	I'm the One Who Loves You	7	4
	16	20	Toy Trumpet (F)	7	3
	15	24	You're My Dash	7	2
	15	21	Lady Is a Tramp (M)	6	7
	15	9	Sophisticated Swing	6	5
	15	9	More Power to You	6	4
	6	20	Greatest Mistake of My Life	6	3
	14	14	If I Can Count on You	6	3
	8	20	Jubilee	6	2
	14	2	Bear Down	6	2
	13	13	Song of Songs	6	1

Turn to our Amusement Machines, Music Section, for listing of the five best record sellers (Bluebird, Brunswick, Decca, Victor and Vocalion) for the week ending December 27.

ACTS, UNITS AND ATTRACTIONS

(Routes are for current week when no dates are given.)

A
Ace, Red (Ye Olde Tavern) Ft. Wayne, Ind.
Abbot, Mariel, Xmas Fantasy (Chicago) Chi.

B
Bacon, Faith (Colosimo's) Chi.
Bain, Pearl (Kil Kat) NYC.
Baldwin & Bristol (Victory) San Jose, Calif.

C
Calkins, Edna (Hollywood) NYC.
Callahan, J. (Hollywood) NYC.
Cannon, Fred (Hollywood) NYC.

D
D'Amico, Rodolfo (El Chico) NYC.
Daly, The Horse (Plymouth) Worcester, Mass.

E
Earl & Francis (Sebastian's Cotton Club) Chicago, Ill.
Edwards, Irving (Lido) Montreal, Can.

F
Farrar, Jane (Locust) Phila.
Farrell, Bill (Place Egeante) NYC.

G
Garcia & LaMarre (Cal-Ore) Klamath Falls, Ore.

Route Department
Following each listing in the ACTS-UNITS-ATTRACTIONS section of the Route Department appears a symbol. Fill in the designation corresponding to the symbol when addressing organizations or individuals listed.

EXPLANATION OF SYMBOLS
a-auditorium; b-ballroom; c-cafe; cb-cabaret; cc-country club; h-hotel; mh-music hall; nc-night club; p-amusement park; ro-road house; re-restaurant; s-showboat; t-theater.

Grane Sisters (Chez Paree) Chi.
Crane, Gladys (Yacht Club) Chi.
Cross & Dunn (Verailles) NYC.
Cummings, Don (Mainstreet) Kansas City, Mo.

H
Harris, Hazel & Whitley (Palace) Lancaster, Pa.
Harris, Spikes (Gay '90s) NYC.
Harrison Sisters (Commodore Perry) Toledo, O.

I
Ice Ballet (Boston) Boston.
Ice Ballets (Webster-Hall) Pittsburgh 25-Jan. & 2.

J
Jacquette, Mignac (International Casino) NYC.
James, Freddie (Cotton) NYC.
Janet of France (Janet of France) NYC.

K
Kane, Allen & Boys (Monte Carlo Bar Hotel) Chi.
Karny, Jim (Mario's Mirador) NYC.

L
L'Ann (Edison) NYC.
L'Amore, Olive (Red Rooster Club) West Hartford, Conn.

M
MacLennan, Paul & Grace (Waldorf-Astoria) NYC.
Maviland, Dick (Greater Billoquet Inn) Eau Claire, Wis.

N
Neal, Charlie (Yacht) NYC.
Neckman, Stanley (Chicago) Chi.
Nell, Betty (Cafe Madrid) Buffalo, Pa.

O
O'Connell, John (Hollywood) NYC.
O'Connell, John (Hollywood) NYC.
O'Connell, John (Hollywood) NYC.

P
Parker, Vera (Mt. Royal) Montreal, Can.
Parks, Benny (Pal.) Chi.
Patrik, Jimmy (Blaine) Boston, h.

Q
Quinn, John (Hollywood) NYC.
Quinn, John (Hollywood) NYC.
Quinn, John (Hollywood) NYC.

R
Real, Vera (Embassy) Phila.
Rebert, Janette & Co. (Capitol) Washington, D. C.

Lodova, Nadia (Russian Kretchma) NYC, re.
 Lyman, Tommy (Oaks) NYC, re.
 Lynn, Carl (Down Towners) Columbus, O., re.
 Lynn, Don & Betty (El-Hat) Chi, re.
 M
 McChland, Reed (Waylin) NYC, h.
 McCord, Nancy (Met.) Boston, t.
 McCormick, Frank (Greenwich Village Casino) NYC, re.
 McCoy, Bob (Biltmore) NYC, h.
 McCoy, Celia (Pere Marquette) Peoria, Ill., h.
 McCully, Jean & Olive (Adelphi) Phila., h.
 McKenna, Boots, Girls (Park Central) NYC, re.
 McKenna, Boots, Girls (Collage Inn) Chi, re.
 McKennie, Red (Nick's Rendezvous) NYC, c.
 McMahon, Larry (Village Barn) NYC, re.
 MacNaughton, Virginia (Le Mirage) NYC, re.
 Mack, Lyle (Chatterbox) Jamestown, Pa., re.
 Mack, Ed (Martin's Tavern) Lima, O., Dec. 13-Mar. 13, re.
 Madison, Rudy (Gay '90s) NYC, re.
 Maifera, Phil (Rudy's) NYC, re.
 Manichio (Yurumi) NYC, re.
 Mandel, Wm. & Joe (Riverdale) Milwaukee, t.
 Manigina (Ocean Room) Paris, re.
 Marcella, Andrea, & Co. (Met.) Boston, t.
 Marrying, Olie (Biltmore) Dayton, O., h.
 Manilla (Russian Art) NYC, re.
 Mansfield, Cyril (Village Barn) NYC, re.
 Mantra, Joe (Havana-Madrid) NYC, re.
 Mara (Perroquet) NYC, re.
 Marco, Sensational (Silver Bowl) Sacramento, Calif., re.
 Marcy Bros. & Beatrice (Oriental) Chi, t.
 Maree, Lois (State-Lake) Chi, t.
 Marie, Madam, & Pals (Beacon) Vancouver, B. C., 24-30, re.
 Mario & Floria (Stater) Detroit, h.
 Mark & Mirin (Paradise) NYC, re.
 Marfeld, Maxine (Bismarck) Chi, h.
 Marston, Les (Troadero) NYC, re.
 Marston, Alice (Boxing House) NYC, h.
 Mario, Mary (Plymouth) Worcester, Mass., t.
 Marquise, Three (La Marquette) NYC, re.
 Marr, Patsy (Pere Marquette) Peoria, Ill., h.
 Martin, Oscar (Rudy's) NYC, re.
 Martine, Justa (Havana-Madrid) NYC, re.
 Marquis & Mariza (Normandie Inn) Warren, Pa., re.
 Mason, Jack (Chateau Richelle) NYC, re.
 Massey & Miller (American Music Hall) NYC, re.
 Massey, Louise, & Westerners (Stanley) Pittsburgh, t.
 May, Bobby (International Casino) NYC, re.
 Mayfair, Mital (Savoys-Plaza) NYC, h.
 Mayo, Huddy (Triangle Gardens) Peoria, Ill., re.
 May, Florence, & Co. (Beverly Hills) Southgate, Ky., re.
 Meadowbrook Boys (Hollenden) Cleveland, h.
 Jean, Lou (Madison) NYC, h.
 Mendes & RaNona (Poljenska) Augusta, Ga., Dec. 29-Jan. 1 (Hobby) Palisade, Pa., 2 (Empire) Daytona Beach 3; (Hitz) Sanford 4, t.
 Menon, George (McAlpin) NYC, h.
 Mercedes, Eileen (Mirador) NYC, re.
 Nichols & Roberts (Mainstreet) Kansas City, Mo., re.
 Michon Bros. (Met.) Boston, t.
 Michon Bros. (Earle) Washington, D. C., t.
 Michon, Michel (Russian Kretchma) NYC, re.
 Miller, Mary (Democratic) Pittsburgh, re.
 Miller, Bob (Little Old New York) NYC, c.
 Mills Men, Three (Lexington) NYC, h.
 Minnie (Russian Kretchma) NYC, re.
 Modie & Lemaux (Oleoso Club) San Antonio 17-21, re.
 Moffett, Adelaide (Ambassador) NYC, h.
 Mordis, Ned (Dimitri) Gauscho) NYC, re.
 Moutoya, Pals (Troadero) NYC, re.
 Mooman, Bob (Greater Biltmore Inn) Eau Claire, Wis., re.
 Moore, Peggy (Harry's New York Cabaret) Chi, re.
 Morley Bros. & Little Daisy (Michigan) Saginaw, Mich., t.
 Morgan, Ross, & Orch. (Paramount) NYC, t.
 Morgan, Stuart, Dancers (French Casino) NYC, re.
 Morich, Joe (Troadero) NYC, re.
 Moriche & Teresita (Troadero) NYC, re.
 Morrison, Alec (St. Regis) NYC, h.
 Morris, Kay (Casa Valencis) NYC, re.
 Morrissey, Tex (Palmer House) Chi, h.
 Morton, Alvin (Club Mimit) Chi, re.
 Morse, Christina (Verona) NYC, re.
 Morsel, Mimi (Oris) NYC, re.
 Murphy, Jimmy (Travelers) Choo, Calif., h.
 Musical Maniacs, Three (Greenwich Village Casino) NYC, re.
 Myers, Helen (Radio City Rainbow Room) NYC, re.
 Myers, Timmie (Royal Gardens) Melrose Park, Ill., re.
 Myrus (College Inn) Chi, re.
 Myrie & Descha (Moshin Rouge) Paris, re.
 Myrie & Pascal (International Casino) NYC, re.
 N
 Nations, Evelyn (Netherland Plaza) Cincinnati, h.
 Negre, George (Yurumi) NYC, re.
 Neller, Robert (Hollenden) Cleveland, h.
 Nelson, Nelsa (Open Door) Chi, re.
 Nelson's Boxing Cats (Leon & Eddie's) NYC, re.
 Newman, Doug (Stater) Boston, h.
 Nichols, Howard (Drake) Chi, h.
 Nielson, Eleanor (Cristal) NYC, re.
 Neish, Mildred (Rudy's) NYC, re.
 Neville & Day (Stork Club) Providence, re.
 Nielsen, George (Southern Dinner Club) Houston, Tex., re.
 Niiso, George (Chez Maurice) Dallas, re.
 Nixon & Andre (Chez Ami) Buffalo, re.
 Nolen, The (Turkey Inn) Stamford, Conn., c.
 Noland, Nancy (White) NYC, h.
 Nonchalants, Three (Palmer House) Chi, h.
 Norre, Lee (Triangle Gardens) Peoria, Ill., re.
 Norrner, Johnny (Yacht) NYC, re.
 Nurt Sisters (El Choco) NYC, re.
 O
 O'Tool, Edythe & Patsie (Eden Gardens) Worcester, Mass., re.
 Omar (St. George) Brooklyn, h.
 Ora-Minerva & Co. (Plymouth) Boston, t.
 Ortega, Rosita (Yurumi) NYC, re.
 Ortes, Joe (Troadero) London, re.
 Osmann, Sally (Colosimo's) Chi, re.
 Owen & Parco (Embassy) Jacksonville Beach, Fla., re.
 P
 Padula, Margaret (Gay '90s) NYC, re.

Page, Lyle, & Broadway Playboys (Triangle Gardens) Peoria, Ill., re.
 Page, Hot Lips (Small's Paradise) Harlem, NYC, re.
 Palmer Sisters (Sak's) Detroit, re.
 Palmer & Doreen (Palumbo's) Phila., re.
 Palomo (Ambassador) NYC, h.
 Pares, Pat (Golden Empire) Marysville, Calif., re.
 Parker, Leo (Anchor Club) Sandusky, O., re.
 Parker, Lulu (Brown Palace) Denver, h.
 Parker, Bob (Dutch Village) Toledo, O., re.
 Parker, Al (Flamingo Park) Miami Beach, Fla., re.
 Parson, Lew (Savoys-Plaza) NYC, h.
 Parraga, Senorita Graciela (La Rue) NYC, re.
 Pascal, Perry & Lillian (Riverdale) Milwaukee, t.
 Pat & Don (Hippodrome) Baltimore, t.
 Patricia, Tom (French Casino) NYC, re.
 Paul, William (Yacht Club) Chi, t.
 Pepper, Matt (Open Door) Chi, re.
 Peppers, Three (Hickory House) NYC, re.
 Peppy & Peanut (606 Club) Chi, re.
 Perkins, Johnny (Stanley) Pittsburgh, t.
 Perry, Diamond, Ltd. (Black Cat) NYC, re.
 Peterson, Sally (Cabbalero) Seattle, re.
 Pils & Tabet (Mayfair) London, re.
 Polono (Ambassador) NYC, h.
 Polono, Robert (Station WQAI) San Antonio, re.
 Pomeroy, Albert, & Co. (Tivoli) Melbourne, Australia, Dec. 20-Mar. 15, t.
 Powell, Ethel (Somerset) NYC, h.
 Powell, Jack (Met.) Boston, t.
 Powell, Eddie (Chateau) Milwaukee, re.
 Power's Elephants (Roxey) NYC, t.
 Power, Cherry & June (Stanley) Pittsburgh, t.
 Prock's Tigers (French Casino) NYC, re.
 R
 Raeburn, Burt (Queen Mary) NYC, re.
 Raeburn, Esther (Yacht Club) Chi, re.
 Raeburn, Leo (Yacht Club) NYC, re.
 Ramon & LeMoine (Normandie Inn) Warren, Pa., re.
 Raphael (Waldorf-Astoria) NYC, h.
 Rasch, Albertina, Girls (Michigan) Detroit, t.
 Ray, Rheta (Royale Frolics) Chi, re.
 Ray, Rheta & Clair (Walton) Phila., h.
 Raye, Vivian (Mirador) NYC, re.
 Raye, Iris (Monte Carlo) NYC, re.
 Raye & Naldi (Cocoanut Grove) Los Angeles, re.
 Ray, Gilbert & Vicky (Stork Club) Providence, re.
 Raymond, Charles & Celeste (Philadelphia) Phila., re.
 Reed, Doris (21) Phila., re.
 Regan, Belle (Orleans) Brooklyn, re.
 Reid, Ruth (Paradise) NYC, re.
 Reis Bros. (Royale Frolics) Chi, re.
 Rome & Palace (State-Lake) Chi, t.
 Renejo & Carlota (El Chico) NYC, re.
 Renee (Jimmy Kelly's) NYC, re.
 Renner, Helma (Troadero) Chi, t.
 Rhodes, Dorothy (Ranch) Seattle, re.
 Rhodes, Dorothy (Kil Kat) NYC, re.
 Rich, Pat (New Yorker) NYC, h.
 Rickard, Earl (Harry's New York Cabaret) Chi, re.
 Richmond, Harry (Chez Paree) Chi, re.
 Rios, Rosita (Rainbow Room) Rockefeller Center, NYC.
 Roark, Edith (Hollywood) NYC, re.
 Roberts, Betty & Freddy (St. Morris) NYC, h.
 Roberts, Jack & Renee (Henderson Villa) Youngtown, O., re.
 Roberts & Farley (New Yorker) NYC, h.
 Roberts Circus (Playhouse) Winnipeg, Can., t.
 Robinson, Bill (Cotton Club) NYC, re.
 Rockwell, Doctor (French Casino) NYC, re.
 Rodrigo, Rosita (Yurumi) NYC, re.
 Rogers, Fred (El Rancho Club) New Orleans, re.
 Rogers, Teddy (Yurumi) NYC, re.
 Rollin, Adrian, Trio (Essex House) NYC, h.
 Rolph, Wynne (St. George) Brooklyn, h.
 Romer, Bob (Adelphi) Phila., re.
 Rodney & Gould (Riverdale) Milwaukee, t.
 Rooney, Pat (Kabala) NYC, re.
 Rose, Jack (Piaze Elegante) NYC, re.
 Ross, Geraldine (Northwood Inn) Detroit, re.
 Ross, Murray (Fox River) Batavia, Ill., re.
 Ross, Dr. Sydney (Rainbow Grill) Radio City, NYC, re.
 Ross, Pat (Ambassador) NYC, h.
 Roth & Shay (Oskar) Stockholm, Sweden, Dec. 29 (Krystral Palast) Leipzig, Germany, Jan. 1-Feb. 1, re.
 Rowland, Mary (Paradise) NYC, re.
 Roy, Lee & Dunn (State-Lake) Chi, t.
 Royal Revels (Princess) Nashville 24-29; (Matson) Matson 31-Jan. 1, t.
 Royce, Rosita (Chicago) Chi, t.
 Royce, Tamson, Baro (Greyhound Club) Louisville, Dec. 31, re.
 Russell, Mabel (226 St.) NYC, re.
 Russett, Sunny (Nick's Rendezvous) NYC, re.
 Russian Gypsy Trio (Gay Village) NYC, re.
 Rust, Shirley (Met.) Boston, h.
 Rust, Shirley (Village Bar) NYC, re.
 Ryan, Jerry (Gay '90s) NYC, re.
 S
 Sahl (Plantation) NYC, re.
 St. Clair, Irene (Mayfair) Boston, h.
 Salsar, Hilda (La Oonga) NYC, re.
 Saldin, Elmer (Marathon) Chi, re.
 Salisbury, Jerry (Cafe of All Nations) NYC, re.
 Salter, Dorothy (Kil Kat) NYC, re.
 Samuels Bros. & Fleming (Plymouth) Worcester, Mass., t.
 Sanborn, Fanny, & Co. (Stanley) Pittsburgh, t.
 Sany, Frank (Royal York) Toronto, Can., h.
 Sargent, Kenny (New Yorker) NYC, h.
 Sals, Ludwig (Roumanian Village) NYC, re.
 Sava, Marala (Russian Kretchma) NYC, re.
 Sava & Neil (Bagdad) Miami Beach, Fla., re.
 Saxon, Bea (Yacht) NYC, re.
 Schaps, Sid (Paddock) Chi, re.
 Schelly, Marjorie (Sebastian's Cotton Club) Culver City, Calif., re.
 Schlicht's Marionettes (Hermanns Blecker Hall) Albany, N. Y., t.
 Schomer, Estelle (Mayfair Casino) Cleveland, re.
 Selys, Leo (Montparnasse) NYC, h.
 Serranders, The (Miami) Dayton, O., h.
 Shandor (Bookingsman) NYC, re.
 Sherrwood, The Mystic (Joy Gardens) New Castle, Pa., Dec. 31-Jan. 6, re.
 Sharp, Betty (Bancroft) Springfield, O., h.
 Shatten, Anna (Roumanian Village) NYC, re.
 Shaver, Buster, & Co. (Tower) Kansas City, Mo., t.
 Shaw, Oscar (French Casino) NYC, re.

Shaw, Wini (French Casino) NYC, re.
 Shea, Norma (Wivel) NYC, re.
 Shea & Raymond (College Inn) Chi, re.
 Shep, Bebe (Rudy's) NYC, re.
 Sherman & McVay (Plymouth) Boston, t.
 Shore, Willie (El-Hat) Chi, re.
 Shurtis, Ethel (Belmont Plaza) NYC, h.
 Siger, Billy (Wonder Club) New Orleans, re.
 Silverman, Jack (Old Roumanian) NYC, re.
 Silvestone, The (Earle) Washington, D. C., t.
 Simpson, Carl (Arcadia International) Phila., re.
 Sizer, Lee, & Ilomay Bailey (RKO Boston) Boston, t.
 Small, Bill (Rudy's) NYC, re.
 Smith, Joe (El Torador) NYC, re.
 Smith, Earle (Hercvool) Chi, h.
 Smith, Cyril (Paradise) NYC, re.
 Smith, Rudy (Black Cat) NYC, re.
 Spivey, Billy (Hollywood) NYC, re.
 Stacey, Jack (Casino) Lancaster, Pa., re.
 Stadler & Rose (International Casino) NYC, re.
 Stanley, Flo (Starball) Brooklyn, re.
 Steel, John (Capitol) Washington, D. C., t.
 Stone, Al (Old Roumanian) NYC, re.
 Stora, Allan (Commodore) NYC, h.
 Stump & Stumpy (Plantation) NYC, re.
 Stuart, Gene (Kil Kat) Boston, re.
 Sullivan, Lee (Paradise) NYC, re.
 Swann, Russell (Dorchester) London, h.
 Sykes, Harry (Lobby Cafe) Juarez, Mex.
 Symington, Eve (Waldorf-Astoria) NYC, h.
 T
 Taft, Ted & Mary (Bismarck) Chi, h.
 Tapia, Oscar (Havana-Madrid) NYC, re.
 Tatum, Art (Pamoss Door) NYC, re.
 Taubman, Paul (Ambassador) NYC, h.
 Taylor, Key (Hollywood) NYC, re.
 Taylor, Charles A., Broome Manikin (Columbian Alliance), O., Dec. 31-Jan. 1; (Palace) Dayton 3-4, t.
 Templeton, Alec (Radio City Rainbow Room) NYC, re.
 Texas Tommy (Dorchester) London, Eng., h.
 Theodore (Marjory) Scranton, Pa., h.
 Theodore & Demuths (Park Central) NYC, h.
 Therrien, Henry (Embassy) Jacksonville Beach, Fla., re.
 Thomas, Eddie (Palumbo's) Phila., re.
 Three of Clubs (Hollywood) NYC, re.
 Tison, Martha (Pennsylvania) NYC, h.
 Tinney, Dot (Black Cat) NYC, re.

Vale & Stewart (Gaily Cabaret) Brunswick, c.
 Vallee, Rudy, & Orch. (State) NYC, t.
 Vallee, Rudy (Paradise) NYC, re.
 Valer & Yolanda (Stater) Detroit, h.
 Van Gelo & Mary (Mainstreet) Kansas City, Mo., t.
 Vance, Joe, & Four Sparklettes (Wonder Bar) Cincinnati, re.
 Venezia, Chigalia (Greenwich Village Casino) NYC, re.
 Vermonite, Claire (St. Morris) NYC, h.
 Vernon & Vanoff (Jefferson) St. Louis, h.
 Vernon, James & Evelyn (Ambassador) NYC, re.
 Vesper, Four (Michigan) Detroit, t.
 Vesper, Four (Adelphi) Phila., h.
 Vestoff, Floris (Yacht) NYC, re.
 Villarino, Jeronimo (Havana-Madrid) NYC, re.
 Vince & Anita (Chateau Frontenac) Quebec City, Can., h.
 Vivan, Casio (Yurumi) NYC, re.
 Vodory's Jubilees (Cotton Club) NYC, re.
 Voisla, Sinda (Russian Art) NYC, re.

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 International Theatrical Corp., New York.

TAP TAP TOE
 Week December 24th,
 EARLE, Philadelphia.
 Dir.: LEDDY & SMITH, N. Y.

Tisdale Trio (Le Mirage) NYC, re.
 Tomack, Sid (Royale Frolics) Chi, re.
 Torador, Ed, Trio (El Torador) NYC, re.
 Trapp Twins (Michigan) Detroit, t.
 Tramp Band (Cotton Club) NYC, re.
 Tranger, Don (Derghoff Gardens) Ft. Wayne, Ind., re.
 Travis, Jimmy (Club Piccadilly) Baltimore, re.
 Townley, Evelyn (Corktown Tavern) Detroit, re.
 Toy, Ming (Fifth Avenue) NYC, h.
 Trosky, Vera (International Casino) NYC, re.
 Turner, Elma (Plantation) NYC, re.
 Tyler, Smiling Tex (Tower Inn) Lyons, Ill., re.

V
 Vaccaro (El Gauscho) NYC, re.
 Valdes, Alfredo (Havana-Madrid) NYC, re.
 Valdez, Vern (Club Blackstones) Cleveland, re.

Wade & Wade (Levitt's) Boston, re.
 Wages, Johnnie (Corktown Tavern) Detroit, re.
 Wahl, Dorothy (Harry's New York Cabaret) Chi, re.
 Wahl, Walker Dore (French Casino) NYC, re.
 Walders, Darlene (Sporting d'Es) Monte Carlo, France, re.
 Waldron, Jack (Hollywood) NYC, re.
 Walker, Betty (Black Cat) NYC, re.
 Wallson, Frank, & Trixie La Mae (Ocean Club) Detroit, re.
 Walsh, Mary Jane (Belmont Plaza) NYC, h.
 Walsh & Barker (Derghoff) London, h.
 Walters, Gene (Jimmy Kelly's) NYC, re.
 Waters, Ethel (Lyrie) Indianapolis, t.
 Wayne, Lillian (Holland) NYC, re.
 Weeces (Dorchester) London, h.
 Wehrle, Helen (Embassy) Jacksonville Beach, Fla., re.
 Weiss, Billy, & Four Pays (Roxey) NYC, t.
 Wescott, Dorothy (Little Old New York) NYC, re.
 Wesels, Henry (Plantation) NYC, re.
 West, Billie (Piccadilly) Baltimore, re.
 West, Willis & McGinty (French Casino) NYC, re.
 Whalen, Jackie, & Streamline Steppers (Show Boat) Cypress Hill, L. I., N. Y., re.
 Wheatley, Jessie (Seventh Avenue) Pittsburgh, h.
 White, Jack (13) NYC, re.
 White, Ann (Bertolotti's) NYC, re.
 White, Hal C. (Club Cariboo) Chi, re.
 White, Jack (Gay '90s) NYC, re.
 White, Bebra (888 Club) Chi, re.
 White, Frances (Cariboo) Chi, re.
 Whitman, Flo (Club Mimit) Chi, re.
 Whitney, Marjorie (La Salle) Chi, h.
 Wick, Gus (Gay '90s) NYC, re.
 Wickie Bros. & Armida (Adelphi) Sydney, Australia, Jan. 5-20, t.
 Wilbert, Raymond (Roxey) NYC, t.
 Williams, Dorothy (New Yorker) NYC, h.
 Wilms, Wallace (Paradise) NYC, re.
 Williams, Bob, & Red Dust (Michigan) Detroit, t.
 Willis & Jeanne (Palumbo's) Phila., re.
 Windelle, Mildred (Wivel) NYC, re.
 Winston, Walter (Bartwood) NYC, re.
 Winters & Marano (Plantation) NYC, re.
 Wolfe, Jerri (Paradise) NYC, re.
 Wolf, Lorna (Mt. Royal) Montreal, h.
 Wong, Joe (Plymouth) Worcester, Mass., t.
 Wood, Brit (Riverdale) Milwaukee, t.
 Wood, Lou, & California Collegians (State-Lake) Chi, t.
 Woods, Lorraine (International Casino) NYC, re.
 Woods & Bray (Shoreham) Washington, D. C., h.
 Woods, Johnny (Chez Paree) Chi, re.
 Vox & Walters (Pal.) Chi, t.
 Wright, Edythe (Commodore) NYC, h.
 Wright, Jack (Village Brewery) NYC, re.

Y
 Yanyego Vedoo Dancers (Yurumi) NYC, re.
 Yates Sisters, Three (Embassy) Jacksonville Beach, Fla., re.
 Yerman, Miriam (Village Barn) NYC, re.
 Young's, Ernie (Girls Riverside) Milwaukee, t.
 Yum, Helen (Leon & Eddie's) NYC, re.

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DRAMATIC AND MUSICAL

(Routes are for current week when no dates are given)
 Abbey Players: (Copley) Boston.
 Babes in Arms: (Furthest) Phila.
 Ballet Russe: (Auditorium) Chi.
 Brother Rat: (American) St. Louis.
 Brother Rat: (Locust St.) Phila.
 Evans, Maurice: (Royal Alexandria) Toronto, Can.; (Cass) Detroit 3-8.
 Greenwood, Charlotte: (Wilbur) Boston.
 Hayes, Helen: (Erlanger) Chi.
 Having Wonderful Time: (Erlanger) Phila.
 Housemaster, The: (Plymouth) Boston.
 Night This Way: (Shubert) Boston.
 Noon Service: (Cox) Cincinnati; (Hanna) Cleveland 3-8.
 Rooms Service: (Temple) Birmingham, Ala.; (Bishop) Chattanooga, Tenn.; (Erlanger) Atlanta, Ga., 31-Jan. 1.
 Shadow and Substance: (Nixon) Pittsburgh.
 Spring Thaw, with Roland Young: (National) Washington, D. C.
 Stage Door: (Cass) Detroit; (American) St. Louis 3-8.
 Step-Over: (Ford) Baltimore.
 Tobacco Road: (Rialto) Tucson, Ariz.; (Palms Springs, Calif., 31; (Auditorium) Brevard, Jan.
 Tonight at 8:30: (Davidson) Milwaukee; (Cox) Cincinnati 3-8.
 Tovarich: (Selwyn) Chi.
 Wife of Choice: (Chestnut St.) Phila.
 Women, The: (Erlanger) Atlanta, Ga., 29; (Temple) Birmingham, Ala., 30; (Auditorium) Memphis, Tenn., 31-Jan. 1.
 Yes, My Darling Daughter: (Biltmore) Los Angeles.
 You Can't Take It With You: (St. Charles) New Orleans.
 You Can't Take It With You: (Harris) Chi.
 You Can't Take It With You: (Hanna) Cleveland; (Nixon) Pittsburgh 3-8.

HIRST CIRCUIT SHOWS

(Week of December 26)
 Bare Facts: (Hudson) Union City, N. J.
 Big Revue: (Gayety) Cincinnati.
 Dizzy Dames: (Trocadero) Phila.
 Fun Parade: (Casino) Pittsburgh.
 Jazz Babies: (Gayety) Buffalo.
 Legs and Laughter: (Casino) Toronto.
 Moonlight Melod: (Orphe) Reading, Pa., 29.
 Merry-Go-Round: (Roxy) Cleveland.
 Night Owls: (Howard) Boston.
 Pace Makers: (Gayety) Detroit.
 Stars Set: (Garrick) St. Louis.
 Tempters: (Gayety) Washington, D. C.
 Vanity Fair: (Rialto) Chi.
 Whirl of Girls: (Gayety) Baltimore.

CIRCUS AND WILD WEST

Bible Bros.: Cleveland, O., 30; Dayton Jan. 1.
 WPA: (Kiddgewood Grove Stadium) Brooklyn, N. Y., 27-Jan. 4.

CARNIVAL

(Routes are for current week when no dates are given. In some instances possibly mailing points are listed.)
 Blue Ridge: Richland, Ga.
 Evangeline: Melville, La.
 Green, Dec. United: Ehrhardt, S. C., 27-Jan. 8.
 Hardman & Hodson: Ocala, Fla.
 Lewis, Art: (Fair) Eustis, Fla., 3-8.
 Lotta Hoopy: Prairie, Miss.
 Miller Amusement: Raceland, La.; Golden Meadow 27-Jan. 1.
 Southern Attrs.: Scotland, Ga.
 Texas Kidd: Castro, Tex., 26-Jan. 4.
 Tip Top: Oak Park, Ga.

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Wishes All a Very Prosperous and Joyous 1938 Season.
 WILL BOOK OR BUY a Smith & Smith Chairlady, also WILL BOOK OR BUY a Smith Chairlady on Orleans preferred. Shows with new and saved ideas, will finance and book same. All Concessions open. Will sell exclusive on Buses, Cook House and Penny Arcade. WANTING—Herr-Go-Loaded Foreman, also Ferris Wheel Foreman, Chamber and single parties preferred. Also Novice Artist capable of painting M.G.-R. touring in Banners and Paint Prints. All shows. BROWNE 118 S. Clay St., Salisbury, N. C., Tel. January 2, 1938; then P. O. Box No. 307, Augusta, Ga., P. R.—Will consider General Agent that's capable and will produce results.

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LOOK

IN THE WHOLESALE MERCHANDISE SECTION for the

LATEST NOVELTIES, PRIZES PREMIUMS AND SPECIALTIES

MISCELLANEOUS

Blossoms of Dixie Revue: Magnolia, Miss., 31-Jan. 1; Rosalind, La., 2; Amite 4-9; Kentwood 6.
 Croffly Show: Mahira, Ga., 27-Jan. 1.
 Daniel, Magician: Jackson, Mich., 27-31.
 Dresser's Circus Opera: New Orleans 27-Jan. 8.
 Fisher's Indoor Circus & Expo.: Sumter, S. C., Jan. 10-15.
 Lauther's Oddities on Parade: Charlotte, N. C., 27-Jan. 1.
 McChie, Magician: Marysville, O., 27-Jan. 8.
 McNally Variety Show: Chads Point, Md. (P. O. Salisbury), 27-Jan. 1.
 Newton Magic Show: Millsville, Del., 27-Jan. 1.
 Phelps Show: Varnville, S. C., 27-Jan. 1.
 Olar 3-8.
 Rickett's Show: Darlem, Ga., 27-29; Sterling 30-Jan. 1; Woodbine Jan. 2-4; Atkinson 5-7.
 Schuyler Tent Theater: Pasteria, Tex., Jan. 3-8.

Midway Staff Big For Sun Carnival

EL PASO, Tex., Dec. 25.—Staff of Southwest Sun Carnival midway, which opened last night, said Verne Newcombe, director, comprises Vincent Stoeker, secretary; Roy Stein, press; Charles White, manager of concessions; Elery Reynolds, assistant; Mrs. Manny Gunn, Mr. and Mrs. C. M. De Vere, Pat Delaney and Mr. and Mrs. Dave Williams, advertising; Ralph Matson, tickets; "Shorty" Wells, lot superintendent; "Toonerville" McGinty, electrician; Joe Kleko, assistant.

On the location, set for a downtown street spot with surrounding lots, street being blocked off for three blocks, Director Newcombe said 10 rides and 40 shows and concessions have been signed. Free acts are Four Sensational Jacks, acrobats, and Kenneth Blake, high diver. Roy Stein has been getting plenty of space in papers regarding the midway and "The Drunkard," downtown inside attraction of the Sun Carnival. The Drunkard, which opened December 17, has been a near-sellout every night since. Opening night celebrities were Judy Lawton, stage and radio singer; Syd Cohen, Washington Senators' pitcher, and George H. Black, producer of the Little America show.

Noel Collier, leading lady of The Drunkard, will be grand marshal of the Sun Carnival parade on New Year's Day. Last year's parade was seen by 100,000 persons. Fifty-five floats from 20 Southwestern towns will be in the 1938 event. William J. Collins, producer of The Drunkard, and Marguerite Snow, wife of Neely Edwards, emcee of The Drunkard, will judge contestants in the Sun Carnival queen contest. Queen of Plainview, Tex., baby contest being conducted by Don Brashear will be a Sun Carnival guest.

El Paso

EL PASO, Tex., Dec. 25.—Paul Tove's Silver State Shows will make the only carnival date of 1938 at Santa Fe, N. M., Don Brashear announced this week.

Verne Newcombe is now a member of the El Paso Chamber of Commerce and announces he will make headquarters here.

George Gore, of Boston, stopped over en route to the West Coast.

Additional arrivals for the Sun Carnival are Joe Bevans, New York; Lou Sizer and Bob Paul, San Antonio, and Johnny Graves, from Tulsa.

Mr. and Mrs. T. J. Tidwell, of T. J. Tidwell Shows, stopped off en route to the West Coast.

The Carlsbad, N. M., Ekks' celebration, under canvas, was handicapped by bad weather. Several Southwestern showmen were at the event.

Mr. and Mrs. Ed Lundgren, of Midwest Shows, are in town for the carnival. Several of their shows and rides will be presented.

Bill Scott and wife and Harry Phelps and wife, from the T. J. Tidwell Shows, are in for the carnival.

Eddie Byrd, partner of Jack Kenyon, who has cookhouse privileges for Sun Carnival events, arrived this week.

Kelvin Show Big Draw At Glasgow, Scotland

GLASGOW, Scotland, Dec. 13.—First of the many British Christmas circuses opened this week at the Kelvin Hall here. For eighth successive season talent was booked by Stanley W. Wathon. Show is strong in international talent and well arranged.
 Carnival, menagerie and side shows at-

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Wants for Permanent Park for Winter Season—Tilt-A-Whirl, Ride-O and Spillman Auto Speedway. KEY WEST PARK, Key West, Florida.

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AUDITORIUM, RALEIGH, N. C., WEEK OF FEBRUARY 7.
 Circus Acts, Tramblers, Table Acts, Animal Acts. CAN USE Acts that double. Want to hear from Chas. Carlos, Lankford's Band, Stan Reed. CAN PLACE Phone and Contact Men at once. We have possible three more dates to follow. Will sell X on Novelties. Address
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Truck-Trailer Legislation

INDIANAPOLIS, Dec. 25.—The new truck signal law for Indiana, requiring all trucks to be equipped with special signals to indicate right and left turns, will not be enforced until after February 1 in order to obtain a court ruling on constitutionality of the law.

A hearing will be held soon before Judge Joseph R. Williams, of Superior Court, in whose court suit for injunction against the law is pending. Whether he rules in favor of the law or against it, the decision will be appealed to the State Supreme Court for final review.

tract plenty of customers. Circus, which runs for six weeks, is drawing capacity attendance and advance bookings reach a record figure.

Velox and Bonita, corking equestrians, do a grand act that is marked by the employment of some original stunts; Schumann's Liberty Horses, presented by Ernest Schumann, have a big Continental reputation. Offering is first rate and admirably routined. Carl Hagenbeck's six elephants, presented by Hugo Schmitt, are above the average in pachyderm intelligence; Arthur Sobeki's dog troupe scores with a bright act replete with original tricks; Kennet and Paddy, acrobatic comedians and eccentrics, are both clever and funny; Four Avantis thrill with daring perch balancing; Five Colorados, in Western attire, have a versatile cowboy act that wins favor; Ida May's Six Midship Girls are appreciated for their combined aerial gymnastics; Five Ravens are dandy equilibrists and pyramid builders; laughable entries are Pies and Loyal, funny and original Continental clowns, and Erik Hubert and Company, comedy acrobatic riders.

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The Final Curtain

AKERSON—George E. 48, former member of the Paramount-Public executive staff and later secretary to Ex-President Hoover, December 22, after several weeks' illness in the Rockefeller Institute, New York.

BARRY—Frank, musician and head of the arranging department for Leo Feist, Inc., recently in New York following a relapse from an operation performed three weeks ago.

BOLE—Hugh (Harry) C., concessioner and showman, December 16 in Orange General Hospital, Orlando, Fla., of a heart ailment. Bole was in the outdoor show business for 25 years. He was associated with the Liberty and the Rice-Dorman shows as an executive and the past season he operated a concession with Arena Shows. Survived by his widow, one daughter, two sons and four grandchildren. Burial in Braddock, Pa.

BRADY—Owen A. 81, for a number of years drum major and baton juggler with the John W. Vogel and El Henry minstrels and later general agent for a number of carnivals, December 17 in Elks' National Home, Bedford, Va., of cancer of the stomach. Survived by a daughter, Anna Brady, of Hollywood, and a brother, J. P. Brady, of Chicago. Interment in the family plot, Auburn, N. Y.

BUCKBEE—Edward, 73, former circus musician, December 16 at his home in Ithaca, N. Y. As a drummer he had been with Conway's Band and traveled with Stadel Bros., Goodrich's and Charles Lee's London shows. Burial in City Cemetery, Ithaca.

CARSON—Henry, well-known Paris booker, December 12 in a Liege, Belgium, hospital of injuries sustained in an automobile accident early in December. He had been in charge of a road tour of a musical comedy.

COLLINGS—Pierre, scenarist, in Hollywood recently. Services and burial in Hollywood.

CRABBE—Joseph Edward, 70, Green Bay (Wis.) musician, December 18 at his home in that city. He was a charter member of the Federated Musicians' Union, Local 205. Survived by his widow, a daughter and a son.

DUNN—Mrs. Elsie Elmalle, 57, former president of the Philadelphia Grand Opera Company, at her home in Philadelphia December 21. Survived by her husband, Houston Dunn, and six children. Services December 23 from Holy Trinity Church, Philadelphia, and burial in that city.

FOURNIER—Ernest, former French comedian and director of the Comedie Theater, Geneva, Switzerland, recently in Geneva.

FOX—Frank J., 52, Newark (O.) restaurant operator and concessioner, recently at his home in that city of a heart attack. Survived by his widow, Marie; two sons, Franklin J. and Walter L.; four brothers, Louis W., George W., August L. and Carl S., and two sisters, Mrs. Elza Martien and Mrs. Otis Allen, all of Newark. Services in Newark and burial in Cedar Hill Cemetery, that city.

FRAIN—Miss M. Theo, pianist and composer of concert songs, December 19 in Hackensack Hospital, Hackensack, N. J. In addition to having been accompanist for many opera singers, she composed over 300 tunes, of which the best known is *Jamie Cose's Home*. Survived by a sister, Mrs. H. Jay Hayes.

FRISCOE—Billie, known in private life as Aurora Chlha, 38, who had worked in vaudeville for many years with her husband, the late Lou Friscoe, xylophonist, recently at her home in Chicago of heart trouble. Since the death of her husband she had retired from professional life. Survived by a son.

GREER—Edith Teeter, 37, former well-known tabloid and burlesque trouper and for the last four years operator of the Joy Theater, Dallas tabloid stand, with her brother-in-law, Elmo Phillips, recently in that city following a heart attack. She was the widow of Alva Teeter, performer, who died four years ago. She appeared in tabloid with the Bert Smith Players, the Al and Lole Bridge Company and other attractions. She also had appeared in vaudeville. Body was taken to Wichita Falls, Tex., for burial beside her husband. Survived by her 4-year-old son, A. T. Teeter.

OUTHRE—C. W., 48, Clinton, Okla., theater owner, recently in that city of heart trouble. Survived by his widow and five brothers.

HEENAN—Dan, office manager of the Peerless Distributing Company, motion picture exchange outfit, in Philadelphia December 20 of pneumonia.

HENKIN—Dr. Charles L., 52, playwright, at his home in Brooklyn Decem-

ber 19 of heart disease. He was author of three produced plays, *The Revenue Men*, *Decision* and *Page Pygmalion*. He had recently been writing scenarios in Hollywood. Survived by his widow; a son, Shepard P., and a daughter, Mrs. Dorothy Morill.

JACOBSON—Albert, 67, known on the radio as Fritz the Choir Leader, December 19 in a convalescent home in Kansas City, Mo. He was born in Germany in 1869. In 1934 he spread his philosophy of "things are never as bad as they seem" over WDAF, operated by *The Kansas City Star*, and continued with a weekly morning program until shortly before his death. Survived by a son, Irvin, and a brother, Denno, both of Kansas City. Services December 21 and burial in Mt. Moriah Cemetery, Kansas City.

JORDAN—Mrs. Oscar, December 10 at her home in Minneapolis. Burial December 13.

LIND—Sam E., 62, president of Zanesville Theaters, Inc., Zanesville, O., operating the Liberty, Quimby, Imperial and Grand theaters, that city, December 19 in New Orleans, where he had been vacationing. He entered show business in 1914, assuming control of the Imperial, later acquiring the Quimby. Retiring in 1928, Lind again entered the business in 1933 with the organization of Zanesville Theaters, Inc. At the time of his death he was vice-president of the Independent Theaters' Association of Ohio. Survived by his widow and two sons. Body was sent to Zanesville for services and burial.

LIPEA—Anthony S., 46, owner of Merry-Go-Round night club, Detroit, at his home in Hamtramck, Mich., December 20 following a stroke. Survived by his widow and two children, Leona and Jerry; his parents, Mr. and Mrs. Stanley Lipka, and three brothers, Joseph, John and Edward. Burial in Mt. Olivet Cemetery, Detroit.

LYDELL—Al, 50, veteran vaudevilian perhaps best known for his Civil War veteran sketches, December 17 at the Jukes Club, Saginaw, Mich., where he was playing an engagement with his partner, Hazel Talbot. Born in Arkansas and reared in Cincinnati, Lydell was an old man, playing such parts in *Way Down East* and *Eagle's Brood* for Paramount and *Hop-a-Long Cassidy* and *Angel's Holiday* for 20th Century-Fox. He first appeared with the team of Lydell and Butterworth (black face) and was subsequently a partner in Lydell and Higgins and Lydell and Macy. Burial in Elks' Rest, Chicago. Survived by his son, Albert Underwood, of Binghamton, N. Y., and an adopted son.

MECHANIC—Mrs. Wittel, mother of Morris A. Mechanic, president of the New Theater Company, recently in Baltimore. Services December 20.

MERRITT—Arthur L., 57, pioneer film exhibitor, fatally injured December 14 near Canton, Ill., while en route to his home in Oconto, Wis., from Cuba City, Ill., where he was opening a theater. Merritt operated the Gem and Oconto theaters in Oconto for a number of years and had been in the theater business 37 years, principally in the East. Survived by his widow, one son, a sister and two brothers.

MONROE—Pete, 29, chief announcer of Station WHAS, Louisville, and known to radio listeners for his famous "send a boat" calls during the 1937 flood, December 20 in Louisville.

MORENO—Mrs. Myrtle Ewing, 25,

daughter of P. K. Ewing, vice-president of WDSU, New Orleans, recently in that city from burns received when her clothing caught fire. Survived by her husband, parents and two brothers.

MURRAY—William A., 50, former radio entertainer, December 19 at his home in West Roxbury, Mass., after a brief illness. Services December 22 from the Mission Church, Roxbury. Requiem mass was celebrated by his brother, Rev. Francis A. Murray, C.S.S.R., of Saratoga Springs, N. Y.

PIERRISH—Ernest, at Rehoboth Beach, Del., November 6 from a stroke, it has just been learned. He had suffered from high blood pressure for some time. Pierrish trouped with several circuses, last with the Wheeler & Almond Circus. Survived by his widow, Pearl.

RAND—Rev. Nelson Royden, 50, commentator for station WOKO, New York, December 17 of a heart attack at his home in New York. Rand had also produced a series of Biblical dramas over the air. Survived by his widow, three sons and a daughter.

RISCIOLLI—Gundy, 27, member of a cowboy band heard over WWVA, Wheeling, W. Va., fatally burned December 20 in a boarding house fire in that city. He died in a hospital shortly after being rescued by firemen.

SUNDHEIM—Sydney, 53, president of the Theater Advertising Company, Philadelphia, at his home in that city December 17 following a heart attack. Sundheim had organized program advertising service four years ago and was formerly sales manager of the Byrum & Well Advertising Agency.

TAGLIAPERRO—Donald, 32, saxophonist, killed in an automobile accident December 18 in Staten Island, N. Y.

TAVERNER—Melvin, 39, orchestra leader, killed in an automobile accident December 18 in Staten Island, N. Y.

TUNNEY—Frank, for many years a comedian with burlesque and tab shows, December 11 in a Pittsburgh sanitarium. For three seasons he appeared with Frank Newman's *It Resue*. Survived by his widow, Mary, who appeared with him on the stage.

UNORFELD—John E., 51, formerly operator of the Rbeben chain of motion picture theaters in New Jersey, in New York December 16. Survived by his widow, two sisters and a brother. Services December 18.

VON GAERTNER—Louis A., 71, concert violinist and composer, recently of a heart ailment in Doctors' Hospital, New York.

WALKER—Mrs. Daisy Della Vincent, 52, wife of Ollie H. Walker Sr., operator of a trailer camp near West Memphis, Ark., and for many years associated with the late Prof. Francis Slater, impersonator, in that city November 4, it has just been learned. Burial in Memorial Park, Memphis, Tenn.

WEBER—Mrs. Henry J., mother of Vincent J. Weber, Eastern Ohio ballroom operator, band booker and musicians' local executive, December 17 at her home in Dover, O., after a long illness. Survived by her husband, son and two daughters. Services at St. Joseph Church, Dover, and burial in that city.

Marriages

BARRIS-DARLING—Herbert Barris, straight man, and Dottie Darling, showgirl, both with the Republic, New York.

TED HEALY

Ted Healy, popular stage and screen comedian and one of the originators of the idea of using stooges in comedy acts, died December 21 at his home near Culver City, Calif., after a 24-hour illness. Death was caused by a lung congestion and kidney ailment.

Healy, born in Houston October 1, 1896, and educated in New York for the legal profession, embarked on a stage career with the *Cuddle Up* burlesque company in 1917. For 15 years he and his three stooges were well known in vaudeville and musical comedy, both in this country and in Europe. In 1925 he was featured comedian with Earl Carroll's *Vanities* and later his act scored successes in *A Night in Spain* and *A Night in Venice*.

Making his film debut in a short for Hal Roach in 1925, he soon returned to the stage and it was not until 1930 that he and his stooges were featured by Fox in the picture *Soup to Nuts*. Other films in which the act scored were *Mad Love*, *Here Comes the Band*, *The Winning Ticket*, *Paris Interlude* and *The Casino Murder Case*. His latest film, *Hollywood Hotel*, was recently previewed.

He is survived by his widow, Betty Hickman Healy, whom he married last year, and an infant son, born December 17. Services were held December 23 at St. Augustine's Catholic Church, Hollywood, and interment took place in Calvary Cemetery, Hollywood.

Follies, in the Bronx, New York, December 23.

CAPLAN-FISHMAN—Lawrence Caplan, executive secretary of Allied Theaters of Connecticut, and Ruth Fishman, daughter of Abe Fishman, of Fishman Theaters, in New Haven, Conn., December 26.

CURTIS-LAWSON—Alan Curtis, film actor, and Priscilla Lawson, film actress, in Las Vegas, Nev., November 14, it was disclosed last week.

FRANCONNAY-JEUX—Henry Jeux, nonpro, and Claire Franconnay, French vaude star, in Paris December 14.

GOSE-REGAN—Gayne Regan, film actress, and Jerry Gose, film production manager, December 18.

LOVEJOY-RHOTEN—Thomas Lovejoy, nonpro, and Genevieve Rhoten, connected with Paramount Pictures, in Cincinnati December 10.

MARGOLIES-COLLINS—Lyonel Margolies, Universal studios test director, and Camille Collins in Beverly Hills, Calif., recently.

RUBEN-BRUCE—J. Walter Ruben, film director, and Virginia Bruce, film star, in Beverly Hills, Calif., December 18.

STABLE-BARRIE—Dick Stable, band leader, and Gracie Barrie, musical comedy star, in St. Paul's Cathedral, Pittsburgh, December 27.

WASHBURN-SPENCER—Dwight (Bud) Washburn, son of Bryant Washburn, film actor, and Irene Spencer in Mexico November 17.

Coming Marriages

Abe Walker, member of Al Marsico's Orchestra, heard over station WWSW, and Sally Wible, Pittsburgh, in the near future.

Elwood Roger Clay, New Orleans, and Louella Richards, daughter of E. V. Richards, president of station WSMB, January 3.

Wayne Morris, film actor, and Priscilla Lane, film actress, in the near future.

Bill Lynch, of the Lynch Shows, and June Rose, Junior Leaguer, in Halifax, N. S., in the near future.

Kiriakos A. Karaputis, Boston, and Estelle M. Christopher, Arlington, Mass., both professional dancers, soon.

Larkin Goldsmith, known as Red Larkin, with the Ringling Bros. and Barnum & Bailey Circus during the 1936 season, and Mary Jordan, St. Louis, in Sarasota, Fla., March 15.

James Dunn, film actor, and Frances Gifford, film actress, New Year's Day.

Bob Grant, orchestra leader, and Leah Goldenburg, nonpro, in the near future, Ben Levin, who with his father, H. S. Levin, operates several suburban theaters in San Francisco, and Sylvia Wolfe, of that city, January 9.

Mary Whalen, daughter of World's Fair president, Grover A. Whalen, and Robert Maurice Saul, in New York soon.

Morris Spector, drummer, and Sylvia Esher in Philadelphia January 2.

Frances Cooper, known as Frances Carroll, radio singer, and George Wolf in Philadelphia January 9.

Richard A. Green, assistant film director, and Elizabeth Jane Kern, daughter of Jerome Kern, musical composer, in the near future.

Births

A son to Mr. and Mrs. George Barnes in Doctors' Hospital, Hollywood, December 23. Father is a film cameraman.

A daughter to Mr. and Mrs. Henry Fonda in Doctors' Hospital, Hollywood, December 23. Father is stage and screen star.

A 7½-pound son, Ray Alton, to Mr. and Mrs. Clarence (Red) Walker in Minneapolis December 15. Parents are well known to the outdoor show world.

A son, John Jacob, to Mr. and Mrs. Ted Healy in Los Angeles December 17. Father, the popular film and stage comedian, died suddenly five days later.

A daughter to Mr. and Mrs. George Anagnost in Miami Valley Hospital, Dayton, O., recently. Father is managing-director of the Greystone Ballroom, Columbus, O., and during the summer is manager of Moxahala Park, Zanesville, O.

A seven-pound son, James Wheeler, to Mr. and Mrs. Maxwell C. Fox in the New England Hospital for Women and Children, Boston, December 13. Mother is the former Olivia Thomas, dramatic actress. Father is a reporter and trade paper correspondent in Boston.

An 8½-pound son, Wallace, to Mr. and Mrs. Gales Gough in Fort Worth, Tex., last week. Father is professional

strong man and appeared in the *Flirting With Death* show at the Fort Worth Frontier Fiesta of 1937.

Divorces

Mrs. Ben Blue from Ben Blue, stage and film comedian, in Los Angeles December 4.

Constance Worth, Australian film actress, from George Brent, film actor, in Los Angeles December 7.

Anne Brooks Clark from Raymond Clark in Tallulah, La., recently.

Mrs. Gaetano Merola from Gaetano Merola, director of the San Francisco Opera Company, in that city December 2.

Gloria Holden, film actress, from Harold Winston, dramatic instructor, in Hollywood recently.

Dorothy C. Garber from Jan Garber, orchestra leader, in Los Angeles December 9.

Phyllis Wagner Orton, concert singer, of Norfolk, Conn., from David LeRoy Orton in the Superior Court, Bridgeport, December 10.

Rosalie Quigley, stenographer for Coney Island, Inc., Cincinnati, from Hugh Edward Quigley, steward at the Coney Island clubhouse, in Cincinnati December 13.

Theodore Krol, Chicago investment broker, from Virginia Lee Corbin, former actress, in Chicago December 1.

Marriage of Louis (Ringling) Fisher and Mrs. Fisher, former wife of Dave Hutton, was recently annulled in Los Angeles. Fisher is connected with United Tent and Awning Company.

Diana Gibson, film actress, from Louis J. Myers, studio sound engineer, in Hollywood December 11.

Irene Ford Burkinshaw, Salem, Mass., from Chester Burkinshaw, band leader, in Salem Probate Court December 13.

Mrs. Claude W. Moye from Claude W. Moye, known as Pieplant Pete, hillbilly radio singer, in Cleveland December 17.

"OVER 40 PROJECT"

(Continued from page 30)

mounted the rostrum with two subdued coughs after being designated as one of the "most beloved men in show business" and thanked the emcee. The truths he uttered were "Don't be old, be young" and "A grand thing, this project over 40." He went on with anecdotes about his mother and Al Shean and ended with "I have mellowed, but I haven't gotten old." Orchestra shortly after embarked on another session of schmalz.

Club hopes to benefit its membership by social security aid, civil service openings, business and industrial jobs and hospital and funeral benefits. Literature of the project says the club "realizes its huge membership can prevail upon legislators to introduce and pass legislation."

Initiation fee is \$1. Reports on the national membership varied between 198,000 and 500,000.

Speakers on the schedule, in addition to those mentioned, were Taylor Holmes, Albert A. Johnson, Pat Rooney, Herman Schiffman, Dr. C. Everett Wagner, James S. Barbee and Gordon H. Bryant. Bryant, who handles the publicity, said, "The Lord helps those who help themselves."

Barbee is president.

G. G. EXPO

(Continued from page 30)

is a non-profit corporation, being sponsored by the federal government and the various States, as well as being underwritten by industrial subscribers, many of whom are heavy users of radio time.

Discussing radio plans for the fair, Linkletter said that the public relations job done at an exposition for broadcasting will more than entitle it to free radio time on a strictly sustaining basis. In 1939 the fair will provide free of charge to all networks and stations the tops in modern radio facilities housed in a central radio building on the exposition island.

Moreover, exhibitors and concessioners not now using radio will be encouraged by the fair's radio division to include in their budgets money to buy time and talent for commercial use.

In addition the exposition will set aside a substantial budget for the production of quality sustaining programs which will be available to all stations with lines to the fairgrounds.

COURT RULES

(Continued from page 6)

interest, for sale of station had been contested since early in 1936 by citizens of the resort city. Barton proposes to

bring KTHS to Little Rock, where he claims conditions for transmission are better. Soil conditions and mineral interference in resort city area prohibit station from reaching all points in Arkansas.

Barton is owner of KARK, Little Rock. This station and KTHS are on NBC networks. With KTHS in Little Rock, Barton hopes to establish one of the most powerful radio set-ups in this section of the country. G. E. Zimmerman, vice-president of Radio Enterprises, Inc., Barton's company, will be in charge of both stations.

Supreme Court also upheld proposal to increase KTHS's power from 10,000 to 50,000 watts.

In the meantime citizens of Hot Springs are making preparations to carry their fight with Federal Communications Commission. Station will not be moved until favorable decision has been made by the commission. KTHS was a gift made to the Chamber by Arlington Hotel.

Little Rock, city of 80,000 population, will have four stations with removal here of KHTHS. Besides KARK, there are KCHI and KLRA.

WHAT'S WRONG

(Continued from page 33)

been stretched until it has become only a crooked line—a smear of imposition on the public. "Burlesque" takes in too much territory—it means almost anything to which it may be applied.

There always have been, and always will be more decent people in America than roughnecks. By some unknown process the vulture finds its carrion—the vultures of humankind congregate where they enjoy the fare. It is beyond imagination that the present vogue of night club vulgarity can forever spread to the stage, the screen and all forms of amusement.

There is still a profit in decency and off the stage.

By Jimmy Lake

Gaiety Theater, Washington, D. C.

WHAT'S wrong with burlesque? Develop 30 box-office women for our respective circuit that, with repeat appearances, will develop customers. Stop giving the bits new titles; the customers are hep. Take the showgirls away from dancing and use them for posing, thereby eliminating ungainly dancing and making ballets impressive. Eliminate the "all for one and one for all" idea among comics and straight men.

Pitch in for the good of a slipping cause. Develop or cultivate men who know the art of producing and take away the responsibility from a number producer, as producing numbers is the limit of his burlesque intelligence. Crack exploitation and dynamic press publicity and methinks burlesque will linger.

By Ralph Whitehead

Executive Secretary, American Federation of Actors

I FEEL burlesque has been on the wrong track. It has insisted on catering to a small patronage seeking dirt—whereas I feel burlesque operators could do better if they tried to win over the much larger "family audience."

Family trade is the basis of steady patronage—not transients looking for a "hot time." And you can't draw the family trade with lewd shows. I am trying not to look at this thing from the moral viewpoint—I am seeing it as a business proposition. I think theater operators have a better chance in the long run catering to working and middle-class family trade.

To get this substantial family trade I think operators should stress vaudeville acts—but not stereotyped vaudeville, but rather imaginative variety revues that are refreshing, clean, punchy, talented, colorful and fast. This new variety-revue type needs smart producers who know how to enhance talent and how to dress the girls so that they are even more alluring than when undraped entirely. The producers should be given a chance to experiment more—the burlesque formula of blackout-girls-at-rip has become deathly monotonous.

Another thing—burlesque is run in

many spots by people who are not "of show business." They just throw the show on the stage and just so long as it has enough strip numbers they're satisfied. They can't get away with this sort of thing any more.

New, imaginative variety revues are the answer wherever burlesque falls.

By Billy Watson,

Famous "Beef Trust" Comic

Burlesque isn't done. The trouble is there are no names to advertise. Names, new bits and scripts are needed. Operators also need a man in advance—now they sneak in. No one knows what's coming. Bill 15 miles in a circle around the theater and have experienced men handle the same. Men who know what burlesque needs.

I have 50 A-1 scripts that I played on the Columbia, Progressive, Empire and other circuits, but they insist on my playing Krouseweyer's *Alley* because the people want it and always buy it. They only see it once a year, but they see the same bits often. I think next season about 12 weeks east, then another small circuit west, with entire changes on the repeat, would pay.

Good luck to all burlesquers.

Not Heard From

Among those whose opinions were asked on this subject were I. H. Herk, H. K. Minsky, Ann Corio, Emmett Callahan, Tom Phillips, J. F. X. Masterson (chief censor), Lew Petel, Nat Mortan, Paul Weintraub, Charlie Franklin, Moe Hirst and George W. Ringer.

Evidently there's a dearth of ideas on what's needed to improve burlesque. No answers were forthcoming from these leaders.

ARTEF SCORES

(Continued from page 4)

Naive, oxlike, stupidly obstinate, Schweik then experiences a series of slightly fantastic adventures which eventually carry him to the front. Play ends with Schweik putting on a gas mask because "this damn war stinks."

From the literary point of view, play suffers a lack of unity on account of its sketchy, episodic quality. Less a piece of unified action with a pattern of beginning and end, it is more an excuse for presenting a series of characterizations and types in the style of Chaucer's famous prolog. Many of the scenes, however, taken by themselves, pack a powerful punch. Most fantastic and artistically effective was the military hospital episode, which involved five men pretending to suffer from various diseases in order to dodge military service. Schweik's rheumatism is also considered phony.

Characterizations are aided by exaggerated make-up and splendid performances by Michael Goldstein (Schweik), A. Hirschbein, I. Welschansky and S. Anisfeld. Also a wow is the scene in which Schweik undergoes a wild insanity examination at the hands of three pompous alienists. Mark Schweik's staging brought out the broad character-types and was marked also by effective handling of crowds and trick scenes. Technique was expressionist, relying on lights and black curtains and using fragmentary sets and few props. Moe Solotard's sets were imaginatively executed in the same fantastic manner.

Dialog is raucy, pungent and too colloquial to mean much except to those who can follow Yiddish pretty closely. English-speaking theatergoers might be interested in the production values of Schweik, however. Maurice Zolotov.

FTP AND EQUITY

(Continued from page 6)

of public criticism directed at the relief theater, particularly along lines that personnel is unprofessional.

Project hopes also to hypo business attractiveness of its productions by tie-up with union and legit names, similar to the manner in which the music project makes use of co-operation with Local 802 and names of renowned musicians as guest conductors and the like.

Since Meredith is also a member of FTP advisory board, project is confident co-operative arrangements aren't far off. Whatever will be the nature of the tieup, it seems government will hold on to much of its authority, but will use

Saranac Lake

By T. BODWELL

Ruby Hess, of Brooklyn, is the most recent addition to our ranks. She was formerly a vaudeville and night club entertainer, specializing in vocals. Her sister, Etta Major, is staying with her temporarily.

Several patients departed to spend the holidays at home: Ned McGuthrie, to Sunnyside, L. I.; Bob Burk and Brian Tracy, to New York, and Conway Washburne, to stay with Cledge Roberts at Ridgely, N. J.

Jack Flaum is entertaining his wife and friend, Anna Eokhardt, over the holidays.

Will Rogers Memorial Hospital threw its annual Christmas party, the event surpassing previous Christmas revels here. A huge Christmas tree has been installed in the lounge and an air of festivity pervades the atmosphere.

Jack Edwards went downtown for a few days to be with his wife, who came up to help him celebrate Christmas and his wedding anniversary. Jack is looking fine and making great strides down the road to health.

CHORUS EQUITY

(Continued from page 8)

with no notice at all, and the Arbitration Board decided in her favor.

An award of \$250 was won from the Unity Amusement Company, operating the Oxford Theater, Brooklyn, for the entire chorus of 10 members. The girls worked for a week and the show then closed without any closing notice having been posted.

The show world responded with enthusiasm and its time, talent and purchase of tickets to help make the Christmas ball and entertainment held at the Manhattan Opera House on the 31st under the auspices of Actors' Equity Association, Chorus Equity Association and the Theater Authority, Inc., a real success. Practically every well-known night club entertainer and band leader, plus a host of musical talent, took part in the show. Helen Morgan, William Morris Jr. and others bought boxes for the affair. The proceeds have not yet been totaled at this writing. They will go to help unemployed chorus people during the holiday season.

Burgess Meredith, newly appointed vice-president of Actors' Equity Association, was guest of honor and speaker at the quarterly meeting of Chorus Equity Association held last Friday at the Hotel Centre. Meredith spoke for the Coffee Bill, which provides for a Bureau of the Fine Arts under the federal government, and which is now before Congress. He explained the need for and the advantages of this bill, particularly to people of the theater. Frank Gillmore, retiring president of Actors' Equity Association, was also present and spoke. The meeting was one of the best attended in many months. Both chorus girls and men showed a lively interest in the talk given by Philip Loeb, a Council member, on the possibilities of auditions being arranged for chorus people, such as are now being planned for members of Actors' Equity Association. Other Council members present were Mary Morris, Peggy Wood and Earle Larimore. Seventeen new members have joined the Chorus Equity Association in the past week.

Chorus Equity is holding checks in settlement of claims for the following members: Adrian Anthony, Nancy Lee Blaine, Adele Butler, Charlotte Davis, Liela Gans, Gladys Harris, Eda Hedin, Marge Hylan, Marion Hylan, Fred Holmes, Lorraine Janee, Dorothy Mellor, Carol Raffin, Percy Richards, Ragna Ray and Carolyn Russ.

CHORUS EQUITY ASSOCIATION.

unions as counsel in running of its road projects as well as its Broadway units. Conference did not come to settlement of issue of an FTP unit in Equity. This and personnel policies will be thrashed out further at a second meeting which Meredith will call early next month.

These FTP overtures to the unions are consistent with a policy being followed by other locals which have succeeded in making tieups with chambers of commerce, private money sources and municipal governments. Three weeks ago Paul Edwards, administrator of the local four arts projects, gave an earful to the La Guardia administration on how important and desirable city sponsorship and co-operation would be to the projects.

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THE YEAR 1937

The year 1937 may be epitomized as the year of the payoff for the payout table games. Legal obstacles finally led to a serious decline in the market for these machines during the second half of the year and both manufacturers and operators felt the losses seriously.



WALTER W. HURD

Whatever may be the official attitude toward the payout machines, they have had important consequences within the trade itself during the last two years. They provided a stronger financial footing for a number of manufacturers; they decreased the volume of games manufactured and probably prevented a serious overcrowding of games in stores; they tended to stabilize quality and price in the games field, and also were the mainstay of the used games market. They also provided sources of quick money for operators wherever such games could be run.

Most important benefit of the payout types of machines to the industry itself has been this fact that operators could use them for quick money while investing in and paying for more stable machines such as the high-grade phonographs, vending machines, etc. The music and vending machine divisions have often been critical of the games of chance as doing damage to the reputation of the industry. But the "fast money" payout machines have made it possible for a large number of professional operators to invest in high-grade music and vending machines.

The future of the payout types of machines is hard to predict at the close of 1937. The common talk within the trade is of "closed territory," but at the same time there also appears in a number of centers a definite move by cities to license even the payout games, if possible under State statutes. All cities need revenue to meet rising expenses and the licensing of payout games is admirably suited to this purpose. The chief obstacle to licensing payout games in the future will probably come from pari-mutuel and bookie interests, due to supposed competition.

The console type of payout machines became popular in 1937 as a life-saver in this field and are still increasing in favor. The possibility of using these machines in clubs and semi-private locations came to the front in a number of places during the year and may be a promising field for the future.

With the widespread legal hindrances to payout games, there began about the middle of 1937 one of the strongest legal surges in the manufacturing industry that the trade has seen in many a year. The common cry from all quarters was for something legal, and the promise at the end of the year is that the 1938 Coin Machine Show will reveal many an example of machines created for the purpose of meeting all legal requirements for games of skill. There will be no diminishing in the models of games of chance offered, but the point of greatest interest at the beginning of 1938 will be the new ideas offered to conform to skill requirements. If novelty pinball games become a major item on the market again it will probably be due to some mechanism or method which will protect the operator in awards made to players by the locations.

The music field during 1937 continued to surprise both operators and manufacturers by its steady progress. Although earnings per machine showed decreases, the music division continued to be the most optimistic and generally successful branch of the industry throughout the year. Automatic phonographs having been brought to a high stage of perfection, there was little mechanical progress to report. The expansion of the industry was due to the high quality of the machines, the work of the recording companies in furnishing new records and to the more reputable nature of the business. Charges of competitive evils grew during the year and also the use of smutty records caused some fears that there would be official opposition to the phonograph business.

The future of the phonograph operating business depends a lot upon the success of the most popular types of locations. Hence music operators are vitally interested in the continued growth and success of taverns, clubs and other special types of locations that find the automatic phonograph a real asset. If a wave of prohibition sentiment should handicap the taverns it would also seriously affect the phonograph business. The replacement market in phonographs has grown to be a big market and will probably continue as the center of activity. Curiosity as to the future has been created by the promise of phonographs using film records instead of the disks. Manufacturing firms in the phonograph field have contributed toward trying to maintain better standards in the operating field, more so than in any other branch of the industry, which has helped to maintain the music field at its high level.

Vending machines continued their steady upswing during 1937, the first real comeback since the depression blow of 1930. Bulk venders held a steady market thru the year, which began with repeal and was enlivened during 1937 by the increasing popularity of small novelties used in bulk merchandise. The high-grade cigaret vending machines made good progress with indications of new operating agencies becoming evident. It is apparent that the wholesale or retail tobacconist may become the operator of the future. Candy bar machines did not attain the prominence during the year that had been expected, probably because operators are still waiting for a greater number of these venders on the market from which to select.

Some of the manufacturers of games turned to making vending machines to add zest to the field. Pop-corn vending machines came into prominence at the close of the year and even ice-cream venders got into print again. Information current at the close of 1937 indicated that a number of new high-grade vending machines may soon become active items on the market.

The most promising feature of the year was the surge to develop a wide variety of machines to meet all legal requirements. It is not yet evident what that surge will produce. The use of table games, consoles, etc., to produce revenue for cities and to aid private charity holds promise for these types of machines and may make 1938 a much more optimistic year than 1937 has been. The hope of the music field is that it will hold its present high level of business and not begin to drop in 1938. All types of vending machines should continue to show progress during 1938, with many new types appearing.

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Lee D. Jones

P. S.—See you at the Show in Suite No. 611-617.

The Week's Best Records
Selected by The Billboard From the Latest Recordings Released

That phonograph operators may be more selective in buying records The Billboard presents this special feature. Each week's popular dance and race records are heard, but only those with greatest play potentialities are listed.

- SWEET MUSIC**
- HORACE HEIDT**
Brunswick 8028
Rosalie (Horace calls out all his harmonizers to serenade a sweet gal).
Sail Along, Sil'ry Moon (Makes you long for those luscious nights in June).
- SAMMY KAYE**
Vocalion 3886
Sweet Like You (It's the swing and sway Sammy they all like).
I'm Laughing Up My Sleeve (not hysterical but harmonical with the vocal trio blending their voices for a delightful ditty).
- GEORGE HALL**
Vocalion 3887
I've Hitched My Wagon to a Star (hitch this to your phono, what with Dolly Dawn as the star songstress).
Let That Be a Lesson to You (and you can't go wrong with deviously Dolly as the teacher).

- SWING MUSIC**
- BENNY GOODMAN**
Victor 25726
Life Goes to a Party (get out your back issues of Life and we'll all have a party with such terrific trumpet footings).
If Dreams Come True (in a slower tempo but they'll stay awake all night to hear it).
- DUKE ELLINGTON**
Brunswick 8029
Dusk in the Desert (a jungle jingle transformed to a rhythmic and exotic rhapsody).
Chatter-Box (the Duke has his pupils play some fast double talk, but the tooting makes plenty sense).
- VINCENT LOPEZ**
Melotone 8-01-09
Ham on Rye (what this country needs is a good 10-cent sandwich with a nickel change).
Coin' Hollywood (after going around with Nola all these years, who would have think he'd go swingy on us, but good!).

- VOCAL**
- ANDREWS SISTERS**
Decca 1562
Bel Mir Bist Du Schoen (don't ask questions, get it quick, if not sooner).
Nice Work If You Can Get It (there'll be nice nickels for these harmonizing gals and you'll get it).
- BOBBY BREEN**
Bluebird 7320
Hawaii Calls (by the writer of Sweet Lullaby and with a vocal choir backing him Cantor's boy sings it sweetly).
Song of the Islands (you'll just drift and dream with the tide and the tune).
- BING CROSBY**
Decca 1565
There's a Gold Mine in the Sky (there's always gold around when Crosby goes Binging, this time with an organ keeping it in tune).
In the Mission by the Sea (It's all sorta sad like, but you can't help liking it).

- INSTRUMENTAL and NOVELTY**
- BENNY GOODMAN TRIO**
Where or When (the clarinet, piano and drums play a slow and easy swing that swings).
- BENNY GOODMAN QUARTET**
Victor 25725
I'm a Ding Dong Daddy (the vibraphone player joins the daddies and they beat out the stuff in traffic stopping time).
- BILLY COSTELLO**
Decca 1573
Let's All Sing Like the Birds Sing (but you never heard birdies chirp like this fellow croaks).
Barnacle Bill the Sailor (this lad is Pop-Eye, the seafaring frog voice of the screen cartoons).

- RACE**
- GEORGIA WHITE**
Decca 7389
Alley Boogie (this husky gal likes her boogie and coon shouts it).
Red Cap Porter (keep yo' mind on yo' baggage, man).

TRACK TIME • SKILL TIME
DARK HORSE • FREE RACES

all
for a prosperous New Year

J. H. KEENEY & CO., INC.
"The House that Jack Built"
CHICAGO

Detroit

DETROIT, Dec. 25.—Mrs. William Vandenberg, who took over the scale business which her husband operated prior to his death last summer, has moved her headquarters to 15950 Linwood avenue. Her brother is assisting her in the operation of her routes. "As is to be expected at this time of the year, the scale business is a bit off," she stated. "People don't like to weigh themselves on an outdoor location with their heavy coats on, as they cannot ascertain their exact weight. I believe this business is due for a big pick-up when spring arrives," Mrs. Vandenberg concluded.

Formal opening of the Michigan Vending Service store on Pingree avenue will be staged in a few days. Ralph Radner, who heads the firm, declared this week. Company is reported to be awaiting the arrival of a stock of machines. Radner stated that the firm will carry a complete line of standard vendors for distribution in this territory.

Saul E. Gordon, of the Four-in-One Manufacturing Company, reports that business in the vending field is slowing up a bit due to the combination of

several seasonal factors. One reason is the usual pre-Christmas slump, another is that operators here are waiting to look over new equipment at the coming show and consequently are not buying at this time.

IT'S MOTO SCOOT FOR "RIDES"



Write for Attractive Details.
MOTO SCOOT MFG. COMPANY,
219 S. Western Avenue, Chicago.

MUST SELL!
BY JAN. 1st!

We can't have a Slot or Pin Game in our warehouse on the 1st, when other merchandise arrives! So here are prices to move 'em NOW!

	Typical Price	Last Week	Final
3—Jennings Chief, Mystery Sc Play, Perfect Condition	\$37.50	\$27.50	\$27.50
1—Jennings Chief, Even Pay, 10c	24.50	10.50	10.50
1—Jennings Chief, Mystery, 25c Play	37.50	27.50	27.50
2—Mills Blue Front Bell, 10c Play	30.50	20.50	20.50
3—Walling Rotator, 5c Play			
4—Walling Rotator, 10c Play			
4—Walling Rotator, 25c Play			
Choice	20.50	24.50	24.50
5—Walling Rotator Bell, NEW, Write for Prices			
3—Walling Rotator, Cherry, NEW, Write for Prices			
Mills Single Slot Sale	9.50	7.50	7.50
Mills Double Slot Sale	12.50	9.50	9.50
3—Sc Paces Races, Black Cabinet, 2700 to 2900	70.50	54.50	54.50
4—Exhibit Novelty Merchandise			
1—Stoner Daytona, NEW	25.00	19.50	19.50
1—Bally Speels, NEW		35.00	35.00
1—Bally Blue Bird		15.00	15.00

ELECTRO-BALL CO., INC.
1200 CAMP DALLAS



"TWAS THREE KNIGHTS before Christmas and not a gal could sleep! (In case you cannot guess, these are three well-known Chicago distributors starting the new year early. See Men & Machines for identity.)

4 "B" SPECIALS

REEL RACES	5.00
REEL SPOT	12.50
RICOCHET	12.50
SCRIMMAGE	3.00
SHORT SOX	5.00
NECK 'N' NECK	6.50
RUNNING WILD	17.50
SEQUENCE	10.00
SKOOKY	17.50
DAVAL RACES	3.00
TUP CHAMPS	37.50
PADDOCK	25.00
ELECTRIC "21"	15.00
EAST & WEST	22.50
FIVE & TEN	4.00
ART BIG GAME HUNTER	7.50
TACKLE	3.00

Sent for New Price List No. 256.
BESSER NOVELTY CO.
4509 Manchester Ave., St. Louis, Mo.

truly amazing
VANAK

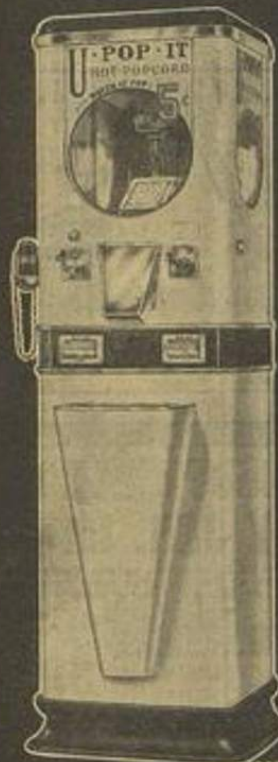
SLUG REJECTOR

Patented Check and Check Separator give extra protection. Individual checks available for each operator—can added (income safeguard). See your jobber or write

A. DALGIN CO.
4311-13 Ravenswood Ave., Chicago.

A PROSPEROUS NEW YEAR with U-POP-IT

IT BUILDS PERMANENT,
STEADILY INCREASING
INCOME IN A LEGITIMATE
OPERATING BUSINESS!



PATENTS
PENDING

U-POP-IT IS . . .

a thoroughly perfected auto-
matic corn-popping and
vending machine!

PRECISION-BUILT

to stand up and deliver years
of profitable service in thou-
sands of locations.

FULLY GUARANTEED

against all hidden defects, a
product of DAVAL, backed
by 29 years of successful
manufacturing and business
experience—plus fair deal-
ing.

RANEL, INCORPORATED
325 N. Hoyne Ave., CHICAGO, ILL.
Affiliated with DAVAL MFG. CO.

SOLD ONLY TO OPERATORS
THROUGH DISTRIBUTORS



Chi Bureau Not Opposed

**Better Business Bureau
states its policy on vend-
ing machines**

CHICAGO, Dec. 25.—Coming as a valuable contribution to a better understanding between the vending machine trade and the purposes of Better Business Bureaus all over the country, Kenneth Barnard, general manager of the Chicago Better Business Bureau, made an official statement to The Billboard this week of the policies that the Chicago agency held in regard to vending machines, and cigaret vending machines in particular.

The statement came in response to criticism and misunderstandings which had been current in the vending machine trade for some time following the ban on cigaret machines passed by the city council of Chicago in December of 1936. (See The Billboard, December 11, 1937.)

That the Chicago Better Business Bureau is concerned only about certain "investment" propositions in connection with vending machines, in order to protect the investing public, will come as encouraging news to the vending machine trade generally.

Mr. Barnard's statement follows:

Statement

"From various sources in the vending machine industry the Chicago Better Business Bureau has learned of its reputed unfriendliness to vending machines, as such, and the method afforded by them of distributing merchandise.

"The policy of Better Business Bureaus in respect to this and similar matters is well defined. The bureaus have no quarrel whatever with any recognized method of distribution, whether it be retailing, direct selling or vending machines. The sole interest of the Chicago Bureau, and other Better Business Bureaus is in seeing that such methods be free from misrepresentation and fraud or from practices which take unfair advantage of the consumer.

"The Chicago Better Business Bureau at no time took any stand for or against cigaret vending machines. Inasmuch as it received no complaints regarding such

machines, it follows that it had no quarrel with them. No newspaper warnings, or interviews concerning them, were given out from this office, nor did the bureau at any time appear publicly in opposition to or in favor of them.

"The bureau is, of course, deeply interested, from the standpoint of protecting the public, in those "investment" promotion schemes, closely connected with the sale of vending machines, wherein unfair or fraudulent practices are an inherent part of the picture. For example, I refer specifically to the sandwich vending machine promotions of several years ago. No legitimate vending machine manufacturer or company engaged in the vending machine business would, I think, attempt to defend them.

"There is nothing new in this policy of Better Business Bureaus and this statement is merely a reiteration of it, as it has been in effect thruout the years."

Advertising Stunts Help Place Scales

By JOHN B. WINTHROP

By showing the location owner how he can employ a scale to boost the sale of his products an enterprising operator frequently secures first-class locations for his weighing machines that could be acquired in no other way. Many ingenious ways have been found to secure scale spots. Among the best, however, are those in which the ops have found some way to use the scale for advertising purposes.

There is a drug store in Greeley, Colo., which cleverly combines a weighing machine with clock advertising at the corner store entrance. The machine is one of the modern low type. The clock is a little behind and above the face of the machine. The public pays its pennies to be weighed—gets the time free. There are no figures on this clock, however. Instead there are small circles and within each a word. The message around the clock reads, "Filling Prescriptions (the pharmaceutical abbreviation is used for this word) Is the Most Important Part of Our Business—Phone 800." This clever machine-and-clock combination advertises the store and pleases both the customers and the proprietor.

In a Texas grocery there is a weighing machine with this sign above it, "Correct Weight Here—and Thruout the Store!"

Almost any type of business can adopt a sign which promotes sales in general. The dairy store, for example, can ad-

vertise, "Want to gain weight? Use our pure dairy products!" The drug store sign near the penny scales can proclaim, "Want to reduce? Ask the clerk about our sure weight-reducing preparations." The candy store can persuade, "Use these scales and keep fit by eating our pure candies." These days "stunt" promotions are at a premium, especially in grocery, drug, department store trades. An enterprising op can sell a store on a "stunt" bargain sale based on the weighing machines. Inside the store a large sign will announce, "If you weigh 150 pounds or over there are special bargains for you in the meat department. Bring a weight ticket with you." Human nature is funny! There are a lot of people weighing over 150 who will fall for this appeal who otherwise would coldly pass up the bargains!

Clever sales promotion stunt based on weight was that of the Graham Furniture Company, Boulder, Colo., which staged a popularity contest based on votes. For approximately three weeks candidates received credit for purchases in votes. On certain days every candidate or his or her friend visiting the store received votes in proportion to weight. There were scales near the promotion booth. The offer was advertised and brought large response.

The examples given here are suggestive. The "op" who will master the advertising possibilities of his machines, learn how persuasively to present them, can constantly secure spots, boost his take and enjoy all the pleasures which come with a fat bank roll.

Automat Workers Receive Bonus

NEW YORK, Dec. 25.—Adhering to a 25-year-old custom, \$235,000 was distributed in Christmas bonuses during the past week among the more than 4,000 employees of the Horn & Hardart Automat restaurants of this city. Coupled with the bonus came the announcement from Joseph V. Horn that Automat employees "now and always have received higher regular wages than those paid by other restaurants." No reference was made to the strike called against the chain early in August by two locals of A. F. of L. restaurant workers.

PRE-INVENTORY BARGAINS	
NOVELTY GAMES.	Get Board . \$27.50
Acad Derby . \$27.50	Madcap . . . 6.00
Horn Stretch 20.50	Boo Hee . . . 27.50
Hot Springs 19.50	Chico Derby 22.50
Horse Run . 12.50	Cross Lines . 17.50
Long Beach 12.50	Excel 6.00
Carnival . . 20.50	Stooky . . . 14.50
Track Meet . 32.50	Booster . . . 17.50
Daral Base	Tackle 6.00
Ball 14.50	
AUTOMATIC PAYOUTS.	
Preview . . \$27.50	Saratoga . . \$17.50
All Stars . . 12.50	Face Race . .
Winner . . . 32.50	New Ho . . .
Nialah . . . 17.50	ors 127.50
S. S. Derby . 12.50	Ray's Track . .
Bowls 10.00	Check
Rady Derby . 12.50	Model \$17.50
Jumbo 10.00	Thorobred . . 67.50
Dbl. Score . 10.00	Galloping . .
Daily Races . 22.50	Dominoes 120.50
Roller Machine	Flickers . . . 22.50
Merchantier . 69.50	Turf Champ 47.50
PHONOGRAPHS.	
20—Wurlitzer 412s \$119.50	
22—Wurlitzer 312s 117.50	
1—Wurlitzer P-12 88.50	
1—Wurlitzer P-10 69.50	
1—Seeburg Symphonola 36s 99.50	
1—Seeburg Selectophone De Luxe 69.50	
1—Mills Dance Master 44.50	
Terms 1/3 with Order, Balance C. O. D.	
AUTOMATIC AMUSEMENT CO.	
1000 Pennsylvania Street, Evansville, Ind.	

FREE PUSHCARDS

and circulars to Operators and Agents on our Deal.
First time ever! Get the Best known American
Waiver, Pure Silk Rose and Stockings get the
business, 125¢. By far your best bet for 1938.
If you travel we collect for you. That's co-
operation! Write

CONRAD CO., BA-186, ALTOONA, PA.

FREE! 1938 WHOLESALE CATALOG

Has 260 pages of World-Wide Bargains, 4,000 salesmen's specialties, 15 selling plans, new creations, outstanding values — at rock-bottom wholesale prices. This catalog is FREE. Send for a copy today.

SPORS CO.
1-37 Erie St.,
Le Center, Minn.



PERSONNEL OF SLONE-BERTS MUSIC MASTERS, distributors for the Popmatic Automatic pop-corn tender in Chicago and Northern Illinois. Left to right: Barney Jacobs, Clyde Fowler, John Swisher, Mr. and Mrs. F. H. Slone and Leslie Montouth.

REVIEW OF 1937

Editor's Note: The following outline of the principal news events and topics occurring in the coin machine industry during the year 1937 is taken from the consecutive issues of *The Billboard*. The dates are those of the issues in which the events are recorded and not the date of the actual happening of the event.

January 2—The editorial in the first issue of *The Billboard* in 1937 suggested that the year 1938 had been chiefly characterized by the rise of the major games and devices and that payout types of table games had largely replaced novelty games. . . . Last-minute plans for the 1937 Coin Machine Show were the principal topic. . . . An operating firm in Chicago obtained a temporary injunction to delay the famous Chicago ban on cigaret vending machines.

January 9—The Pre-Convention issue of *The Billboard* featuring the "On to Chicago" slogan. . . . News of the special delegations to the 1937 convention was the most important topic. . . . A special meeting of the Coin Machine Operators' Association of Kentucky called in Louisville to consider stressing legal problems.

January 16—The big 1937 Coin Machine Convention issue of *The Billboard*. . . . Feature articles music, major games, legal suggestions, etc. . . . A symposium by prominent distributors as to their views of the year ahead. . . . New coin chutes come into prominence in the news. . . . Associations of operators make reports of their work during the year 1938.

January 23—Post-Convention issue of *The Billboard*, with complete editorial interpretation of trends seen at the show and also complete news coverage. . . . Attendance at 1937 show approximately 7,500; 3,400 tickets for the annual banquet sold. . . . Distributor-jobber group has widest representation at the convention. . . . The larger and more expensive machines, such as bowling games, targets, phonographs, cigaret machines, etc., attracted commercial attention. . . . Pinball games, both payout and novelty models, seen to be merely a part of a big industry. . . . Chicago newspapers were more liberal than ever in publicity to show. . . . List of exhibitors at the annual convention.

January 30—News of legislative bills begins to increase. . . . Report of bills in Pennsylvania and Colorado for licensing games. . . . Cincinnati official says Ohio statutes not clear on what constitutes gambling. . . . French coin machine editor makes tour of West to observe coin machine industry. . . . Report 4,200 phonographs in Cook County (Ill.) locations. . . . Milwaukee council avoids popular vote of licensing pinball games.

February 6—Floods in Ohio and Mississippi valleys. . . . *The Billboard* printed in Chicago. . . . Tax bill appears in New York Assembly. . . . News of flood conditions in stricken centers. . . . February 13—Damon Runyon, columnist, begins to write of Florida situation under slot machine license; he favors licensing if pari-mutuels are licensed. . . . Report ice-cream vender on test in New York.

February 20—New York jobbers try revival of jobbers' association. . . . Pittsburgh operators put on membership drive. . . . Chicago city council, in looking for revenue, considers pinball license. . . . Coin machine trade studies Bank Night case in Chicago and hopes theaters win. . . . Will Hudson, composer, says automatic phonographs help to popularize music. . . . Toys in bulk vendors begin to get big attention.

February 27—Wisconsin Association of Coin Machine Operators is incorporated. . . . New Jersey mass meeting revives operators' organization. . . . Call for

Ohio operators to meet in Columbus for organization purposes. . . . Slot machine license bill introduced in Indiana.

March 6—License bill in Minnesota introduced by committee. . . . Paul A. Pischke, Louisville cartoonist, who popularized pinball games in his sketches, comes to Chicago as cartoonist for Hearst papers. . . . Digest of license bills introduced in Maine and New Hampshire. . . . Wisconsin coinmen appear before assembly to oppose bill. . . . Indiana tax bill dropped. . . . French government issues stricter rules for operating games. . . . Hugh Burras becomes sales manager of Western Equipment and Supply Company. . . . Tightening of liquor board rules on games in Detroit begins. . . . License bill introduced in Iowa House.

March 13—Druggists in Tulsa, Okla., appeal to mayor to allow amusement games. . . . Omaha distributor shows one of oldest music machines, a Regina Orchestral. . . . Drug Topics, drug trade paper, publishes legal news about coin-operated machines. . . . French coin machine editor writes his views of 1937 Coin Machine Show. . . . Three licenses required on machines help to confuse the Florida situation.

March 20—Pittsburgh phonograph operators hold series of meetings to discuss problems. . . . New York convention bureau invites 1938 Coin Machine Show to be held in New York City.

March 27—A Milwaukee jury voted in favor of pinball games. . . . News reports of the British coin machine show. . . . L. V. Hodgson writes of British hospitality.

April 3—Advertising Post of American Legion, Chicago, called it Jim Mangan Day, when James T. Mangan addressed the body on Selling by Giving.

Editorial observations on the hotel convention in Chicago and its relation to coin machine industry. . . . Edward Graves, London, writes how rearmament is affecting coin machine trade. . . . Michigan operators hold annual meeting. . . . Suggestion of gifts of phonograph records to institutes for blind. . . . Pennsylvania operators meet in Harrisburg to discuss legislation. . . . Wisconsin Assembly killed Bill 28-A. . . . Detroit tavern order rescinded. . . . Leo J. Kelly publishes Meet the Coin Machine Men.

April 10—Operators' forum editorial. . . . Free-play idea for table games approved by Virginia statute. . . . The Portland Oregonian daily devotes full page to pro and con of pinball games. . . . Pittsburgh operators have gay party.

April 17—Discussion of prices comes out into the news columns. . . . South Dakota operators begin petitions for popular vote on two extreme anti-slot machine laws. . . . Maryland Legislature voted to legalize bookies on April 6. . . . New York Times gives information on lotteries. . . . With Oklahoma license law still held pending popular vote, Legislature votes heavy debt for Oklahoma. . . . Maryland Legislature passes what is probably most consistent license bill in history of trade.

April 24—Favorable editorials on pinball appear in *Foughkeepsie* (N. Y.) *Sunday Courier* and *The Tobacco Record*. . . . *Miami Herald*, which fought the Florida slot license, portrays bigness of racing in Florida. . . . New Wisconsin bill appears in Assembly with double-license feature.

May 1—Discussion of Paramount's picture *King of Gamblers*, which pretended to "expose" of slot machines (picture unsuccessful to producers). . . . Detroit music operators move toward organization. . . . New Jersey-cigarett operators adopt program to co-operate with local groups. . . . Announcement of Texas State meeting for May 16. . . . Wisconsin Bill No. 863-A makes appearance. . . . Bill Rabkin returns from Europe. . . . Chicago juvenile organization makes very reasonable report on taverns in city. . . . New license bill appears in Oklahoma. . . . Florida operators use petitions to defend slot license.

May 8—Joe Fishman elected as executive director of Amalgamated operators in New York. . . . President Roosevelt lashes stock-market gambling. . . . U. S. mints turn out 80 per cent more small coins. . . . U. S. Circuit Court affirms Chicago ban on cigaret vendors.

. . . Meeting of Philadelphia operators. . . . Texas State operators' meeting postponed. . . . Announcements of French coin machine show.

May 15—Amalgamated association (New York) holds mass meeting. . . . Wisconsin Skill Games Board favors licensing. . . . P. E. Turner, Automatic Merchandisers' Association of Michigan, issues warning against vending machine "investment" schemes. . . . Page of greetings to delegates at French Coin Machine Show in Paris. . . . Milwaukee pinball license in court test. . . . St. Louis operators act to put over bill. . . . Theodore Dreiser writes for licensing games to *New York Times*. . . . *New York Times* publishes brief but favorable editorial May 2. . . . John A. Fitzgibbons issues appeal to comply with public opinion, which became trade watchword for 1937. . . . Explanation of Vermont bill.

May 22—Kentucky Derby has meaning for trade. . . . Michigan slot bill makes appearance. . . . Petitions to fight cigaret tax in Chicago. . . . Lee (P. S.) Jones reports on national lottery in Italy. . . . Rolfe Stanley (Houston) killed in car accident. . . . Review of fight on Florida slot license.

May 29—Music sales up in Detroit area. . . . Manufacturers' association elects officers for 1937. . . . Editorial review on trend (?) to merchandise prizes with slot machines, games, etc. . . . Kenosha, Wis., passes license.

June 5—Death of John D. recalls how charity and good publicity cover a multitude of sins. . . . National candy trade meets in Chicago May 24 to 28. . . . Wisconsin Bill 836-A killed in Assembly. . . . New England bets heavily on the races, says *The New York Times*. . . . Florida Legislature passes bill to end slot machine license on October 1.

June 12—Pinball license in Maryland takes effect as part of major relief program. . . . Resort spots show rush business. . . . California operators discuss the bills that did not pass. . . . Texas operators re-elect officers.

June 19—List of exhibitors at the Paris show. . . . Announcement of date of the 1938 Coin Machine Show. . . . Vending trade opposes Wisconsin tax bill. . . . Wisconsin operators form policy for monthly meetings. . . . Inventor discloses photo cells in games. . . . Missouri sales tokens worry operators. . . . New York jobbers discuss trade-in prices.

June 26—Michigan gets bill which would prevent "gold rush" by licensing operators who had been residents of State and county for a definite period. . . . Iowa operators plan rally. . . . *Literary Digest* gives liberal publicity to Mutoscope devices.

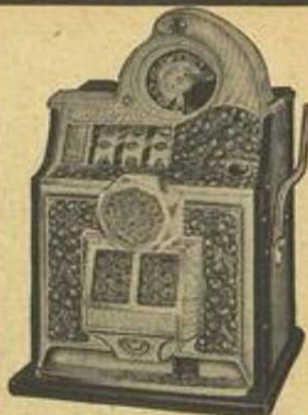
July 3—Kentucky happenings recall famous 1933 decree. . . . Chicago department store publishes ad on gambling. . . . Reduction in phonograph tax in North Carolina. . . . State-wide survey of amusement games planned for Massachusetts by State commission. . . . High-score prizes ruled legal by Louisville judge. . . . Big farm income to aid operators.

July 10—England builds ray light game. . . . New York operators talk against smutty phonograph records. . . . New Jersey cigaret operators take annual yacht trip. . . . New ice-cream vender offered in New York.

July 17—Philadelphia crime commission does not lambast coin machines as had been feared. . . . Mint pours out flood of coins. . . . Iowa association gets injunction against severe anti-slot law applied to pinball games. . . . Big toy convention in Chicago. . . . New York music ops talk of organizing. . . . Chewing-gum tax to be continued by federal government. . . . Minneapolis operators support tavern association. . . . Wisconsin operators meet July 14. . . . Great Lakes Exposition aids Cleveland operators.

July 24—Max Jude, South African distributor, calls for home. . . . Michigan Securities Commission hits "investment" schemes of promoting vending machines.

July 31—National cigaret operators meet in Atlantic City. . . . Old 1907 law in Pennsylvania dug up to use against pinball games. . . . Operators in Paris, France, form association. . . . Mayo Clinic patients enjoy pinball games. (To be continued.)



DIAMOND BELL

The above machine is the first and only Bell type machine on the market with a coin top showing the last 8 coins, the best protection against slugs.

Built for 1c-5c-10c-25c Play
Made Only By

WATLING MFG. CO.

4640-4660 W. FULTON ST.
CHICAGO, ILL.

Est. 1889—Tel. COLUMBUS 2770.
Cable address "WATLINGITE," Chicago.



Used Three Months

Like New!
U-NEED-A-PAK 'JUNIOR'
3 COLUMNS

\$29.50
Complete With Cabinet
Stand.

- Ideal for Gas Stations, Barber Shops, Beauty Parlors.
- Bug Proof.
- Free Book Match.
- Operates With Three Nickels or Nickel and Dime.
- Return Coin Device.
- Height with Cabinet, 58 inches.
- Capacity, 45 Packs.

Each Machine Guaranteed A-1 Condition. Send for Complete List of Used Cigarette Machines.

1/3 Deposit Must Accompany All Orders. Balance C. O. D.

X. L. COIN MACHINE CO., 1353 Washington St., BOSTON, MASS.

BUILD A PROFITABLE AND PERMANENT BUSINESS WITH THE NEW

STANDARD CIGARETTE VENDORS...

3 COLUMNS — 200 PACKS

PRICE \$45.00 COMPLETE

Terms: 1/3 Deposit With Order, Balance C. O. D.

Rush Your Order Now. Immediate Delivery.

Standard-Sales-Mfg.-Co.
133 W. CENTRAL PARKWAY,
GINGINNATI, OHIO.



LOU BERMAN OFFERS

GUARANTEED USED GAMES

- | | |
|--|------------------------------|
| Genco Roll-Over . . . \$15.00 | Hold 'Em . . . \$ 8.00 |
| Overboard . . . 22.50 | Round World . . . 15.00 |
| Daytona . . . 22.50 | Roll . . . 5.00 |
| Wometouch . . . 22.50 | Five, Six, Eight . . . 12.50 |
| Long Beach . . . 31.50 | Bally Bomber . . . 12.50 |
| Carnival . . . 31.50 | Lights Out . . . 8.00 |
| Daval B. B. . . 12.50 | Bally Classic . . . 22.50 |
| 12—Searsburg Selections, 1036 Model (Will Trade for Pay Tables or Novelty Games) . . . \$69.50 | |
| 2—Willis Gamesters . . . 39.50 | |
| 1—Eighth Street-A-Lite . . . 49.50 | |
| 5—Exhibit Room Merchandisers . . . 59.50 | |

TERMS: 1/3 Cash with Order, Bal. C. O. D.
L. BERMAN & CO.,
123 N. W. 5th Street, Evansville, Ind.

HEADQUARTERS FOR
CHARMS!!!
NEW—DIFFERENT
SPECIAL ASS'T | 85c a Gr.
Write for Quantity Prices. Plus Postage.
ASSOCIATED ENTERPRISES, INC.,
Pure Oil Building, Chicago, Ill.

MINORS

According to the comments received from readers, the editorial on Minors was the most popular editorial published for the coin machine trade during 1937. Reprinted from The Billboard, September 18, 1937.

September is the month for schools to open again and every operator knows that children may become a problem to him as well as to parents and teachers.

The cases in which minors have been used as a reason for opposing coin-operated games are numerous. And minors have been used as a smoke screen for opposition to vending machines in more instances than would appear on the surface. So the subject of minors is almost of general interest to the coin machine trade.



WALTER W. HURD

That there is a real problem of regulation and control is fully understood by all coin machine operators. The great majority of professional operators have families of their own and understand the problems that modern parents face with their children. So that officials and parents' organizations always find responsible operators ready to go the second mile in plans to prevent children from squandering their spare money on coin-operated games.

Since coin-operated games are a comparatively modern development all laws relating to them are still in the experimental stage. Several cities have had local legislation in effect for many years now, long enough to demonstrate that the problem of minors can be handled effectively when common sense prevails. It has been clearly shown that a reasonable amount of co-operation between officials, operators and merchants will solve the problem of play by minors.

In almost every case of drawing up local and State legislation for the control of machines the question of minors has been a leading topic. Legislation has usually prescribed that minors are forbidden to play coin-operated games and in other cases that games must not be located within so many yards of a school or church. Other legislation has sought to prohibit games in certain types of stores, such as candy stores, which children are known to frequent.

Entering into the question of play by minors is the fact that many parents today have no objection to their children playing the games and in fact teach them to play. So reasoned legislation on the subject forbids play by minors "except when accompanied by parent or guardian." The fact that mechanical games strongly appeal to children today is one of the results of the machine age. Pioneers in the coin machine field recall that 20 years ago it was almost necessary to teach adults how to play all types of coin machines. Today children understand the mechanism of games almost as if they were trained mechanics. Thus it is safe to predict that mechanical games will become an accepted part of our amusement world as the present young generation grows up.

Professional operators understand all the factors that enter into the situation and are willing to co-operate with officials, parents and teachers. Such co-operative effort is already at work in many cities. In one large industrial city

the operators maintain two employees who act promptly to remove any device when a complaint is made by parents. The success of the plan is shown by the fact that games have been operated continuously in the city ever since the games became a popular form of amusement.

There are extremists, of course, who argue that all coin-operated machines are demoralizing to youth and hence should be banned, without any recognition of their place in the modern world. They are as shortsighted and unfair as the few greedy operators and merchants who violate all the rules to grab a few nickels from children. In other words, there are trouble makers on both sides who must be reckoned with when working out local plans of regulation and control.

It is regrettable that there are persons in every business who are greedy in the extreme and refuse to conform to the rules of doing business. There are greedy operators in the coin machine field and it requires the co-operation of officials, parents, teachers and legitimate operators to control them. There are also greedy merchants who will jeopardize the games in an entire city by trying to grab pennies and nickels from minors. The merchant where games are located must bear an important responsibility in preventing play by minors and hence should be considered in all plans for regulation.

Agitators frequently stir up the question of play by minors to the extreme. It has been made an issue in many political campaigns and present office holders have been accused of "corrupting the morals of youth" by allowing amusement games to run. It is a reflection on the intelligence of voters that such questions can be agitated to cover up more important issues. Nevertheless it is done in many campaigns. Other agitators find the youth question an easy way to get publicity and hence they make sensational charges about the bad influence of amusement games on children.

Tragic incidents sometimes flare up to start a wave of criticism of the games. An example of this may be cited. In a large city a number of boys were gathered around a pinball game in a store owned by a peculiar lady. The boys became noisy and she ordered them out of the store. As they ran she fired a gun at them and one of the boys fell dead. The tragic incident had all the makings of a city-wide crusade against pinball games. But a big crime story broke in the newspapers about the same time and the pinball story was forgotten. Any thinking person would realize, of course, that the mental condition of the woman rather than the games was to blame.

The question of minors also reaches out to affect such machines as cigaret venders and even phonographs where the so-called smutty records are used. When cigaret venders were banned in a large city recently the public reason was that "minors could buy from the machines." In the background was clever agitation by chain and department stores to stop the sale of cigarets thru other channels than in their stores.

Thus the question of minors can be agitated for many selfish purposes.

The Phono Op and His Local Adviser

By JOHN B. WINTHROP

Little details of salesmanship often contribute mightily to net returns. The Texas operator who is the "hero" of this report is a good example. Why is the Green Mountain Cafe such a good spot, and why does this operator hold it year after year against all comers? The answer is that the operator has a live member there of his phonograph music "advisory council."

"Advisory council" is just a fancy name—the idea is really a simple one. His Green Mountain Cafe assistant is Mrs. Joe Stivak, wife of the owner. Mrs. Stivak is music-minded. Not only does she have genuine taste and judgment of her own, but she takes pride in the fact. Her husband knows about as much about music as a tropical alligator knows about snow.

On practically every visit, therefore, the Texas op has a confab with Mrs. Stivak. What does the crowd like? What does it turn down? What is the reason that the receipts are up or down? What comments has she heard? What suggestions has she for future records?

At this point the op usually brings forth the current copy of *The Billboard*, and together with Mrs. Stivak he goes over the list of the Five Best Record Sellers for the previous week, as well as the Sheet-Music Leaders and *The Billboard's* review of *The Week's Best Records*. Together they choose and reject until a definite program for the coming week is selected.

Now, the lady's judgment is really good. What's more, a subtle psychology is present. Records which Mrs. Stivak strongly indorses, and which the op makes it his business to supply, somehow or other have a way of going over in great shape with the Green Mountain Cafe crowd. Moreover, Mrs. Stivak likes music and is not averse to playing tunes for her own enjoyment, too.

One of the first questions this Texas operator asks himself after installing a machine in a new location is, "Who is there around here who knows music?" Sometimes it is a waitress, sometimes the proprietor himself, sometimes, too, there is none and the operator must rely on his own judgment.

He prefers to have a "local adviser," however, for he knows that such a person can be of great assistance in telling him of the patrons' likes and dislikes in phono music. What's more, such a person usually turns out to be a real goodwill ambassador for the machine and constantly plugs the records on the machine to the patrons.

It's just a bit of applied salesmanship which this operator uses to increase his profits. He knows his "local adviser" will take pride in his or her selections and will go her share to see they get played by constantly telling patrons about them. Does it work? This op maintains that a clever waitress can help an op to double his profits from a restaurant location. Give it a try, Mr.

Sheet-Music Leaders

(Week Ended December 25)

Sales of music by the Maurice Richmond Music Corporation, Inc., are not included, due to the exclusive selling agreement with a number of publishers. Acknowledgment is made to Mayer Music Corporation, Music Sales Corporation and Ashley Music Supply Company, of New York; Lyon & Healy; Carl Fischer, Inc.; Gamble Hinged Music Company and Western Book and Stationery Company, of Chicago.

Profiles
Last Wk. This Wk.

1	1. Once in a While
4	2. There's a Gold Mine in the Sky
5	3. Rosalie
2	4. You Can't Stop Me From Dreaming
3	5. Vieni, Vieni
8	6. Nice Work If You Can Get It
7	7. One Rose
15	8. True Confession
10	9. Bob White
9	10. Ebb Tide
..	11. When the Organ Played "Oh, Promise Me"
13	12. Josephine
14	13. I Still Love To Kiss You Goodnight
11	14. Blossoms on Broadway
6	15. Harbor Lights

Weekly MUSIC Notes

'Tis the night before Christmas when this is being written and the world over the favorite tunes of the season, *Silent Night* and *Adeste Fideles*, are being sung and played. How much colder would not the world be if Christmas didn't come every year? It's the one time when we all forget about ourselves and start thinking in terms of the other fellow.

Judging by the reports of the major disc houses here in Chicago, phono ops gave Christmas records a big play this year. *Jingle Bells* and *Santa Claus Is Coming to Town* were again the most popular tunes. *Jingle Bells*, made by Joe Gumen and his orchestra, led for Columbia, while the Hoosier Hot Shots' corny version of the tune rang the bell for Vocalion. American Novelty Corp.'s rendition of *Santa Claus Is Coming to Town* was the Melotone winner. For Victor a combo disc of Benny Goodman's *Jingle Bells* and Tommy Dorsey's *Santa Claus Is Coming to Town* led the parade. Bluebird's *I Want You for Christmas*, backed up against *I Told Santa To Bring Me You*, was in the preferred spot. Harry Reser's rendition of *Jingle Bells* and *Santa Claus Is Coming to Town* led the list for Decca.

From New York comes word that a good percentage of the former prize fighters who are in the restaurant business now are sporting automatic phonos in their establishments. Numbered on the list are Mickey Walker, Joey LaGrey, Battling Reddy, Bobby Gleason, Billy Herman, Soldier McKee and others.

"It's funny how people's taste for automatic music varies in different parts of the land," observed a well-known operator last week. "Many tunes which become all the rage out in the East fall flat here. Guess we Midwesterners still like our music a bit 'corny.' Sophisticated rhythms just can't get the nickels like a real down-to-earth tune." . . . Current leaders at local houses are Horace Heidt's *Rosalie* for Brunswick, closely followed by Jan Garber's *You Took the Words Right Out of My Mouth*. Wayne King's perennial favorite, *Josephine*, heads the list for Victor, with Tommy Dorsey's *Song of India* and *Marie* next in line. Decca execs are predicting that Casa Loma's *Bei Mir Bist Du Schoen* will be another Music Goes Round and Round hit. As a relief from swing Decca has done a sweet job of merchandising *The One Rose* in these regions. Bing Crosby's warbling of this ditty is still going strong.

Word comes that 950 lepers confined in a colony on Cebu Isle, in the Philippines, enjoy a program of the best in music regularly from the belfry of the only church on the island. From that vantage point Father George Kilbride floods the vicinity with the tunes brought forth from discs given to him by friends. Programs are reported to be the most popular diversion enjoyed by unfortunates confined there.

A check at the record firms here revealed that the most popular orchestras in the Midwest with automatic music fans for 1937 were: Dick Robertson's Band for Decca, Horace Heidt for Brunswick, for Victor it was a toss-up between Tommy Dorsey and Benny Goodman. We wonder who will top the list at the end of 1938 and, what's more important, who will repeat. Will swing hold up? Will some other tempo supplant it? We'll have to wait 52 more weeks for the answer. In the meantime, however, here's a wish that comes right from the heart: "May your cash boxes be filled daily, every day for the 365 days of the new year."

MAYNARD REUTER.

Phono Operator. See for yourself how much a "local adviser" can help you increase your profits!

Music Ordinance Goes Into Effect

SUPERIOR, Wis., Dec. 25.—An ordinance licensing coin-operated music devices here became effective December 16 with its official publication.

The measure provides for an annual \$5 license fee for such machines and applicants for a license to own or operate the devices must have been a resident of Superior for one year. Licenses are provided with a small metal tag bearing the inscription "Music

device license issued by the city of Superior," together with the number of the license and the date of expiration, which are required to be fixed to the machine for which it has been issued.

Escape Death in Crash

ELWOOD, Ind., Dec. 25.—Mr. and Mrs. James Buckley and Gerald Thomas, employees of the King Automatic Music Company here, narrowly escaped death last Friday night when a train hit the truck in which they were riding near this city. Mrs. Buckley sustained broken bones and severe cuts and will be confined to the hospital at least six weeks. Her husband and Thomas escaped with minor cuts and bruises. The truck was demolished.



AN INFORMAL CHAT in the sales rooms of the Rock-Ola factories. Left to right: Bob Dillon, Joe Abrahams and Nazih Hanna, of Youngstown, O., and Art Weinand, of the firm's phonograph sales division.

New Orleans

NEW ORLEANS, Dec. 25.—At the regular monthly meeting of the United Music Operators' Association of New Orleans last week most operators gave very enthusiastic reports on their volume of holiday business. Big payoffs by the banks of this area of accounts frozen since the well-remembered "bank holiday" of several years ago finds this section enjoying a better than usual yuletide. It is estimated that about \$6,000,000 in frozen accounts was paid off by these banks, and practically all of the money is going quickly into circulation for the holidays.

Extensive campaigning by music operators is promised for the coming carnival season in New Orleans, beginning early in January and continuing thru Ash Wednesday at the beginning of March. During this time thousands of masked dances and balls create a big demand for phonographs and thus give operators of rentals a big play.

The Jerry Germents Novelty Company, the Wurlitzer distributing house for this area, reports further large sales of 1938 model Wurlitzers. Jules H. Peres, manager, says that the number of operators using Wurlitzers in this and near-by States is steadily growing, as are the recent operators adding to their equipment with new purchases. Visiting New Orleans during the past several days to add to their line of Wurlitzers, Peres reports, were Richard Davis, of Basile, La.; Dick Young, of Vicksburg, Miss.; and Ben Newhauser, of Thibodaux, La.

Robert M. McNeil, newly appointed district sales manager for phonographs and counter freezers of the Mills Novelty Company, has taken up residence in New Orleans, where he will cover Louisiana, East Arkansas and Mississippi. McNeil is prominently known in East Texas, where he sold phonograph and other coin equipment for several years.

One of the nicest decorated offices for Christmas is that of the Great Southern Novelty Company, where Santa Claus is due to appear on Christmas morning with presents for all employees, according to Buster Cies, owner. The boys have chipped in together and have appointed a purchaser to award "surprise" gifts.

Ben Cohen, well-known phonograph operator, says that he is already packing up for the Chicago show and predicts that it will be the best one yet held.

The Merry Widow Waltz and other immortal tunes of yesteryear were wafted thru the rafters of historic City Hall at Jackson, Miss., this week when City Engineer Josh Halbert put into use a renovated Orchestral Regina of 1889 make. In an elaborate cabinet shaped like an old safe, the music machine, propelled by a spring, played steel records the size of a large wagon wheel. It was put into use, Halbert said, to make passers-by pause and think of the years of long ago when the hall served as the city's social center.

Detroit

DETROIT, Dec. 25.—H. C. Hannay is a new operator in the automatic music world here. He has established his headquarters in Dearborn, a west side suburb of Detroit.

Latest music machine report from Flint, which has been a thriving center for business in this field, is that Emil

Music Meeting

At a meeting of the music operators of St. Louis December 16 a unanimous vote was cast in favor of calling a national meeting of phonograph operators to meet during the 1938 Coin Machine Show in Chicago. The date suggested was Tuesday afternoon, January 18, 1938.

The St. Louis operators have requested the trade press to give announcement to this call meeting and to say that the "exact meeting place will be posted or listed on the bulletin board during the convention."

Music operators which wish to contact the St. Louis organization may write J. H. Beckman, 3124 California avenue, St. Louis, Mo.

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Unique style and skillful technique . . . clever interpretation . . . consistent better-than-average performance—these are the qualities which secure leadership for an entertainer.

In perfect harmony with these distinctive characteristics are Seeburg Symphonolas. The supreme beauty and styling . . . thrilling realistic reproduction and dependability of construction have established leadership for the Illuminated 20 Record Multi-Selector Symphonolas, Royale and Rex, with the original Lumalite Grille. With these truly new exclusive Seeburg features, operators everywhere are enjoying greater profits.

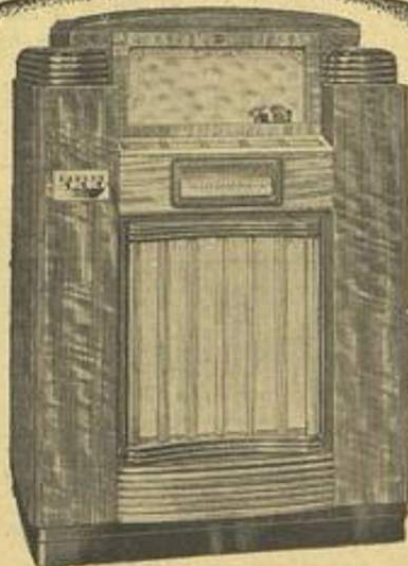


MILDRED BAILEY



RED NORVO

Management Music Corporation of America



20 RECORD MULTI-SELECTOR ROYALE



FINE MUSICAL INSTRUMENTS SINCE 1902

J. P. SEEBURG CORPORATION

1500 DAYTON STREET • CHICAGO, ILLINOIS

Villarreal and Rose Irene Bayne placed an order during the past week for a good-sized number of Wurlitzer phonos. Villarreal and Bayne are reported to be newcomers in the field.

Seeburg music machine sales continued at a steady pace this week despite the anticipated pre-Christmas drop in most lines of the coin-operated business. William Bolton, of Romulus, was a buyer, as were Frank Alluvot; Charles L. Cooke, of the Interstate Amusement Machine Company, and Eddie Clemons, of the Commercial Music Company.

Harry Graham, who is general manager of the Marquette Music Company, reports that his firm has enjoyed a very satisfactory year. "We have disposed of all our machines," he stated, "and we are now awaiting the arrival of new models, which are due to arrive about January 10.

New England

BOSTON, Dec. 25.—Charles R. Foote started his return trip to Jamaica Plain, Mass., just in time to escape that onslaught of snow that paralyzed Buffalo, N. Y., a fortnight ago. Foote went to the Wurlitzer factory at Tonawanda to check on 1938 models and to get first-hand insight into policy and such. Foote is a Wurlitzer operator in the Boston boro of Jamaica Plain.

Charles Holt, chief of the Eastern Coin Machine Company, of Bar Harbor, Me., moves the first of the year to new quarters in a building adjoining his present premises. New establishment will have 15,000 square feet in floor space, with a section outfitted for mechanical testing and repairs. Holt was in Boston last week looking over the U-Pop-It equipment which Ben Palastrant has on display.

Harry C. Parker, glib-tongued operator of the Boston coin machine sector, gives the lads who congregate at Barney and Louis Blatt's Atlas Coin Machine Company establishment a bit of

the carnival and hallyhoo lingo whenever he sets himself a-going.

Beach wagons are proving themselves popular around Boston's coin machine circuit. George J. Young, of Westrock, Inc., has one in which he makes his frequent trips to Maine, New Hampshire and Vermont. Lou (Luke) Levine, hardy, perennial phono operator, has one, too, in which he skips around town.

Ben Giaramita, Ben Palastrant service man, is one of the least talkative persons in the Boston coin machine world. It is reported.

Seattle Arcade Makes Penny King

SEATTLE, Wash., Dec. 25.—Making the penny king, a Joyland Penny Arcade has been newly opened with about 40 diversified amusement machines, all operated for a penny a throw, by Al Ferdon, at 522 Second avenue, close to the financial center of this Pacific Northwest metropolis.

Ferdon, who is both proprietor and active manager, was formerly with the Western Distributors in Seattle, but decided to go into business for himself with the many game and claw machines. To his initial installation of amusement devices Ferdon said he expects to add many more. He has two assistants to aid him in the changing of money and passing out the pennies that are used for the enjoyment of the many games and the supervision of the new layout that bids fair to draw considerable patronage.

Kansas City

KANSAS CITY, Mo., Dec. 23.—Distributors of coin-operated machines in the "Heart of America" city spent the last week watching snow, sleet and rain fall outside their office windows. Business slumped generally and most of the office time was spent in discussing the 1938 Coin Machine Show, which a

number of men in the industry here will attend January 17 to 20 at the Sherman Hotel in Chicago.

Rue F. Mason and Tim G. Crummett, heads of the Central Distributing Company, report no increase in business at the Sportland Arcade, which they recently opened in the Keystone Building downtown. The failure of the project to attract more patronage than it has is puzzling the two officials, inasmuch as the arcade is the only one of its kind in the city. Mason and Crummett are selling lots of skee-ball units here and prospects for an upturn in business are bright.

Carl Hoelzel, head man at the United Amusement Company office, is enthusiastic over the Chicago convention and his reservation was sent in several weeks ago.

Christmas decorations are in place in many of the coin machine distributors' shops here and the usual greeting card exchanges among coin men and ops here are being made, with emphasis on the "happy and prosperous New Year" salutations.

Joseph Berkowitz and Richard Chandler, of the Universal Manufacturing Company, are not hesitant in giving credit to *The Billboard* for the part it played this year in making their jar games known throughout the United States. Business remains excellent at the plant, they report.

Northeast High School followed the precedent set by its rival, Southwest, in renting a new coin-operated automatic phonograph and 20 late recordings for an all-school dance. Both the Central Company and United office have received numerous inquiries regarding the use of phonograph units since the south side school gave its dance a few weeks ago.

Kansas City operators of phonographs, incidentally, read with great interest an article which appeared in the December

18 issue of *The Billboard* by M. H. Crodenker which pointed out the fact that the use of pornographic or "smutty" records in dine-and-dance spots tended to decrease patronage and harm the operator's reputation. Dave Dexter Jr., in his regular Sunday column in *The Kansas City Journal-Post*, December 19, titled *What's New in Records*, mentioned the value of the Crodenker article and urged local ops to heed the author's advice and refrain from using recordings on their machines with questionable or double entendre vocal choruses.

News items concerning amusement machine activity in Kansas City may be mailed to 617 East Armour boulevard, Apt. 13, where they will be given prompt attention. The correspondent here is newly appointed and may not have had the opportunity to give you a ring in the six weeks he has been covering activity in the industry in Kansas City.

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The Only Long-Life Phono Needle with the Patented Elliptical Point. Provides High Fidelity Reproduction—Longer Record Life—2,000 Perfect Plays—True Volume Output. Endorsed by All Leading Manufacturers and Record Distributing Companies. Standard for All Phonos. Double Ribbed for 1937 Models. PERMO PRODUCTS CORP. Chicago, Ill. 6415 Ravenswood Ave.

Spectacular New Line Of Fast Moving - Big Profit JAR DEALS



Sample Deal \$4.45

Attention! Distributors, jobbers, operators! Play-Ola announces a sensational new line of over 50 colorful jar games and Jack Pot cards that move fast with a big profit! Payouts to suit every demand. New attention-getting presentations. Wide variety assures continual interest and action at every location. Sample "Triple Play Rainbow" deal only \$4.45 complete.

"Play-Ola games are the fastest-moving, biggest-profit games on the market."—J. A. Schwartz, of National Coin Machine Exchange, 1407 W. Diversey Kky., Chicago.

TRIPLE PLAY RAINBOW

A colorful original game that draws crowds and doesn't let them go. Winners of \$1.00 and \$10.00 move this game fast, with a big profit for the operator. Played with 1800 tickets—3 sets running consecutively from 001 to 600, each set with a different colored background.

TAKES IN—1800 @ 5c.....	\$90.00
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Selectophone	35.00
Selectophone De Luxe	59.50
Seeburg Symphonola, Model A	94.50
Seeburg Symphonola, Model B	110.00
Seeburg Symphonola, Models C or D	125.00
Seeburg Ray-O-Lite Rifle Range	150.00

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Chicago Bookie License Passes Council But Faces Many Tests

CHICAGO, Dec. 25.—After a rather tough battle the bill to license bookies finally garnered the long-sought okeh of the City Council, and at this writing is awaiting the mayor's signature. With his signing of the bill, as stormy a controversy as has ever come up in the local city government will go into effect. Under terms of the new ordinance the city is divided into three zones with license fees set at \$5,000, \$3,000 and \$1,000 respectively. Collections will dump an estimated \$2,000,000 annually into the city coffers.

Wishfully watching on the sidelines during passage of the bill was the coin machine trade of the city. Many were overjoyed at the passage of the bill, and stated that it was a sign that the will of the masses is about to be recognized with regards to placing bets, playing amusement games, etc.

For many months bookies have been going up and down with the steady rhythm of a merry-go-round horse. Operating quietly all over the city, they were first made the subject of a gambling reform when certain officials stated early in the year that "gambling must go." After the crusade had died down a factional split revived the ban. New life was then injected into the picture in October when newspapers here revealed that the telegraph offices were handling bets in wholesale lots. Track fans discovered that the nearest telegraph office would wire the bet to the tracks by simply paying the amount to be wagered plus the cost of the wire. A few weeks ago the war between political groups flamed anew when city officials proposed the licensing of bookies as a new source of revenue to help the city council meet the proposed budget for the new year.

Two Main Reasons

From the maze of controversial reports that appeared in the newspapers here upon passage of the bill two main underlying reasons could be seen in explanation of its passage. The liberal Daily Times, which supported the licensing measure from its inception, cited the most important one in an editorial entitled "Horse Betting: the Will of the People." In this article it was pointed out: "Everyone knows that betting on horses persists in the face of a law that makes beta LEGAL at the track—illegal elsewhere. Everyone knows he can place a bet at almost any cigar store and almost any news stand. . . . Everyone knows that the average citizen can't understand why it's illegal to bet on the horses AWAY from a race track and legal to bet on them AT a track. . . . This year the State has received \$665,000 from tracks that operate only because it legalizes betting there by patrons who have the necessary money and the leisure time to visit such tracks. Why should it be illegal for other people who haven't such money or such leisure to place bets with betting agents who are regulated by municipalities with as much care as the State licenses betting agents at tracks?"

The article then pointed out that the people thru their representatives had passed a law legalizing bookies in the State and the governor killed it. It then went on to agitate for State licensing of the bookies by proposing a referen-

dum at the primary election in April. The other reason, of course, for passage of the bill is the fact that it offered the city a painless method of acquiring an estimated annual sum of \$2,000,000. This sum will play a yeoman's part in making up the deficit of \$2,700,000 for 1938 which the city fathers are facing due to restoration of city employees' salary cuts.

Terms of Ordinance

Under terms of this new ordinance licenses will not be issued to a person who is not a resident of the city and who has not been a resident for at least two years immediately preceding the date of application. Provision is also made for forbidding the place of business and the licensee to engage in any other occupation or business on the premises used for the placing of bets. The employing of solicitors, runners or any other outside agent to drum up trade on the outside is prohibited. License is nontransferable and excludes minors, touts, vagrants, persons of ill repute and capers from betting establishments.

Well-Earned Victory

The battle for bringing bookies under the protection of the law was not easily won. Meetings at which the measure was discussed both in the regular council and in previous finance committee meetings were rife with argument and debate. Newspapers, too, devoted columns and columns to reports of progress of the measure. The liberal Daily Times was the staunch advocate of the bill and openly criticized the stand taken by the conservative Daily News in opposition to the bill. The Chicago Tribune and the Hearst papers seemed to tacitly support the bill or remain non-committal. Sentiment of the people in the main was favorable to the adoption of the plan. First of all, because they saw in licensing bookies the end of a notorious racket in the city, and, secondly, because it avoided the necessity of foisting additional taxes upon the already overburdened populace.

Suggest New Plan To Control Games

SEATTLE, Dec. 25. — Proposal that control of pinball games be in the hands of operators in order to insure proper regulation was made this week to the city council by Emmett Lenihan, counsel for the Seattle Amusement Games Association. He asked for operation of all automatic payoff and digger amusement devices be supervised by his group in order to prevent racketeering, and bring license fees to the city of approximately \$100,000.

It was proposed by the attorney for the games association that a "master's license" be issued his association and that they supervise issuance, revocation and suspension of other operators and location licenses for the automatic payoff machines.

He proposed that an annual fee of \$1,500 to \$2,000 be imposed for the master's license for automatic payoff machines and a monthly fee of \$7.50 per machine for location license. As to the digger machines, a similar arrangement was proposed, although the master's license fee for this would be about \$500 a year, with location fee to be about \$200 or less.

After taking the matter under advisement, the city councilmen heard storms of protest against licensing of the machines and many questions concerning the legality of a proposed ordinance for such licensing.

The Sportland Amusements, recently opened as a Sportland at 8560 Greenwood avenue, features big games afternoon and evening, remaining open for play until 1 a.m. Coupons good for two free games brought crowds to the new playrooms of the Sportland Amusement Company just before Christmas.

Eisen Back From Voyage

NEW YORK, Dec. 25.—Joe Eisen, well-known executive of the Penn Coin-Matic Company, returned from a two-week ocean trip. Joe visited Puerto Rico and San Domingo. He refuses to divulge whether his trip was for pleasure or business. However, one thing is certain—Eisen had a swell vacation.



OVER 400 WURLITZER OPERATORS and their wives attended the recent Wurlitzer banquet at one of Los Angeles' downtown dinner clubs over which Homer E. Casphart, Wurlitzer vice-president, presided.

Pinball May Aid Housing

Syracuse, N. Y., needs revenue, so may cease to oppose pinball games

SYRACUSE, N. Y., Dec. 25.—Federal housing projects are intended to provide decent homes for the poor. But there are many coincidences in connection with such projects. One of the most unusual seems to have developed in connection with a big model housing project here, for it calls upon the city to raise its quota of \$250,000 and that means the city must look for new sources of revenue.

So the mayor, after pinball games had been meeting with considerable interference here for months, has proposed to license the games to help raise part of the housing fund. Coincidentally at present are up in arms, however, because the mayor proposed a license on novelty games of \$5 per week per machine. Operators say such a fee will make it impossible for them to continue in business, especially following the many lean months during which their machines have been kicked around so badly. Machines have been banned in all liquor locations for months.

Indications are that the mayor is wavering in his idea of a high fee, but he is firm in his insistence on a license. The commissioner of the State Liquor Control Board, who has heretofore opposed the coinmen, is supporting operators in their protest against an excessive fee. He said:

"Offhand I think the fee of \$5 a week may be too high. There is a danger that in order to meet the tax the license will take chances outside the law."

The commissioner would not say so flatly, but indirectly left the impression that under a license which would recognize pinball as legal games they might be restored to the locations having liquor licenses. The original ban order is said to have displaced at least 900 games from such locations.

The mayor's plan to license pinball, which he can easily have passed due to his prestige, originated with a problem having nothing to do with the machines. The Federal government earmarked \$2,500,000 to Syracuse for a Federal housing project, with the provision that the city contribute 10 per cent, or \$250,000. The mayor, in announcing the license plan, said it would raise \$80,000 a year which, in three years, would pay the city's contribution to the housing project.

Operators say frankly they cannot understand how or why they should contribute such a huge sum, and they seem to be near convincing many people that the fee should be \$1 instead of \$5. Pay-out types of machines will be banned, according to present plans.

Comments gathered from some of the local column are as follows:

A. N. Delaport, Rex Amusement Com-

pany.—"Some of these machines don't take in 70 cents a week. Others take in \$2, \$4 or \$5. People have an idea that this business is soft picking, but a man has to work hard to get along."

I. N. Freedman, Freedman Novelty Company.—"We'd have to go out of business with a \$5 weekly tax on each machine. I suggest the mayor call in a committee of three or four men and talk the whole thing over."

Bison Novelty Company.—"The tax is absolutely impossible. Don't forget that this business employs 150 people in Syracuse who would be thrown out of work if a fee like that was put thru."

William H. McRorie, Operator.—"Such a tax would certainly put the little fellow out of business."

Inventions To Make Legal Changes

CHICAGO, Dec. 25.—The inconsistency of many law enforcement bodies who employ antiquated laws to outlaw modern mechanical devices such as amusement games was borne out by the recent statement of William P. Ogburn, holder of the Sewell L. Avery distinguished service chair of sociology at the University of Chicago. In amplifying an article which appears in the current issue of the *American Journal of Sociology*, in which he discusses the influence of inventions on future social institutions, the professor stated that inventions probably will influence the decisions of the Supreme Court more than will proposals for direct change in the court.

In Ogburn's statements can be read several indications that he believes outmoded laws must be changed to fit present day needs. The rules and regulations which governed business, social conduct and civic rights back in the horse and buggy era cannot be applied justly to this mechanical age. Improvements wrought by inventions in transportation facilities are breaking down State boundaries, according to Ogburn, and increasing the trend toward nationalism. If this trend is to be steered, laws must be changed to fit the times.

"Modern inventions are inevitably precipitating a greater centralization of the Federal government and with the trend toward nationalism and the supplanting of State political boundaries by economic State lines, the laws of the land will be notably influenced," Professor Ogburn said. "The Supreme Court decisions in the field of interstate commerce in particular will reflect the effect of changes wrought by invention."

Centralization Growth

"Government in the United States probably will tend toward greater centralization because of the airplane, the bus, the truck, the Diesel engine, the radio, the telephone and the various uses to which the wire and wireless have been placed.

"These same inventions operate to influence industries to spread across State lines and in general make the political boundary line of a State less in conformity with the economic boundary and hence of less significance. The

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ST. LOUIS.



social effects of these transportation inventions may be expected in the course of time to influence the decisions of the Supreme Court.

State Rights Diminishing

"Inventions, plus the 'regionalization' policy of the Federal government, are abolishing State rights. Never before, unless in time of war, has there been so much local interest in the Federal government.

"These technological developments are so powerful as to render the county ineffective in most States as a unit of government in a good many of its functions, especially those providing the social services. They may be expected to extend the boundaries of municipal governments to take in much larger areas, now located in what is known as the

metropolitan area, and to lead to the consolidation of the hundreds of local governments in the metropolitan area."

What the Federal government is doing in its campaign against crime, especially thru the "G Man" organization, he pictured as a perfect example of what is happening in other branches of the government.

National Matter

"One of the major functions of government," Professor Ogburn said, "has been the maintenance of order. The transportation inventions have made the policing of some of the more serious crimes a national matter. The tendency would seem, therefore, for this function to shift, like many others, toward the Federal government from the local governments.

"It is not," Professor Ogburn concluded, "a lack of will power or a breaking down of the moral fiber that is tearing down local governments and impairing State rights, but a sequence of events caused by modern inventions. If people are to resist this development they must be aware of it."

Five Best Record Sellers for Week Ending Dec. 27

	BLUEBIRD	BRUNSWICK	DECCA	VICTOR	VOCALION
1	87318—"Thanks for the Memory" and "Mama, That Moon is Here Again." Shep Fields Rippling Rhythm.	7983—"Nice Work If You Can Get It" and "Things Are Looking Up." Fred Astaire with Ray Noble Orchestra.	1554—"When the Organ Played 'Oh, Promise Me'" and "Let's Waltz for Old Time's Sake." Bing Crosby.	25739—"Bel Mir Bist Du Schoen" and "It's Easier Said Than Done." Guy Lombardo Royal Canadians.	3848—"Nice Work If You Can Get It" and "Easy to Love." Maxine Sullivan—orchestra under direction of Claude Thornhill.
2	87255—"Rosalie" and "Thrill of a Lifetime." Art Kassel Kessels-in-the-Air.	7982—"A Foggy Day" and "I Can't Be Bothered Now." Fred Astaire with Ray Noble Orchestra.	1562—"Nice Work If You Can Get It" and "Bel Mir Bist Du Schoen." Andrews Sisters.	25720—"You Took the Words Right Out of My Heart" and "Mama, That Moon Is Here Again." Benny Goodman Orchestra.	3849—"The Dipsy Doodle" and "Swing Is Here To Stay." Swing and Sway with Sammy Kaye.
3	87305—"How Many Rhymes Can You Get?" and "The Better To Love You With." Shep Fields Rippling Rhythm.	8021—"There's a Gold Mine in the Sky" and "Shenanigans." Horace Heidt Alemite Brigadiers.	1518—"When You Dream About Hawaii" and "Sail Along, Silvery Moon." Bing Crosby.	25693—"Dipsy Doodle" and "Who?" Tommy Dorsey Orchestra.	3790—"Blossoms on Broadway" and "You Can't Stop Me From Dreamin'." Dolly Dawn Dawn Patrol.
4	87320—"Hawaii Calls" and "Song of the Islands." Bobby Green, boy soprano, with Max Terr's Chorus.	8009—"Farewell, My Love" and "True Confession." Music in Russ Morgan Manner.	1540—"You Took the Words Right Out of My Heart" and "The Waltz Lives On." Glen Gray Casa Loma Orchestra.	25706—"I've Got My Heart Set on You" and "True Confession." Larry Clinton Orchestra.	3788—"Mama, I Wanna Make Rhythm" and "Go South, Young Man." Cal Calloway Orchestra.
5	87317—"Sweet as a Song" and "Half Moon on the Hudson." Al Bowlly Orchestra.	8007—"Popcorn Man" and "Goin' Havawin." Hudson-DeLange Orchestra.	1539—"A Foggy Day" and "Nice Work If You Can Get It." Bob Crosby Orchestra.	25695—"You're a Sweetheart" and "Nice Work If You Can Get It." Tommy Dorsey Clarabake Seven.	3877—"That Old Gang of Mine" and "There'll Be a Hot Time in the Old Town Tonight." Frank Novak Routin' Tootin' Boys.

Applications Heavy For British Show

LONDON, Dec. 25.—Advance applications for exhibit space at the coming Amusement Trades Exhibitions are said to indicate that practically all of the former exhibitors will be on hand for the coming show. Exhibition will be held from February 14 to 17 at the new Royal Horticultural Hall in Westminster, almost under shadow of Houses of Parliament. Edward Graves, coin machine editor of *The World's Fair*, is general manager of the show again this year. This will be the fourth show that has been staged under his guidance.

It has been revealed that Lord Strathgoll has consented to open the exhibition formally on the first day. There will be no luncheon party this year, however, for many of the exhibitors have felt that these functions take them away from their booths for a longer time than they wish.

★ ★ ★ ★ ★

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A NEW PLACE IN THE SUN
FOR THE

GEORGE PONSER ORGANIZATION

A NEW HOUSE OF MINUTE MAN SERVICE
FOR

FLORIDA OPERATORS

"I pledge myself 24 hours a day to all the buying, selling, repairing and trading needs of Northern Florida operators."
(signed) JACK MITNICK, Manager.

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ROLLETTE, JR.	119.50
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VELVET	20.00
WINNER	18.00
TRACK TIME	119.50

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SANTONE COIN MACHINE CO.

1524 Main Avenue, San Antonio, Tex.

NOTICE! WARNING!

M. RAY JAMES

Formerly Manager of the McCall Novelty Co. is no longer in our employ, and we take this method of publicly stating we will no longer be responsible for any debts or contracts made by him.

A. McCALL, President.

THE McCALL NOVELTY CO.

SALESBOARD OPERATORS

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A column about new salesboard ideas, deals and personalities.

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Deals can be had with 2,520 or 2,772 Tickets at slight additional cost.

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LOOK

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LATEST NOVELTIES, PRIZES,
PREMIUMS AND SPECIALTIES

Church Leader in Defense of Games

CAMDEN, N. J., Dec. 25.—Rev. Aloysius S. Quinlan, rector of the Immaculata Conception Church, of Camden, N. J., last week went to bat for games after the New Jersey Supreme Court had ruled them out as illegal.

Rev. Quinlan, whose church runs bingo games regularly, declared that games were run "openly and aboveboard and were for a good cause in most cases." He declared that the people at large were not in sympathy with the court's State-wide ban on games. "The games are run cleanly and for the good of the community and there is no reason why they should be forbidden," the priest declared.

Mdse. Awards Seen As Need for Games

DETROIT, Dec. 25. — Carl Frumin, Detroit pin game operator, believes strongly in the necessity of premiums for operation of games. "What we need

The Year 1937

"We have just completed in 1937 one of the trickiest, most complicated years in business history. Few economists are able to explain its up and downs. All types of businesses were affected seriously by its gymnastics. The coin machine industry in particular has been dazed by a variety of happenings. The future outlook can hardly be agreed upon. A thousand questions are daily running thru every operator's head—questions that all came up in the tricky year of 1937."—James T. Mangan, Mills Novelty Company, Chicago.

In Detroit is an amendment to the existing ordinance," he suggested—"one that would allow prizes to be given. As far as that goes, I think that merchandise prizes would be able to answer the purpose just as well as nominal cash prizes.

"It's hard to see what the future of the business is likely to be, with some large cities entirely closed to machines, for instance. The operator, looking at these facts, cannot be sure that he can keep on in business. If he could feel more secure, he would be willing to go ahead with immediate plans for expansion of his business and buy more machines."

Edward Barsook, Detroit amusement machine operator, is working on a design of a new type game machine which is nearly ready for production.

Jack Moore, who operates a route of pin games, has given up his nut machine operation to concentrate in the amusement machine field. He is a brother of Max Moore, one of the city's best known operators.

Joseph Franovita, who operates as the Michigan Amusement Company, has moved his quarters to 3933 Clements avenue.

Come to the Show—

January 17, 18, 19, 20

By JAMES T. MANGAN, Mills Novelty Company

Even if you should happen to be that rarest of all birds, the operator who has yet to visit a coin machine show, this is the one year you should break the ice and come. Or if, what is more reasonable to assume, you are one of the 8,000 operators who have faithfully visited Chicago for four or more years straight to be at the sensational convention, then you should consider this year as the most important of all. If you are one of the "died in the wool" operators who have never missed a coin machine convention in 12 years, then throw this article away without reading. We're not talking to you—nothing could keep you away.

If ever the show meant anything it means something, something big, this year. We have just completed in 1937 one of the trickiest, most complicated years in business history. Few economists are able to explain its ups and downs. All types of businesses were affected seriously by its gymnastics. The coin machine industry in particular has been dazed by a variety of happenings. The future outlook can hardly be agreed upon. A thousand questions are daily running thru every operator's head—questions that all came up in the tricky year of 1937.

The place to have these questions answered is at the convention. We plan to hold a series of clinics in which the vital issues of coin machine operation will be discussed by our own representatives and by operators from the firing line. The operators who have developed successful means of overcoming their difficulties will tell the way out to hundreds of others who are still groping in the dark. The Mills coin machine experts, like the staffs of other factories, who act as a clearing house board for the entire country, have hundreds of tested plans and ideas to pass out personally to interested parties. Rich information that can reach you in no other way will be on tap for you at the convention.

And just as the factory organizations will have so many good ideas to pass out personally, in the machines you see on the convention floor you will find another juicy fund of information. For the new machines have all been designed and developed with a view of helping the operator start new territory, find more locations, operate more economically and thus preserve his fiscal independence and stability. Undoubtedly you now know of many things you could do if you could only get the right machines. Well, the right machines will be starting you in the face at this show.

A trip to Chicago will do you a lot of good personally. Just one walk around the exhibition will put new life back in your veins, for undoubtedly the coin machine convention is the peppiest show on earth. Seeing the big plants with the huge roster of workers supported by the coin-operated machine business will give you a new faith in the industry in which you work. For the coin machine industry is as permanent as human nature itself and a good healthy look at acres of bricks, mortar and machinery representing many millions of dollars in investments will prove it to you better than words.

We've already received written notice from over 3,000 of our best customers that they are surely coming. That's an awful lot of people to have declared themselves in advance. The show committee, under the able hand of Joe Huber, has been staying up nights perfecting a convention machine that guarantees perfect handling of all details and splendid accommodations for all visitors. The hotel problem has already been solved; the amusement and entertainment activities are going to be more thrilling and surprising than ever before.

The word is: COME TO THE SHOW! Spend the most profitable four days of your operating year in the great big hearty city of Chicago, which extends its arms to you in welcome.

Dept. Store Sells Games

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Half-page display ad in daily to sell games for home use

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SAN FRANCISCO, Dec. 25.—Boldly displayed in a half-page advertisement in The San Francisco Call-Bulletin, December 17, 1937, the Hale Bros. department store offered complete and attractively refinished pinball games to its customers for home game rooms and other purposes of private amusement. The offer is considered one of the most unique on record for the disposal of games now antiquated for commercial operating purposes. And the use of such liberal advertising space by one of the city's largest department stores, appropriately illustrated with a cut seven inches square to show two models of pinball games, is considered as a precedent in the marketing of used games. All of the games mentioned and those shown in the illustration are advertised as reconditioned, but such games are well adapted for home amusement.

The prominent headlines in the advertisement say: "SALE! PINBALL GAMES WORTH \$50 to \$200, AT \$5 TO \$25. Hale Bros. helps to make yours a Merry Christmas. Illustrated at left, Baseball, \$19.50; at right, Flashlight, \$16.50. Included are many other games you've all seen . . . Big Game, Big Shot, Tackle, Par Golf.

"Adjusted to operate without use of coins or slugs! To be sold for private use only. Thrills! Entertainment! Something new in the way of excitement. For your rumpus room or playroom, for children or grownups . . . everybody will get loads of fun out of this pinball game. Original values have been forgotten in this amazing event. Consists of the entire stock of the Mills Sales Company, the original machines forced from commercial use by law. The same games that you've seen played in club-rooms up and down the Coast. Now, for your own private use, you can own one for a bare fraction of its actual value! Reconditioned but all in good mechanical condition. Action! Thrills! For you to entertain your friends in leisure hours. Toys, Hale's fourth floor, Hale Bros. Market at Fifth."

Richman May Open Gambling Resort

MIAMI, Dec. 25.—Harry Richman, well-known night club entertainer, revealed upon arrival here a few days ago that he is seriously considering an attempt to acquire the Palm Island Club, the glamorous "white elephant" of the past few seasons, to open up a central gambling resort for South Florida, where legalized gambling would be State controlled.

"Why not?" Richman queried. "Instead of having the gambling spread out in favored places here and there, you would get everybody together under one roof. Such an establishment would be under the control of the State so that visitors from the North who want to come here and have a little run for their money could do so with a feeling of safety.

"That way, too, the State would derive revenue from the taxes on such a place which would run into the millions of dollars. Schools, welfare organizations and charitable institutions likewise would benefit from such a place instead of the politicians!

"Everybody knows that the people who come here are going to gamble," he pointed out. "If I open up the Palm Island Club without gambling and the officials permit it at some small resort not far off visitors are going to the other place and you can't get away from that. And if they can't have a run for their money here they'll go to Havana, where they can."

Explaining that he had gone fairly extensively into negotiations with the Palm Island owners while in New York, he frankly admitted that the project could not be conducted successfully without gambling.

THANKS!

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INTRODUCTORY BARGAIN

Orders for Jar Deals and Fortune Boards are pouring in beyond our greatest expectations and are being shipped as fast as humanly possible. Due to the tremendous demand we are again offering this sensational bargain. However, price quoted below is for LIMITED TIME ONLY—so rush your order today!

1200 TICKET DEAL WITH BIG JAR AND FLASHY 5-COLOR STEP-UP PUSH CARD

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Choice of BASEBALL, DERBY, SKRINO
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With amusing "fortune" on each ticket. Sell faster than salesboards and operate in many territories where salesboards do not go. Write for details.

GRAND NATIONAL SALES CO.
2300 W. Armitage Ave., Chicago, Ill.

Editor Advocates Junking Old Games

(The following article written by Edward Graves is reprinted from the World's Fair, November 27 issue.)

LONDON, Dec. 25.—In a Sunday paper I came across the following quotation from John Ruskin: "Why do we go on cluttering up our homes with all sorts of possessions that, after the novelty of them has faded, we never use, seldom even look at? There ought to be a stage in our lives when we begin to get rid of things, lest our houses become store-places of old junk—museums."

Altho not exactly applicable in the sense that Ruskin wrote it, I could not help thinking when reading the quotation of those many used pin tables from which much, if not all, one-time glory has passed, and which clutter up the storerooms of so many dealers on whom I call from time to time. Old tables for which their present owners can have but faint hope of finding a customer. Old tables which now and again are advertised at almost pitiful prices, sometimes even lower than 20 shillings.

And thinking of these old tables I wonder if their retention is really worth while. Would it not be better to regard them as definitely things of the past and scrap them? If there be any small value in certain parts such could be retained, but as for the major construction, well it was possibly a pity that the opportunity afforded by November 5 was allowed to pass.

However, as the old melodrama had it—It's never too late to mend. Of course there is more than one side to an argument and if anyone can put forward a sound reason for retaining so many old table types I shall be glad to listen.

New Orleans

NEW ORLEANS, Dec. 25.—Just a few weeks more and the show will open in Chicago. Despite the closing of a none too prosperous year for the local operator, due to the closing down of this important "play center of the country," operators here are going to attend the big show just like nothing has ever happened. All are in an optimistic frame of mind and frankly believe that the show will benefit them for the future. Those seriously reporting that they are getting ready to attend would indicate that the New Orleans delegation will be just as large as last year if not even larger.

Two of the latest machines out of the Bally factory are now on display at the Dixie Coin Machine Company, district distributing firm for Bally. They are the Bull's Eye and Line Up. "We have just received our first Line Up and look forward to a good country demand for this new Bally idea," President Julius Pace reports.

Several five-coin Caille machines of another generation stood side by side this week in the office of the C. & N. Sales Company with the latest Caille ideas in slots, the Play Boy. Salvaged from out of a place that has suffered a fire loss, the firm has renovated the old machines, called the Star, and is sending them out to Grand Island in the Gulf of Mexico for location.

A flock of out-of-town visitors called during the past week to see the Kings of the C. & N. Sales Company, including C. M. Lemoine, of Cottonport, who bought several new machines; J. L. Donaud, of Luling; Dalton (Daly) Cherame, of Golden Meadows, down on Bayou Lafourche; and A. Stelly, of Le Beau. All report a fine play in their respective areas of the State, altho the boys in the Sugar Bowl say that heavy damage to the cane by the recent freeze may cause some setback in business the first part of the year.

Ed Rodriguez, of the American-Southern Coin Machine Company, left Thursday for an extensive trip thru Mississippi, Alabama and Northwest Florida with a full line of Western Equipment and other machines to sell. Jim Talion, co-owner of the American-Southern, has fully recovered from an operation for appendicitis and is back on the job.

GONE WITH THE WINDS: Melvin Malory and his would-be mustache. . . . That strong competition for the best looking stenops on Carondelet street row. . . . Louis Bossberg's big black derby. . . . Gus Lamana's old Chevy of yesterday having been swapped for a new

TELEGRAM

Wire Mills Novelty Co., 4100 Fullerton Ave., Chicago, Ill., at once! Get the inside facts about their many new machines which are so dependable and profitable that most leading operators rely on them as their chief source of income.

THEY'RE GOING FAST IN VEMCO'S NEW YEAR CLEARANCE 2000

BRAND NEW AND USED SLOTS, PHONOGRAPHS, 1-BALLS, PIN GAMES, COUNTER GAMES, PARTS, SUPPLIES, ETC., ETC.



Quick—Write for Complete Price List!

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RECONDITIONED GAMES!

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| Hi-De-Ho . . . \$ 9.50 | Derby Day, College |
| Ten Strike . . . 9.50 | Football or |
| Flying High . . . 9.50 | High Card, red cab. . \$37.50 |
| Railroad . . . 9.50 | Pamco |
| Leathern'ck . . . 9.50 | Races . . . 29.50 |
| Alzmo . . . 9.50 | Freshness . . . 39.50 |
| Callings . . . 9.50 | Racing |
| Flags . . . 9.50 | Form . . . 39.50 |
| Daily Races . . . 9.50 | Turf |
| Fence Buster . . . 9.50 | Champs . . . 39.50 |
| See-Jay . . . 9.50 | Jennings |
| Post Time . . . 15.00 | Derby Day |
| Air Races . . . 15.00 | Comes . . . 69.50 |
| Springtime . . . 15.00 | Chuck-A . . . 49.50 |
| Air Derby . . . 15.00 | Lettas . . . 49.50 |
| Winner . . . 15.00 | Pikes Peak, Like New . . . 49.50 |
| Classic . . . 25.00 | |
| Golden | |
| Wheels . . . 27.50 | |

1/3 Deposit, Balance C. O. D., F. O. B. Baltimore.

AMERICAN AMUSEMENT GAMES CO.

237-239 N. Gay St., BALTIMORE, MD.
"The House of Service and Satisfaction."
Send Your Name For Our Mailing List.

Reconditioned Bargains

WURLITZER 412	\$112.50
WURLITZER P-12	\$2.50
WURLITZER 400 (1936)	\$37.50
WURLITZER P-10	\$9.50
SEEBURG SYMPHONOLA	\$9.50
KENEY BOWLETTE	\$2.50
BALLY ROLL	47.50
ROTARY MERCHANDISER	\$9.50
JUNGLE DODGER	\$2.50
RAY-O-LITE (Seeburg)	\$49.50
HOLLYWOOD, JR. (Console)	\$9.50
WESTERN THOROBERED	\$2.50
RAY'S TRACK	\$1.50
BALLY CLUB HOUSE (Cash)	\$39.50
BALLY CLUB HOUSE (Ticket)	\$52.50
BALLY RANGER	15.00

1/3 Deposit, Balance C.O.D. Cable Address: "Lionel," Phone: Garfield 5072, Grand 5072.

IDEAL NOVELTY CO. 1515 HANCOCK ST. CHICAGO, ILL.

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Receive your dealer location with something new and different. . . . \$25 and \$30 step-up Jockey Seat Card with new ideas. . . . following labels given with each card. Two Payoff Labels 157 and 217 Winners, and label to guarantee player and pull for high money seats. If mystery seal is not lifted. . . . Average Profits: 2280¢, \$31.00; 2520¢, \$43. SPECIAL FOR \$1.50 WITH ORDER, shipped prepaid, two different kind of Jockey Cards, which can be operated THREE different ways, with labels provided to keep your spots alive and make more money. . . . If not satisfied, money back. . . . No return on labels. No personal checks and cash. SUPPLIES—Tickets, 2280¢, \$1.95; Doz., \$21.75; 2520¢, \$23.00; Vacs., \$23.75. Cards, Doz., \$7.20; Books, 20¢; Daps, 5¢; Cons. of 4, 75¢.

FINN & GILBERT, MOONLAKE, Pa.

LUCKY PURSE DEAL

POCKET BIG PROFITS WITH 1937'S BIGGEST HIT. A 1,200-coin board with six genuine leather hand-laced purses containing coupons ranging from \$1.00 to \$5.00. Seal awards, cigarette and sectional payouts give this board more than fifty winners. Takes in \$60.00, pays out approximately \$30.00.

Sample \$3.75; Lots of 10 or More, \$3.50. Deposit required on all orders.

H. G. PAYNE COMPANY
312-314 BROADWAY, NASHVILLE, TENN.

LUCKY MATCH

GET LUCKY WIN UP TO \$5.00
5¢ - Pick A Lucky Match - 5¢

SURPRISE! MYSTERY! THRILLS!

MANY WINNERS

Try Your Luck!

5¢ LUCKY MATCHES 5¢
Last Book Price \$2.00

A sensational, brand new, money making game. Fascinating—mystifying—quick selling. Sells matches. Clever display. Sweeping the country. Takes in \$50.00, pays out \$24.00. U. S. Tax paid.

Be the first with this novel and unique "Lucky Match." Write quickly for full particulars.

LUCKY MATCH CO.
814 N. Sacramento Blvd. Chicago, Illinois

Plymouth. . . . Sam Gentilich and his desire to open a full barrel of oysters at this coming Chi show. . . . Buster Ciesi and his Gay Ninety record tester swapped for a new-type machine. . . . Jim Talion and his troublesome appendix. . . . George Ross's bachelorhood leaving Joseph Pipitone a lonesome in the "preferred" field. . . . The minister who jammed more words into local microphone in 15 minutes than on his pulpit on Sunday in a half hour. . . . Vincent Cassertino's fish yarns each Monday morning. . . . The fellow who used to take advantage of an exaggerated pouch by jolting the pin games to get more action out of the ball. . . . O. C. Marshall somewhere in the direction of Prisco or not.

Dealers in salesboards report the biggest Christmas play in several years. Most deal in pecan logs, a native candy that generally retails for a dollar; miniature radios and vacuum-sealed cans of nut brittles.

COLEMAN'S JANUARY SALES FLYER

You Will Agree We Have Good Rebuilds

MISCELLANEOUS USED MACHINES.

- 25c Jennings Chief, Late \$39.50
- 5c Pace Bantam, Vis. Res. 19.50
- 5c Walling Re-A-Top 32.50
- 10c Walling Re-A-Top 34.50
- 23c Walling Re-A-Top 35.00
- 10c Walling Twin J.P. Bell 24.50
- 5c Walling La Foe Year 22.50
- 5c Walling Twin J. P. 19.50
- 5c Walling J. P. 9.50

ONE CENT VENDERS.

- Pace All-Star Mystery, Lots 5 \$29.50
- Single 22.50
- 1,000 Walling Twin, P & C Bantam and Jennings Duchess, Lots of 5 15.00
- Single 16.50

COUNTER MACHINES.

- Baby Grands \$10.00
- Cardinal 6.00
- Deval 21 8.00
- Dice-O-Matic 4.00
- Exhibit 21 7.50
- Exhibit Free Play (New) 12.50
- Jennings Grandstand, 22.50
- Nuggets (Baby, New) 7.50
- Old Age Pension (New) 11.50
- Profit (New) 6.50
- Puritan Vender 4.00
- Race 8.00
- Rail 21 6.00
- Smoke Up 6.50
- Zephyr 7.50
- Punchette (New) 7.50

ONE-BALL AUTOMATIC.

Any amount of high grade 1-Ball Automatics at ridiculously low prices, including such popular machines as Jennings Flicker, Bally's Multiple, Prospector, Round-Up, Stampede, Exhibit's Football, Giant, and many others. Complete list with unbelievable prices. Request attractive quantity prices on Lots of 5, 10 or more.

New 4-column Select CIGARETTE MACHINE, A. B. T. Coin Operated, 15c play, with Stand, Each \$39.50. Get our Exchange Proposition.

ACCESSORIES.

- 2 Door Double Safe (New) \$27.50
- 2 Door Single Safe (New) 22.50
- 10 Mills Bell Locks 5.00
- Single Lock65
- Side Mint Vender, Complete 2.65
- Side Ball Gum Vender, Complete 3.45
- Duke Gum Venders 1.05
- Pace Twin J. P. Fronts 4.95
- Rock-Ola Rev. J. P. Front 2.50
- Mills Reg. Pay Slides, Per Set 2.75

MILLS MACHINES.

- Demonstrator and Rebuild, Golf Ball Vender \$142.50
- Melon (Demonst.) 89.50
- Boxus (Demonst.) 84.50
- Cherry Balls 69.50
- Blue Fronts 42.50
- Extraordinary 42.50
- 5c Golden 32.50
- 10c Golden 34.50
- 25c Golden 32.50
- 5c Futurity 39.50
- 25c Futurity 42.50
- 5c War Eagles 32.50
- 10c War Eagles 34.50
- 25c War Eagles 35.00
- 5c FOK Silent Exp. 22.50
- 10c FOK Silent Exp. 24.50
- 50c Jackpot Ball 15.50
- 5c Skyrapers 20.00
- 1c Skyrapers 20.00
- 5c FOK Triple J. P. 14.50
- 5c Mills Q. T. (Orange) 37.50
- 5c Mills Q. T. (Blue) 27.50
- 5c Goose-neck, Res. J. P. 14.00
- 1c Q. T. (Blue) 22.50
- 1c Q. T. (Orange) 26.50

100 JACKPOT

- Balls and Venders, Each, Lots 10 \$ 7.50
- Single Machines, 9.95
- Walling, Galle, Mills, Pace.

PHONOGRAPHS.

- Mills De Luxe Dance Master \$49.50

SPECIAL LIST OF AMUSEMENT GAMES.

Including the late "Bumper" type, as well as a lot of other popular Tables, ranging in price from \$3.00 up to \$30.00, with discounts according to quantity purchased. Request this list and save money.

Distributors and Exporters, Request Quotations on Any New Machines. Terms: 1/3 Deposit. Cable Address: Conveco. All Phones, Main 1323.

COLEMAN NOVELTY COMPANY
1013-15-17 Fifth Ave. ROCKFORD, ILLINOIS

Looking Backward

Editor's Note: In anticipation of the 1938 Coin Machine Show, the editorial interpretation of the 1937 show is reprinted from the January 23, 1937, issue of The Billboard. It will be an interesting exercise to check this article in the light of events as they have happened in the trade since the 1937 annual convention.

The 1937 Show

The 1937 coin machine convention, January 11 to 14 in Chicago, fulfilled the promise of being "bigger and better" than previous annual conventions of the coin machine industry over a period of nine years. The general implications of the convention were seen to be constructive and to point toward a number of possibilities in expansion.

The commercial importance of the industry, as indicated by the quantity and variety of its manufactured products, may be regarded as the outstanding characteristic of the 1937 convention.

Attendance at the 1937 convention is estimated at 7,500. Advance registrations reached a total of 5,000, under the new system adopted for the first time by the industry. About 1,700 paid admissions were also recorded. Wives and children of delegates, of course, did not show up in the registration. A total of more than 3,400 tickets for the annual banquet was reported. It will require some time to analyze the registrations and judge indications as to trends in the rank and file of the industry, or that part of it which attends the annual conventions.

The jobbing and distributing division of the trade had the most complete representation, and especially from the more distant States. Such a large proportion of jobbers and distributors is to be expected, due to the very nature of their position in the set-up of the industry. A significant number registered as "distributor-jobber-operator" or "jobber-operator," which may be taken as an indication of a trend in the evolution of the coin machine operator. The lack of any definite classification or standard for registering the three groups as distinctive from each other is also a factor. The rise of the used-machine problem has made it necessary for many operators to enter the selling field, and the recent wave of high-priced machines has led many a distributor and jobber to enter the operating field.

After all, the rapid developments in the trade make it difficult to classify its members, and the probable result will be that the small operator becomes an affiliate or employee of organizations that both sell and operate machines. A more complete study of the rank and file of the trade may be possible at a later date.

The type, value and total quantity of products on display at the 1937 convention is a subject for intensive study, too complex to be treated in an editorial review. The value of the products shown and the total quantity suggests that the coin machine industry has attained commercial importance and is to be compared favorably with other national industries. The size of the 1937 exhibit takes rank among the large national exhibits showing in Chicago. All of which means that a lot of the old prejudices against the industry as such must begin to disappear and also that the manufacturing division of the industry must begin to develop some sort of public policy.

Types of Machines

The development of the larger and more expensive machines, such as bowling games, targets, phonographs, cigar machines and other high-grade products, attracts attention to the commercial importance of the industry. Some members of the trade are already shying at this fact and have fears that it will lead to a wave of taxation. An industry that grows to the present size of the coin machine industry cannot hope to escape taxation and control, but it could lay the groundwork for reasonable taxation by a definite show of some degree of public spirit. A large section of the trade feels that the industry can grow to its present size and still maintain the old idea of "abet machine secrecy." The quality and price of the present major devices make it impossible for the industry to keep its head in the sand like an ostrich.

A glance at the types of machines shown will suggest some interesting comparisons. Reference will be made to

the number of models of the various types of machines shown. It is impossible to be exact in the classification of models of a certain type of machine, since a change in color may be regarded by the maker as a model, while actually it is the same machine. One booth had 10 different color combinations of machines, while actually there were only two different models. An attempt is made here to list the various models and suggest some of the indications.

The target machines, involving the principle of the photo-electric cell, are comparatively new in the field of coin-operated machines and have been the subject of costly development work during the year 1936. The target machines are now regarded as perfect enough mechanically to merit the consideration of operators who want high-grade machines. A total of 23 models or variations of the target machines were on display at the 1937 show. That in itself is an indication of the rapid development in a type of machine which in the present cycle is about one year old. The pioneer radio rifle was on display this year along with the most modern developments of the target principle. Aside from further progress in developing accurate shooting qualities, the future work in the target field will be to develop new innovations in targets.

Continuing a study of the more expensive machines, eight models of coin-operated bowling games were to be seen on the exhibit floor. These machines have taken recent strides, apparently to meet a demand for unquestioned skill games in many territories. They are valuable machines and offer real opportunities for promotion in getting locations and also in appealing to players. The size of the games imposes limits on the field of their expansion. A few adaptations of the bowling idea were observed in smaller games, but a bowling game still remains a bowling game, without much possibility for innovations.

Twenty-two models of coin-operated phonographs were exhibited, an indication of the importance of the music division of the trade. This is probably the most progressive group within the industry from the standpoint of organization and development of public spirit. There is a possibility that leadership for the industry may develop in the music field, since music machines have some problems common to the industry.

Cranes and Diggers

Thirteen models of diggers, cranes and rotary premium vendors were on the floor. Stability in the digger and crane field seems to have been reached, since the development of new models seems to have dropped off considerably during the last year or so. The new rotary premium vender is a new adaptation of the idea and four models of this type are included in the above 13. Another rotary machine is said to be on the way, which will make five models in the field.

Twenty-one other models of expensive floor machines were also shown which are difficult to classify. They include the de luxe racing, dice, roulette, card and baseball games. All of these machines are in beautiful cabinets, have high-grade mechanisms, and the number of machines on display this year indicates that many possibilities for development and manufacture lie in this field. The 21 machines shown may be said to be only an indication of the variety and adaptations that can be carried out in such machines. A baseball game which received considerable publicity uses a playing field well known to the trade and is an indication that inventive genius may find it possible to bring many an old idea up-to-date with mechanical refinements, a beautiful cabinet and modern promotion.

Most of the racing, dice, roulette and card games involve the principle of chance, and with the bell machines bring to the front the whole question of games of chance. One manufacturer this year boldly displayed a blow-up of some unfavorable newspaper publicity on his de luxe dice game. An official of the Florida Press Association attended the convention and said that coin-operated games of chance have as much right to existence as legalized racing bets, etc. A rich field exists for publicity on games of chance as one of the oldest forms of popular amusement, but makers and users of such games do not seem to be agreed yet as to whether they

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TO ALL OUR FRIENDS
Herman Budin

EXCLUSIVE EASTERN DISTRIBUTORS FOR EXHIBIT
GET "HARE-N-HOUNDS"! IT'S THE BIGGEST NOVELTY MACHINE TODAY!
MAKING MONEY FOR ALL OPERATORS!
Write for Newest List of Used Novelty Games. Our Prices Are the Lowest!

BUDIN'S SPECIALTIES, INC.
174 S. Portland Ave.,
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WURLITZER • P • \$99⁵⁰
ROCK-OLA—Late 1936 Model. \$99.50 | KEENEY BOWLETTES. \$49.50
WURLITZER — P-600 \$119.50
ALL MACHINES GUARANTEED PERFECT CONDITION.

SEASON'S GREETINGS TO ALL OUR FRIENDS AND
BEST WISHES FOR A MOST PROSPEROUS 1938

BABE KAUFMAN MUSIC, (CIRCLE INC. 6-1642) 250 W. 54th St., N. Y. C.

SACRIFICE CLOSEOUT OF LATEST 1-BALLS

<ul style="list-style-type: none"> 30 Golden Wheels (Ticket Models) \$37.50 15 Foto Finish (Ticket Models) 49.50 8 Paddocks (Ticket Models) 29.50 7 Racing Forms 42.50 	<ul style="list-style-type: none"> 10 Post Times \$29.50 4 Railroads (Ticket Models) 22.50 3 Sportsman De Luxe 29.50 2 Classics (Ticket Models) 35.00
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1/3 Deposit With Order, Balance C. O. D.
WRITE FOR COMPLETE LIST OF PAY TABLE CLOSEOUTS

ACME VENDING CO., 1121 St. Nicholas Ave. NEW YORK

40 FAIRGROUNDS \$79.50 EACH
MILWAUKEE COIN MACHINE CO.
3725 W. CENTER ST., MILWAUKEE, WIS.

ADVERTISE IN THE BILLBOARD — YOU'LL BE SATISFIED WITH RESULTS

IT'S NOT A SALE UNLESS YOU'RE SATISFIED!

1-BALL AUTOMATICS

- 22 Caroms\$24.50
- 12 Derby Day..... 32.50
- 25 Golden Wheel.. 39.50

SLOTS

- Jennings Chiefs...\$37.50
- Mills Blue Front...45.00
- Mills Blue Front, 50c 59.50
- Jennings Chief, 50c. 47.50
- Bally Reliance 19.50
- War Eagle 32.50
- Cherry Bells 59.50
- Mills QT 34.50
- A. B. T. Skill Target,
Used 3 Weeks... 22.50

- Fairground\$ 99.50
- Fleetwood 119.50
- 16 Previews 16.50

CONSOLES

- Liberty Bell\$ 72.50
- Bally Favorite 79.50
- Paces Races 109.50
- Evans Roletto ... 129.50
- Galloping Domino. 129.50
- Paces Races, 25c.. 265.00
- Paces Races, 5c... 265.00

PHONOGRAPHS

- Wurlitzer P-10....\$69.50
- Wurlitzer P-12.... 89.50
- Rock-Ola 1936.... 89.50

1/3 Deposit.

GERBER & GLASS 914 DIVERSEY CHICAGO, ILL.

prefer their games to be legalized or remain illegal. As valuable as coin-operated games of chance may be, reformers should note that they are a minor item in comparison with the nation's betting bill on races, baseball, football, etc., according to an authoritative article published by *The Chicago Tribune*.

The modernized bell or jackpot machine was displayed in about 28 different models. This does not include some 63 models of smaller counter devices which use the revolving wheel. At least two glorified bells were shown. It is not easy to estimate the models of the smaller counter devices since they are made in such a wide variety of adaptations. The use of the counter devices in sales promotion is apparently showing a steady growth, as shown by the reel types used.

Pinball Games

The original pinball game is now clearly divided into two groups, and both groups are now merely a part of an industry which such games launched five years ago on its modern stride. Twenty models of novelty pinball games were shown, one manufacturer having five and the next highest two. Before the end of 1936 the announcement of a novelty pinball game had become news. The manufacture of novelty pinball now seems to be to meet an established demand and no real innovations were noticeable. The payout type of table games were exhibited in 32 models, one manufacturer showing eight and another five. Progress in this type of game seems to be in mechanical refinements, beauty of cabinet and in novelty playing fields.

The modern cigaret machine staged a climb to prominence with 37 models on display. This number includes some small counter machines, but the majority of the models show the highest quality of vending machine construction. That automatic machines are to play a part in the sales of cigarets is clearly shown. Rich variations in cabinet design and some mechanical refinements were evident. One manufacturer displayed a rich cabinet with a radio built into the base of the machine.

Further progress in the merchandising machine field was seen in the display of about 24 models of candy and gum venders, seven de luxe venders and about 70 bulk nut and confection venders. The number of displays of merchandising machines and the great variety of these machines show remarkable progress in the merchandising machine field during the past year or so. Some miscellaneous types of merchandising venders were also shown, including postage stamp, razor blade venders, etc. A shoe-shine machine and about five models of scales were to be seen. A beautiful machine for vending bottled drinks (Coca-Cola) was also on display. Cigaret machines and bulk vending machines showed greatest progress in the merchandising machine field. From the number of candy-bar machines shown it might be judged that this type of vender had not kept pace with the general progress of the vending field. Firms supplying parts and supplies or

in some way allied with the trade constituted an important part of the exhibit. Nineteen firms supplying the trade with some item were shown on the list of exhibitors. These firms supply everything from metal castings to phonograph needles, candies, gum, etc. They deserve a vote of thanks, since some of them could not expect to develop business by exhibiting. Their presence helps to add to the importance and prestige of the annual display. Eleven premium firms had displays at the 1937 convention. Nine firms featuring salesboards were also on the list.

Manufacturing Trends

Manufacturing trends may be seen as toward more expensive machines that are definitely legal. These include the bowling games, targets, phonographs, cigaret machines, etc. Or, as one manufacturer put it, "the tendency is to build fewer borderline machines; they are either strictly legal or they are games of chance built for territories that allow such games to run." Among the manufacturers there is a marked tendency to branch out by building a greater variety of machines or to manufacture products outside the automatic field altogether. Coin machine firms today are making ice-cream freezers, furniture, fractional motors, novelties and air-conditioning apparatus. This expansion may be a marked feature in 1937. In contrast to this expansion, one well-known music firm has in the last two years become a prominent manufacturer of coin-operated machines. A big Chicago corporation is also known to have passed up a real opportunity in the coin machine field because it thought "operators were a bunch of racketeers."

The voice of the operator at the 1937 convention was somewhat subdued. This was in marked contrast to what has happened at many of the previous conventions. It may be an indication that operators' organizations are declining, that distributors and jobbers are assuming leadership in their territories, or that the annual conventions are coming to be regarded as valuable for two purposes: that the operator may have a good time and that the manufacturer may find out which of his new machines are worth starting into production. Heretofore it has been said that the majority of new machines shown at the annual convention would never be put into production. The manufacturer would use the convention to discover which of his new ideas had any appeal to the operator. This use of the convention still exists, but it may be predicted that a greater percentage of the new machines shown at the 1937 convention will actually go into production than ever before. And when the convention ceases to be the voice of the operator he can say what he pleases to his jobber—or he might live to see the day when the trade papers become more representative of the operator's needs and ideas.

Battle Against Slugs

No review of an annual convention of the coin machine industry is complete without a consideration of progress made in the perpetual battle against slugs. At least eight firms made special

EARNs MORE THAN SLOTS or CONSOLES! MULTIPLE RACES

CONSOLE TYPE 1-Ball Multiple Payout

53 Top Award! 30 possible Winners! Payouts multiplied by number of Coins inserted up to four. Win, Place, Show, Fourth, Field and Daily Double Awards—Odds up to 40-11

A spectacular money-maker, sensationally low priced! Magnificent modern console-type cabinet—Giant 24" square light-up Back Panel—New Super-Feature! Class and Flash that get top play in any location!

\$189.50

POWER PAK (AC) EQUIPPED CHECK SEPARATOR NO CHARGE.

HORSE SHOES

Combines the best features of DERBY DAY and DAILY RACES plus many new innovations—the greatest racing hit of today! Amazingly low-priced!

\$149.50

DERBY Console High Card Console Miracles in Class and Earnings! Write for Complete Description.

D. GOTTLIEB & CO., 2736-42 N. PAULINA ST., CHICAGO



IMMEDIATE DELIVERY

displays of their latest developments in the way of coin chutes and slug ejectors. The well-known A. B. T. line was on display. Two lock manufacturers displayed their latest coin chutes. The Shyvers-Monarch device featured its visible escalator; the Wurlitzer slide chute was introduced "to discourage the use of slugs" and will be sold to the trade; the Goretta chute was displayed for merchandising machines. The Vanak coin selector and the Universal coin head were featured in special booths as the latest developments in specialized coin chutes. The adaptation of the Universal coin head to table games appears to be a novel idea. Thus the battle against slugs goes on and each year adds its small contribution to the hope of reaching final perfection in coin chutes.

Manufacturers contacted appeared to be very optimistic about sales made during the convention this year. The new plan of advance registration for trade members and paid admission at the door for those who had not registered seemed to be satisfactory. In view of the record attendance, if the public had been admitted free as in previous years it would have been impossible to manage the crowd. Many complaints were heard about hotel accommodations, and one reason for this was probably due to the fact that other large conventions were also in session at the same time. The banquet set a record for attendance and every possible effort had been made to provide accommodations for the crowd of more than 3,400 guests.

The 1937 convention may be summarized as follows: (1) It surpassed previous conventions in attendance, number of exhibitors and in the quantity and variety of exhibits; (2) A tendency toward high grade, fully legal machines was indicated; (3) The wide variety in machines and products shown indicates definite progress and expansion in the trade; (4) A definite comeback in merchandising machines was shown in number of machines exhibited, and particularly in the high-grade cigaret machines on display; (5) A noticeable balance in the various divisions of the trade, including the widest variety of coin-operated machines ever shown, was in evidence.

FREE

PACKARD LEKTRO SHAVER

Make first \$10 on a FREE sample sales card. This will prove to you how easy it is to make REAL BIG MONEY with our sales plan. Thousands of our AGENTS—DISTRIBUTORS and SALES CARD OPERATORS are earning up to \$200 a week, giving away nationally advertised PACKARD lifetime LEKTRO SHAVER.

Write for Sample Salescard and Full Particulars

MORRICO 107 W. 41st St., New York, N. Y.

WANTED

Keeney TRACK TIMES

Condition and Serial Numbers

Get our List of Used Machines at giveaway prices.

REX NOVELTY COMPANY 1022 Cathedral Street Baltimore Maryland

End your correspondence to advertisers by mentioning The Billboard.

... Now, at the conclusion of twelve months of happy activity, we pause to reflect on the most successful year in our history—to look forward to greater prosperity for all.

During 1937, the Chicago Coin Machine Manufacturing Company was fortunate in the production of such hits as Home Run, Replay, Sensation of 1937, Beamlite of 1937, Dux and Mars, to mention but a few. Equally fortunate were we in gaining the confidence of the nation's operators—in obtaining the whole-hearted co-operation of a host of coin machine distributors and jobbers.

For your vote of confidence in us, expressed by your purchases of our games, we gratefully offer sincere thanks and a promise of greater things to come in 1938.

Samuel Gensburg
Samuel Wolberg

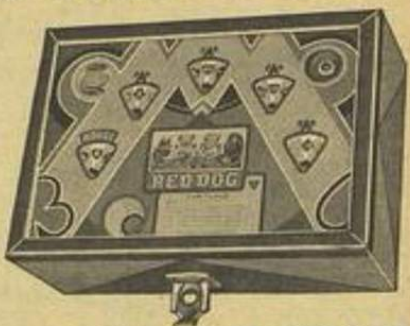
CHICAGO COIN MACHINE MANUFACTURING COMPANY
1725 DIVERSEY BLVD. CHICAGO, ILLINOIS

See Your Jobber for **MARS \$74.50**

New Money Maker 'RED DOG' For Every Counter

A thrill with every play. The biggest nickel's worth of entertainment ever offered in a counter game. Takes Top Play everywhere. An old-time favorite card game, "RED DOG." Pushing in coin chute deals "Mouse" card—pulling out chute automatically deals four "Player" cards. When player has 2 or more cards of same suit and of higher value than "Mouse" card, awards up to \$2.00 are paid.

Takes pennies, nickels, dimes and quarters. The greatest money making counter game ever offered. A greater money maker than most high priced payout tables.



24.75
ORDER FROM YOUR JOBBER
EXHIBIT SUPPLY CO., 4222 W. LAKE ST., CHICAGO

grand and glorious trip. Then on Monday comes the big opening of exhibitions when hundreds of new coin machine creations will be uncovered. Operators will look, test, retest and then proclaim the merits of the new machines.

But back to that train ride to Chicago. The Katy has promised to give the delegation the very best in service this year. Nothing will be left undone to make the trip a happy one for everyone. The Wabash, which picks up the delegation's cars at St. Louis, will also be on their toes to render the most pleasant service possible.

The Fort Worth boys will leave here at 3:30 p.m. January 15 and will join the Dallas group at Denison at 6:30 p.m. Dallas train will leave Dallas at 4 p.m., arriving at Denison, as stated, at 6:30 p.m. Will arrive in St. Louis January 16 at 8:30 a.m. Arrive in Chicago January 16 at 1:45 p.m. This schedule gives you Sunday evening and night in Chicago.

THE SCHEDULE

Leave Dallas January 15, 4 p.m.
Leave Fort Worth January 15, 3:30 p.m.
Arrive in St. Louis January 16, 8:30 a.m.
Leave St. Louis January 16, 8:50 a.m.
Arrive in Chicago January 16, 1:45 p.m.

Return schedule will be furnished all members of the delegation. The return trip will be just as pleasant as the trip to Chicago. Just a big party of business and pleasure from start to finish. Toot, toot, let's go!

Just send your reservation request to Tommy Murray, 1117 Florence street, P. O. Box 606, Fort Worth, Tex., or Earl Reynolds, Simplex Distributor, 4116 Live Oak street, Dallas, Tex.

Remember, the Katy and Wabash are the official roads to use. Be sure to be with the big crowd on this trip.

Calcutt on World Fair Committee

PAYETTEVILLE, N. C., Dec. 25.—Announcement was made here this past week that Joe Calcutt, head of the Vending Machine Company, of this city, had been appointed a member of the Advisory Committee of North Carolina for the 1939 World's Fair. Notice came from Winthrop W. Aldridge, chairman of the World's Fair Advisory Committee.

As a member of the committee of this State Calcutt will work in close co-operation with Robert M. Hanes, of Winston-Salem, who is chairman of the



North Carolina committee, as well as with Aldridge and Grover Whalen, former police commissioner of New York City, who is chairman of the World's Fair Committee.

Calcutt is the first member of the coin machine industry to be honored with an appointment to serve the interests of his State at the coming fair, it is believed. It is expected that he will have quite a lot to do with the exhibit which North Carolina will have at the fair.

Covington Judge Rules Cig Game Not Gambling Per Se

COVINGTON, Ky., Dec. 25.—Judge John Northcutt in Kenton County Circuit Court Thursday morning granted a temporary injunction to Arthur Dehnert, local coin machine operator, restraining Police Chief John Putthoff and Sheriff Ennis Kenny from molesting any of his machines on location. The temporary order becomes permanent in 20 days, upon the application of Dehnert.

Dehnert was represented in the case by Joseph C. Healy, Covington attorney. The machine involved was a reel cigaret machine which automatically vends a pack of cigarets with each 10 nickels played. Judge Northcutt ruled that operation of the device did not constitute gambling per se, but stated that a conviction could be obtained if it were proved that the machine was being used for gambling purposes.

On to Chicago, Cry of Texans

By TOM MURRAY, Ft. Worth

FORT WORTH, Dec. 25.—Toot, toot, the big Texas delegation will soon be off for the Chicago Coin Machine Show. And what a time will be had by all. A swell train trip, basking in the comfort of the Katy's luxurious lounge cars, refreshing now and then at the famous bar and enjoying that good home cooking in the diners while viewing the beauty of the countryside as the fast, smooth Katy speeds on toward the convention city. Man alive, you can't afford to miss it.

Then comes that St. Louis stop, when all the folks get out and stretch themselves for a few minutes before taking up the final trek to Chicago. Of course, there will be amusement of various kinds on the train. Card games, bridge and other games will be enjoyed during the trip. Plenty of fun on the train and then that grand and glorious arrival at Chicago, with all the boys down at the depot to greet the delegation. There will be big smiling Joe Huber with the usual hearty hand shake and friendly back slap. The Bally boys will be there, Jim Buckley, Ray Moloney and Herb Jones and their gang of O'Tool Indians. There will be Dave Gottlieb, Jack Nelson, Jimmy Johnson, Bill Woolen, Walter Hurd, Harvey Carr, Hubert Messe, Jack Keeney, Walter Tratsch, Leo Kelly, John Watling, Fred McClellan, Marshall Seeburg and hundreds of others to greet the Texas cowboys. What a time, what a time! You can't afford to miss such a

Sensationally New—
As New As The New Year!!

BANK NIGHT OF THE DAY JAR DEALS
"IT'S A NATURAL"



1600 Tickets at 5c. Total is \$80.00. Average Payout \$56.50. Average Profit \$23.50.

Deal Complete
1600 Tickets, Large Fancy Jar, Attractively Colored Die Cut Label and the Most Beautifully, Artificially Die Cut, Colored Soap-Glazed Display Card with Metal Storage Holder. Only \$2.85

Per Complete Deal.

Send for Sample Deal at Once—NOW.

"It's a Sure Winner."

Wholesalers—Jobbers, Distributors, Write for Quotations and Prices.

TERMS: 1/2 Amount with Order, Balance C. O. D. If Full Amount is sent with order, we ship prepaid.

Lee Manufacturing Co.
754 W. Adams St., Chicago, U. S. A.

1938 WATCHWORD

"We must meet public opinion on its own level. We must clean up our industry if the public feels that certain parts of it should be cleaned up and we must bring our industry nearer to that part of the public which has any suspicions regarding its merits as an industry. . . . Public opinion is the most potent of all forces. It either makes or breaks any division of the amusement industry."

—John A. Fitzgibbons, New York, in The Billboard, May 15, 1937.

RECONDITIONED AUTOMATICS \$5.00 Each

- Roundies
- Big Casino
- Hollywood
- Do Lux "40"
- Step & Go
- Jumpo
- Liberty Bell
- Double Score
- Big Shot
- Fair Play
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Majority of Operators Neglect Personal Location Acquaintance

By WILLIAM C. MOSSBARGER

(Published by the Silent Sales Company, Minneapolis)

Many times in conversation with operators, both private and in groups, the past few years, it has been mentioned that all the good photograph locations have been taken, and that the business has already reached its peak if not already on the down grade. To my mind and way of thinking there is nothing further from the truth than these statements ordinarily made by operators.

When one thinks of the time and effort that business men in other lines of endeavor put forth to secure business, it is a mystery to me how the average operator secures any business at all. The majority of operators don't know their customers. Most of them have route men who do not know the fundamentals of good business. In many instances one finds only a telephone number left with the location. In case the location needs service he calls this number and reports that the machine is out of order. An actual check on the first 50 locations a man will go into will show that 50 per cent of the locations don't even know the operator's name with whom they are doing business.

By way of comparison in the way the operators run their business with the average retail merchant, it is a wonder to me how the operator gets along. The average retail merchant will go to any length with his time, efforts and money to become acquainted with his customers; customers that probably at the most will not spend over \$100 per year with him.

Yet Mr. Average Operator doesn't think well enough of a customer who turns him in a minimum of \$4 or \$5 per week, or an average of \$200 to \$250 a year, to even get around and become acquainted. He is such a stranger to him that oftentimes he will call to check his equipment and find it shoved in the back room or in the corner. Swell friend he is. That operator, nine times out of 10, will tell other operators what an ungrateful customer this man is.

This is a deplorable situation and a tremendous handicap for any operator who tries to run a business without putting certain personal contacts into his business. It is true a lot of operators have route men. In this case it is up to the operator to check from time to time and see how his route men are treating the customer who is constantly supplying him with that flow of nickels, dimes and quarters.

It is therefore up to every operator to strengthen his business by supplying these necessary contacts with the location if he hopes to make any degree of success with his business. You will find the successful operator has been doing this. There are any number of operators that will run across locations that are loyal to the operator who is serving him. They wonder, in lots of instances, why higher commissions will not get them the spot.

It has often been asked of me what I considered a good location for an operator. After thinking this over from every angle I consider the best location for the operator is the location that is loyal to his operator. You can have loyal locations by supplying them with personal contacts and superior service.

I know a very successful operator who built up a very successful business from locations that the other operators refused simply because they thought the spot would not be any good from a high receipt standpoint. It is on record with this particular operator that in the beginning he placed equipment in locations that apparently would never bring him a favorable return on his investment. Yet this operator, by personal contacts and timely suggestions, established a sound and firm friend of that location owner and made a better business man out of him in doing so.

Every operator today has a chance by improving his methods of operating to secure locations that will bring him profitable returns. But you can't do it by just leaving a telephone number with that location and letting "George do the rest."

Geo. Coleman Reminisces On Old-Time Collecting

CHICAGO, Dec. 25.—It takes Jack Nelson to call the turn on oldtimers. Not long ago when he and George Coleman, of the Coleman Novelty Company, Rockford, Ill., met on one of George's weekly trips to Chicago, he said: "Why, yes, George, I remember you way back in the good old operating days when Tom Watling was driving around with a horse and buggy."

George replied: "Yes, those were the days when every operator wore an overcoat in the winter and a long duster in the summer to collect his cash machines." In fact, there was nothing else running in those days but straight bells, and they all had money bags instead of cash boxes.

"The scientific way to collect was for the operator to open up the machine, take out the bagful of money (and believe me they were good-sized and full) and drop it in his overcoat pocket. Taking a firm grip around the middle of the bag, he would dump half of the proceeds in his pocket and then go out in the back room and give the rest of the proceeds to the proprietor, with the remark: 'Pete, you had a mighty good week.'"

"Things have changed wonderfully since those days, as is evidenced by the high caliber of men in the operating business all over the country. The average location knows just about the amount to be expected in the cash box before opening."

George spends most of his time at

his desk directing the activities of his company. He extends a hearty invitation to any of the oldtimers to drop in, refresh themselves and pass the time of day at any time they are anywhere in his territory.

Haskell Arranges N. Y. Special Train

NEW YORK, Dec. 25.—Benjamin H. Haskell, executive secretary for the Empire State Skill Games Board of Trade, which includes all the organizations in this State, issued circulars this past week from the headquarters of the New York Central Railroad informing columnists in this area of the special train which is being arranged to carry them to the 1938 Coin Machine Convention. In addition to carrying the large crowd of New York columnists, the train will also pick up columnists all along the route.

The increased amount of interest being manifested in the show this year is regarded by Haskell as a sure sign that the train will have more distributors and operators on board when it arrives in Chicago than ever before. He reports that everything is being arranged to make the trip as enjoyable as possible. Reservations are now being made with Haskell and direct with the New York Central.

If He Answered Queries Sphinx Would Be Wizard

We recently sent a letter to distributors and jobbers in various trade centers asking for a personal report on trade conditions in their territories. The letter, in part, read:

"We would like to have a market report from every trade center in the country. So please send me your confidential report. Make it as brief as you like, but let me know something about . . . what operators are buying . . . doing . . . thinking. What machines are really selling? How does your section look for 1938?"

"A confidential report from you would sure help us a lot in deciding what trade conditions really are and what we might do to help in the cause."

Some of the most interesting information concerning trade conditions that an editor could wish for has been received. But for novelty and succinctness (whatever that is) the following probably takes the prize:

"If I could answer your questions anywhere near night I'd be a wizard.—Bill (the Sphinx) Cohen, Minneapolis."

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BILL HAPPEL, Badger Novelty Company, Milwaukee, and Jim Buckley, Bally sales manager, play Bally Baskets while Ray Mooney, Bally's president, referees the game.

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Personalized Giving

The following editorial, Los Angeles Times, December 19, 1937, is selected as one of the best on the giving spirit which appeared in daily newspapers during the holiday season:

"A practical connection exists this year between Christmas giving and the progress of national affairs. Private charity undoubtedly is greater this season than it has been in many years. Evidence of this on every hand. Yet the explanation lies not entirely in a spontaneous spirit of benevolence.

"This reaction is manifesting itself in a return to a fundamentally American idea of personalized giving. The satisfaction of providing formal relief with tax money, administered under government regulations, is not comparable to that derived from aiding needy persons directly.

"This is being demonstrated in Los Angeles.

"Never before has there been such a collecting of toys for poor children. Christmas parties for orphans, crippled youngsters and needy old folk are being arranged on every hand. Radios for the blind, baskets for the poor, clothing for the indigent, shelter for the homeless, homes for babies, all are being provided in abundance.

"This is entirely apart from and in addition to the volume of Christmas trade for families and friends, which also has reached a new high mark in stores and shops both in the city and in the smaller communities.

"A tangible feeling of genuine philanthropy is apparent. Persons who in years past have been content to observe Christmas for themselves and their families alone have broadened their scope to take in the people who need help most.

"Perhaps there is no explanation for it. Perhaps a charitable feeling is just in the air. But this hardly seems to explain the widespread manifestation. More likely seems the belief that it is an almost conscious expression of a desire to bring the proper spirit back to the yuletide giving."

Opinions Differ

There is quite a difference of opinion at times about accepting contributions from persons or firms that presumably obtain their money from games of chance, race track betting, etc. A recent news dispatch from Concord, N. H., related that a trustee of the Golden Rule Farm Home had protested against the institution's accepting money from a charity fund raised at the Rockingham race track. But the Protestant Episcopal bishop of New Hampshire said he saw no objection to the grant. The race track charity fund amounted to \$37,000 during the season, \$880 of which was to go to the boys' home.

At a private party given at his home recently by an official of the Greater New York Vending Machine Operators' Association a considerable sum was contributed by members of the coin machine trade present to be given to the Jewish Federation of Charities, one of the prominent charitable organizations of the country. This is practically an annual custom by the New York coinmen at the time the organization puts on its annual drive for funds.

Good year or bad, poor kids are never forgotten in Jefferson Parish, New Orleans, during the Christmas season by Mark Boasberg (Jack Sheehan). It's an annual event by the Boasberg family to see that every poor child in the vicinity of the Sheehan "Suburban Acres" home is convinced that Santa Claus forgets no one. A giant Christmas tree with dozens of lights, toys by the score and plenty of candy and other confections are distributed each year. And all done without the usual publicity gags of other "philanthropists."

Employment

The official government report on employment, October 15 to November 15, showed the sharpest employment decline for that period since 1920. Plant jobs were cut by 480,000, according to the report. Manufacturing and non-

manufacturing jobs were fewer by a total of 570,000 and the weekly wage totals were \$23,900,000 smaller.

During this serious period of unemployment amusement games were still being opened in many cities when a favorable attitude toward such devices would give employment to many individuals as operators and would also be of immense benefit to local merchants.

The music and vending machine divisions of the coin-operated machine trade continued to give stable employment to operators, altho seasonal declines in earnings were reported from practically every center.

The New York Times, in commenting on a business report, calls attention to figures which "show that in 1929 industrial production was 32.5 higher than it was in 1920, while factory employment was 8 per cent lower." Anyone who would understand unemployment would have to face the fact that fewer workers are producing much greater quantities of goods—and who is going to buy them?

"Last year industrial production rose 43.2 per cent above 1933, while factory employment increased 35.4 per cent." In other words, the balance between production and the number of people employed in factories is still out of balance. The only possible remedy that seems practical so far is to create more jobs in the service industries. The coin-operated machine trade classifies its professional operators and route men as in the service and distribution industries, and hence fair treatment of the coin machine industry will help to relieve unemployment at one of its most serious points.

One of the biggest problems before cities today is the need to raise funds to care for the poor, the handicapped, hospitals, etc. As an example, The Milwaukee Journal recently gave the staggering estimates of funds needed in a city like Milwaukee:

"A grand total of \$14,969,047 will be needed for those who depend upon the city in their extremity. Here's the roll call: \$3,595,325 for county institutions, \$1,048,485 for aid of dependent children, \$1,802,085 for old age assistance, \$90,000 for blind pensions, \$6,740 for soldiers' relief, \$350,000 for the WPA allotment fund, \$4,360,794 for the department of outdoor relief and \$3,715,612.25 for finance relief of prior years."

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To acquaint you better with the outstanding Jar Deals we are manufacturing, we offer you an assortment of 3 Jar Deals complete—one as pictured and 2 others similar; all have 2280 Tickets and beautiful Jackpot Cards free.

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GOLDEN WHEEL
\$41.00**

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1211 E. 3d Dayton, Ohio

N Y. Looks to Show For New Equipment

By BILL GERSH

Director Sales Promotion, Byrde, Richard,
& Pound

It has been many a year since there was so much pre-convention talk about the coming 1938 Coin Machine Show among New York coinmen as there is this year. It is the topic of the hour in coin circles. Wherever operators and distributors gather conversation invariably turns to the coming convention and the new equipment which operators and distributors hope they will find there that will make 1938 a real old-time profit year.

Yes, operators here are really anxious to look over the many new ideas which manufacturers have promised to unveil at the show. Many of the men have stated that they are seeking new equipment which will jack up the take they have been realizing from their locations. They point to the fact that patronage at these spots is as good as it ever was. Therefore they believe that all they need is some new equipment that is different to start the nickels again dropping into their coin chutes.

The amusement games operator is one man who is intensely interested in the show. Manufacturers have circulated enough rumors to whet his curiosity. He is therefore anxious to find machines which will earn the kind of profits he wants during 1938. Most of the men here are hoping that some new type of machine will be presented that will meet with the approval of all law-enforcement bodies. The search for profitable legal equipment at the show is certain to be an intense one on the part of most operators, for they believe that machines that can be run without police intervention are the kind that will make them money.

Certain distributors believe that music machines will continue to lead the way to greater profits. Among music ops, however, is the cry that operating practices must be stabilized if they are to prosper. Some men openly predict that operating conditions must be improved by those within the industry or future purchases of machines will be dependent on sheer necessity. Advance indications are that a great deal of buying will be done at the show by music men, for many of them are said to be withholding purchases of new equipment until they look over the new models at the show. Some are planning to purchase enough equipment to take care of their needs for the year of 1938.

The swing to merchandising machines during the past year is a sure-fire guarantee that more members of the vending fraternity will throng the exhibit hall at the Hotel Sherman than in former years. Many of the leading cigaret vending men are planning to attend their first convention. Operators of bulk venders, gum and nut machines also feel that they are going to see a lot of new machines at the show. Many operators have stated that they are ready to pull old machines off their locations and replace them with new streamline models which they expect to purchase at the show.

Pop-corn merchandisers have caught the fancy of many operators here, but some of them are still waiting to see what new improvements will be shown on this type vender. Rumors that there will be many different corn-popping venders on exhibition have prompted

many men to decide to wait until they look them all over before deciding to operate any definite one make of machine. Manufacturers of this equipment can expect many New Yorkers at their booths, for quite a lot of the men here feel that pop-corn merchandisers are a new division of the merchandising field and are anxious to get started in it.

Of course, every coinman here is vitally interested in finding new equipment of the type that he already has in operation, but as a collective group they are hoping that some "new idea" will appear at the show which will create the same profits that the pin game did when it was first introduced. Many of the local coinmen have a hunch that this "new idea" will be present at the show in some form or other. As a result there are some who are going to the show just in the hope of finding the "new idea" so that they can get in on the ground floor.

Distributors here have announced that they are prepared to make some real history-making deals with manufacturers provided they find the machines they are looking for. One distributor stated that he is on the lookout for a merchandising machine that will be sufficiently flexible to vend any kind of 5c candy bar now on the market. Other distributors are on the lookout for other types of equipment. It won't be long until that search for the right sort of equipment will be on in Chicago. Manufacturers who have the machines on hand to give ops and distributors what they want will reap the profits. Those that haven't . . . well, let's hope that all exhibitors have hit machines so that 1938 will be the top year in coin-machine history.

Brunet Brigadier Put in Dog-House

It is not often that slot machine editors get fan mail from the fair sex, but here is one from a brunet that should stir all the blondes to envy.

"To the Editor: You no doubt have heard many stories about the fair damsel in distress, and such a gallant person as yourself has undoubtedly been of assistance to someone under that classification at least once during your lifetime. So I hope you will listen to this plea from another dark damsel in distress."

"Now you are partly responsible for my plight, so you really should help me out of this deplorable situation, at which time all will be forgiven. (I have been accused of causing all sorts of trouble for the coin machine industry, but this is the nth time I have ever been accused of causing a fair damsel any trouble—Ed.)

"You see, it is just this way: Up to a few days ago I was under the impression that only married men, because of their tricky little ways, were the ones to ever be put in the dog-house. Now I know the horrible truth that that misfortune can befall most anyone, because the other two brunets in our office, Bernice (censored) and Loretta (censored), have put me there. The first two times my name appeared in *The Billboard* there was only a slight murmur of disapproval from them. But when the last issue arrived and was spread out before their eyes there it was again. They arose as one and glowered at me. "Who are you to get your name in *The Billboard* all the time?" Now I'm in the dog-house.

"But that is only half of it, and not even the worst half. A little later that big (censored) for whom we work, Mr. Joe (censored), came out and peered into the dog-house. I thought at first he felt sorry for me and was bringing a sandwich or something. But no, sir. He just glared at me and said furthermore if I didn't do something to help get rid of all this merchandise I would be eating snow-balls this winter. And just think, I don't even like ice cream.

"Now if you will mention to all those operators who prefer brunets that you think it would be nice for them to drop around to the Huber (censored) Company and look over our marvelous and stupendous bargains we have here, and incidentally speak to these other two Shebas here, then any brunet can lead the whole 1938 Coin Machine Show parade if she wants to.—Amber Wilson, Huber Coin Machine Sales Company, Chicago."



To You, the Operators and Jobbers of America

● We offer our sincere thanks for the patronage and loyal support that have been such dominant factors in the success of the Atlas Novelty Company.

To the industry's manufacturers we tender grateful acknowledgment for the cooperation and good-will that have been so essential to our progress.

In appreciation of the confidence you have placed in us, we faithfully pledge a continuation of Atlas "Friendly Personal Service"

Alfred H. Huisberg *Maurice A. Jundt*

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A PROSPEROUS NEW YEAR

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2 ROCKOLA REGULARS, PERFECT CONDITION, APPEARANCE LIKE NEW . . . \$ 90.00
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1 WURLITZER 616-A, FLOOR SAMPLE . . . \$ 257.50
20 JENNINGS GRANDSTAND, 5c Play, Used Less Than 10 Days, Guaranteed Same as new, \$20.00 Each; Lot of 5 or More, \$15.00 Each. 3 PACIFIC DOMINOES, Like New, \$45.00.
1 BALLY RACING FORM, Perfect, \$45.00.

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Featuring An Original Scoring Idea! First ball played subtracts from total of 10,000 each time it contacts bumper springs. Figure remaining lighted is score to be equalled by player with remaining balls which score progressively on totalizer backrack! Lights! Skill tracks! Color! Treasure Chests Excitement! PROFITS!

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Superior's "Cock Fight", 2280-Model, average Payout Board with accompanying Payout Card is ready for you! Lush colors make this one even greater than all the rest! New ways to win. NO STEEP-UP! Made in both thin and thick. Both 5c and 10c—longer profits.

5c DEAL.
Takes In 2280 @ 5c \$114.00
Pays Out (Average) 72.88

Profit (Average) \$ 41.54
10c DEAL.
Takes In 2280 @ 10c \$228.00
Pays Out (Average) 155.19

Profit (Average) \$ 72.51
Thin or Thick Board with astels, cellophane wrapped.

SUPERIOR PRODUCTS, INC.
"World's Fastest Growing Salesboard Factory"
14 No. Peoria St., Dept. C, Chicago, Ill.



For Reference

EAST ORANGE, N. J., Dec. 25.—Wide coverage is the best way to describe the amusement game license ordinance recently passed by the city council here. Ordinance is favorable in that it does not explicitly forbid the operation of any particular type of machine. It plays no favorites, in fact, but simply classifies all coin-operated games under the heading of "automatic amusement games, commonly known and designated as bagatelle, ski-ball, baseball, golf or pin amusement games or similar machines or devices."

Under the terms of this ordinance machines will be licensed in the name of the proprietor of the premises where the machine is to be installed. Rate is \$25 for each machine and license is transferable from one machine to another. Locations are allowed only five machines and must prohibit games being played by those under 16 years of age.

The complete text of the ordinance is published below for reference purposes:

THE CITY OF EAST ORANGE ORDINANCES OF 1937

Number 6

AMUSEMENT LICENSE

CLERK'S OFFICE OF THE CITY OF EAST ORANGE, N. J.

AN ORDINANCE concerning automatic amusement games of the type commonly known and designated as bagatelle, ski-ball, baseball, golf or pin amusement games or similar machines or devices and providing for the licensing and regulation of such machines maintained, operated or used within the City of East Orange and providing penalties for any violation thereof.

BE IT ORDAINED by the City Council of the City of East Orange:

Section 1. On and after the effective date of this ordinance the operation of all automatic amusement games of the type commonly known and designated as bagatelle, ski-ball, baseball, golf or pin amusement games or similar machines or devices operated, maintained or used in any public or quasi-public

place, or in any building, store or other place wherein the public are invited or wherein the public may enter, and particularly, but not by way of limitations, all coin or coin substitute operated automatic amusement devices of the type commonly known as bagatelle games, ski-ball, baseball games, golf games or pin amusement games or similar machines or devices operated, maintained or used as aforesaid may be licensed in the manner following and shall not be placed, operated or maintained within the City of East Orange until a license for such purpose has been obtained; provided, however, that no license shall be issued to any person who shall have been convicted of crime or a violation of any City Ordinance involving gambling, and provided further that if a license has been issued and the person to whom it has been issued shall thereafter be convicted of crime or a violation of any City Ordinance involving gambling, said license shall immediately be revoked by the Mayor. The license herein provided for shall be issued by the City Clerk.

Section 2. The word "person" as used in this ordinance shall mean any individual, firm, member of firm, partnership or corporation.

Section 2. The license for the placing, operation, maintenance or use of such amusement devices or machines mentioned aforesaid shall be issued to and in the name of the proprietor of the premises where the machine is to be installed and shall expire on the first day of June next following the issuance thereof, and the fee for the issuance of such license shall be Twenty-Five (\$25) Dollars for each machine licensed; provided, however, that when such license is issued after December 1 of any year the applicant shall be required to pay one-half of the full fee for the year, and such license shall expire on June 1 following.

Section 4. A separate application for each machine shall be filed on a form to be furnished by the City Clerk, which form shall show the name of the applicant, post office address, whether or not the person making the application has been convicted of crime or a violation of any City Ordinance involving gambling,



BLACK ACES

Not just two more games for you to take a chance—they have proved to have what it takes. Their earnings will surprise you even in poor locations. They provide more player appeal and fascination than any other counter game on the market. The mechanics used in this beautiful, sturdy, mahogany cabinet is so constructed that "Trouble Trips" are unknown. Easy to understand. Cannot be cheated.

Distributed Solely by C. & M. Specialty Company, 213 N. Peters St., New Orleans, La.

**BOTH GAMES
IN ONE
\$13.75**

TAX PAID
SIZE 10"x14"x4"



POCKET POOL

The center disc revolves, keeping the three balls in continuous motion. When the disc stops the balls settle into chambers which denote the winning score.

**KRAMER
Manufacturing Company**

853 Carondelet Street
New Orleans,
Louisiana

Thank You for Mentioning The Billboard.

and such application shall be verified by an affidavit of the applicant, and if a corporation by an officer of the same authorized to make such application. The fee for the license shall be payable with the filing of the application, and if the application is rejected the fee shall be returned to the applicant.

Section 5. No such device or machine as specified in this ordinance shall be placed, operated, maintained or used in any back room of the premises where the machine is licensed. The license issued by the City of East Orange shall be affixed thereto in a conspicuous place so that the same shall be easily and quickly identified. Said license shall on its face disclose the name and post office address of the licensee, the amount of the license fee, and shall briefly state that the machine or device to which the same is affixed is licensed for operation by the City of East Orange.

Section 6. The holder of such license shall be permitted to transfer the license within the period for which it is issued to another like machine operated in the same premises. Said licensee may also transfer a license from one premise to another, provided said licensee immediately notifies the City Clerk of such transfer. Licenses issued hereunder shall not be transferable from one person to another.

Section 7. Not more than five machines or devices of any type or types shall be permitted to be used or operated in any one place, location or premises.

Section 8. Any licensee who shall offer or pay any reward, gift, prize or merchandise to any person or persons using or operating any such machine or device, or who shall use or permit to be used any of the machines or devices so licensed for the purpose of gambling shall be deemed to be guilty of a violation of this ordinance and shall be punishable therefore as hereinafter provided.

Section 9. Any person who shall permit a minor under the age of sixteen (16) years to play or operate any of the machines or devices licensed by this ordinance shall be deemed to be guilty of a violation of this ordinance and punishable therefore as herein provided.

Section 10. This ordinance is enacted for the purpose of raising revenue and for the regulation and control of automatic amusement games of the type commonly known and designated as bagatelle, ski-ball, baseball, golf or pin amusement games or similar machines or devices.

Section 11. Any person (not including a corporation) violating any of the provisions of this ordinance shall upon conviction thereof be punishable by a fine in any sum not exceeding Two Hundred (\$200) Dollars, or in default thereof may be imprisoned in the County Jail for a period not exceeding ninety (90) days; any corporation violating any of the provisions of this ordinance shall upon conviction thereof pay a fine of not more than Two Hundred (\$200) Dollars, which may be recovered in an action of debt.

Section 12. If for any reason any section or provisions of this ordinance shall be questioned in any court and shall be held to be unconstitutional or in-

Hotel Assn. Favors Legalizing Games

By J. EDWARD MONAHAN
Proprietor Mark West Springs Hotel,
Santa Rosa, Calif.

At a recent meeting of the Hotel and Resort Conference of the Redwood Empire Association a resolution was passed by the members and recommended to the executive committee that a bill be placed before the State Legislature whereby coin-operated games would be legalized. Members of the conference were behind the resolution to a man and feel that inasmuch as they pay dues into the parent organization it should support them in this drive.

It is estimated that \$3,000,000 would be dumped into the coffers of the State by the legalization of amusement games. This could be applied to the Old-Age Pension Fund and take the burden off the taxpayers' shoulders. I believe that the average citizen will agree with me that the Old-Age Pension Fund is a more worthy cause than the one to which money collected from horse racing goes at the present time.

I cannot understand why our attorney-general was so hot after coin machines, unless it was due to pressure on the part of the horse-racing interests. The hotel and resort owners pay their share of State taxes and consequently feel that they are entitled to just as much protection and just as many privileges as any other business.

Modern coin machines are the product of a mechanical age and should be recognized as such. Automobiles and other mechanical developments have changed the habits of a majority of the people. Our government should be progressive enough to recognize these facts and attune itself to the times.

In the early days of pinball there was a lot of talk about carrying a test case to the U. S. Supreme Court. The national Constitution, as I read it, has no provision against lotteries or gambling. How could it when in the days of the birth of the Constitution many reputable institutions like Harvard University were financed thru lotteries?

To my way of thinking it would be a good idea if the hotel and resort owners of California would take steps to place the question of legalizing amusement machines on the 1938 ballot. This could be done by getting 186,378 names. Understanding would be, of course, that revenue derived from licensing games would go toward the Old-Age Pension Fund. This measure would greatly stimulate business progress in this State and produce numerous other benefits.

valid, the same shall not be held to affect any other section or provision of this ordinance.

Section 13. All other ordinances concerning automatic amusement games of the type commonly known and designated as bagatelle, ski-ball, baseball, golf or pin amusement games be and the same are hereby repealed, and all ordinances and parts of ordinances inconsistent with the provisions of this ordinance be and the same are hereby repealed.

I hereby certify that the foregoing ordinance was passed by the City Council of the City of East Orange on July 12, 1937, and approved by the Mayor on July 13, 1937. ALICE I. WEBSTER,
City Clerk.

British Lawyer Criticizes Laws

LONDON, Dec. 25.—Criticism of the betting laws of this country was made at Cardiff Police Court on Monday by C. Stuart Hallinan, solicitor, Cardiff, while defending clients in a betting case.

"These proceedings are brought under an Act of 1853. Betting methods have very considerably changed since the time that Act was brought into being, and it was not then contemplated that cases such as this would arise," said Hallinan. "It is not for me to criticize the law, but I must say that the whole law relating to betting is in a very great muddle. If you send a bet by post or by telephone it is all right, but if you walk in with it that is an offense."

"No Act of Parliament is going to stop the British public from betting. Betting is going on thruout this country's length and breadth all day, every day and every week."

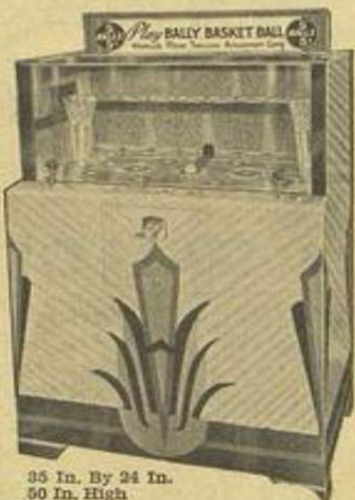


JOE HUBER, the "biggest man in the industry," is certainly happy about doing his Christmas shopping at Western Equipment—even if the camera couldn't include all of him.

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- FAST MONEY-MAKER!
- DE LUXE CABINET!
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Open your territory and keep it open with BALLY BASKETS! And earn big money, too! Absolutely legal—no awards possible! Duplicates all the thrills of real basket ball! COMPETITIVE PLAY gold mine in any location—and actually EARNING MORE THAN MANY NOVELTY PIN GAME HITS! Get in on the ground floor—order today!



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Write or See Your Jobber

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IT'S NEW! IT'S HOT!
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IT'S GOT THAT EXTRA WALLOP THAT BUILDS PROFITS—FAST

No. 11043 1000 Holes
Takes in\$50.00
Average Payout...\$26.00
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ORDER TODAY!
BE FIRST!

PRICE
\$250
EACH
PLUS 10% TAX

HARLICH MFG. CO. 1413 W. JACKSON BLVD. CHICAGO, ILLINOIS.

Slug Visible Slotted Coin Counter

MR. OPERATOR—If you want to waste time, that is your business. If you want to save time, let this be your business. Our method of counting and tubing coins is the answer. Transparent, with slot gauge giving absolute accuracy in count, shows up slugs, easily emptied into roll tubes. The best hand counter doing work of mechanical counter. Try a sample, \$1.25 each, or \$2.50 a set consisting of penny and nickel counter. The penny counter can also be used for tubing dimes.

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Now Manufacturing STANDARD SALESBOARDS—Ranging from 100 to 1,000 Holes. Also Manufacture Full Line of Push Cards. Jobbers and Operators Write for 1938 Catalogue.

CENTRAL PRESS 425 MARKET STREET PHILADELPHIA, PA.

When Writing to Advertisers Mention The Billboard.

The BIG APPLE
50 WINNERS-50
AN APPLE A DAY!
\$10.50
20¢/100
50¢ = 25¢

50 PENNIES
FOR BAGATELLE, GOLF OR PIN AMUSEMENT GAMES

Wrapper Tubes, 75c per 1,000 in 1c, 5c, 10c, 25c, 50c Sizes. Write for Big Lot Prices. Accurate Coin Counter Co., Fatton, Pennsylvania



A WORD TO THE WISE

INSIST ON Evans'

MORE MONEY--NO GRIEF!

You can't carry a 7-ton load on a 1-ton truck! You can't get 7-coin earnings with single slots! Use EVANS' new 7-COIN Head and MAKE TOP PROFITS. So gyp-proof, it saves cost of machine in the losses it ends! Be wise! EVANS' 7-Coin Games occupy no more space, cost no more to operate. They give you the MOST for your money WITHOUT any grief!

1938 GALLOPING DOMINOS

Refined! Restyled! Absolutely the last word in coin machine perfection! Unmatched by any other game before! Today, this EVEN GREATER King of Consoles stands far above every comparison!

Restyled Cabinet, black walnut and quilted maple! Gyp-proof 7-Coin Head! Foller prevents all cycling and synchronization! New Power Pak overcomes voltage drop! Cabinet Ventilation eliminates heating! Large Payout Cup or concealed Locked Drawer optional! Drastically simplified Mechanism, EVANS precision-engineered! Coin Head and Mechanism entirely removable from cabinet! Many other new Master-Features—BUT NOT ONE CENT OF ADDITIONAL COST! Sold on EVANS' famous 10-Day MONEY-BACK GUARANTEE!

EVANS' NEW 7-COIN HEAD!

Greatest improvement in the industry! Guaranteed to positively stop the gyp-artist! Prevents grief of overlapping coins, thick coins, slugs, gum, string, metal strips, celluloid, etc. Last 3 coins in each chute visible at distance! Patented and Manufactured by EVANS—obtainable only on EVANS Games!

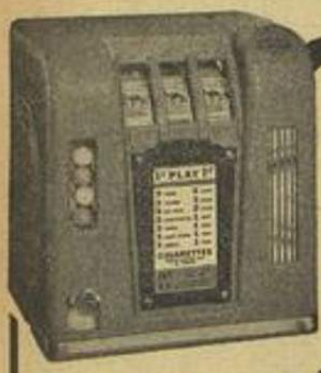
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\$18.75 Tax Paid Each



TWO MACHINES IN ONE ZEPHYR Cigarette Vender or Bell Fruit Vender

Buy the smartly streamlined ZEPHYR Cigarette Machine and receive free of charge extra "Fruit Reel" strips—thus getting the benefits of two machines for the price of one. Engineers designed an entirely new Mechanism for this machine. Reels spin much faster, completely without noise and are brought to a positive stop from which they cannot be shaken. Ball Gum Vender with visible display. Large Cigarette or Fruit symbols. 4 Reward Cards. BALL GUM Case Lots (100 Pieces) 15c | MINTS Case (1,000 Rolls), \$6.50

SICKING MFG. CO. 1922 FREEMAN AVE. CINCINNATI, OHIO

CMA of New Jersey Seeks Big Exhibit

NEWARK, N. J., Dec. 25. — Officials of the Cigaret Merchandisers Association of New Jersey, Inc. announced that they will hold their first annual banquet and exhibit here shortly after members return from the convention in Chicago.

According to LeRoy B. Stein, manager of the organization, the association is endeavoring to have on hand as complete an exhibition of cigaret venders now on the market as it is possible to obtain. A historical exhibit is also planned in which the progress of the cigaret venders will be shown, from the first crude models of years gone by to the present modernistically designed machines of today. Invitations are being sent to many leading manufacturers, Stein reported, announcing the dates of the exhibit and seeking their co-operation to have their machines on hand.

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WRITE NOW
FITZGIBBONS DISTRIBUTORS, inc.
453 W. 47th St., New York
362 Mulberry St., Newark, N.J.

T. Blatt Celebrates New Home Opening

BROOKLYN, Dec. 25. — Just to celebrate the opening of his new home in this city, Teddy Blatt, well known attorney of the Greater New York Vending Machine Operators' Association, tossed a cocktail party last week for members of the industry here. Many operators and distributors are reported to have been on hand, including John A. Fitzgibbons, Dave Robbins, Willie Blatt, Saul Kalson, Bart Hartnett and some 50 others.

Many men prominent in civic affairs were also on hand to enjoy the festivities. This list included Supreme Court Justice Mitchell May, Magistrate David Malbin, Councilman Albert Schanzer and others.

The new home of Blatt's came in for a lot of praise from the guests assembled for the housewarming. All present are reported to have wished him the best of luck and happiness in his new home.



GLOBE 1938 WINNER SHIP-AHOY

1500 HOLES
TAKES IN \$75.00
AVERAGE PAYOUT 41.00
Price \$3.56, Plus 10% Tax.
Beautiful in Design and Color. A Splendid Money Maker.

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1023-27 Race St., Philadelphia, Pa.
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RECONDITIONED ONE BALL PAYOUT TABLES

Arlingtons \$50.00	Western Pre-view	\$15.00
Photo-Finish 50.00	Ball Park	25.00
Panama Races 50.00	Caroms	25.00
Gettlieb Derby Day with	Classics	25.00
My. Clock 50.00	Paddocks	25.00
Prankness 45.00	Royal Races 20.00	
Turf Champs 35.50	Mills Pool	
Rovers	Time	20.00
Gettlieb-Speed	Swingline	20.00
King with My. Clock 30.50	Railroads	17.50
Gettlieb Derby Day without My. Clock 30.50	Mileage	15.00
Western Winners	Maximas	15.00
	Hi-De-Ho	12.50
	Mills Double Header	12.50

1 MAGIC FINGER \$75.00
5 1936 ELECTRO HOISTS 50.00
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1/3 Deposit With Order - Balance C. O. D.

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1938 ALL ELECTRIC ROCK-O-BALL



**Ready
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Immediate shipment guaranteed on sensational 1938 Rock-O-Ball

Rock-O-Ball, the most consistent profit-producer of the past year, is NOW ANNOUNCED IN 1938 MODEL. Ready to carry on to higher earnings . . . restyled in a twelve-foot length . . . more practical where space is limited. Join the thousands of operators who have enjoyed great success with Rock-O-Ball. No need waiting till Showtime . . . It's ready—It's proven—Get out in front in your territory. Mechanical improvements for 1938 include rubber silencing pads, vulcanized live rubber cups, new coating process on playing surface and many other changes. Rock-O-Ball is thrilling—appeals to the multitudes—young and old. A positive business stimulator—locations welcome it and operators enjoy the steady earnings. Get your share of profits continuously over a long period of time by operating Rock-O-Balls.

Order your ROCK-O-BALLS Today—On Deferred Time Payments If You Wish.




EXCLUSIVE

Triple-Score Feature

Big brilliant light-up panel gives previous high score, score of game being played and number of balls played. No matter what the last player makes, it remains on the board . . . a challenge a mark to shoot at. Players want to beat the other fellow's high score . . . that means more play and more money in operators' cash boxes. Set register at any desired score—it records automatically thereafter the number of times the score is equalled or bettered—no chance for the operator to be "penciled out" of his share of profits. The exclusive Triple Score register is largely responsible for Rock-O-Ball's great popularity.

ROCK-OLA MFG. CORPORATION
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will be **GREAT** for all
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Art Kassel

and his "KASSELS IN THE AIR" are easy to listen to . . . and easy to hear wherever there is a

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SOLD ONLY TO OPERATORS

Just released, these
BLUEBIRD RECORDS
by Art Kassel and his "KASSELS
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the latest hits to the nation:

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"I've Hitched My Wagon To A Star"

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"There's A Gold Mine In The Sky"

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The wise Wurlitzer operator will
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To the delight of millions every night, gathered in the taverns and restaurants of the nation, Art Kassel and other big names in modern music "play a date" at the flick of a finger. In these locations, whose limitations require them to seek automatic music, famous orchestras play requests and encores by the hour, reproduced with matchless fidelity



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